

VALUABLE BOOKS AND  
MANUSCRIPTS

*London*

*11 July 2018*



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# VALUABLE BOOKS AND MANUSCRIPTS

WEDNESDAY 11 JULY 2018

*Quentin Blake:  
a Retrospective*

## AUCTION

Wednesday 11 July 2018  
at 10 am (Lots 1-177), 2.00 pm (Lots 178-364)  
& 5.30 pm (Lots 365-394)

8 King Street, St. James's  
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Saturday	7 July	12 pm - 5 pm
Sunday	8 July	12 pm - 5 pm
Monday	9 July	9 am - 4.30 pm
Tuesday	10 July	9 am - 8 pm

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Eugenio Donadoni, Piers Boothman, Romain Pingannaud

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Tel: +44 (0)20 7389 2150  
Thomas Venning  
Tel: +44 (0)20 7389 2255  
Kay Sutton  
Tel: +44 (0)20 7389 2156  
James Hyslop  
Tel: +44 (0)20 7752 3205  
Eugenio Donadoni  
Tel: +44 (0)20 7389 2152  
Julian Wilson  
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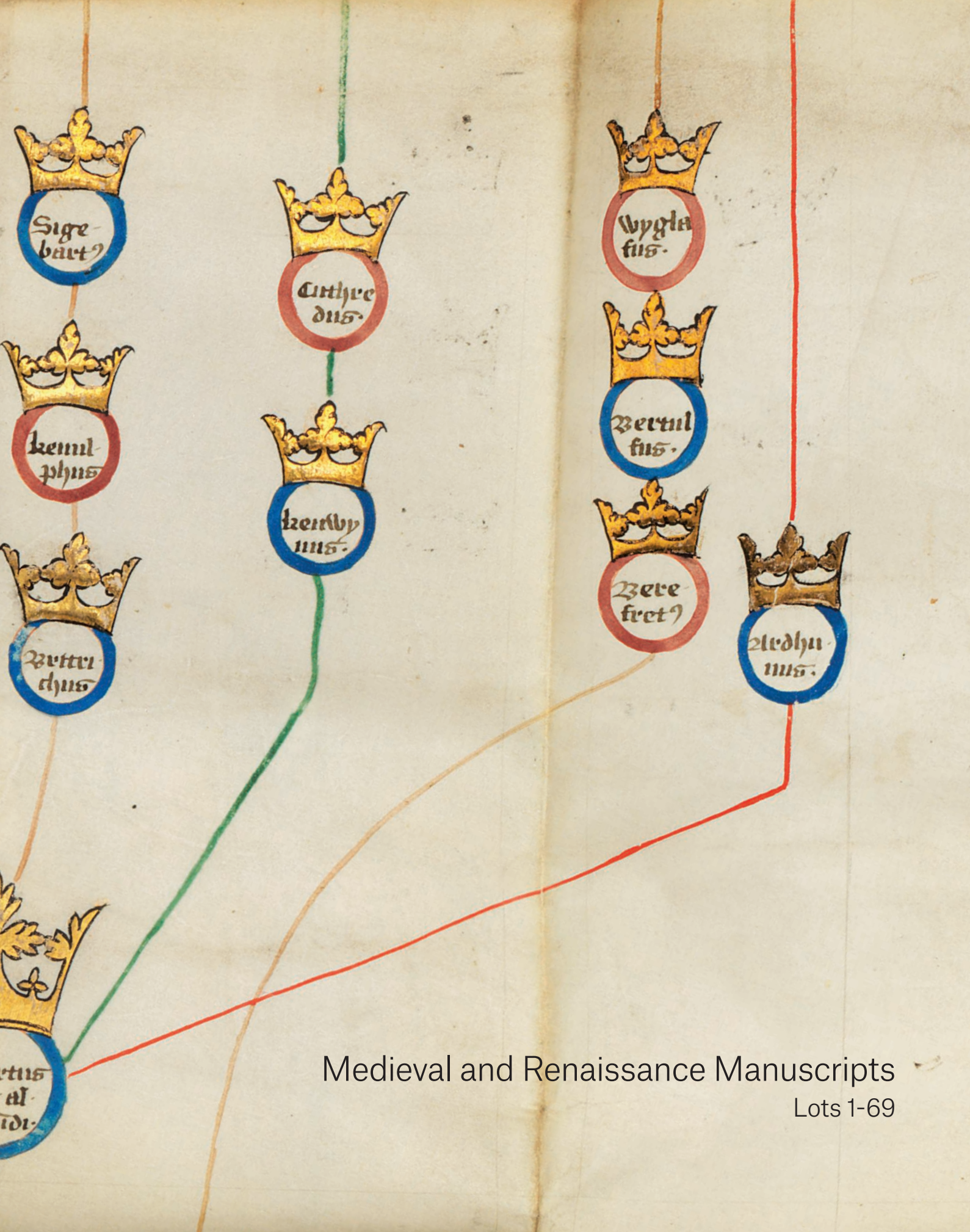
  
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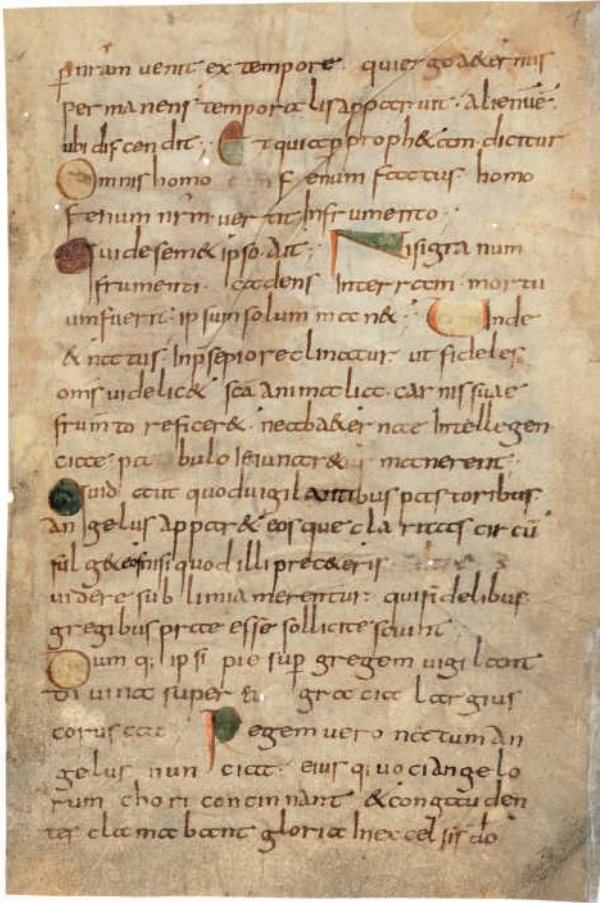
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MORNING SESSION AT 10.00 AM (LOTS 1-177)



\*1

GREGORY THE GREAT (590-604), *Homilia in Evangelia*, a leaf from a manuscript on vellum [Germany, perhaps Würzburg, c.800]

**A rare, idiosyncratic and very early example of caroline script and a survival of a very important text, copied out in the scriptorium of an Irish monastery in Germany at the turn of the 9th century, and later in the ducal library of Arenberg, Brussels: the long-lost sister-leaf to Poole 32, at the Lilly Library in Bloomington, IN.**

217 x 143mm. 23 lines of text in a very early 9th-century, flamboyant and somewhat irregular caroline hand, initials touched in green, red and yellow, prickings still visible. The text from *Homilia VIII*: '[...] in nostra venit ex tempore' and ending 'Quid est quod [ante Redemptoris adventum]' (somewhat thumbbed and stained, light creasing, remnants of adhesive on margins).

*Provenance:* The distinctive script, with the initials infilled with blocks of coloured wash, is characteristic of insular or Irish manuscripts, and the parent manuscript was likely produced in a west German house established by insular monks. A sister-leaf is at the Lilly Library in Bloomington, Indiana (Poole 32; on this leaf see C. de Hamel, *Gilding The Lilly: A Hundred Medieval and Illuminated Manuscripts in the Lilly Library*, 2010, pp. 12-13, no 3). The same scribe is responsible for a collection of homilies, now in Merseburg, Bibliothek des Domkapitals, MS 89 (see B. Bischoff, *Katalog der festländischen Handschriften des neunten Jahrhunderts*, I, 1998). Parallels to the initials are found in a number of Würzburg manuscripts (a fragment of a Gospel Book at the Morgan Library, G 26 and an Isidore in Würzburg, Universitätsbibliothek, M.P. Th. Q.28b, for example), a region with a significant Irish population and one from which several of the oldest copies of texts by St Gregory were disseminated in Germany – the ducal library of Arenberg, Brussels, probably acquired by Duc Engelbert-Auguste d'Arenberg (1824-1875) – one of two leaves sold by the tenth duke, Engelbert-Charles d'Arenberg (1899-1974): Hauswedell, Hamburg, Auktion 52-53, April 1953, lot 7 – W.H. Schab, New York dealer. The second leaf was acquired by George A. Poole from Schab in 1954 and acquired with the Poole collection by the Lilly Library in 1958.

The scribe made frequent mistakes that were – or were not – corrected: see for instance on the verso 'Hic' corrected from 'hinc' by careful erasure.

£6,000-9,000

\$8,000-12,000  
€6,900-10,000

2

TWO FRAGMENTS FROM A NINTH-CENTURY TOURS BIBLE, in Latin, manuscript on vellum [France, Tours, first decades 9th century]

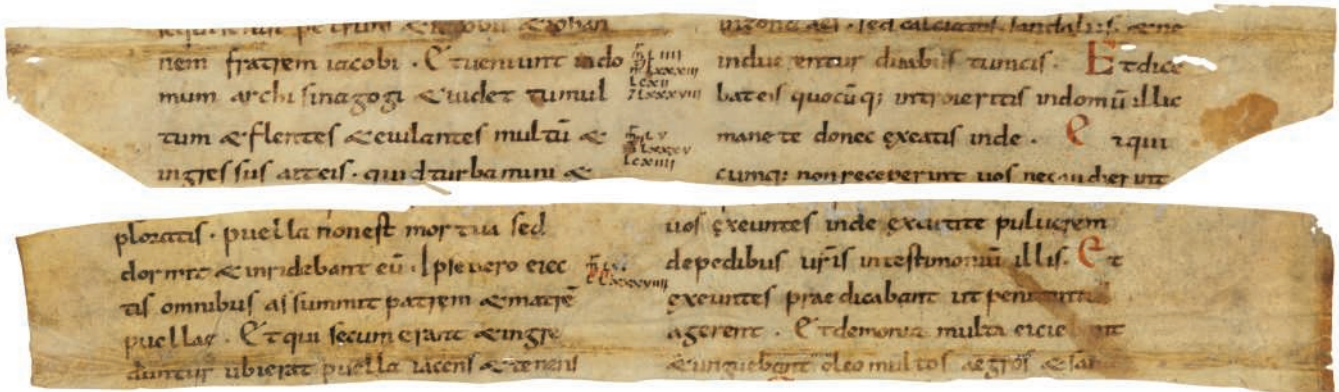
**A handsome, large and early 9th-century example of the finished form of the Carolingian minuscule, and an extremely rare survival from a Tours Bible.**

Two fragments of c.45 x 335mm, cut horizontally. 10 lines of continuous text in two columns, containing Mark 4:40 to Mark 5:4, 'habetis fidem' to 'disrupisset catenas'; Mark 5:18-21, 'cepit illum deprecari' to 'et erat circa mare'; Mark 5:37-41, 'sequi se nisi Petrum et Iacobum [...] to 'ubi erat puella iacens et tenens'; and Mark 6:8-13, 'in zona aesi' to 'unguebant oleo multos aegrotos et san[abanti]', initials in red (recovered from a binding, and consequently stained and creased).

The script is beautiful and precise, and displays the surviving influence of the half-uncial hand seen in such a detail as the sweeping head-stroke of the letter 'r'. Interesting too is the careful inter-column cross-referencing. The enormous size and certain features of the script allow us to localise it to a scriptorium in Tours. Parallels can be drawn both with the Gedeon Gospels of Nevers at the British Library (Harley 2790), and the Moutier-Grandval Bible (Add. MS 10546), both of which have been localised to Tours and dated to the early decades of the 9th century.

£2,500-3,500

\$3,400-4,700  
€2,900-4,000



The following two lots include fragments that – through a selection of representative medieval texts – show the evolution of European script throughout the Middle Ages, from the transitional period of 9th-10th-century Carolingian minuscule, with its thinner forms and less pronounced clubbing of the vertical main strokes, to the precision and symmetry of the 12th-century bookhand and its mutation into the smaller, more abbreviated and compressed writing of the 13th, and finally to the more angular gothic forms of the 15th century.

**\* 3**

A PALAEOGRAPHICAL COLLECTION, 20 leaves, cuttings and fragments from liturgical and text manuscripts on vellum, including a c.900 leaf from Gregory the Great's *Homilia in Evangelia*, in Latin and Greek [central Europe, c.900 to 15th centuries]

Comprising (all in Latin and from Germany except where noted otherwise):

- (1) GREGORY THE GREAT, a leaf from *Homilia in Evangelia* [c.900]. c.260 x 200mm. (2) A fragment of a bifolium from a *Sermones* [11th century]. c.80 x 305mm. (3) ISIDORE OF SEVILLE, a fragment from the *Sentences* [12th century]. 144 x 121mm. (4) HUGH OF ST VICTOR, two fragments of bifolia [first half 13th century]. c.175 x 220mm. (5) Two leaves from a glossed *Decretals* [France, 13th century]. c.390 x 260mm. (6) A fragment from a liturgical manuscript [early 13th century]. 154 x 200mm. (7) A leaf (cut in two fragments) from a *Decretals* [France, 13th century]. 322 x 261mm (the full leaf). (8) A leaf from a Breviary [13th century]. 220 x 160mm. (9) A bifolium from a Canon Law text [France, 13th century]. 424 x 310mm (the bifolium). (10) A fragment from a glossed medical manuscript [13th century]. 78 x 307mm. (11) GENEALOGY OF CHRIST, a leaf from a Gospel book [13th century]. 350 x 245mm. (12) A leaf from a Greek New Testament, in Greek [Greece or southern Italy, second half 13th century]. c.260 x 195mm. (13) A leaf from a Breviary [14th century]. 210 x 142mm. (14) A leaf from a Breviary [c.1400]. 153 x 118mm. (15) A leaf from a Missal [15th century]. 285 x 225mm. (16) Two leaves from liturgical manuscripts [15th century]. c.300 x 215mm.

Almost all are recovered from bindings or have been used as flyleaves and pastedowns.

£3,000–5,000

\$4,000–6,700  
€3,500–5,700



**\* 4**

A PALAEOGRAPHIC COLLECTION, 25 leaves, cuttings and fragments from text and liturgical manuscripts, in Latin and Greek [central Europe, 12th to 15th centuries]

Comprising (all in Latin and from Germany unless noted otherwise):

- (1) A leaf from a commentary on the Scriptures, [France or Germany, 12th century]. 306 x 196mm. (2) A fragment from a liturgical manuscript [final decades 12th century]. 229 x 50mm. (3) Decorated initial 'H' opening a Sermon of St Augustine on a fragment from a liturgical manuscript [c.1200]. c.185 x 293mm. (4) A leaf from a New Testament, in Greek [Greece or southern Italy, c.1200]. 331 x 242mm. (5) A fragment from a liturgical manuscript [c.1200]. 201 x 297mm. (6) Two leaves from a commentary on Aristotle [France, 13th century]. 187 x 132mm. (7) A leaf from a Bible [France, 13th century]. 190 x 136mm. (8) A bifolium from a canon law text [c.1300]. 245 x 190mm (the bifolium). (9) A fragment from a Missal [14th century]. 116 x 160mm. (10) JOHN DE GARLANDIA, a leaf from *Opus Synonymorum*, inc. 'Seneca dicit ad Lucillum' [second half 14th century]. 215 x 140mm. (11) A leaf from a Breviary [c.1400]. 150 x 90mm. (12) A leaf from a liturgical text [Eastern Europe, 15th century]. (13) A bifolium from a Missal [15th century]. 313 x 226mm. (14) Two leaves from a Missal [15th century]. 286 x 216mm. (15) Seven leaves from a Missal [France, 15th century]. c.310 x 220mm.

Almost all are recovered from bindings or have been used as flyleaves and pastedowns.

£3,000–5,000

\$4,000–6,700  
€3,500–5,700



05

A GROUP OF LEAVES WITH MUSICAL NOTATION, in Latin, from liturgical manuscripts on vellum [Germany, 12th to 14th centuries]

**A palaeographic witness to the production of musical manuscripts in the Middle Ages.**

4 leaves and 2 bifolia, comprising:

(1) A leaf from a noted Missal [southern Germany, early 12th century]. 288 x 214mm. 27 lines of text and St Gall neumes in open field, ruled space: 227 x 160mm, rubrics in red, large initials in red and black (some marginal soiling and remnants of adhesive tape, small diagonal tear to margin, light smudging, small wormholes to lower margin). The text, beginning '[...] quasi vulnerati in plateis' (Lamentations 2:12), opens the responsory for the first nocturn of Holy Saturday 'Plange quasi virgo'. (2) A bifolium from a noted Breviary [Germany, second half 12th century]. 212 x 306mm (the bifolium). 26 lines of text and St Gall neumes in open field, ruled space: 165 x 107mm, rubrics and initials in red or touched red (creased and cropped from previous use as a binding fragment, one side heavily soiled, some fading to text). The text opening '[in]crepasse discipulos memorat' and ending 'hec mirum si unius sedis offertur' and containing the Feast for the Ascension. (3) A bifolium from a noted Breviary, [Germany, second half 12th century]. 189 x 292mm (the bifolium). 22 lines of text and Old German neumes, ruled space: 158 x 110mm, rubrics and large initials in red (staining and warping, gutter reinforced with tape). The text beginning '[...] ipse elevatis oculis in discipulos suos' (Luke 6:20) and ending 'Laetamini in Domino et exultate iusti et gloriamini omnes' (Ps. 31:11), containing the Introit at Mass on the Feast of All saints 'Gaudeamus omnes'. (4) A leaf from a noted Missal [Germany, late 12th century]. 314 x 212mm. 30 lines of text on two columns and Old German neumes, ruled space: 250 x 75mm, large initials and rubrics in red (top line of text cropped, marginal staining and soiling, remnants of adhesive tape). The text opening with 1 Peter 2:24 '[...] ipse pertulit in corpore suo' and ending 'vidit lintheamina [...]', containing the masses for the second and third Sundays after Easter. (5) A leaf from a noted Missal [Germany, 13th century]. 332mm x 260mm. 30 lines of text and neumes in two columns, ruled space: 260 x 90mm, large initials in red with scrolling penwork decoration, rubrics and initials in red, early foliation 'CXLVIII' (lightly soiled, creases from use as binding fragment). The text opens '[Salutaris tui deus munere] satiata supplices exoramus' and follows with the Feast of Gervase and Protase, 'Loquetur Dominus pacem in plebem suam'. (6) A leaf from a noted Missal [Germany, c.1400]. 280 x 192mm. 19 lines of text and music in square notation on red staves, large initials in red or blue (staining and fraying, reverse reinforced at lower edge). The text on the reverse opening with Psalm 37: [...] mee. Miser factus sum [...].

£2,500–3,500

\$3,400–4,700  
€2,900–4,000



\* 6

A GROUP OF ILLUMINATED LEAVES AND FRAGMENTS, in Latin, manuscripts on vellum [western Europe, c.1220 – c.1500]

**A collection of leaves and fragments from a variety of manuscripts – including Psalters, Bibles and Books of Hours – representing illumination from the centres of medieval book production.**

Comprising: (1) A leaf from a Bible [England or Normandy, c.1220]. 245 x 170mm. (2) A leaf from a Psalter [Germany, 1st half 14th century]. 235 x 165mm. (3) Ex-libris of Johannes Rayner, with coat of arms, decorated manuscript on vellum [1st half 14th century]. 287 x 203mm. (4) A fragment of a leaf from a Psalter [Germany, mid-14th century]. 165 x 150mm. (5) A leaf from a Psalter [France, 1st half 15th century]. 201 x 140mm. (6) A leaf from a Bible [Austria, mid-15th century]. 305 x 220mm. (7) A leaf from a Missal [Paris, mid-15th century]. 312 x 220mm. (8) A bifolium from a Book of Hours, with added liturgical texts in a later hand [France, c.1470]. 202 x 140mm. (9) Two leaves from liturgical manuscripts [France, 14th and 15th century]. 143 x 105mm and 202 x 148mm. (10) A bifolium from a devotional manuscript [Spain, c.1500]. 375 x 265mm. Eleven items in total.

£2,500–3,500

\$3,400–4,700  
€2,900–4,000





**\*7**

THE CRUCIFIXION, initial 'D' cut from an illuminated choirbook on vellum [northern Italy, c.1250-75]

**The style of the initial has an Emilian flavour, with certain references – such as the definition of the faces with barely articulated features – bringing to mind the later miniatures by the Tuscan Master of the Laudario B.R. 18.**

150 x 125mm, the reverse with two lines of text and music on a four-line stave, including part of the chant for the feasts of the Exaltation and Invention of the Cross '[Hoc signum crucis] erit in ce[lo cum domin]us ad iu[dicandum]'; the initial therefore probably introduces the Matins antiphon 'D[ulce lignum] d[ulces clavos]'.

*Provenance:*

Robert Forrer (1866-1947), Swiss archaeologist, art historian, collector, and director of the Archaeological Museum of Strasbourg from 1909 to 1939; with his usual ink stamp on the reverse (Lugt, Marques, no 941a). The present cutting is apparently not included in the two published volumes of Forrer's collection of manuscript leaves and cuttings (1902, 1907), suggesting that he acquired it after 1907. Although not a dealer, Forrer supplemented his income and helped to fund his archaeological digs by forming and then selling various collections of medieval and Renaissance items: in 1899, for example, the Victoria & Albert Museum bought from him a collection of 1200 pieces of textile. For a detailed biography, see Bernadette Schnitzler, *Robert Forrer, 1866-1947: archéologue, écrivain et antiquaire* (Strasbourg, 1999).

£1,800–2,500

\$2,400–3,300

€2,100–2,800

INCIPIT EPISTOLA  
SANTO PAULO

AD  
CORINTHIOS



Paulus apostolus  
servus servorum  
dei et ecclesie  
christi ihesu

et conuicti cum sanctis omnibus  
qui sunt in uniuersa aethiopia.  
gratia uobis et pax a deo patre  
nostro et domino ihesu christo. Bene-  
dictus deus pater domini nostri  
ihesu christi. pater misericordiarum  
et totius consolatio-  
nis. qui consolatur nos in omni  
tribulatione nostra. ut possimus  
firmari et ipsi consolari  
quos in omni pressura sunt. per  
exhortationem quam exhortamur  
et ipsi ad. Quoniam sicut  
abundant passionem  
christi in uobis. ita et premissa  
abundat consolatio nostra.  
Sive autem tribulamur  
pro uera exhortatione et  
salute. sive consolamur  
per ueram consolationem secundum  
exhortationem puram exhortationem.  
que operatur uoluntatem  
caritatis passionum  
nostrarum quas nos patimur.  
ut spes nostra firma sit. per  
uobis. scientes quoniam sic  
socii passionum estis. sicut  
et  
Rationis et consolatio. u.  
Quoniam enim uolumus et

\* 8

ST PAUL, historiated initial 'P' cut from an illuminated Bible on vellum  
[Bologna, c.1270]

A testament to Bolognese artistic expression of the turn of the 13th century: a survival from an Italian 'refectory' Bible (so-called because they were made for reading aloud to the monks during meals), illuminated by a workshop close to the Master of Bagnacavallo and the Master of Imola.

451 x 165mm. The text opens St Paul's second letter to the Corinthians. Framed.

Provenance:

The present fragment has companions in a number of private and public collections, and was once part of an imposing 13th-century Italian 'refectory Bible' (for a partial reconstruction see G. Freuler, *Italian Miniatures*, I, pp.154-159). All surviving cuttings are from the letters of Peter and Paul, and all are missing their second column of writing. Among these was a cutting from the Breslauer collection, sold at Christie's, 11 December 2002, lot 1.

The present fragment and its sister cuttings have been associated with the Master of Bagnacavallo (an older and more archaic contemporary of the so-called Master of Imola), so named from the illuminations by his workshop in the choirbooks Mss. 1-3 in the Biblioteca Comunale Taroni in Bagnacavallo. The Master also provided some of the illumination for another refectory Bible, in four volumes, and datable around 1270 (Cesena, Biblioteca Malatestiana, Ms D.XXI.1). It is probable that rather than the output of a single, identifiable artist, this is the product of a style prevalent in Emilia Romagna (but also Florence) at the time. Nevertheless, as Freuler points out (*Italian Miniatures from the Twelfth to the Sixteenth Centuries*, 2013, I, pp.154-159), there are certain consistent types and stylistic features found in the various representations of St Paul from the surviving fragments: the narrow faces, bulbous heads, the pointed beards. Stylistic comparables are also found in the work of the Master of Sant'Alessio in Bigiano, also known as the 'Maestro Geometrico', who contributed to the illumination of the choirbooks for Santa Maria Novella in Florence.

£2,000-3,000

\$2,700-4,000

€2,300-3,400

9

The Assumption, historiated initial 'U' cut from an illuminated choirbook on vellum [Siena, late 13th century]

**A beautiful miniature in the style of the Master of the Gradual of Cortona, named after a Franciscan Gradual produced c.1290 for the church of San Francesco in Cortona (now Vatican City, BAV, Graduale, Ross. 612), influenced by the work of the Primo Maestro dei Corali del Duomo.**

128 x 114mm. Reverse with two partial lines of text and music of square notation. The initial opens the text for the Feast of the Assumption (light creasing and smudging, small losses of pigment to the blue background). Mounted and framed.

The heavy eyebrows of the figures and soft palette so reminiscent of the early work of Pacino di Bonaguida, and the general compositional style can be compared to a small number of works attributed to the Master of the Gradual of Cortona. Among these, an initial 'A' with Christ in Majesty previously in the collection of Eric Korner, Sotheby's 9 July 2009, lot 104 (see A. Labriola, 'La miniatura nei libri francescani: devozione e ideologia', *L'arte di Francesco. Capolavori d'arte italiana e terre d'Asia dal XIII al XV secolo*, exh. cat., Florence, Galleria dell'Accademia, 2015, p. 137 and A. Labriola, C. De Benedictis, G. Freuler, *La miniatura senese 1270-1420*, Siena, 2002, p.30 and pp.262- 265).

£1,500-2,500

\$2,000-3,300  
€1,800-2,800



010

ST MARTIN AND THE BEGGAR, historiated initial 'H' on a leaf from an illuminated Antiphonal on vellum [Venice, c.1300]

**A vibrant example of Venetian illumination at the turn of the 14th century: a sensitive rendering of the story of St Martin of Tours, who clothed a beggar he had encountered by slicing his own cloak in half.**

351 x 241mm. 8 lines of text and music, initial 'H' ('Hic est Martinus electus Dei pontifex') opening the first nocturn of matins for the feast of St Martin of Tours, celebrated on 11 November, ruled space: 235 x 160mm, foliated cccvii in red, verso with 8 lines of text and music (light crease through miniature and to right margin, small tear on lower edge, text on verso slightly faded). Mounted and framed.

*Provenance:* The leaf was originally f.217 in the Sanctorale of an Antiphonal; one companion leaf (formerly f.188v, a leaf with a historiated initial 'H' depicting the Birth of the Virgin) is known — the layout, with eight lines of text and music subdivided by red lines, suggests influence from Bolognese and Venetian choirbook production of the Trecento, and it has been suggested that the present leaf came from an Antiphonal produced in around 1300 in a workshop in the milieu of San Marco in Venice.

The style of illumination with heavily modelled faces heightened by touches of white, is indebted to Byzantine currents popular both in Venice and Bologna. It is close to the work of the Pseudo Gerona Master, but the anatomical articulation is more evolved, and the artist displays a skilful and expressive handling of the human form.

£6,000-9,000

\$8,000-12,000  
€6,900-10,000





(detail)



(detail)

**\* 11**

JONAH AND THE WHALE, in an initial 'E' on a leaf from the Chester Beatty Bible [southern, perhaps south-western, France, c.1300]

**A bright and quirky example of regional French illumination at the turn of the 13th century, this leaf comes from an imposing Bible once owned by the renowned bibliomaniac Sir Thomas Phillipps and then by the great Irish-American collector Alfred Chester Beatty.**

302 x 229mm, ruled space: 225 x 145mm (9 x 5¾ in.), the recto with the end of the Book of Obadiah, and the Prologue, opening with an illuminated initial, and first chapter of the Book of Jonah opening with an historiated initial, the verso with three chapter numbers and initials with text-height penwork extensions in the margins, two columns of 40 lines written in black ink in a small gothic bookhand.

*Provenance:*

The parent Bible to which this leaf belonged was likely produced in a religious house – the regional style of the illumination rules out a Parisian atelier – and it remained in a monastic library until at least the 16th or 17th century: two inscriptions from this period by 'Frere Jehan Mailhac' and 'Fratr renatus faber bourdelois' (i.e. 'of Bordeaux') suggest a south-western origin, consistent with the style of the illumination – Sir Thomas Phillipps (1792-1872), MS. 2506 (purchased from the bookseller Thorpe as part of a group, many of which came from the Iriarte, Santander and Astorga libraries) – Sir Alfred Chester Beatty (1875-1968), his manuscript MS.W.173, exhibited at Trinity College, Dublin, in 1955, no 9 (purchased privately from the Phillipps Collection in 1920; sold at his sale, Sotheby's, 24 June 1969, lot 57). Chester Beatty also owned a second French manuscript Bible (his MS W.116), confusingly also dubbed the 'Chester Beatty Bible' – probably thence to Alan Thomas (1911-1992), and after to Philip Duschnes, who broke it up.

£3,000–5,000

\$4,000–6,700  
€3,500–5,700

**0 12**

FEMALE MARTYR, initial 'S' on a leaf from an illuminated Antiphonal on vellum [Florence, c.1340s]

**A charming example of the late work of one of the great illuminators of 14th-century Florence: Pacino di Buonaguida.**

410 x 292mm, ruled space: 310 x 205mm, the initial opens the Incipit of the Responary 'Sanctificamini hodie' for the Vigil of the Nativity, recto with one large red initial and one large blue initial flourished blue, and extensive rubrics in red.

*Provenance:* In terms of size, number and size of staves and style, the present leaf seems belongs to the same choirbook or series of choirbooks as an Antiphonal leaf in Geneva, Bibliothèque Publique et Universitaire, Com. Lat. 74, The Annunciation in an Initial M; also part of this group are nos 53.1 and 53.2 in G. Freuler, *Italian Miniatures from the Twelfth to the Sixteenth Centuries*, 2013, II, pp.528-533. Freuler dates these leaves to 1335-1340, a period in which Pacino collaborated with the Master of the Dominican Effigies (prominently on the occasion of the illustration of the Laudario). The leaves belonged to the Florentine art dealer Carlo Bruscoli: the present leaf has a pencil inscription in Italian on the reverse in the lower right hand corner – Tape on the top line of reverse with a note '(A) 7577 Duchesnes' [sic].

Pacino was both painter and illuminator, but the final phase of his career appears to have been dedicated exclusively to manuscripts. His style was popular and his workshop productive, and he came to dominate Florentine manuscript production in the first half of the 14th century. His own contributions to his most prestigious commissions - in particular the Laudario of the confraternity of Sant'Agnese di Santa Maria del Carmine in Florence - perfectly exemplify the qualities that caused his success. The present initial, with the distinctive palette of varying tonalities of red and blue and the delicate treatment of the saint's face and hands, is highly characteristic of the work of Pacino.

£4,000–6,000

\$5,400–8,000  
€4,600–6,800





**\*13**

RUDOLF OF EMS (c.1200-c.1254), *Weltchronik*, two leaves, in Middle High German, decorated manuscript on vellum [Germany, Bavaria, 14th century]

Few fragments from this important and early vernacular text remain in private hands and none is more extensive or has such wildly inventive flourished initials.

320 x 245-250 overall. Two leaves with two columns of 41 lines written in a middle-grade 14th-century German bookhand in brown ink, written space: 250 x 180mm, 5 red initials 3-4 lines high, red penwork flourishing in margins (creases, sewing holes, corners cut from use as wrappers, cockling and darkening, a few wormholes at edges).

Content: Rudolf of Ems, *Weltchronik*, leaf i) lines 34811-3489%4893-34974; leaf ii) lines 35630-3571%5712-35790 cf. 'Rudolf von Ems: *Weltchronik*. Aus der Wernigeroder Handschrift herausgegeben von Gustav Ehrismann.' *Deutsche Texte des Mittelalters* 20, Berlin, 1915, pp.489-492 and pp.502-504 and available online, the present leaves though are written in the Bavarian dialect.

Rudolf of Ems, born in Swabia, was a knight and prolific poet in the service of princes of the Holy Roman Empire. These leaves are from a copy of his final and most ambitious work, a universal history undertaken for Conrad IV of the Hohenstaufen dynasty. The intention was that by drawing together biblical, classical and literary narratives the entire history of the world would be covered from the Creation on. It was unfinished when he died and the work ends with the death of Soloman.

These leaves come from the Book of Kings: the first leaf covers Elisha following Elijah and the conflict between Ahab king of Israel and Benhadad king of Syria.(1 Kings 19-20) and the second covers the death of Ahaziah and the prophet Elijah's ascent to Heaven in a fiery chariot and Elisha taking up his mantle (2 Kings 1-2). Fragments or leaves of this popular medieval work are recorded in only 10 private collections: few equal these leaves in size and intactness: see [www.handschriftencensus.de/werke/322](http://www.handschriftencensus.de/werke/322).

£5,000-8,000

\$6,700-11,000  
€5,700-9,100



**\* 14**

MARTYRDOM OF ST PETER MARTYR, initial 'P' cut from a choirbook illuminated by Niccolò di Giacomo da Bologna [Bologna c.1370]

**This dramatic and expressive scene is a demonstration of what made Niccolò one of the greatest Italian illuminators of the Trecento; it combines his fine rendering of detail with a strong narrative awareness.**

158 x 120mm overall, the initial likely opening the introit, 'Protexisti me deus', to the Mass for the feast of the Saint in a Gradual for the use of a Dominican choir, verso with two lines of text and music on a four-line stave.

Peter of Verona (1206-1252) was a celebrated Dominican friar commended for his preaching and his orthodoxy. In 1251 Pope Innocent IV appointed him Inquisitor in Lombardy. The following year, as a consequence of his success in bringing heretics back into the orthodox fold, a group of Milanese Cathars hired an assassin to kill him. As Peter and a fellow friar returned to Milan from Como he was attacked with a blow to the head. In this initial the assassin strikes a further blow and the horrified and fearful reaction of Peter's companion anticipates his own mortal injury. Peter was canonised within 11 months of his death.

Niccolò's work is identified around the Antiphonal leaf in Los Angeles with the inscription 'Ego Nicholau[s] d[e] Bononia feci' (LACMA, M.75.3). He was arguably the leading illuminator in Bologna at a time when the city was a major centre of manuscript production. He was called upon to embellish manuscripts for a wide variety of private, church and civic patrons. Like the Antiphonal to which the Los Angeles leaf belonged, the present initial clearly came from a choirbook destined for a Dominican church. Niccolò undertook commissions for several Dominican convents, quite often for female houses.

£10,000-15,000

\$14,000-20,000  
€12,000-17,000



015

THE TRINITY ADORED BY ANGELS, historiated initial 'S' on a leaf from an illuminated Antiphonal on vellum [Padua, c.1390]

**A grand and vibrantly illuminated miniature strongly indebted to the great Paduan fresco cycles painted by Giusto di Menabuoi and Altichiero da Zevio in the final decades of the 14th century.**

590 x 412mm. 5 lines of text and music, initial 'S' ('Summe trinitati simplici deo') opening the responsory for matins for the feast of All Saints on 1 November, reverse (originally recto) with 5 lines of text and music and containing the third antiphon at the first nocturn of matins for the feast of All Saints ('[Laudeamus] dominum quem laudant angeli [...]'), ruled space: 435 x 284mm (slight cropping to upper margin, some minor flaking to burnished gold, lower edge a little frayed). Mounted and framed.

The composition with the Trinity adored by a hierarchy of angels shows the influence of Giusto de Menabuoi's depiction of Paradiso in the Baptistery in Padua. Indeed, the team of illuminators responsible for the illumination of the so-called 'Bibbia Istoriata Padovana' (British Library Add. ms. 15277) display an in-depth awareness of the work of the great Paduan frescoists of the end of the 14th century, as shown by a number of shared compositions. The artist responsible for the illumination of the present leaf is among the illuminators of the 'Bibbia Istoriata'. His slightly rounder faces with large cheeks are very close to the style of the so-called Second Genesis Master, who completed Genesis and was almost solely responsible for the illumination of Exodus, Leviticus and Numbers in the 'Bibbia Istoriata'. Parallels can be drawn with an Antiphonal by the Second Genesis Master in Padua, Biblioteca Capitolare, ms E18 (see F. Toniolo, 'La Bibbia Istoriata Padovana', *La Miniatura a Padova dal Medioevo al Settecento*, 1999, pp.465-70).

£8,000-12,000

\$11,000-16,000  
€9,100-14,000



016

TWELVE APOSTLES, historiated initial 'E' on a leaf from an illuminated Antiphonal on vellum [Bohemia, c.1425]

**An Antiphonal leaf painted by a regional follower of the artists responsible for one of the great masterpieces of medieval Bohemian illumination, the Wenceslas Bible.**

380 x 275mm, initial: 130 x 105mm, ruled space: 310 x 220mm, 9 four-line staves on verso [bearing initial] and 8 four-line staves on recto, the initial 'E' opening the antiphon for the Common of Apostles ('Ecce ego mitto vos sicut ovis in medio luporum' [Behold, I send you forth as sheep in the midst of wolves]), the marginal decoration with wolves with sheep in their jaws (trimmed, remains of previous mount on recto, small pigment losses, most noticeable to faces of Apostles). Framed.

*Provenance:* Fritz Hasselmann, Munich (d.1894; architect); his sale, Helbing, Munich, 24 November 1892, lot 33.

The extraordinarily full and varied decorative scheme of the opulent Bible in German (Vienna, OSB, Cod. Ser. nov. 2759-2764), commissioned by Wenceslaus IV of Bohemia and illuminated in Prague around 1390-1400, influenced Bohemian book production for decades to come, serving as a treasure trove of artistic motifs: found here, for example, in the different surface patterns, and especially the border elements in distinctive black and gold. The slightly larger size and rougher execution of the skeletal initials are less typical of manuscripts produced in Prague at the beginning of the fifteenth century, suggesting that this Antiphonal leaf was probably illuminated by one of the artists who left the capital at this time and worked throughout the kingdom of Bohemia.

£4,000-6,000

\$5,400-8,000

€4,600-6,800



(illustrated enlarged)

**\* 17**

CIRCUMCISION OF CHRIST, historiated initial 'Q' cut from an illuminated choirbook on vellum [Poland, perhaps Wrocław, c.1430]

**A charming illumination from the workshop of the Prague Hexameron, artists who fled Prague for Wrocław in the wake of the Hussite Wars.**

112 x 114mm, miniature: 96 x 90mm, mounted on paper (the initial cut out somewhat unevenly at the right-hand corners). Gilt frame (245 x 250mm).

In reconstructing the output of the workshop of the Prague Hexameron – so named for a 1420 *Liber Exameron beati Ambrosii* preserved in the cathedral and chapter library of St Vitus in Prague (A 131) – the most important sister group to the present cutting is a set of seven initials cut from an Antiphonal held in Münster (Westfälisches Landesmuseum EM 40.1-7): alongside a traditional Bohemian palette of chalky greens and pinks, the style is identifiable by the sharp-featured figures, clad in strongly-contoured drapery. The illuminators that fled Prague alongside members of the St Vitus Chapter, for Zittau and then Wrocław, developed their own sub-style within the Hexameron group, defined by bulkier figures and further exaggeration of drapery folds.

£2,000–3,000

\$2,700–4,000  
€2,300–3,400



018

THE PSALMIST IN THE SEA, initial 'S' on a leaf from an illuminated noted Breviary on vellum [Bologna or Ferrara c.1440]

This is a fine example of the controlled, elegant draughtsmanship of Giovanni di Antonio da Bologna, identifiable from his signed illumination in a manuscript of 1432 in Naples (Antonio da Budrio, *Commentarium super lib. II Decretalium pars II*, Bibl. Naz. Ms XIV.A.21).

362 x 260mm, ruled space: 230 x 170mm overall, two columns of text and music on the recto with the initial opening Psalm 68, 'Salvum me fac', from Easter week, folio lxx of a noted Breviary; the verso with 20 lines of text with 12 flourished initials and a catchword.

Giovanni di Antonio continued to be active until the middle of the century working both in Bologna and in the orbit of the Este in Modena and Ferrara. His stylistic formation owed much to his Bolognese predecessors, Niccolò di Giacomo and the Master of the Brussels Initials enhanced by an exploration of expression and narrative. The taut, coiling acanthus springing from this initial is a feature of his lush border style.

From his surviving works Giovanni di Antonio seems to have been particularly valued for his illustration of Psalters. This makes the present leaf an appropriately characteristic example of his work. A sister leaf with the Fool introducing Psalm 52 is at the National Museum of Western Art, Tokyo. This initial introduces Psalm 68 which begins, 'Save me O God for the waters are come in even unto my soul / I stick fast in the mire of the deep and there is no sure standing. I am come into the depth of the sea': fittingly the Psalmist is shown hands raised in supplication, eyes wide and mouth grimacing with fear as the swirling waves rise to his breast.

£6,000–9,000

\$8,000–12,000  
€6,900–10,000



**\* 19**

CRUCIFIXION, full-page miniature, perhaps from an illuminated Missal, on vellum [southern Germany or Austria, second half 15th century]

**An imposing Crucifixion miniature produced in 15th-century southern Germany or Austria, intended originally to mark the Canon of the Mass in a grand Missal or, perhaps, as an independent devotional image to be displayed upon the wall in the manner of a panel painting.**

345 x 270mm, miniature: 245 x 190mm, verso blank but for later collection marks; the text in silver running around the painted frame reads: 'ASPICE MORTALIS FUIT UMQUAM PASSIO TALIS PECCATUM SPERNE PRO QUO MEA VULNERA CERNE ASPICE QUI TRANSIS QUIA TU MICH I CAUSA DOLORIS. O IHESU'. (four repaired pin holes at top and bottom margins, slight flaking to the gold, some oxidation to the silver text). Frame (270 x 190mm).

*Provenance:* Gordian Heinrich, Freiherr von Gudenus (1798-1894; Schloss Thannhausen).

It is unclear whether this Crucifixion miniature was originally to be found inserted in a liturgical manuscript or placed proudly upon the wall. The full-page miniature of the Crucifixion often marks the opening of the Canon of the Mass, the preparation for the Eucharist, facing the words 'Te igitur'. The large size of the present miniature would have necessitated a grand parent manuscript. Alternately, such miniatures were also produced in the 15th-century workshops to serve a different function: as stand-alone images to be displayed upon the wall, like a panel painting. While the verse that appears in the painted frame appears in a Crucifixion miniature painted in Augsburg by Johann Bämle (1430-1503) (New York, Morgan Library & Museum, MS M.45), the palette of strong reds, blues and greens and the densely-patterned crimson background make a production in either southern Germany or Austria equally possible.

£6,000–9,000

\$8,000–12,000  
€6,900–10,000



**\* 20**

DAVID IN PRAYER, historiated initial 'N' cut from an illuminated choirbook on vellum [Ferrara, c.1455-60]

**A splendid and colourful example of Ferrarese Renaissance book painting.**

155 x 165mm. Verso with two short staves with square notation on a red staff (tiny loss of gold in upper right hand corner, lower right and upper left corners slightly wrinkled). Mounted and framed.

The style of the figures and the foliage decoration in a symphony of pinks, blues and greens firmly place the artist within the Ferrarese tradition of the mid-15th century, defined in particular by the team of illuminators responsible for what was most probably the most luxurious and extravagant manuscript of the time, the Bible of Borso d'Este, a high-point of Renaissance manuscript illumination. Gaudenz Freuler has identified the artist of the present cutting as the fourth Master of Plutarch's *Vitae* (Cesena, Biblioteca Malatestiana, S. XV. 2): strong parallels can be drawn, for example, between the figures in the present miniature and those of the Gracchi brothers on f.127 of the Cesena manuscript. We see the same foreshortened faces, similarly close eyes, and prominent noses.

£3,000-5,000

\$4,000-6,700  
€3,500-5,700





\* 21

DAVID IN PRAYER, historiated initial 'D' on a leaf from an illuminated Psalter on vellum [Lombardy, c.1460-70]

**A ravishing example of late Gothic Lombard illumination, once part of a lavishly illuminated Psalter perhaps commissioned by a member of the Visconti court.**

520 x 270mm. 14 lines of text, initial 'D' ('Dominus illuminatio mea') opening Psalm 26 (some marginal soiling, slightly trimmed, loss of burnished gold to initial ground and bezants).

*Provenance:* From a Psalter likely dismembered during the Napoleonic era. Six companion leaves survive (one, the frontispiece, in a private US collection, and 5 with Dr Jörn Günther Antiquariat) and these give a clue as to the possible origin of the parent manuscript. The bas-de-page of the frontispiece contains the monogram 'YhS' in gold surmounted by a gold crown, a motif used by Filippo Maria Visconti, duke of Milan (1412-1447), and his court, while the saints in the border indicate that the manuscript was made for a Franciscan convent, perhaps that of Sant' Angelo in Milan. The 'Pax' on the present leaf is also surmounted by a golden crown, and it has been suggested that the presence of these emblems point to an ownership by Bianca Maria Visconti (1424-1486), daughter of Filippo Maria and wife of Francesco Sforza (1401-1466).

The illumination is the work of a close associate of the Master of the *Vitae Imperatorum* (fl.1430-50), who came to dominate manuscript illumination at the court of Filippo Maria Visconti during the second quarter of the fifteenth century. He is named after an Italian translation of Suetonius (Paris, BnF, ms.ital.131) made for the duke in 1430. The bold and economical palette of clear bright colours 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. The facial features and thick curls of hair are notably close to the figure of God in a historiated initial by the Master in the Cini collection. See A. Melograni, 'Appunti di miniature lombarda. Ricerche sul Maestro delle Vitae Imperatorum', *Storia dell'Arte*, 1990, pp.274-314.

£10,000-15,000

\$14,000-20,000  
 €12,000-17,000



PROPERTY FROM THE ESTATE OF DR GEORGE S. HEYER, JR. (1930-2015)

**\* 22**

THE AGONY IN THE GARDEN; DAVID PLAYING BELLS; THE PIETA' and THE LAST JUDGEMENT, four leaves from illuminated liturgical manuscripts on vellum [France and Flanders, 1460s and 70s]

**Four leaves representing the animated inventiveness of book illumination in France and Flanders.**

*The Agony in the Garden*, opening the Hours of the Virgin in a Book of Hours, use of Sarum [Bruges, c.1460s-1470s]. 192 x 141mm. 17 lines of text on reverse (originally recto), ruled space: 111 x 72mm. In a double-sided frame. The style of the miniature finds its roots firmly in the tradition of the Bruges school of illumination established by Willem Vrelant in the second half of the 15th century. Vrelant was one of the most prolific and commercially successful illuminators working in Flanders at the time, relying on a significant number of assistants and collaborators to fulfil his commissions, several of which, as with the present case, were destined for the English market. The composition of this Agony in the Garden is almost identical to that in another Book of Hours also produced in Bruges in the 1460s, now Free Library of Philadelphia, Widener 3 (the 'John Browne Hours', f.37v).

*David playing bells*, historiated initial 'E' opening Psalm 80 ('Exultate Deo') on a leaf from a Psalter [Bruges, c.1470]. 124 x 90mm. 16 lines of text, ruled space: 74 x 50mm (tiny losses to burnished gold, text slightly smudged). In a double-sided frame.

*The Pietà*, opening the prayer 'Doulce dame', in French, in a Book of Hours [Rouen, c.1470s]. 155 x 115mm. 13 lines of text on reverse (originally recto), ruled space: 90 x 65mm (light smudging to upper margin). In a double-sided frame.

*The Last Judgement* with scenes from the life of David, opening the Seven Penitential Psalms in a Book of Hours [northern France, c.1470]. 160 x 122mm. 15 lines of text, ruled space: 90 x 65mm (small losses of pigment and gold). In a double-sided frame. (4)

£4,000-6,000

\$5,400-8,000  
€4,600-6,800



OTHER PROPERTIES)

023

ST ELIZABETH OF THURINGIA, historiated initial 'L' on a leaf from an illuminated Antiphonal in Latin on vellum [southern Germany, probably Augsburg, third quarter 15th century]

**St Elizabeth of Thuringia, symbol of Christian charity, is simply and affectingly represented on a large Antiphonal leaf illuminated in Augsburg, one of the most important centres of German manuscript production at the end of the 15th century: its style is reminiscent of work commissioned for the monastery of St Ulrich and St Afra by its abbot Melchior von Stammheim in 1459.**

c.560 x 355mm, initial: 100 x 115mm, 9 five-line staves, the initial 'L' opening the office for St Elizabeth ('Letare germania'), the verso bearing the end of the office for St Martin (slightly cropped). Frame (760 x 550mm).

The style of the present initial is close to an example painted by Johannes Franck (d.1472), a novice who entered the community of St Ulrich and St Afra in 1447, in an Antiphonal produced in 1459 at the order of Abbot Melchior von Stammheim to mark the assumption of his post a year earlier (Bayerische Staatsbibliothek, Clm 4302, f. 197v). The monastery of St Ulrich and St Afra was at the centre of Augsburg manuscript production during the latter half of the 15th century; the tradition of Franck – described by a contemporary chronicler as 'vir bonus et optimus illuminista, qui suis manibus, illuminavit libros chori' – and his associate, Heinrich Pittinger (d. 1483), was continued by brothers including Conrad Wagner (d.1495), known for his monogram in a Gradual (Augsburg, Diocesan Museum, ms. DM 11), before the capacity of the illuminators active in the community began to lag behind demand for splendid books for the mass and office. After this lay ateliers were engaged to fulfil commissions; most famous of these was Georg Beck, who with his son decorated two volumes of a Psalter for the house in 1495. The present initial reflects the stylistic inheritance of Johannes Franck in the elliptical figure of St Elizabeth, her curved profile defined by heavy-lidded eyes beneath arched eyebrows.

£4,000–6,000

\$5,400–8,000

€4,600–6,800



**24**

HARROWING OF HELL, miniature on a leaf from a Book of Hours [eastern Netherlands, c.1475]

**A delicately rendered miniature illuminated by the Masters of the Zwolle Bible, the artists whose works can be grouped with the illumination of the monumental 6-volume Bible (Utrecht University Library, Ms. 31) made by the Community of the Brethren of the Common Life at Zwolle – followers of the *Devotio Moderna* – between 1464 and 1476 for the Chapter of St Mary's in Utrecht.**

135 x 100mm. Framed.

*Provenance:*

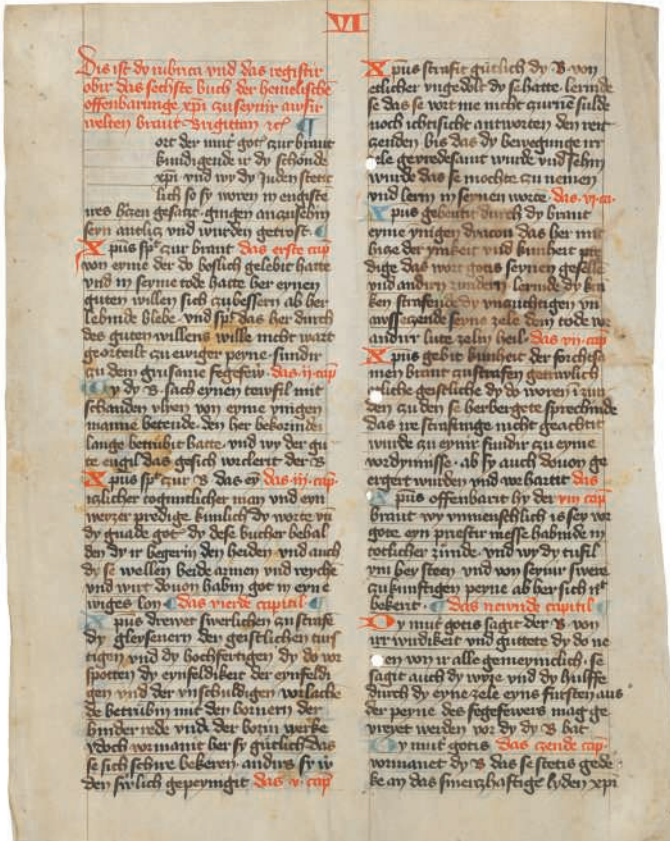
The style of the present miniature and its dimensions match a Book of Hours made for use of Utrecht and illuminated by the Masters of the Zwolle Bible, sold in these rooms (25 November 1992, lot 14; later appearing at Sotheby's, 2 July 2013, lot 70): these Hours – apparently made for one 'Tho[mas] Joffe' (according to a 15th-century ex-libris in Dutch) – are lacking a number of inserted miniatures.

The present miniature displays their characteristic style, which is 'finely decorated but never excessively or exaggeratedly opulent. Palettes are confined to a relatively small number of colours, among which pink, red, blue and green figure largely. Often these colours are kept pale, and the illumination has a quality of extreme lightness' (*The Golden Age of Dutch Manuscript Painting*, p.244).

£2,000–3,000

\$2,700–4,000

€2,300–3,400



25

\* 25

A LEAF FROM THE REVELATIONS OF ST BRIDGET OF SWEDEN, in German, manuscript on vellum [Germany, mid-15th century]

310 x 240mm. 41 lines of text in 2 columns, ruled space: 270 x 190mm, the text opening the 6th book of the *Revelations* and containing rubrics for Chapters 1-18 (staining and spotting, creasing and holes from use as a binding fragment).

Bridget of Sweden (1303-1373), born as Birgitta Birgersdotter, also Birgitta of Vadstena, was a mystic and saint, and founder of the Bridgettines nuns and monks after the death of her husband of twenty years. Her visions of Christ were recorded and translated into Latin by Matthias, canon of Linköping, and by her confessor, Peter Olafsson, prior of Alvastra. The text was extremely popular during the Middle Ages and an important source of iconography for the late 14th and 15th centuries.

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

\* 26

KOBERGER BIBLE, an illuminated leaf from a printed Bible [Strasbourg: Adolf Rusch, for Anton Koberger at Nuremberg, not after 1480]

This imposing leaf comes from Anton Koberger's *Biblia Latina*, the earliest printing of a Bible with the *glossa ordinaria*, printed by Anton Rusch in Strasbourg. It was one of the most ambitious printing projects undertaken in the 15th century. The present leaf bears the arms of Guelders and the House of Wittelsbach-Palatinate.

467 x 330mm, opening the Prologue to the Book of Proverbs. The paper has the watermark of Rusch for Koberger, Strasbourg. Verso with two biblical columns surrounded by gloss and Bible text opening with red and blue puzler initial (light smudge to top right corner, a little spotting and staining). Framed. *Provenance*: The coat of arms at the foot of the page contains the arms of Guelders on the sinister, and the Palatine Lion and the fusely argent and azure arms of the Wittelsbach family on the dexter. The parent volume was evidently intended for an important, aristocratic owner: was it perhaps owned by Margaret of Guelders (1436-1486), who in 1454 married Frederick I, Count Palatine of Simmern?

First edition of the Latin Bible with the *glossa ordinaria*, the standard Bible commentary of the later eleventh and early twelfth century, composed by Anselm of Laon, Ralph of Laon and Gilbert of Auxerre. The layout preserves the traditional manuscript format, distinguishing the Biblical text from the *glossa ordinaria* surrounding it, and from the interlinear gloss, which usually consists of definitions or paraphrases of specific words. The scrolling acanthus of yellows, reds, blues and greens is richly populated with wild-men, a peacock and an owl, and is a typical vibrant example of the highest-quality southern German illumination.

£600-900

\$800-1,200  
€690-1,000



26



027

ASSUMPTION OF THE VIRGIN, illuminated initial 'G' on a leaf from an illuminated choirbook on vellum [Bergamo, c.1480-90]

**A vibrant, colourful and imposing leaf illuminated by Jacopo da Balsemo, an artist who with his workshop dominated manuscript illumination in Bergamo in the later half of the Quattrocento.**

495 x 360mm. 6 lines of text and 3 of text and music, initial 'G' ('Gaudeamus omnes') opening the Feast of the Assumption of the Virgin on 15 August, contemporary foliation 'LXXXV'; reverse (formerly recto) with 5 lines of music and 4 of text, later foliation '80' (minor cockling and cropping, some flaking of old, restored fold on the blue ground between the figures of the apostles). Framed.

*Provenance:* From an unidentified choirbook, probably made in Bergamo c.1480-90, originally f.85. Seven other leaves from the same series of choirbooks survive along with two codices that have lost their miniatures. These are: God Speaking to Moses, in an initial 'I' on a leaf from an Antiphonal (Italy, Private Collection; see G. Freuler, *Italian Miniatures from the Twelfth to the Sixteenth centuries*, 2013, II, no 83); Christ followed by his Apostles, in an initial 'G' on a leaf from a Gradual (Italy, Private Collection, see G. Freuler, *Italian Miniatures*, II, no 84); A prophet in an initial 'E' on a leaf from an Antiphonal (Zeileis Collection, Austria); King David in an initial 'E' on a leaf from an Antiphonal (formerly Ulrico Hoepli Collection, Milan); St John the Evangelist in an initial 'V' on a leaf from an Antiphonal (La Spezia, Museo Civico Amedeo Lia); two leaves with historiated initials representing the Adoration of the Magi and the Massacre of the Innocents (Venice, Fondazione Cini, inv. no. 2101-2012); and two Antiphonals that have lost their miniatures (Bergamo, Biblioteca Radini Tedeschi, mss. 280-1, made for the Church of S. Alessandro in Pignolo).

The palette and decorative vocabulary of the initial identify it as the work of Jacopo da Balsemo and his workshop. Heavily influenced by the leading Milanese illuminator of the preceding generation, the Master of the *Vitae Imperatorum*, Jacopo dominated manuscript illumination in Bergamo at the end of the 15th century. His documented work includes a large number of liturgical and civic commissions including series of choirbooks, one made between 1449 and 1468 for the Consorzio della Misericordia Maggiore for use in the Basilica of Santa Maria Maggiore and a later series for use in the cathedral.

£6,000-9,000

\$8,000-12,000

€6,900-10,000

**\* 28**

A FRANCISCAN FRIAR AND A YOUNG MAN, illustration on a leaf from *Das Spiegelbuch*, in Middle High German, illustrated manuscript on paper [East Swabia, probably Augsburg, c.1470s]

**An exceptionally finely illustrated leaf from a rare didactic poem – the only known survivor of the work in private hands.**

275 x 197mm (Chancery folio). Recto with 31 lines of verse written in brown ink in a German *bastarda* introduced by a three-line red initial, verso with seven lines of verse above two figures surmounted by speech scrolls drawn in black ink with green, pink and blue wash (a few tiny holes, careful professional repairs to the paper affecting the first four lines of verse on recto and verso and the last line on recto, overall darkening, small tears and nicks to upper and lower edge, remains of paper hinges at right edge on recto).

*Content:* This leaf comes from the first section of *Das Spiegelbuch*, a didactic poem presenting the eternal medieval argument in favour of turning from concern with the rewards of the world to the rewards of the spiritual life and the promise of salvation. It opens straightforwardly as a dialogue between a worldly young man and a religious – on the present leaf depicted as a Franciscan friar. The nature of the text, restricted to spoken exchanges, has led to the suggestion that it was either intended to be acted out or was derived from morality plays. The text survives in seven codices, all in public collections, and this single fragment, whose whereabouts have been unknown since its

inclusion in the sale catalogue of Ludwig Rosenthal of Munich in 1905: see [www.handschriftencensus.de/werke/3167](http://www.handschriftencensus.de/werke/3167).

Comparison with the text in a manuscript from the Clarissan convent in Freiburg (St Gallen, Stiftsbibl. Cod 985) shows it would have been the third leaf of the work. Although the present leaf differs because it is written in Eastern Swabian dialect it corresponds approximately to lines 85-126 of that manuscript (with lines 93-96 and 115-116 compressed and line 119 lacking). The speech in the scrolls reads as follows and may be a unique feature: 'Got ist barmherzigkait vol / dar umb kom ich noch wol' ('God is full of mercy / therefore I am still well') and 'Ain uff recht leben solt du han / und alle zit die sund lon' ('An upright life you should have / and abandon sin forever').

*Illustration:* The cycle of illustrations was an essential component of the *Spiegelbuch* and most of the surviving manuscripts are laid out so that the text above the illustration on a verso continues and ends on the facing recto. The present leaf is differently arranged and the text opens on the recto and finishes above the illustration on the verso.

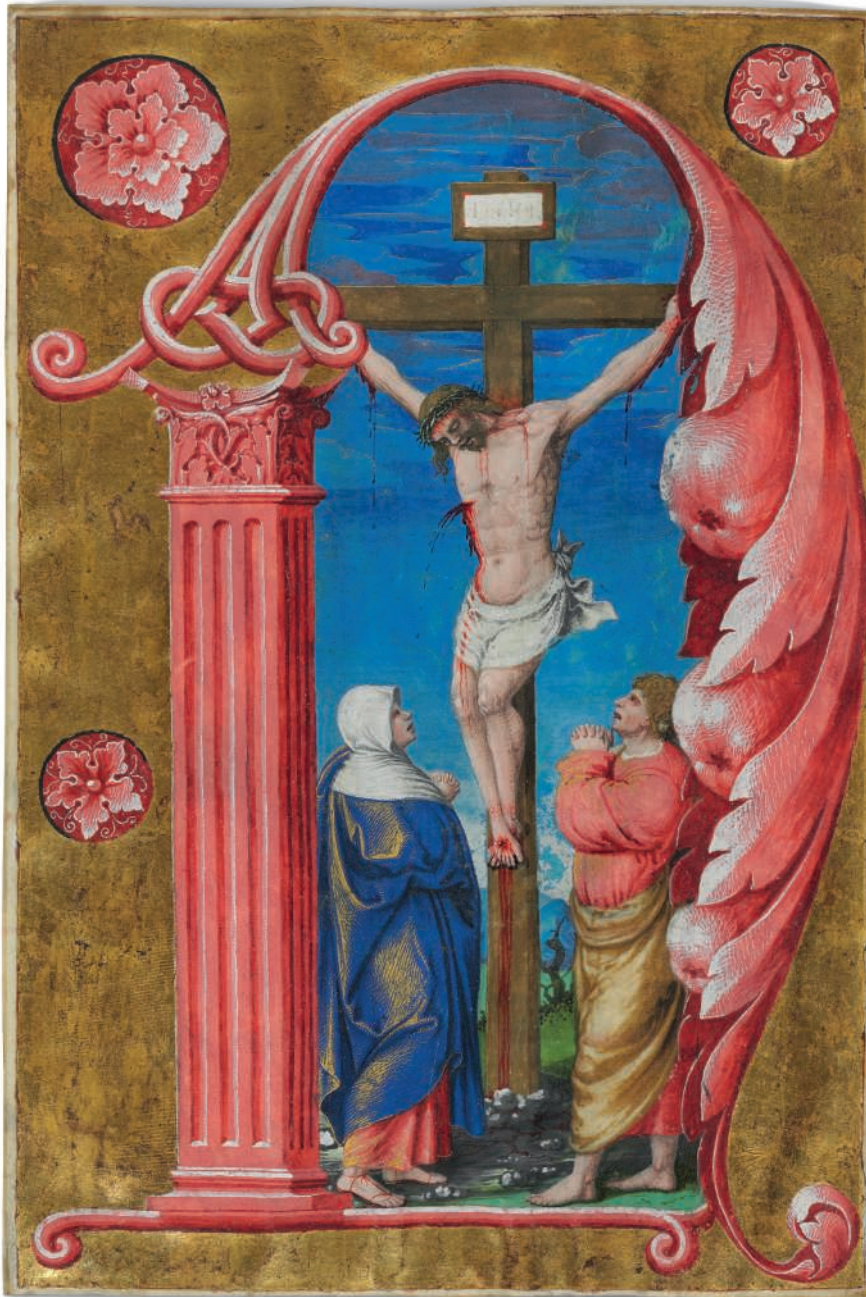
This is a finely executed illustration with the figures drawn in confident, taut penlines that convey both their form and their interaction. It is a type of illustration that makes its impact through penwork rather than colouring, yet colour has been carefully applied: in addition to the grey wash on the habit and hem, the doublet and book were coloured with a red wash, now faded, and the lips were accented with touches of pink bodycolour, hose and collar with blue and the hat and ground with green. The quality of the draftsmanship, its accomplishment and the extent of the detail it provides, distinguish this leaf from the majority of illustrated German vernacular manuscripts, which often depend on immediacy and vigour for their appeal.

£8,000-12,000

\$11,000-16,000

€9,100-14,000





**29**

CRUCIFIXION, in an historiated initial 'N' cut from an illuminated choirbook on vellum [northern Italy, c.1500]

**An affecting initial demonstrating the influence of Andrea Mantegna in northern Italian manuscript illumination.**

265 x 175mm. Initial 'N' ('Nos autem gloriari oportet'), the introit for the Evening Mass on Maundy Thursday or for the Feast of the Invention of the Cross, verso with two four-line staves of red with square notation and two lines of text (tiny losses from surface of gold and small pigment losses from sky at horizon).

This initial is likely to have come from a Gradual of enormous and imposing size. Several elements of the composition suggest an attribution to an illuminator who knew either directly, or through the medium of prints, the work of Andrea Mantegna: the initial staves with their juxtaposition of linear architectural piers with fruit nestling in foliage could be seen as echoing elements of the setting or compositional framing of works such as the San Zeno altarpiece (in the church of that name in Verona) or the destroyed frescoes in the Ovetari Chapel (Eremitani church, Padua), and the figure of St John is clearly a bulkier version of that saint in Mantegna's engraving of the Entombment. This points to an origin in north-eastern Italy north of the river Po. The restrained palette – entirely appropriate to the subject matter – distinguishes this initial from the majority of contemporary illumination from this region. The script on the verso is also distinctive: in contrast to the majority of Italian choirbooks it has an angular northern European aspect.

£7,000–10,000

\$9,400–13,000  
€8,000–11,000





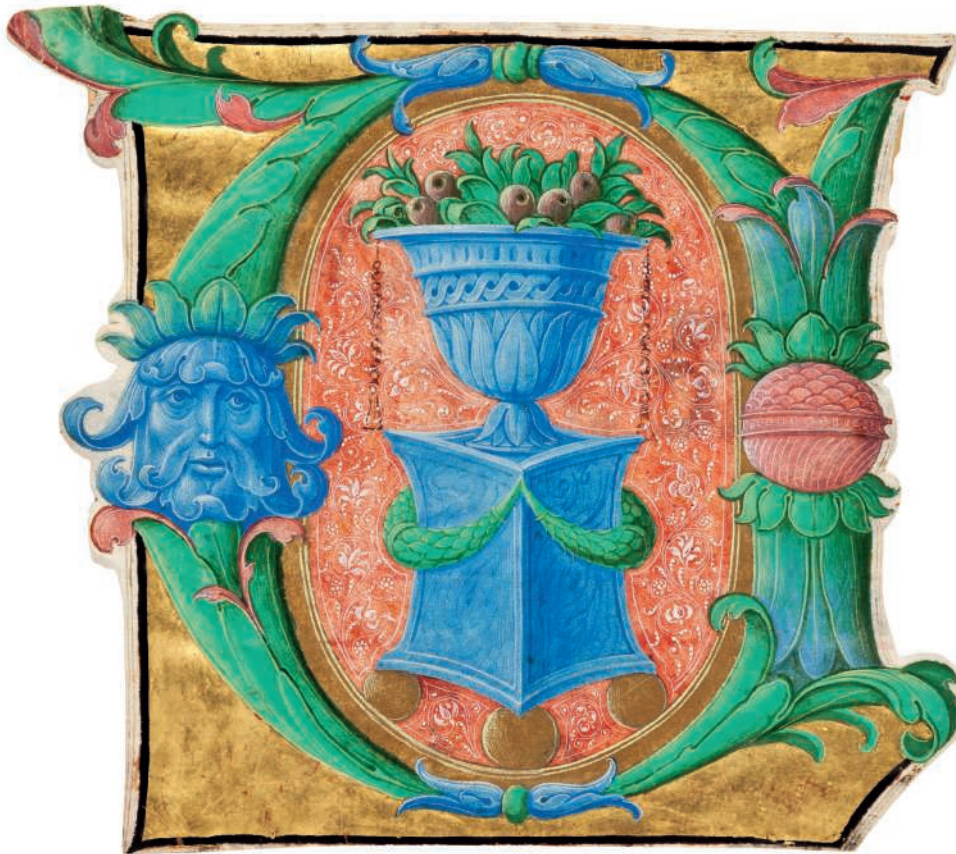
**30**  
 [GIROLAMO SAVONAROLA (1452-1498)], a collection of seven manuscript documents connected with Savonarola and his cult, in Latin and Italian [15th to 17th century]

**A collection of manuscripts all relating to the infamous Dominican friar, preacher, puritan fanatic and moral dictator of Florence, Girolamo Savonarola.**

- (1) ALEXANDER IV (1431-1503), Brief to the General of the Dominican Order concerning restoration of order within the Congregation of San Marco following the scandals of 'perditionis filius frater Hjeronymus Ferrariensis', in Latin, Rome, 'sub anulo piscatoris', 29 May 1498 (six days after the burning of Savonarola on 23 May). 275 x 400mm. 24 lines of text (heavily erased and rubbed from use as a flyleaf). *Provenance*: Giovanni de' Medici, inscription dated 1513 in lower left margin, recovered from a choirbook in an oratory at Fiesole in the Congregation of San Marco: 'Iste liber Cantus est Orotarii Ste Marie Magdalene fesulane [...]'. (2) NOTARIAL RECORD OF A LAND DISPUTE IN FERRARA, 21 June 1473, in which 'Egredo artium scholare magistro Hieronymo de Savonarola, cive Ferrarie' was summoned as principal witness, in Latin, confirmed from the original in Ferrara, 15 March 1503. 397 x 238mm. 63 lines plus attestations, large initial, notarial marks. (3) A FRAGMENT OF A MANUSCRIPT PRAYERBOOK BY SAVONAROLA, 6 leaves (3 bifolia), in Italian, part of the *Trattato dell'Oratione Mentale*, printed in Florence, c.1492, reprinted 1495 218 x 145mm. 24-28 lines, on paper, watermark type of Briquet 7386 (Florence, 1507). (4) FRANCESCO REMOLINI (d.1518), presiding judge at the heresy trial of Savonarola, document signed concerning the diocese of Cordova, on paper, Rome, 13 October 1514. 289 x 215mm. 13 lines (defective at upper left and right margins). (5) [FRANCESCO DA PAOLA], a copy of a prophecy made in a letter of 13 March 1479 concerning Savonarola (published in *Bibliofilia*, XXX, 1928, p.90, no 2), on paper, 12 November 1595. 300 x 210mm. 2 pages. 26-29 lines (edges frayed). (6) [FRA SISTO DA SIENA (1520-1569)], A brief account of Savonarola, on paper [late 16th century]. 279 x 204mm. 1 page, 15 lines (some spotting). (7) [JACOPO NICCOLINI], A copy of a description of Savonarola's personal appearance on the night before his execution [17th century]. 291 x 207mm. 2 pages, 45 lines (frayed and stained).

£5,000-8,000

\$6,700-11,000  
 €5,700-9,100



31

The following two lots are arresting and highly decorative initials displaying the characteristic motifs and treatment of the Veronese artists, father and son Francesco (1450-1503/6) and Girolamo dai Libri (1474-1555), the most famous members of an illustrious family of illuminators whose name is derived from their specialism in manuscript painting.

Both Francesco and Girolamo are known to have worked individually on manuscript commissions for churches in and around Verona; at the end of the 16th century, Girolamo was beginning to emerge from the shadow of his father, with whom he had been working collaboratively during his training, and to embark upon his long and productive career, during which he also produced altarpieces and panel paintings. It would be for his work on manuscripts, a series of choirbooks, that he would be recognised by Vasari in the *Lives*, in which Girolamo was praised for the exquisite detail of his work. The pairing of a blue mask on the left-hand side facing a decorative orb on the right in the first of the two lots is a characteristic motif seen in the work of both Francesco and Girolamo dai Libri – a similar design appears in the initials painted in the series of dai Libri choirbooks associated with Santa Maria in Organo, Verona (such as Verona, Museo di Castelvecchio, inv. 1326) and later initials by Girolamo, many of these held by important collections including the Metropolitan Museum of Art (62.122.17) and the Cleveland Museum of Art (1924.1016) – while the fruit-filled blue urn on a wreath-hung plinth in the initial offers a delightful central focus.

**\* 31**

ACANTHUS INITIAL 'U' with a Mask and Renaissance Urn, illuminated initial cut from a choirbook [Verona, c.1500]

162 x 182mm overall.

£2,000–3,000

\$2,700–4,000

€2,300–3,400

**\* 32**

ACANTHUS INITIAL 'C', illuminated initial cut from a choirbook [Verona, c.1500]

180 x 178mm. Mounted.

£1,200–1,800

\$1,600–2,400

€1,400–2,000



32



**\* 33**

JOB ON THE DUNGHEAP, miniature on a leaf from a Book of Hours [Paris, c.1500]

**A sensitive and empathetic handling of the Old Testament story of Job – tormented by the Devil, before his redemption by God – by the Master of Petrarch’s Triumphs, the illuminator named after a 1503 translated copy of Petrarch’s *Trionfi* (Paris, Bibliothèque nationale de France, MS. fr. 594), a manuscript likely commissioned in Rouen by its Cardinal and Archbishop, George I d’Amboise (1460-1510), for presentation to Louis XII.**

123 x 89mm. The miniature would have introduced the Office of the Dead in a Book of Hours. Laid down on paper, framed.

*Provenance:* Christie’s, 8 December 1971, lot 262.

A close associate of Jean Pichore (fl. c.1500-1520), with whom the Master collaborated on a number of works illuminated in Paris – including a Book of Hours held at the Musée Renaissance in Écouen (MS. E. Cl. 1251) – despite their shared patron’s residence in Rouen and his work is characterised by the same solid figures clothed in voluminous drapery and watercolour-like, transparent landscapes. The hand of the Master of Petrarch’s Triumphs, for some time tentatively conflated with that of Pichore, has also been discerned in the Hours of Claude Molé (New York, Morgan Library, MS M.356) illuminated c.1500 in Paris, which features closely comparable facial types to those in the present miniature, displaying high, angular cheekbones flushed with definite brushstrokes of red.

£1,000–1,500

\$1,400–2,000

€1,200–1,700



### 34

DAVID AND BATHSHEBA and JOB ON THE DUNGHEAP, two miniatures from a Book of Hours on vellum illuminated by the Master of François de Rohan [Paris, c.1530s]

**Two masterpieces of Renaissance French painting: a vibrant and imaginatively painted pair of miniatures by the Master of François de Rohan, illuminator for France's first great Renaissance monarch, François I.**

180 x 117mm. The miniature with David and Bathsheba opening the Seven Penitential Psalms; Job on the Dungheap opening the Office of the Dead from a Book of Hours (edges cropped, some smudging and show-through). Pasted down on card.

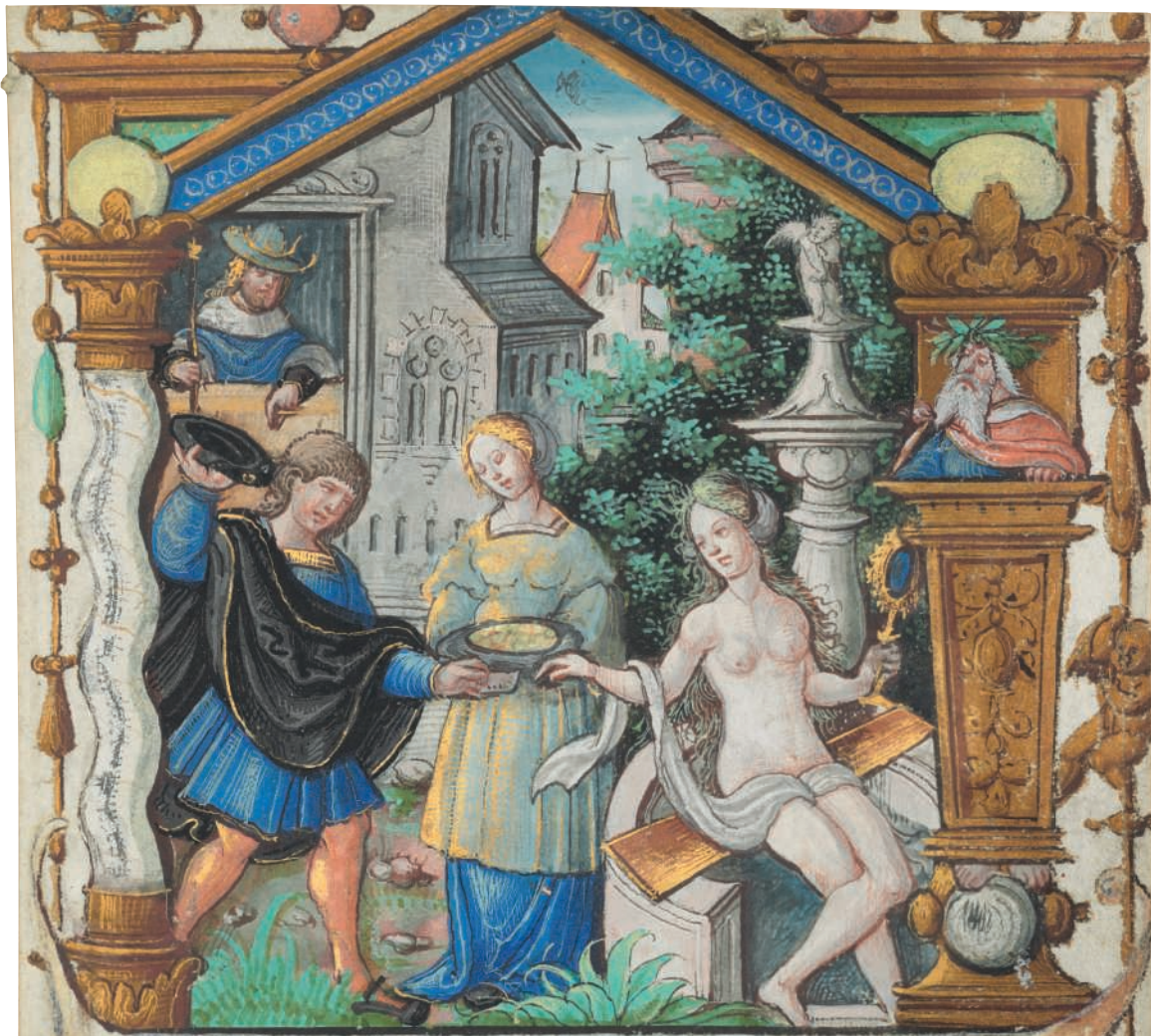
The illuminator, active c.1525-1546, was originally named 'The Master of François I' after a Book of Hours made for the great Renaissance French monarch and patron of the Arts (the only extant fully illuminated Book of Hours made for François I), sold at Christie's London, 7 July 2010, lot 47, and now at the Metropolitan Museum of Art. He was renamed 'The Master of François de Rohan' by François Avril after a copy of the Archbishop of Lyons' 1530 translation of the *Fleur de Vertu* (Paris, BnF, ms. fr. 1877), and studied comprehensively by Myra Orth. Although he worked on a variety of texts 'The Master of François de Rohan [...] excelled in the illustration of these pious books [of hours], often surpassing his contemporaries in imaginative subject matter and lively narration' (M. Orth, 'The Master of François de Rohan: A Familiar French Renaissance Miniaturist with a New Name', *Illuminating the Book: Makers and Interpreters, Essays in Honour of Janet Backhouse*, 1998, p.77). More than twenty manuscript codices and leaves, half a dozen woodcuts and (in part) a triptych on vellum have been attributed to the artist (for an extensive list of attributed works see M. Orth, *Renaissance Manuscripts, The Sixteenth Century*, 2015, I, p.292).

The decoration of the present miniatures clearly demonstrates the adoption of Renaissance taste in France: both boast full architectural borders filled with Renaissance motifs and features such as *trompe-l'oeil* pieces of parchment bearing the text, inventively in this case with animated roly-poly putti ripping their way through the vellum. The style combines strong, bright, colours; voluminous, swirling draperies; crisply delineated faces and physical features; and slightly chubby facial types reminiscent of some of those by German artists. A particularly unusual feature of the present miniatures are the archaising initials opening the text: there are no parallels in other works by the Master. (2)

£50,000-70,000

\$67,000-93,000

€57,000-80,000



**D**ñe ne reminiscaris. ps.  
Domine ne in furore  
tuo arguas me: neq;  
in ira tua corripas  
me. **M**iserere mei domine quo  
niam infirmus sum: sana me



### 035

A LEAF FROM AN ANTIPHONAL, illuminated manuscript on vellum [southern Netherlands, c.1530]

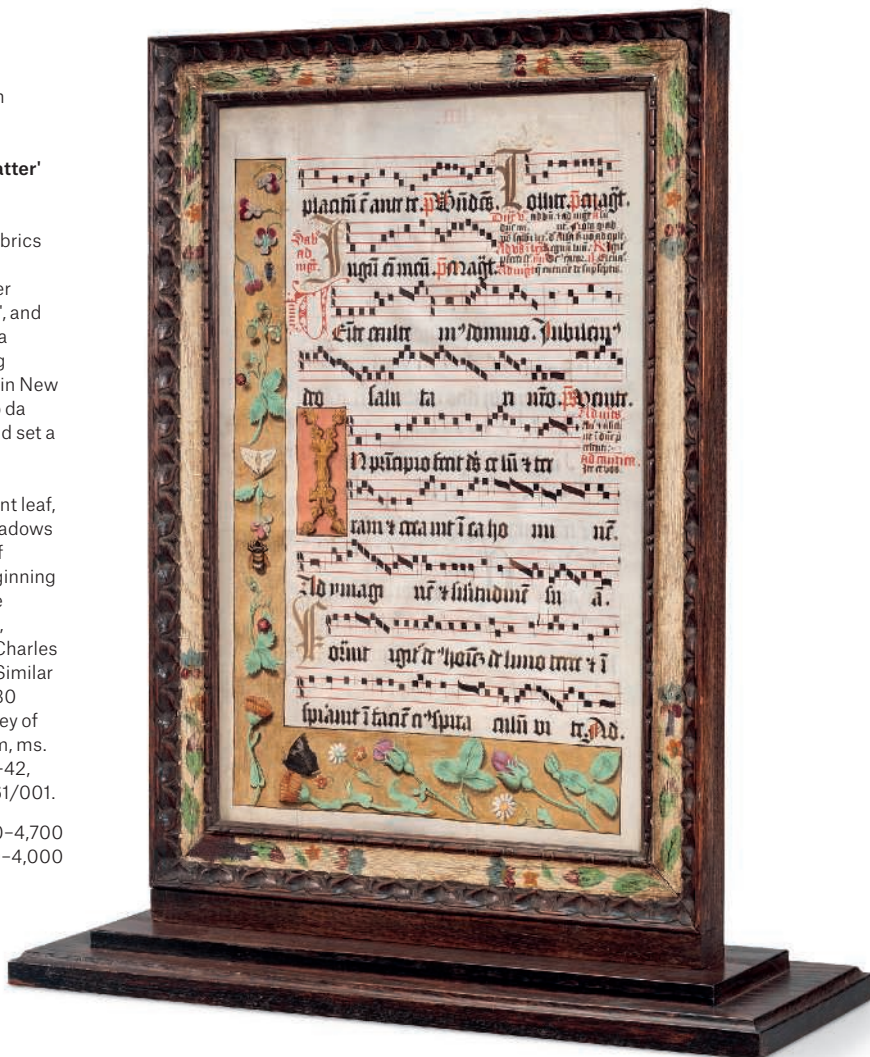
**A handsome choirbook leaf with a Ghent-Bruges style 'scatter' border incorporating insects and flowers.**

485 x 320mm. 9 lines of text and music of square notation, rubrics in red, contemporary foliation 'lxxi' in red. The text containing the Magnificat antiphons for the fourth and fifth Sundays after Epiphany, 'Domine salva nos perimus' and 'Jugum enim meus', and the responsory for the first lesson of Matins for Septuagesima Sunday 'In principio fecit Deus celum et terram'. In a matching double-sided frame produced by Lowy Art Framing Services in New York in the mid-1960s. Lowy provided the frame for Leonardo da Vinci's *Salvator Mundi*, which was sold at Christie's in 2017 and set a new record for the most expensive painting ever sold.

The naturalistic illusionism of the playful borders of the present leaf, inhabited by *trompe-l'œil* insects and flowers casting their shadows against a painted yellow background is a typical expression of Flemish manuscript production of the end of the 15th and beginning of the 16th century. Close comparisons can be drawn with the Gradual of Marcus Cruyt, abbot of St Bernard's at Hemiskem, painted in c.1524 by an artist from the circle of the Master of Charles V (and recently identified as the Master of Cardinal Wolsey). Similar too are a Gradual produced in the southern Netherlands c.1530 and owned by Antoine Papin, superior of the Benedictine abbey of Gembloux (1518-1541), now Brussels, Royal Library of Belgium, ms. 5644; and a second Gradual from Sint-Truiden, dated c.1540-42, now Hasselt, Provinciale Bibliotheek van Limburg, inv. KPL/61/001.

£2,500–3,500

\$3,400–4,700  
€2,900–4,000



### 36

THE LOVERS' PLEDGE, verses in French surrounding a double portrait miniature, independent illuminated leaf on vellum [France, c.1555]

**This entrancing French Renaissance leaf with apparently unique verses is a rare survival of an independent illumination made as a lover's gift: the vellum portraits given between lovers were crucial antecedents of the portrait miniature. Here word and image demonstrate that two hearts have become one even though the lover must leave his lady.**

244 x 192 mm. A miniature of a man and a woman at full length holding a heart below a cartouche with two hearts linked by a love knot, all within a border of pansies (thoughts) and daisies (probably for the name Marguerite) and four verses in French (some wear to texts). Mounted, in a seventeenth-century style wooden frame.

The verses open 'Soulcy damour en ma douce pensee' as the Lover consoles his Lady for his departure: although two hearts, two souls and two bodies, they are yet united. The flanking placards perhaps represent their thoughts: Alas for you my heart hardens; more thinking than speaking – better to think than to speak. At the top is inscribed 'God and the Virgin Mary be praised'.

The M and B beside of the hearts seem additions for later owners who wanted to identify with the original lovers. Their identity is unknown but the Lady was probably Marguerite. Their clothing, rich yet restrained in black with gleaming jewellery and trimmings in liquid gold, suggests a date in the 1550s or into the 1560s, although his tall hat would be more usual c.1570. Her headdress is found on a few of Corneille de Lyon's more obscure sitters and may indicate a member of the urban elite rather than a courtier. The border with its symbolic flowers derives from Netherlandish manuscript illumination.

Earlier poets and writers reveal that the portraits given between lovers were often drawings or illuminations and such leaves were vital to the evolution of the portrait miniature. In France, the Netherlanders Corneille de Lyon (d. 1575) produced small scale portraits in oil on panel and Jean Clouet (d.1541) and his son François (d.1572) led the fashion for portrait miniatures, which embraced full-lengths and equestrian figures. Henri II's Queen Catherine de Médicis (d.1589) and her family particularly favoured illuminated portraits, as independent images and within books (see M. Orth, *A Survey of Manuscripts Illuminated in France, Renaissance Manuscripts, The Sixteenth Century*, 2015, no. 100). This leaf is now best paralleled in two books of c.1500: Pierre Sala had Jean Perréal illustrate his poems in a love offering, complete with his portrait, that helped to win his second wife (BL, Stowe ms 955); for an uncertain purpose, a wordless love story was told in pictures combining the realistic and the symbolic (Chantilly, Musée Condé, ms 388).

£7,000–10,000

\$9,400–13,000  
€8,000–11,000

LOVE · SOIT · DIEV · ET · LA · VIERGE · MARIE ·

Souley d'amour en ma douce pensée  
 heureusement a sorty son effault  
 puis que tu m'as la grace de pensee  
 Et ton vouloir parfait a si bon est fait  
 Le bien d'amour monstre l'est fait parfait  
 en tous ant de la vie amoureuse  
 par fait le amour de courtoisie  
 fait a nous deux ses seules accords  
 et au souley de la pensée honneste  
 vuidrent deux cœurs deux âmes et deux corps

Resiouy suis par ta science  
 L'esprit y est assez seauant  
 Le cœur ainsi ni son ne cesse  
 de regretter la jeune amy  
 Lequel ne finit ne cesse  
 de Regretter sa departy



ELAS  
 POVR VUS  
 NON CEV  
 LINDVRE

PLVS  
 PENSER  
 QVE  
 DIRE



Au jour d'ice de douce pensée  
 jay caëilly souley et pensée  
 Au vray amour fait honneur  
 deux cœurs deux âmes et deux corps



Ton departir bien souvent on regrette  
 et bien souvent de larmes on en fecte  
 Pour avec toy prendre son bon plaisir  
 A tout jamais sans faire departir  
 Jusque au mourir qui tout fait l'per



**\* 37**

BIRTH OF THE BAPTIST, miniature on vellum illuminated by Simonzio Lupi da Bergamo [Bergamo, c.1556-1575]

**A splendid miniature securely attributed by E. De Laurentiis to Simonzio Lupi da Bergamo, the artist responsible for the illustration of the celebrated *Triumphs of Charles V* at the British Library (Ms. Add. 33733).**

133 x 180mm, the reverse with a prayer to Saint Bartholomew numbered 10 written in a 17th-century roman hand, in a double-sided frame.

*Provenance:* The miniature is from a Collectar that was produced for Francesco Maria II Della Rovere (1548-1631), Duke of Urbino. The preceding leaf in the Collectar with the Martyrdom of St Bartholomew is now in the British Library (Ms. Add. 46365B); the text on the present leaf would have faced the British Library leaf — Vittoria Della Rovere (1622-1694), Grand duchess of Tuscany.

See E. De Laurentiis, 'La collezione di "Italian illuminated cuttings" della British Library: nuove miniature di Simonzio Lupi da Bergamo, Giovanni Battista Castello il Genovese e Sante Avanzini', *Il codice miniato in Europa. Libri per la chiesa, per la città, per la corte*, Padua, 2014, pp. 673-695, esp. pp. 673-681.

£3,000–5,000

\$4,000–6,700  
€3,500–5,700



038

GNADENSTUHL TRINITY, historiated initial 'B' on a leaf from an illuminated Antiphonal on vellum [Germany, perhaps diocese of Konstanz] 1550

A characterful and bright example of mid-16th-century German manuscript illumination, a choirbook leaf with an initial depicting the Gnadenstuhl – or 'Throne of Mercy'– Trinity and borders full of plump *putti*, one of whom holds a cartouche bearing the 1550 completion date of the parent manuscript.

570 x 355mm, 8 five-line staves, the initial 'B' opening the response for the first nocturn of Matins for Trinity Sunday ('Benedicat nos deus') (trimming very slightly affecting border decoration at bottom margin). Frame.

The style of illumination suggests the parent Antiphonal was produced in the area around Lake Constance, where southern Germany meets northern Switzerland.

The use of white and flesh tones to highlight and to decorate the body of the initial, as well as the rather bulbous heads of the *putti* is typical of manuscripts illuminated in the Bodensee region.

£2,000–3,000

\$2,700–4,000  
€2,300–3,400



\* 39

FENCER WITH SWORD AND DAGGER, drawing in ink and gouache on a page from a Stammbuch [Germany, early 17th century]

An accomplished and attractive drawing based on the illustration characterizing the essential requirement of a sharp eye and a quick sure hand on p.xviii in part 1 of Camillo Agrippa's treatise on fencing, *Trattato di scientia d'arme con un dialogo di filosofia* (1553). It varies only in the addition of the texts, the foliage ground and the fencer's loincloth.

94 x 150mm, with the inscriptions 'Virtute Oculi' above the eye and 'Et Manus' above the hand coming from the heavens, mounted.

£800–1,200

\$1,100–1,600  
€910–1,400





(detail)

**\* 40**

ARMORIAL AND NAMAAN BATHING IN THE JORDAN, on a bifolium from a Stammbuch [Germany], 1669

**An appealing bifolium of recondite subject matter from a 17th-century German Stammbuch, otherwise known as an *Album Amicorum*.**

192 x 305mm (7½ x 12 in.), on vellum, left page with 10 lines of text in German in a gothic hand above and below a painted coat of arms, right hand page with full-page miniature, reverse blank. The text in the scroll at the head of the page taken from Psalm 65 – 'Gottes Brünelein hatt Wassers die Fülle' – above a painted coat of arms probably for an east German family, beneath this another devotional saying above a memorial inscription relating to the city of Weißenburg, dated 1669 and signed by an 'Andreas ?Huelreichs'. The miniature on the right hand page depicts Namaan, commander of the army of Syria, bathing in the River Jordan to cure his leprosy.

These 'books of friends' first proliferated in Germany and the Netherlands from the 16th century onwards, where graduating university students would collect the signatures and inscriptions of their classmates and instructors. Their function gradually evolved as they continued to accompany their owners throughout their lives, garnering reminiscences, good wishes, and literary quotes added by friends and acquaintances, often added at the time of parting. They fell out of favour towards the end of the 17th century, before regaining popularity in the 19th century.

£600–900

\$800–1,200  
€690–1,000

**41**

A LADY AND A KNIGHT, historiated initial 'D' on a cutting from an illuminated choirbook on vellum [France, c.1900]

**A lively example of the 'medieval fakes' produced by the eminently collectable anonymous artist known as 'the Spanish Forger'.**

230 x 230mm. Framed.

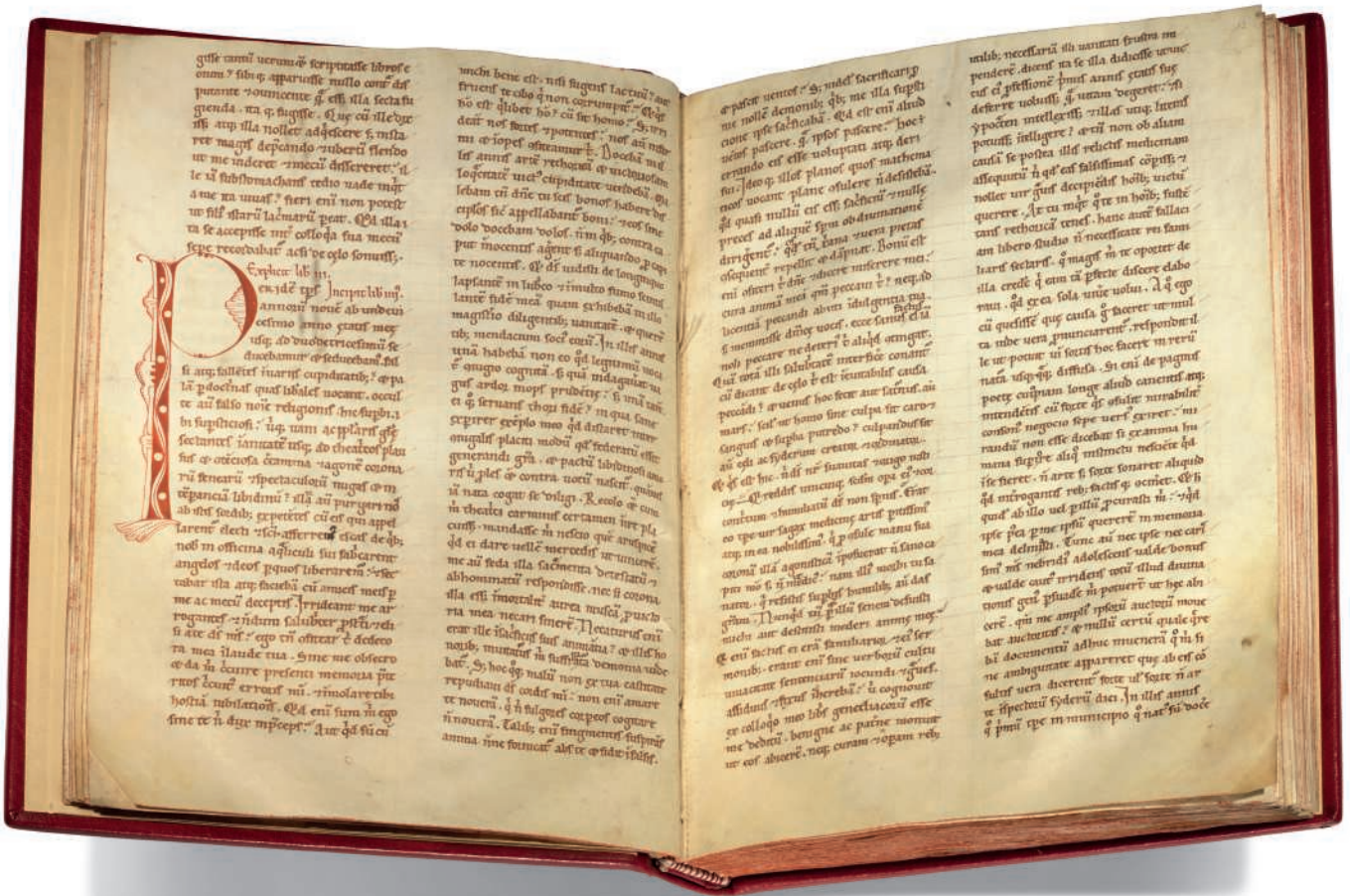
*Provenance:* Description on verso: no 192 from a catalogue.

His identity unknown, the so-called Spanish Forger was active in painting 'medieval' miniatures in Paris at the end of the 19th and beginning of the 20th centuries (see W. Voelkle, *The Spanish Forger*, 1987). Although a number of panels and manuscripts are attributed to him, the Forger is mainly known from leaves and cuttings. Painted on cuttings of vellum from 14th- to 16th-century choirbooks, scraped to provide a new surface, the Forger's works gain authenticity through appearing worn and aged, with signs of abrasion. An illuminator rather than a copyist, he created original compositions executed in his own distinctive style. The present miniature is a fine example, displaying the Forger's narrative vocabulary: the theatrical positioning and gestures of the figures, the stage-like quality of the architecture, stylised landscape and the muted range of colours. The cutting is from Voelkle's 'stock A' (W. Voelkle, p.75). It is compositionally similar to L22-23 and L96-97, while the narrative seems to pick up from P.19 and P.26 in Voelkle's catalogue (described as 'The Betrothal of St Ursula').

£800–1,200

\$1,100–1,600  
€910–1,400





042

AUGUSTINE OF HIPPO, *Confessiones*, and eleven homilies from HUGH OF ST-VICTOR, *In Salomonis Ecclesiasten*, in Latin, decorated manuscript on vellum [probably Italy, mid-12th century]

Perhaps the earliest manuscript copy in private hands of one the supreme texts of Christianity, the *Confessiones* of St Augustine, bound with one of the earliest exemplars of Hugh of St-Victor's *In Salomonis Ecclesiasten*, written during the theologian's own lifetime.

310 x 218mm. 104 leaves, complete, modern foliation 1-104 in pencil followed here, 39-40 lines in two columns, ruled space: 267 x 170mm, rubrics in red, nineteen large ornate initials in red with penwork tracery and flourishes, small number of medieval corrections (medieval repair to ff.16 and 78, marginal staining and discolouration to first leaf, occasional small stains, trimmed, with ff.37 and 83 folded in and showing original extent of outer margin). Modern red leather over wooden boards.

*Provenance:* Produced in a monastic scriptorium (probably Cistercian) in Italy in the mid-twelfth century; partially erased inscription in lower margin of f.1 'Venerabilis conventus syon [...] — Guglielmo Libri (1803-69): his sale, Sotheby's, 28 March 1859, lot 105, to Henry Stevens of Vermont (1845-86); slipped by Stevens into his sale of the library of Edward A. Crowninshield of Boston, Puttick and Simpson, 12 July 1860, lot 252, to Willis for £2,7s — Sir Thomas Phillipps (1792-1872): his MS.16066, acquired from Willis in 1861; his sale, Sotheby's, 15 June 1908, lot 43 — Joseph Pope (1921-2010), investment banker, collector and owner of the famed Bergendal collection. Bergendal MS.31 (once bound with sister codex, Bergendal MS.86); bought by Pope from John Fleming of New York in November 1982; Bergendal catalogue no 31; W.P. Stoneman, 'A Summary Guide to the Medieval and Later Manuscripts in the Bergendal Collection, Toronto', *A Distinct Voice, Medieval Studies in Honour of Leonard E. Boyle*, 1997, p.179; his sale, Sotheby's, 5 July 2011, lot 40.

*Content:* Augustine of Hippo (354-430), *Confessiones*, ff.1-75; Hugh of St-Victor (1096-1141), *In Salomonis Ecclesiasten*, ff.75-104.

St Augustine's conversion to Christianity is memorably recounted in his *Confessiones*. Probably written after his appointment in 395 as Bishop of Hippo in north Africa, his spiritual autobiography was, and is, enormously influential. But it is not only a moving account of a spiritual conversion; it is also a text that is valued for its vivid anecdotes of life in late antiquity in North Africa, and as an autobiography distinguished by its unparalleled insights into human psychology. It provided a model for Christian writers throughout the Middle Ages and represents one of the cornerstones of Western philosophical thought.

The *Confessiones* are followed here by the first eleven homilies of the *In Salomonis Ecclesiasten* of Hugh of St-Victor, the most important theologian of the twelfth century. Widely accepted as his last major work, it furnishes a synthesis of his theological outlook late in life. This is a very early copy, probably made within the lifetime of the author. Comparison to the text printed by Migne (*Patrologia Latina* 175, col. 113-256) reveals no significant differences, though several of his homiletic divisions (homilies 3-9, 11) are not distinct here, but are copied as continuous texts. The present manuscript is not listed in Stegmüller (*Repertorium Biblicum Medii Aevi*, vol. 3, no 3812). Only three other copies have been on the market in the last century.

£70,000-100,000

\$94,000-130,000  
€80,000-110,000



043

BIBLE, with prologues and the Interpretations of Hebrew Names, in Latin, decorated manuscript on vellum [France (Paris?), early 13th century]

**A 'proto-Paris' Bible: an early example of the edition that would dominate the Middle Ages and beyond, retaining some Romanesque features, in an unrestored medieval binding.**

288 x 195mm, i + 175 leaves, complete, with original gathering signatures and catchwords, medieval ink foliation in the lower margin, 1-166 (the 9 leaves of the Hebrew Names unnumbered), 2 columns of 58–60 lines written above top line in minute script with wide margins, ruled space: 195 x 125mm, the Hebrew Names in 4 columns of 90 lines, ruled space: 270 x 280mm, decorated with flourished initials in red and blue, marginal notes added by 13th- and 14th-century hands, running-titles added by 14th- or 15th-century hands. Unrestored medieval binding sewn on four slit alum-tawed thongs, laced into thick oak boards with gently chamfered edges flush with the text-block, the polished calf covers decorated with four blind-stamps: a human figure sitting next to a tree, in a square; a rampant lion, in a lozenge; a rose, in a circle; and a smaller four-petal flower; all arranged in rectangular panels, traces of clasps at the fore-edge.

*Provenance:* 'Myneri [i.e. Mynheer] Ruytgeri Weyst Leyne' (?) — Apparently in Germany by the late 15th century (see f.175v), and apparently owned by a German friar by 1509: 'Ad usum incertum fratris Guilhelmi Rani(?)', Anno 1509' (front pastedown), with another similar inscription on the final verso, including 'data est prs(?) biblia' and continuing 'A venerabili patre fratre Arnolde de brize(??) cum licentia sl[...].is ac [...].erore(?) superiore' (note the German spelling of Guilhelmi with an 'h', and the typically Franciscan phrase 'ad usum', because they were forbidden from *owning* books). — 'Titulo emptionis hanc Bibliam possidet Joh. Pet. Marij Wipperfurthi Anno Domini 1820' (Wipperfurth is north-east of Cologne) — 'W[illiam] W[ilberforce] Morrell [1834–1904]. York 1885'.

*Content:* The books of the Bible and prologues are very close to the standard Paris sequence (f.1), omitting Psalms, and with a *capitula* list for Genesis; the Interpretations of Hebrew Names in the version from Aaz to Zuzim (f.167), alphabetised to the first two letters; preceded by added notes on the four types of biblical exposition (historical, tropological, analogical, typological) and the seven rules of theology (f.ir–v), and on the order of the biblical books, and the number of chapters in them (f.i verso); and followed (f.175v) by an alphabetical German-Latin glossary in a 15th-century hand.

This seems to be an early example of the incipient 'Paris' edition of the Bible, which assumed its final form c.1230. The order of books is that of the Paris edition, as is the selection of the prologues, with few exceptions (the Paris prologues for II Chronicles and Wisdom are omitted, and there are variant prologues for II Maccabees and Romans; 'Quoniam quidem' is treated as the only prologue to Luke). Some of these prologues are added in the margin, apparently by the main scribe, suggesting that they were not in his exemplar. Other features, such as the inclusion of a *capitula* list and the absence of the chapter divisions established probably by Stephen Langton c.1207, suggest an even earlier date, or at least reliance on an older exemplar. Genesis has the start of a *capitula* list by the original scribe (f.2v), completed by a slightly later scribe, who also used margins to add *capitula* lists for Proverbs, Ecclesiastes, Ecclesiasticus, using pre-Langton chapter divisions. The first page of Genesis has marginal glosses attributed to Gregory and Jerome; sporadic glosses elsewhere cite various authors including B(ede), R(abanus), and 'De Arato poeta' (f.159v) and the *Glossa ordinaria*.

The original decoration seems to have consisted only of flourished red and blue initials, but the first two (ff.1, 2v), were overpainted with gold and colours in the early 13th century. This may have coincided with the addition, in the margins, of the modern chapter divisions.

The style of the binding suggests that it could be contemporary with the main text, but a marginal annotation is cropped (f.30r), suggesting that it is not the first.

£15,000–25,000

\$20,000–33,000

€18,000–28,000

**A bibliophile's Bible, likely written in southern France in a fine gothic script and with wide margins; a fascinating case-study in how such Bible manuscripts were made and decorated.**

231 x 148mm. i + 443 leaves, complete, preserving catchwords, prickings often visible, text block: 136 x 82mm, two columns of 50 or 55 lines per page, textual corrections throughout in contemporary and later medieval hands, some contemporary chapter initials and numbers in red or blue letters, a few with contemporary pen-flourishing in the opposite colour, other chapter, versal or book initials supplied in 15th-century German hand (first and last folios somewhat darkened, faint dampstain to lower blank margins throughout with occasional small losses to outer blank margins, last leaf rehinged, last 5 leaves with several small wormholes obscuring a few letters on final folio). Early 19th-century sheep over pasteboard, probably for Leander van Ess (some wear). Modern box.

*Provenance:* The style of the earliest decorated initials suggest an origin in southern France – Leander van Ess [Johann Heinrich van Ess] (1772-1847; theologian, German translator of the New Testament, and book collector), his printed collection number '61' inside the upper cover [cf. *Sammlung und Verzeichniss Handschriftlicher Bücher ...* (1823), no. 61] – Sir Thomas Phillipps (1792-1872; antiquary and bibliophile), his no. 446 inscribed on f.1r; his sale, Sotheby's, 6 June 1910, lot 105, bought for £18 by – James Tregaskis (1850-1926; bookseller) – G.H. Tolson, sold as his property at Sotheby's, 11 July 1960, lot 114, bought for £180 by – Alan G. Thomas, his price code inscribed in pencil on f.iv; his catalogue 7 (1961), no. 5 [pasted clipping inside upper cover] and catalogue 13 (1963), no. 41 – Christie's, 3 June 1998, lot 15, bought by – Heritage Bookshop, Los Angeles, catalogue no. 26 (1999) – Bruce Ferrini and Les Enluminures, *Important Illuminated Manuscripts* (2000), no. 3.

*Content:* Bible with Prologues ascribed to St Jerome, ff.1-443.

The selection and order of books and prologues conforms to that of the standard Vulgate Bible developed in the schools of Paris during the 13th century, while some variation may be recorded in the chapter divisions, which deviate slightly from the standard framework attributed to Stephen Langton. The commonly-included appendix of proper nouns in the Bible, known as the Interpretations of Hebrew Names, is not included in the present manuscript: it seems likely that it was never present.

Soon after the text was written, probably by a single scribe, the rubrics that identify the openings of prologues and books were executed in red ink. In addition, a few bifolia, scattered throughout the volume, passed to the next stage of decoration and received two-line chapter initials, usually in blue, and also chapter numbers in roman numerals consisting of alternating red and blue letters; a few of the blue chapter initials were also supplied with red pen-flourishing. At this point, the decoration of the manuscript was left incomplete: the majority of chapter initials and numbers, all the versal initials in the Psalms, and all the book initials were left blank. At a subsequent date, it seems that a few in-text rubrics that had been overlooked previously were inserted, along with the majority of the chapter numbers, usually in the margins. Finally, in the 15th century, the running titles were supplied in a German hand for all books except the Psalter, as well as further missing initials, most notably the large initials marking the openings of books.

£20,000–30,000

\$27,000–40,000  
€23,000–34,000



**An early example of the 'basis of English medieval common law'.**

160 x 110mm. 167 leaves: i, 1-6, 7 (i a misplaced leaf, foliated 156, between ff.72-73, lacking original ii), 8-10, 11 (of 12, i now first leaf of gathering 7 and last leaf a cancelled blank; this is the misplaced final gathering foliated 157-166), 12, 13-14 ends 155, old foliation in ink in lower margin, 29 lines written in brown ink in an *anglicana* hand, ruled space: 126 x 70mm, running headings and marginal titles with red and blue paraphs, each chapter opening with an illuminated initial 2-5 lines high (lacking one leaf, spine broken between gatherings 9 and 10, water-staining to lower margin of first 3 leaves, cockling, edges dampstained, some smudging and offsetting, occasional rubbing and spotting). English 17th-century calf, ruled in blind and with a central gilt-stamped lozenge on upper and lower covers, remains of green silk ties (worn).

*Provenance:* Although the majority of legal manuscripts are likely to have been owned by lawyers they also belonged to merchants, landowners, churchmen and estate officials. By the 15th century workshops associated with the Inns of Court specialised in the production of such books, but at the date of this manuscript they were probably written by the chancery clerks whose main responsibility was the issuing of writs. The manuscripts vary according to the needs of the owner and the date they were compiled – they needed to be up-to-date so new writs were constantly incorporated. This results in great variety and individuality. The opening writ of the present manuscript was attested at Westminster on the 12th of December in the third year of the reign of Edward II, that is 1309, and it is likely that the manuscript was produced close to this date. The frequency with which London and Westminster are cited suggests that it was produced, and perhaps intended for use, in that city. The number of writs concerning Abbeys and Cathedrals may indicate its intended destination in an ecclesiastical institution – Armorial ink stamp with a Viscount's coronet – signature of Alfred J. Horwood (1821-1881) on f.i – cutting from 19th-century bookseller's catalogue pasted inside upper cover and £6-18-0 written in pencil. Paper endleaf inscribed ?Templar 93.

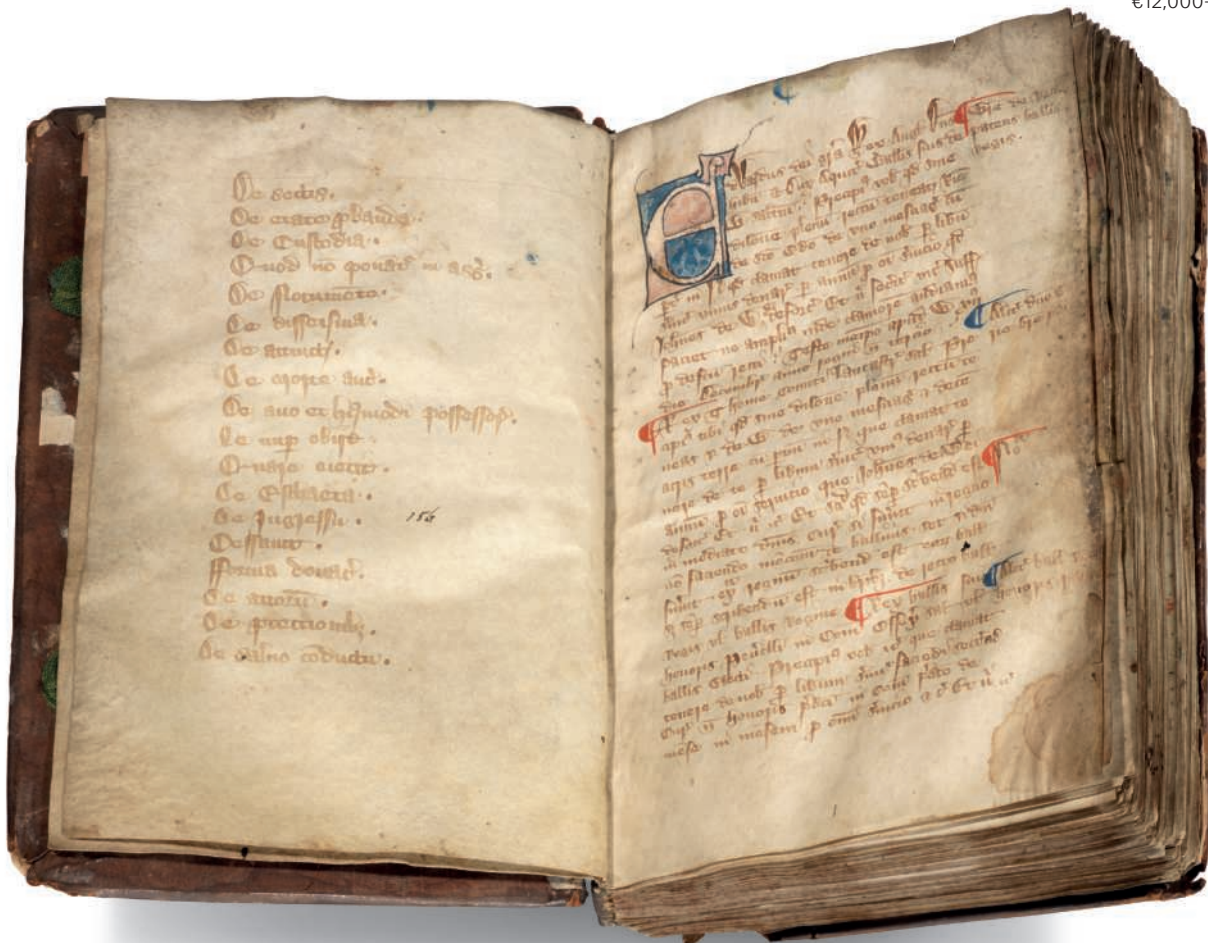
*Content:* List of 60 Chapter headings ff.i-ii verso; Register of writs from *De recto* to *De salvo conductu* ff. 1-166v, now ordered as above.

Registers of Writs were produced as formulary books: they provided a range of writs previously issued in Chancery that could serve as exemplars in the pursuit of any action in the protection of rights or liberties – the first step in the judicial process and the only means of implementing the law enacted in the Statutes.

They were 'the basis of the mediaeval common law, a guide to its leading principles, and a commentary upon their application': T.F.T. Plunkett, *Statutes and their Interpretation in the First Half of the Fourteenth Century*, Cambridge 1922, p.111. Such collections were already being compiled in the twelfth century – Sir Edward Coke (1552-1634), Attorney General to Elizabeth I and Chief Justice to James I, described the Register of Writs as 'a most ancient Book, and of great Authority in Law'.

£10,000-15,000

\$14,000-20,000  
€12,000-17,000





046

KYRIALE (a fragment), in Latin, illuminated manuscript on vellum [Bologna, or possibly Padua c.1300]

330 x 230mm. i + 18 + i leaves, each on a stub, six lines of text and music, ruled space: 262 x 180mm, large puzzle initials of red and blue with flourishing of both colours, one illuminated foliate initial and two historiated initials (illumination rubbed and cropped, foliate initial on f.4v supplied from elsewhere in original manuscript, repair to top and bottom edges of f.1, some smudging and spotting). 20th-century panelled diced russia tooled in blind by Silvio Zini, Florence.

*Content:* These leaves contain chants for the Ordinary of the Mass – the *Kyrie*, *Gloria*, *Sanctus* and *Agnus Dei* – they may once have been part of a Gradual, containing all the sung elements of the Mass, or perhaps more likely, they were part of a separate volume. They are not in their original order; the first four leaves, given the title 'In Festis B.V.M.' in brown ink in a later hand have traces of a roman foliation showing they were once ff.25-28; the fifth leaf has a heading 'in Simp; maj; & Fest: Apost:' in the later hand and continues the *Kyrie* pasted on to the bottom of f.4v. This section, ff.5-15v, is continuous and has corresponding roman numerals; the original rubrics survive as 'In semiduplicibus maioribus' f.8v, 'in semiduplicibus minoribus' f.12 and 'In simplicibus maioribus' f.15v, ending imperfectly in the *Kyrie*. The final three leaves, ff.16-18v, although in a similar format to the others have flourished initials in a different and more flamboyant style; they seem likely to come from a separate volume, a Gradual, and carry the chants for a Mass in Eastertide, with a rubric 'tempore pascali', they carry the *Kyrie*, followed by the *Antiphon* for Asperging, 'Vidi aquam egredientem', the incipit for Psalm 11, 'Saluum me fac', the *Gloria*, and the beginning of the *Sanctus*.

*Illumination:* The opening initial with its elegant and fluid figures set against etiolated buildings clearly depends on the so-called Second Style of Bolognese illumination, the style best exemplified by the Girona Master (active c.1260 to c.1290), the single most important source for the diffusion in Italy of features of contemporary Byzantine art.

The historiated initials are: The Annunciation f.1, and an Evangelist f.8v.

£7,000-10,000

\$9,400-13,000

€8,000-11,000

**An early example of a Book of Hours made in Bruges for the English market, illuminated by the Master of the Beaufort Saints and associates, with a notable provenance from families prominent in English Catholicism.**

176 x 115mm. 101 + i leaves, probably lacking one inserted miniature leaf, text complete, 25 lines ruled space: 110 x 64mm. Twelve full-page miniatures on inserted leaves with borders to three sides, three facing rectos with full borders (some wear and paint losses to some miniatures, mostly to frames; wear to margins with staining on f.21v). 20th-century brown morocco stamped in black (slight cracking to joints)

*Provenance:* (1) The book can be dated and localized to Bruges from comparison with an Hours, now Durham, Ushaw College, ms 10, dated by the scribe in Bruges on 21 January 1409 (n.s.). It was made for England: the use is Sarum with texts customary in England; the calendar mixes a few Netherlandish saints with predominantly English feasts; the litany is more Netherlandish. The English annotations show it reached its intended market in the 15th century; a later owner did not obey Henry VIII's legislation of 1538 to erase celebrations of Thomas Becket.

(2) Bybbsworth, in a 15th-century English hand f.9v: the main family from Bibbesworth in Hertfordshire also held lands in Middlesex and Essex. A possible first purchaser would be Edmund Bybbsworth (d.1443), adult in 1402 and MP for Middlesex 1421-1437; his grandson Thomas (d.1485) was his last heir in the male line.

(3) Sir Edward Stanley, Lord Monteagle, KG (d.1523): *Elas et qant E. Stanley* on f.21v is the motto - *Hélas et quand* - and signature of Edward Stanley, son of the Earl of Derby and stepbrother of Henry VII. He had the same formulation carved in stone at Hornby Castle in Lancashire. His grandson William, 3rd Lord Monteagle (d.1581), left only a daughter Elizabeth (d. 1585), married to the 12th Lord Morley; all were active Catholics. The Gunpowder Plot of 1605 was discovered when a fellow Catholic warned their son, William, Lord Monteagle (1574/5-1622) to avoid Parliament.

(4) Anne Shouldham (d.1592): Anne, daughter of Edward Cocket of Ampton in Suffolk (d. c.1543) and Anne Froxmere; in 1556/7 she married Humphrey Shouldham of Marham (c.1511-1566). Anne's previous ownership of the book was recorded by her nephew Edward Yelverton of Grimston in Norfolk, eldest son of William and his second wife, her sister, Jane Cocket (f.2); evidently a Catholic, she may have removed the miniature of St Anne for independent use. The Morley estates were in East Anglia: the book possibly reached her through Elizabeth, Lady Morley.

(5) Edward Yelverton (d. 1623): probably a bequest from Anne Shouldham; on f.2 Edward contrasted Anne's ownership with Nazareth Yelverton's love of, and desire for, the book, especially its pictures, and invited prayers for both their souls above the initials ENY, for Edward and his wife Nazareth (d.1593). In the calendar, along with additional feasts and family obits, Edward noted Anne's death in 1592 by 28 December and, Nazareth's in 1593 by 29 March; in the miniature frames before the Office of the Dead and the Commendation of Souls he touchingly asked for prayers for the souls of Nazareth (f.67v), and of Nazareth and Anne (f.81v). Nazareth was the daughter of Edmund Bedingfeld of Oxburgh Hall, now famed for its priest hole and seen as an embodiment of the Bedingfelds' unshakeable Catholic faith; her grandfather Sir Henry Bedingfeld was gaoler of the future Elizabeth I during Mary's reign. The Yelvertons were not united in religion but Edward was among the staunch Catholics, protecting the Jesuit missions and fostering Catholic practice.

(6) Quaritch, *A Catalogue of Illuminated and Other Manuscripts*, 1931, no 54; *A Catalogue of Books comprising Bibles, etc.*, no 474, 1933, no 89.







*Content:* Former pastedown with verse in a 15th-century English hand f.1, Calendar ff.2-7; Memorials, ff.9-20: Trinity f.9, Sts Christopher f.11, George f.13, Thomas Becket f.15, John the Baptist, John the Evangelist f.17, Katherine, Margaret f.19, Anne f.20; Office of the Virgin, use of Sarum, with memorials after lauds and interspersed with the Hours of the Cross from lauds ff.22-41v; farsed version of the *Salve regina* ff.42-45; prayers ff.45-55v; Penitential Psalms ff.57-61v; Fifteen Gradual Psalms ff.61v-62v; Litany ff.62v-66v; Office of the Dead, use of Sarum ff.68-80; Commendation of Souls ff.82-89; Psalter of St Jerome ff.91-97v; Psalms of the Passion ff.99-101v.

The subjects of the full-page miniatures are: Trinity f.8v, St Christopher f.10v, St George f.12v, martyrdom of St Thomas Becket f.14v, Sts John the Baptist and John the Evangelist f.16v, Sts Katherine and Margaret f.18v, Annunciation f.21v, Last Judgement f.56v, Office of the Dead f.67v, God the Father bearing three souls f.81v, St Jerome in his study f.90v; Agony in the Garden f.98v.

The miniatures, with their delicately patterned backgrounds, are by the Master of the Beaufort Saints and associates. The Master was named from the miniatures added to the Hours owned by Margaret, wife of John Beaufort, Duke of Somerset (British Library, Royal ms 2 A XVIII); those miniatures were previously in a Psalter where three of the sequence remain (Rennes, Bibl. mun. ms 22; see S. McKendrick, J. Lowden and K. Doyle, *Royal Manuscripts: The Genius of Illumination*, 2011, no 25). In the present lot Sts George, Christopher and Thomas Becket are simplified versions of their equivalent Beaufort Saints. Although more than one hand can be distinguished in the Beaufort Saints miniatures, the majority seem by the same, most skilful hand, presumably that of the Master. There was apparently a small group of illuminators around him, sharing his compositions and painterly style.

Within this group, the present lot belongs with four Hours with miniatures derived from shared patterns; the same hand is responsible for at least some miniatures in each of them. One is for the use of Rome: New York, Morgan Library, M 1073; three are for the use of Sarum: London, BL, Royal 2 A VIII, and Oxford, Bodleian Library, mss Canon. liturg. 116, and lat. liturg. f. 2 (see S. Vertongen and K. Smeyers in *Vlaamse Miniaturen voor Van Eyck Catalogus*, 1993, nos 21-22). Repetitions can be almost exact: from the present lot, for example, St Jerome is in Royal 2 A VIII (reversed), the Office of the Dead in Canon. liturg. 116, Katherine and Margaret and the Annunciation in lat. liturg. f. 2. In all five manuscripts, the principal illuminator is distinguished by his refined detail in describing faces and modelling drapery and by his strong sense of shape established through smoothly simplified contours and a concentration on pink, blue and red, all features that mark the unusually elaborate Beaufort Saints miniatures. Allowing for their different ambition, the miniatures admired by Nazareth Yelverton also show the hand of the Master.

£25,000–35,000

\$34,000–47,000

€29,000–40,000



048

BOOK OF HOURS, use of Rome, in Latin, illuminated manuscript on vellum [Bruges, 1420s-1440s]

**A delightful Bruges Book of Hours by the Gold Scrolls Master of Berlin Kunstbibliothek MS Grisebach 4; a pocket-sized commission for a female owner who is represented twice in prayer. A particularly fine example of the Masters of the Gold Scrolls style rendered on a small scale, her Hours feature carefully balanced compositions set against the customary gold scrollwork, a vibrant palette and charming populated acanthus borders.**

97 x 67mm. ii + 284 + i leaves, lacking one miniature leaf but apparently otherwise complete, 14 lines, ruled space: 54 x 36mm. Eighteen full-page miniatures facing text-pages with large illuminated initials all within full borders, these borders populated with half-length angels, animals and drolleries, one-sided rinceaux borders scattered throughout (slight cropping at vertical edge, small repaired marginal tear to ff.223-226). 18th-century gilt-tooled red morocco (lacking bottom clasp). Case.

*Provenance:* The presence of the 14 June feast of St Basil in red in the calendar suggests a Bruges origin; these Hours must have been made there for a female owner, the same lady in contemporary dress represented kneeling in prayer before the Virgin and Child (f.28v) and the Trinity (f.145v).

*Content:* Calendar ff.1-12; Hours of the Cross ff.13v-19; Hours of the Holy Spirit ff.20v-27; Mass of the Virgin ff.28v-35; Gospel extracts ff.35v-41; Hours of the Virgin, use of Rome ff.42v-113 (lacking a miniature opening Prime); Advent Hours of the Virgin ff.114-124; Seven Penitential Psalms ff.125-138; Litany ff.138v-144; Hours of the Passion ff.145v-174; Office of the Dead ff.175v-223; Passion according to St Matthew ff.224v-241; Passion according to St Mark ff.242v-255; Passion according to St Luke ff.256v-271; Passion according to St John ff.272v-284.

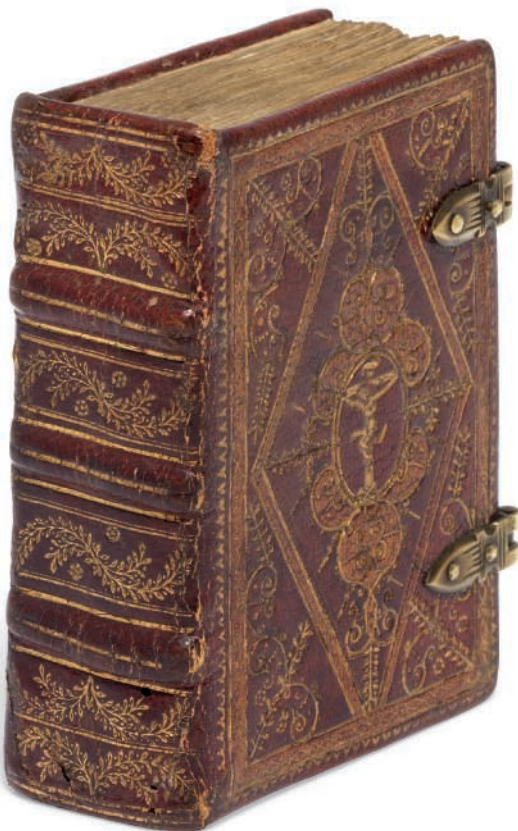
The subjects of the large miniatures are: Crucifixion f.13v; Pentecost f.20v; Virgin and Child f.28v; Annunciation f.42v; Visitation f.63v; Annunciation to the Shepherds f.81v; Adoration of the Magi f.87v; Massacre of the Innocents f.93v; Presentation at the Temple f.99v; Flight into Egypt f.108v; Coronation of the Virgin f.115v; Last Judgement f.126v; Throne of Grace Trinity f.145v; Funeral Mass f.175v; St Matthew f.224v; St Mark f.242v; St Luke f.256v; St John f.272v.

The artist responsible for these delightful miniatures was one of the Masters of the Gold Scrolls, the leading illuminators in Bruges from around 1420 to 1450, known from their elaborate, filigree-like motifs added to neutral background. Specifically, he can be identified as the same artist who painted a Book of Hours in Berlin's Kunstbibliothek (MS Grisebach 4), who is distinguished by his inventive compositions and rich palette.

£35,000–50,000

\$47,000–67,000

€40,000–57,000







049

BOOK OF HOURS, use of Rouen, in Latin and French, illuminated manuscript on vellum [Paris, c.1450]

**A lavishly illuminated Book of Hours for Rouen with miniatures in the distinctive style of the Master of the Munich Golden Legend, one of the leading illuminators in Paris in the first half of the 15th century.**

198 x 135mm. ii + 151 + i leaves, complete, 16 lines, ruled space: 108 x 70mm. Twelve large miniatures above large initials with full borders, every written page with a border (f.68 trimmed just into vertical edge of border, some offsetting from miniatures and frames onto facing pages, some miniatures affected by offsetting or smudging, flaking of some white and flesh colour). Modern brown velvet with metal studs over wooden boards, two leather straps with metal clasps and catches.

*Provenance:* The liturgical use is of Rouen, where the Master of the Munich Golden Legend may himself have spent some time and where his style was known. In the litany St Romanus, the chief patron of Rouen, is invoked with the Rouen saints Mellon, Aubert, Austreberta and Honorine but Romanus is strikingly absent from the essentially Parisian calendar. It seems more likely, therefore, that the book was made in Paris for the Rouen market or for a Norman resident in the capital. Prayers are predominantly in the feminine — James and Devon Gray Booksellers, 12 Arrow St, Cambridge MA, no 937c; cutting loose in volume.

*Content:* 18th-century title with small drawing of the Sacred Heart on second fly leaf, Calendar ff.1-12, Gospel Extracts ff.13-17, ruled blank f.18, *Obsecro te* ff.19-22v, *O intemerata* ff.22v-26, ruled blank f.26v, Office of the Virgin, use of Rouen ff.27-78; short Hours of the Cross ff.79-82, short Hours of the Holy Spirit ff.83-86, ruled blank f.86v, Penitential Psalms ff. 87-98v, Litany ff.98v-103, Office of the Dead, use of Rouen, ff.103v-143v, Fifteen Joys in French ff.144-148, ruled blanks ff.149-151



The subjects of the large miniatures are: Annunciation with a man picking grapes in the border, a possible symbol of the sacrificial death for which Christ was incarnated f.17, Visitation f.37v, Nativity f.52v, Annunciation to the Shepherds f.57v, Adoration of the Magi f.61, Presentation in the Temple f.64v, Flight into Egypt f.68, Coronation of the Virgin f.74, Christ on the Cross between the Virgin and St John with marginal roundel of the Instruments of the Passion f.79, Pentecost f.83, David in Penitence f.87, reciting the Office of the Dead beside the coffin f.103v.

*Illumination:* Thrichly coloured miniatures, with gold enhancing the strong red, blue and green, are in the style of the Master of the Munich Golden Legend, named from the copy of the popular compilation of church festivals and saints days now in Munich, Bayerische Staatsbibliothek, cod. gall. 3. Although the Master may have worked for a time in Normandy and western France, perhaps Brittany, he was centred in Paris where he often collaborated with the Dunois Master, successor to the Bedford Master as the dominant figure in Parisian illumination. The Munich Golden Legend Master's appealing style, evident from the 1420s to the 1450s, deploys bold areas of colour to favour surface pattern over spatial illusion, relying on line to detail, to define contours and to model through hatching. His later style makes more use of modelling in paint without losing the linearity that made it particularly accessible to imitation.

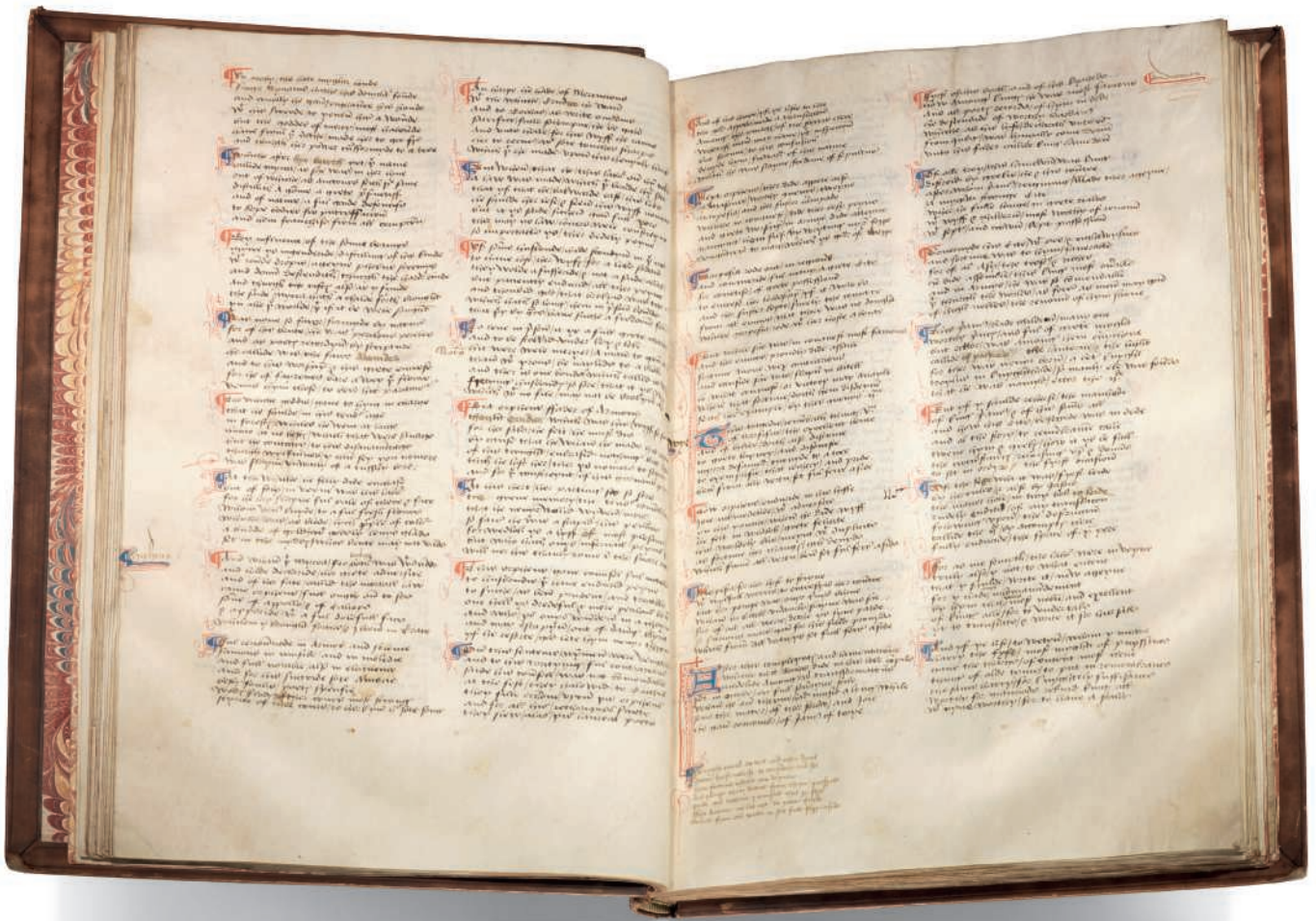
Throughout the Master's career, it seems that his compositional patterns were varied with more or less detail to suit different levels of production. In the present lot, notional interiors are indicated against diapered gold grounds or, in the case of Pentecost, eliminated entirely so that the figures appear against a textile hanging beneath burnished gold. The generous gilded borders, one adorning every written page, are further demonstrations that economies of time were not matched by economies of materials. Landscapes are more naturalistically detailed but still glinting with gold. The unusual setting for the penitent David, beside a river with three ships, is ultimately derived from van Eyck's great Rolin Virgin (Paris, Louvre) as transmitted by the Dunois Master ( BL Yates Thompson ms 3, f.162).

The demand for the Master's work encouraged the employment of assistants and probably imitation by independent illuminators. It seems possible that these miniatures were painted under his supervision since, in the best, the deft drawing of facial features follows his characteristic conventions.

£40,000–60,000

\$54,000–80,000

€46,000–68,000



**050**

JOHN LYDGATE. *The Fall of Princes*, in Middle English, from Laurent de Premierfait's French version of Giovanni Boccaccio's *De casibus virorum illustrium*, decorated manuscript on vellum [England, mid-15th century]

**The Audley End Lydgate: a splendid Middle English manuscript of one of the greatest (and longest) texts of the Middle Ages, composed by one of the outstanding poets of English literature, and once owned by Mary Sidney, lady-in-waiting at the court of Elizabeth I. No copy has been on the market since 1979 and it is unlikely any will be offered again.**

410 x 280mm. 147 leaves, modern foliation in pencil 1-147 followed here. 56 lines in two columns, 16 stanzas per page, initials in red and blue, some with marginal scroll decoration in red, catchwords survive. Contemporary corrections and textual insertions marked by red crosses (lacking the first 6 leaves, 4 leaves after f.92, one after f.141, and the final few leaves of text after f.147, occasional repairs to vellum, e.g. to lower margins of f.106, text of f.141 slightly defective, some staining and spotting and marginal cropping). 19th-century calf over wooden boards, covers inlaid with fragment of 16th-century binding preserving the initials 'M.S.' (Mary Sidney) (upper cover detached).

*Provenance:* The names James Baker, John Dowman and John Salisburiensis are inscribed in the margins of f.105v in a 16th-century hand — Mary Sidney (née Dudley) (c.1530-1586): her autograph ownership inscription, dated 28 November 1552 on front endpaper: 'This bouk is mine Mary Sidney / If it fonde before it be lost / Lett them that finde it of it make no bost / In seyne the[y] fonde it before it was lost / For of souch gayn is liek to come mouche payne 1552'. Mary was lady-in-waiting at the court of Elizabeth I, and the mother of Sir Philip Sidney and Mary Sidney Herbert, Countess of Pembroke. A daughter of John Dudley, Duke of Northumberland, she was marginally implicated in her father's attempt to place Lady Jane Grey on the English throne and affected by his attainder. Well-educated, fluent in Italian, French, and Latin, she was interested in alchemy, romances, and writing poetry — Various 16th-century pen-trials and inscriptions, including 'Thomas Myddleton' (1557) on front endpaper — apparently given by Mary Sidney to Elizabeth Neville (née Bacon), who in 1578 married Sir Henry Neville (c.1520-1593) of Billingbear House, Berkshire, Gentleman of the Privy Chamber to King Henry VIII. Elizabeth was the 'Lady Nevell' of *My Ladye Nevells Booke*, a manuscript of keyboard music by William Byrd. The name 'Elizabeth N[...]' appears beneath Mary Sidney's inscription — by descent to her son Henry Neville (1564-1615), English courtier, politician and diplomat and thence to the Lords Braybrooke — a letter addressed to the 4th Lord Braybrooke and dated 9 March 1840 is tipped into the front of the volume. It is signed Frederic Madden (1801-1873), the famed palaeographer and Keeper of Manuscripts at the British Museum. Madden describes the manuscript, and advises that it be rebound while preserving 'the leather on the sides with Lady Mary Sidney's initials'.



Audley End House (photo) / Saffron Walden, Essex, UK / © Historic England / Bridgeman Images

The manuscript is no 38 in the *Fall of Princes* section of J. Boffey and A.S.G. Edwards, *A New Index of Middle English Verse* (2005). It is one of thirty-four complete or originally complete copies. The only others remaining in private hands are in Belvoir Castle (Duke of Rutland) and Longleat House (Marquess of Bath). This manuscript is one of only four not known to the poem's modern editor, Henry Bergen, when he prepared his Early English Text Society edition (1924-27).

*Content:* John Lydgate, *The Fall of Princes* ff.1-147v. Text beginning 'Whos masonrie is off no costage' (lacking the prologue and the beginning of Book 1; breaking off on f.92v with 'For to be crowned in that regeous' and picking up again on f.93 with 'To fortifie, the said Hanyball'; breaking off again on f.141v with 'After deyed in mystchiff and in drede' and picking up again on f.142 with 'Next to Bochas of Poyle cam kyng') and ending 'In Ingland aftir abood ful many a yeer' (lacking final few leaves of text).

John Lydgate (c.1370–1449/50?), poet and prior of Hatfield Regis, was born at Lidgate in Suffolk, 'wher Bachus licour doth ful scarsli flete' (*The Fall of Princes*, Book 8, l. 194), a few miles south-west of Bury St Edmunds where he would spend most of his life, and where, presumably, there was a better supply of wine to refresh his 'drie soule'. He was a jester and a scoffer, who went to bed late and got up late, did not wash for dinner, and hated rebukes or correction. He was also the preeminent English poet of the century, writing, in the vernacular, about the historical challenges of war with France, looming civil war in England, and new theological forces. He wrote for household, parish, city, monastery, church, and state. Although an official poet of sorts — perhaps the first major official poet in the English poetic tradition — he was not by any means a merely celebratory or sycophantic writer. Instead, he drew on his authority both as poet and as monastic historian to shape a challenging literary space and to underline the treacherousness of history. Despite his exceptional cultural significance — his reputation in the 15th century surpassed perhaps even that of Chaucer and Gower — Lydgate has, for different reasons, been marginalized by many literary historical movements since the 16th century.



John Lydgate of Bury (engraving), English School, (19th century) / Elgar Collection / Bridgeman Images





This booke is mine Mary sidney  
if it foule before it be lost  
lett them that finde it of it make no best  
Iurseyinge the foule it before it was lost  
for of souch guyis is liek to come monche paym 1552

written the 28 dawe  
of novembris Mary sidney  
S. S.

Elizabeth 1552

Compiacere aquis tam amice, (a  
veritate pto ruse odio ~ ~ ~

An intriguing collection of unusual theological texts, with a particular focus on the Arian heresy: the compiler of the present manuscript follows John of Damascus' exposition on the Orthodox faith with Vigilius of Thapsus' anti-Arian dialogues; the rare complete text for Richard of Saint-Victor's *De trinitate*, for which very few 15th-century manuscripts exist; and homilies of Pseudo-Chryostom, to whom a number of sermons by an Arian bishop of the 5th or 6th century have historically been attributed.

278 x 215mm. i + 178 leaves, complete (final leaf a blank), two columns, 37-40 lines, ruled space: c.193 x 149mm, catchwords and gathering numbers survive, decorated penwork initials throughout (small tear to margin on f.130, occasional light marginal staining). 16th-century brown calf over pasteboard (some losses and bumping, small splits to spine, rebacked with original spine).

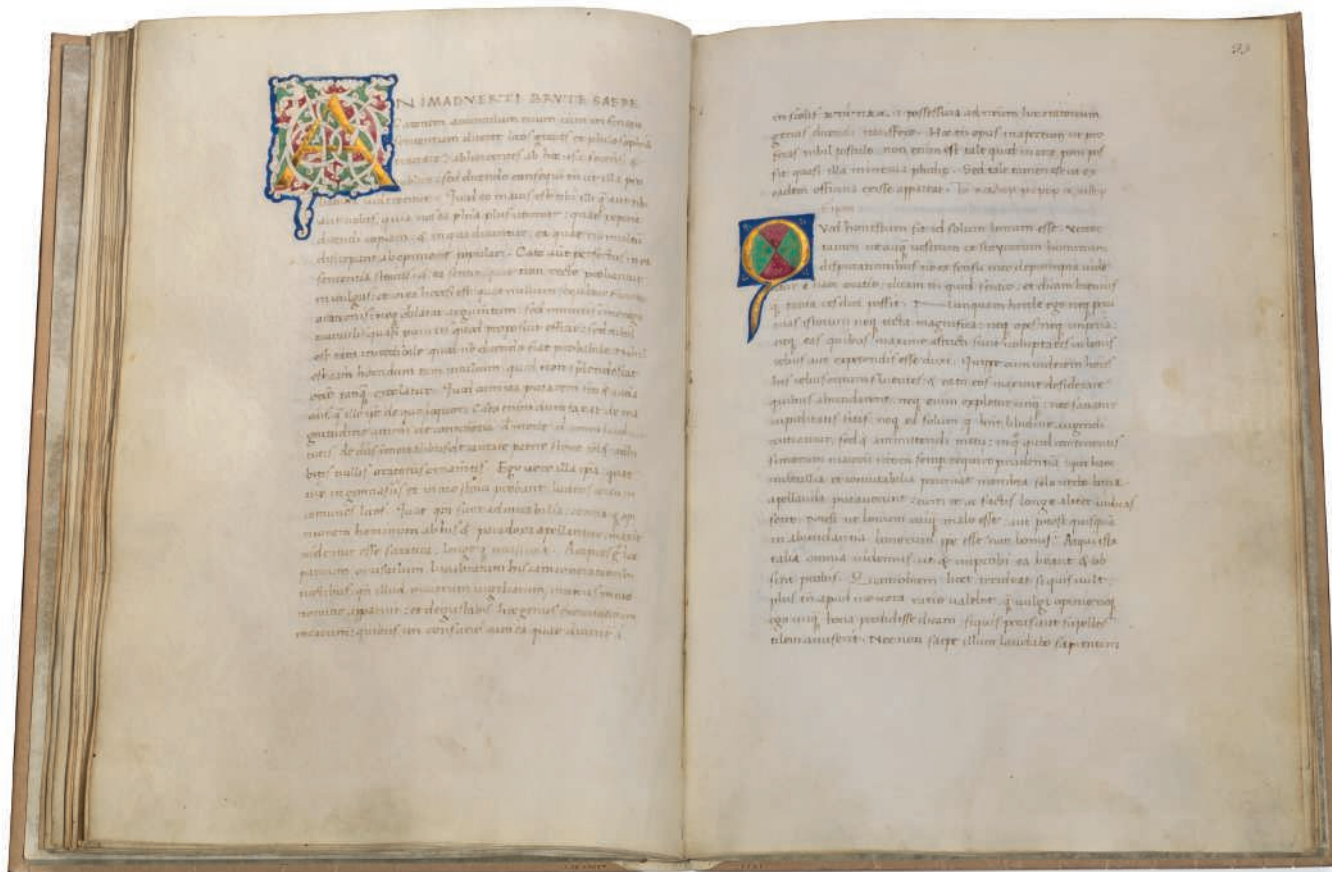
Provenance: Likely made for a Spanish religious house; the style of the flourished initials in red and purple is close to those in manuscripts produced in Castile in the middle of the 15th century, including such *de luxe* examples as the Castilian translation of Boccaccio's *De montibus* held in Paris (BnF, Espagnol 458) with which it shares a watermark (Briquet 2401; Venice, 1437-1457) and composition (the innermost and outermost bifolia of each gathering of vellum else paper) — 19th-century '19' shelfmark added on fore-edge — 'LVR 1962' in modern pencil on final blank.

Content: John of Damascus, *De fide orthodoxa*, translated from the Greek in 1153-1154 by Burgundio of Pisa ff.1-68; Vigilius of Thapsus, excerpts from the *Contra Arianos dialogus* ('Incipit altercatio fide inter arrium et athanasium episcopum'; 'Incipit sententia iudicis') ff.68-99; Richard of Saint-Victor, *De trinitate* ('Iustus meus ex fide vivit [...]') ff.99-148; Pseudo-Chryostom, *Homelia de Psalmo 50* ('Pictores imitantur arte naturam [...]') ff.148-155; *Homelia cum expulsionem eius ageretur* ('Multi quidem fluctus et unde [...]') ff.155-156v; *Homelia eiusdem post exilii prioris reditum* ('Quid dicam. Quid loquar.') ff.156v-157v; *Homelia eiusdem quando de asia regressus est constantinopolim ipse iohannes* ('Moyses magnus ille [...]') ff.157v-159v; *Homelia eiusdem de passione domini* ('Paucis hodie necessarium [...]') ff.159v-169v; *Homelia eiusdem de ascensione domini* ('Quand de cruce nostra [...]') ff.169v-173v; St Ambrose, *Homelia pastoralis* ('Si quis fratres oraculum [...]') ff.173v-177.

£18,000-25,000

\$24,000-33,000  
€21,000-28,000





052

CICERO, Marcus Tullius, *De Senectute*, *De Amicitia*, and *Paradoxa Stoicorum*, in Latin, illuminated manuscript on vellum [Florence, c.1450-1460].

**An engaging humanist manuscript containing three seminal texts by the great Roman politician and orator Marcus Tullius Cicero, bound by Jean de Gonet, one of the best-known and most controversial modern French binders.**

241 x 171 mm. i + 42 + i leaves, complete, modern foliation in pencil 1-46 followed here. 28 lines of text, ruled space: 157 x 96 mm, vertical catchwords survive. 8 initials in gold, one penwork initial on f.36v added later, four large, white vine initials (minor marginal staining and rubbing). Modern flexible cedar wood covers by Jean de Gonet (b. 1950). Fitted box.

*Provenance:* Unidentified coat of arms on f.1, *azure* a lion sejant erect or – Antonio Lanza of Padua (16th-century): a sonnet by Petrarch ‘Pace non trovo, et non ò da far guerra’ in Lanza’s hand on f.40v and a Latin couplet copied out using three different cyphers on f.41 (one replacing the vowels with numbers, another replacing the vowels with down strokes, and a third replacing the vowels with dots). Several other penwork initials and verses in 16th- or 17th-century hands on final leaves, one mentioning Antonio Fracanzani – possibly the same Antonio Fracanzani (1506-1567) of Vicenza who was one of the greatest doctors of the 16th century – Monogram ‘MF’ on f.40 – Later collection note ‘no CLXXXVI’ on f.1.

*Contents:* *De Senectute* ff.1-16v; *De Amicitia* ff.17-32; *Paradoxa Stoicorum* ff.32v-39v.

*De Senectute* (‘On Old Age’), the first text in the present manuscript, was written in 45-44 BCE, and dedicated to Cicero’s friend Titus Pomponius Atticus (109-32 BCE). It is composed in the form of a dialogue between Cato, Scipio, and Laelius, applying the principles of philosophy to lighten the troubles of old age, the so-called ‘heaviest burden of life’. The second text, *De Amicitia* – also dedicated to Atticus – was written by Cicero in 44 BCE, shortly after the death of Julius Caesar and before the conflict with Antony. He based his work on early Greek philosophers such as Plato and Theophrastus. Again the text is written as a dialogue between prominent figures, in this case Gaius Laelius and his sons-in-law Gaius Fannius and Quintus Mucius Scaevola – teacher to Cicero himself. Cicero’s *Paradoxa stoicorum*, the third text, was only rediscovered in the early 15th century. Cosimo de’ Medici is known as owner of an early Monte Cassino manuscript since 1418 and Florence may have been the centre of dissemination of this text. The *Paradoxa* is an introduction to Stoicism in which Cicero lays out six stoic principles and tries to make them understandable for the ‘average’ reader.

*Decoration:* Written in a neat humanistic hand by one scribe who also added the rubrics; the manuscript is carefully corrected. The major illumination consists of four large, four- to eight-line white vine-scroll initials in gold on red, green and blue grounds (ff.1r-v, 17, 32v). On f.1 there are also two butterflies and a full lower border with two deer and a lion in gold, possibly an unidentified coat of arms. The three animals in the lower margin on the opening leaf are interestingly woven into the vine-stems and are an integral part of the decoration. All three figures are known as designs taken from the inventory that the Master of the Playing Cards (Germany, c.1455-60) used for his copperplate engravings – a use we often see in northern manuscripts and early printed books, but less in Italian humanist manuscripts. However, they were part of the stock of designs of Francesco d’Antonio del Chierico as is illustrated in Florence, Bibliotheca Medicea Laurenziana, ms 82,3, containing Pliny the Elder’s *Natural History*, written in Florence in 1458.

£40,000–60,000

\$54,000–80,000  
€46,000–68,000





53

GENEALOGICAL CHRONICLE OF THE KINGS OF ENGLAND TO EDWARD IV, in Latin, illuminated manuscript on vellum [England, 1466-67]

**A rare winged roll-codex – perhaps the unique example of this format to survive in its original form – completed during the Wars of the Roses to support the Yorkist right to the throne, with additions of the Tudor Kings Henry VII and Henry VIII; with ownership inscriptions of Sir Edward Coke, the greatest of Elizabethan and Jacobean jurists.**

8600 x 390mm overall, including the final added part-membrane, i+15+i membranes, folded to make i+38+i 'pages', each unfolded opening approx. 455 x 390mm, written on one side only with up to four columns of 43 lines of text per 'page' in black ink in an English bookhand, two large illuminated initials with foliage sprays into the margin at the head of the text, a round miniature of Adam and Eve, link to the Ascension of Christ with a band of blue and gold, numerous two-line initials of gold flourished blue or blue flourished red, biblical names framed with brown or green, the ancestors of the Kings of England in blue and gold circles and the Kings of England from Brutus to Edward IV in red or blue circles topped with crowns of burnished gold, six diagrams (a few folds reinforced with vellum or paper strips, some slight creasing, smudging, marking and offsetting but the written and painted side generally in excellent condition). Lacking binding, the pastedowns, now backed with paper serve as upper and lower covers (edges of pastedowns with small nicks and nibbles, slight worming, reinforcing strip of upper pastedown detaching, backing paper soiled and defective).

*Provenance:* Sir Edward Warner of Plumstead and Polsteadhall, Norfolk (1511-1565) his inscription recording the birth of his son Edward in 1547 inside front cover and an ownership inscription of 1558 inside rear cover. Warner was a household official and soldier under Henry VIII, and was restored to royal favour and office under Elizabeth I, including his appointment as Lieutenant of the Tower. His service to the crown continued after his retirement to his estates in Norfolk and he also acted as justice of the peace and MP. Predeceased by his sons he was succeeded by his brother Robert but one of the specific bequests in his will was 'all my books of statutes and chronicles, and all my pedigrees of Kings or of any other person', which he left to his nephew Henry – Henry Warner (c.1551-1616), lawyer and MP. In his will he appointed as supervisor his 'good friend' Sir Edward Coke – Sir Edward Coke (1553-1634): his signature beneath both Warner inscriptions. The leading lawyer and legal writer of his time, he was Attorney General to Elizabeth I and Chief Justice to James I. In disagreements with the Crown over the relative legal powers of the individual, Parliament and the King, Coke invoked Magna Carta as guaranteeing the Rights and Liberties of the individual through the supremacy of common law and the judiciary – 'magna carta is such a fellow as he will have no sovereign'. His ideas on the Great Charter were crystallised in the second part of his most significant work, *Institutes*, which was published posthumously in 1642. Beyond their influence in England and the Civil War, Coke's ideas lay behind the constitutional principles of the Founding Fathers of America – Penitentials of various dates include the name A M Robert – Sotheby, Wilkinson and Hodge, sale from 26 February 1900 for five days: cutting from the catalogue sellotaped to front cover and adhesive lot label 441, bought Leighton for £3 – Frederick Neville Sutherland Leveson-Gower (1874-1969), British Liberal Unionist Party politician, grandson of George Sutherland-Leveson-Gower, 2nd Duke of Sutherland. By descent to the present owner.



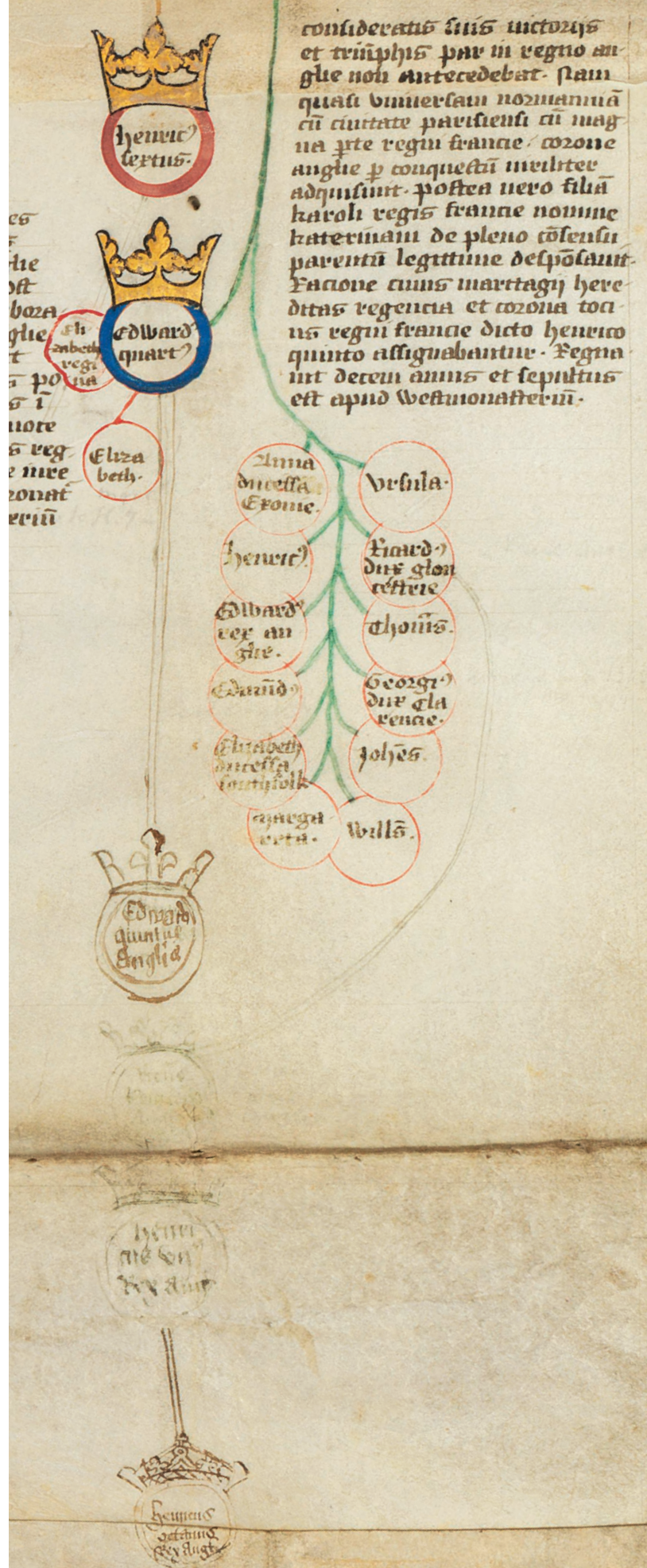
**Format:** The *Considerans* group, in spite of their broad textual similarity and common origin, vary in language, either Latin or Middle English, length, illustration and, above all, format. In her cataloguing of a manuscript in Oxford (Bodleian Library, Lyell Ms 33) Albinia de la Mare recognised that whereas the majority were rolls, the layout of the text showed that some of the group had originally been designed to be bound as a 'roll-codex': that is that although only written on one side of a length of parchment made up of multiple membranes, and with the lines of descent flowing continuously from top to bottom of the length in the manner of a roll, horizontal gaps at regular intervals in the texts allowed the 'roll' to be folded concertina-style, then sewn at alternate inner folds and bound as a book: A. de la Mare, *Catalogue of Lyell Manuscripts in the Bodleian Library Oxford*, 1971, pp. 82-3. This roll-codex form is still the structure of Lyell 33 and, indeed, another Bodleian '*Considerans*' manuscript (MS e Musaeo 42): D. Wakelin, *Designing English: Early Literature on the Page*, 2018, pp.70-1 & ills 33a and 33b. Previously it had been thought that this arrangement – as is the case with other types of roll (for example San Marino, Huntington Library HM 264) – was a later modification for convenience, but the regular gaps left within the running texts demonstrate that these manuscripts had been designed from the start to be roll-codices. Kathleen Scott expanded the '*Considerans*' group of genealogies to 21 of which ten were written for roll-codex structure: K. Scott, *Later Gothic Manuscripts 1390-1490*, 1996, ii pp.315-7.

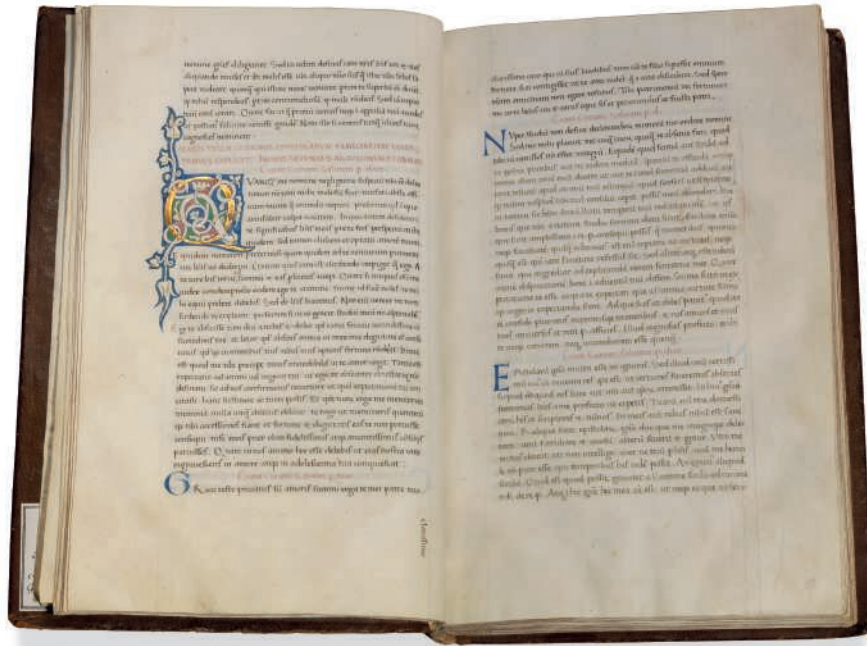
The present manuscript represents a sophisticated variant of the roll-codex, one that results in the final 'book' being a more compact and conventional shape: the text has been organised into three regular vertical columns. The central wide block is flanked by two narrow columns, which are divided by horizontal cuts along the lower fold-line leaving the central sections still joined together as a continuous strip. This allows the two narrow texts to be folded in so that each page-opening becomes like a triptych. The openings were then sewn onto thongs along the middle folds of the central sections and put into a binding. Although binding and thongs no longer survive, the original sewing holes are clearly evident and the manuscript remains folded in the intended fashion. This winged roll-codex seems to be an adaptation combining two formats most commonly used for almanacs and medical manuscripts: the concertina-style folded strips likely originally kept in leather cases and 'girdle-books', or 'bat books', made up of single folded sheets joined on stubs and bound so that they could be suspended from a belt and each leaf unfolded for consultation: see J.P. Gumpert, *Bat Books, a Catalogue of Folded Manuscripts Containing Almanacs or Other Texts*, 2016. Two bat-books are particularly relevant, British Library Add. Ms 17358, datable to c.1431 and including, otherwise unknown in a bat-book, an abbreviated Peter of Poitiers and Cambridge, Magdalen Coll., Pepys Ms 1662, which includes historical notes and a list of kings to Henry IV: Gumpert, pp.160-3. Only two of the known *Considerans* manuscripts have the text arranged into columns that would allow folding into the winged roll-codex format. Both are in the British Library one, Harley Rolls C.9, which seems never to have been folded, and Lansdowne 456, which is heavily restored and is now bound as a roll-codex. The present manuscript appears to be the single surviving example of this chronicle in its original unique format.

**Illumination:** *Considerans* chronicles are generally dated by the number of Edward IV's children shown and Scott suggested that manuscripts of the same date were illustrated by the same illuminator. This appears to be borne out by the Coke manuscript which – like Beinecke Library, Marston 242 and Copenhagen Kongelige Bibliotek Ny. Kgl. 1858 fol. – finishes with Elizabeth, Edward's eldest child born in 1466 while his second daughter born in 1467 is not included. All three manuscripts are painted by the same artist, considered by Scott to show strong Flemish influence. The three manuscripts otherwise perfectly exemplify the variety in the *Considerans* group: Marston 242 is in English, the Copenhagen manuscript is in Latin and both were written to be rolls.

£80,000-120,000

\$110,000-160,000  
€91,000-140,000





054

CICERO, Marcus Tullius, *Epistolae ad Familiares*, in Latin, illuminated manuscript on vellum, written by Ser Pietro di Bernardo Cennini and illuminated by Francesco di Antonio del Chierico [Florence, c. 1460-1470]

**A splendid example of Florentine humanist book production: a manuscript of one of the great texts of Classical Antiquity, illuminated by the leading illuminator in Florence in the second half of the 15th century, Francesco di Antonio del Chierico, and written by the Florentine poet, artist and scribe Pietro Cennini.**

270 x 175mm. i + 156 + iii leaves, complete, modern foliation in pencil 1-156 followed here. 36 lines of text, ruled space: 195 x 105mm, vertical catchwords survive. Two-line initials in dark blue throughout, 16 large white-vine initials in raised burnished gold, the first with a two-sided border with winged putti carrying a wreath (original arms erased), a bird and a butterfly (blue pigment on opening leaf retouched and burnished gold recently restored, lower corner of opening folio slightly thumbed), a few contemporary marginal notes, erasure at end affecting several pages, a few minor wormholes mostly in margins). Late 16th-century gold-tooled olive morocco, perhaps Sicilian (see *La Bibliofilia*, vol. 68 [1966], pp.181-183), gilt edges (covers a little worn, small sections missing from head and foot of spine); vellum pastedowns (lifted) from a mid-14th-century Italian manuscript of Aristotle's *Politics*, Book 4, in Latin translation written in 2 columns. Modern quarter red morocco fitted box with gilt lettering.

*Provenance:* Unidentified original owner, his coat of arms on f. 2 erased – Perhaps a Sicilian owner by the late 16th-early 17th century when the manuscript received its present binding, presumably contemporary to the inscriptions on the flyleaf: ‘Di don Fran[ces]co f.lla. / Di D[omi]nico – Giannalisa Feltrinelli (1903-1981), her bookplate inside upper cover; F 159 in her library; her sale at Christie’s London, 3 December 1997, part II, lot 151 – Helmut N. Friedlaender (1913-2008), American bibliophile and lawyer, his bookplate on inside upper cover; his library sold at Christie’s New York, 23 April 2001, lot 5 – Christie’s London, 3 June 2009, lot 17 – Bookplate with initials R.L.A on inside upper cover.

*Content:* *Epistolae ad familiares* (ff.2-156v), in sixteen books: Book I (f. 2), Book II (f.11v), Book III (f.18v), Book IV (f.27v), Book V (f.35), Book VI (f.46v), Book VII (f.56v), Book VIII (f.66), Book IX (f.70v), Book X (f.84v), Book XI (f. 98v), Book XII (f.107), Book XIII (f.118), Book XIV (f.130v), Book XV (f.140), Book XVI (f.150).

The selection of letters — to family members, acquaintances, colleagues — that comprise Cicero’s *Epistolae ad familiares* gives a candid and intimate insight into the great Roman politician’s life and opinions, conveying a vivid sense of a momentous period in Roman history, and the manner in which Cicero viewed his own legacy. In 1392, Coluccio Salutati (1374-1406), the humanist chancellor of Florence, discovered the letters in the Cathedral library at Verona. The *Epistolae ad familiares* was among the first books printed in Italy.

*Script and Illumination:* The handsome border of the opening leaf and the finely-executed white-vine initials which open each book can be securely attributed to Francesco di Antonio del Chierico, the preferred illuminator of the greatest institutional and private patrons of Florence from the 1450s until his death in 1484. Through Vespasiano da Bisticci, Francesco di Antonio came to work for princely patrons throughout Europe, including Federico da Montefeltro, Duke of Urbino, Ferdinand I, King of Naples, Louis XI of France and Matthias Corvinus, King of Hungary. The most discerning commissioners of Florentine books turned to him; but it was with the de’ Medici that he had an especially close relationship. From the time of Cosimo il Vecchio to Lorenzo il Magnifico he illustrated manuscripts for them, ranging from giant choirbooks to intimate and compact Books of Hours.

The manuscript is written by one excellent hand in a small humanistic script. Spaces for quotations in Greek are left blank. According to P.O. Kristeller, *Iter Italicum* V, 1990, p. 346 the scribe was identified by the great expert Albinia de La Mare as Ser Pietro di Bernardo Cennini, a prolific Florentine scribe (c. 1445-84) to whom at least 32 other manuscripts are attributed. Cennini was a great friend of Bartholomaeus Fontius, the librarian to Matthias Corvinus, and it was through this connection that he produced six manuscripts for Corvinus (among which a manuscript of Basilius Magnus, Budapest, OSZK Clmae 415; a volume containing Asconius Pedianus’s commentary on Cicero, OSZK Clmae 427 and a Pliny, London, British Library, Harley 4868).

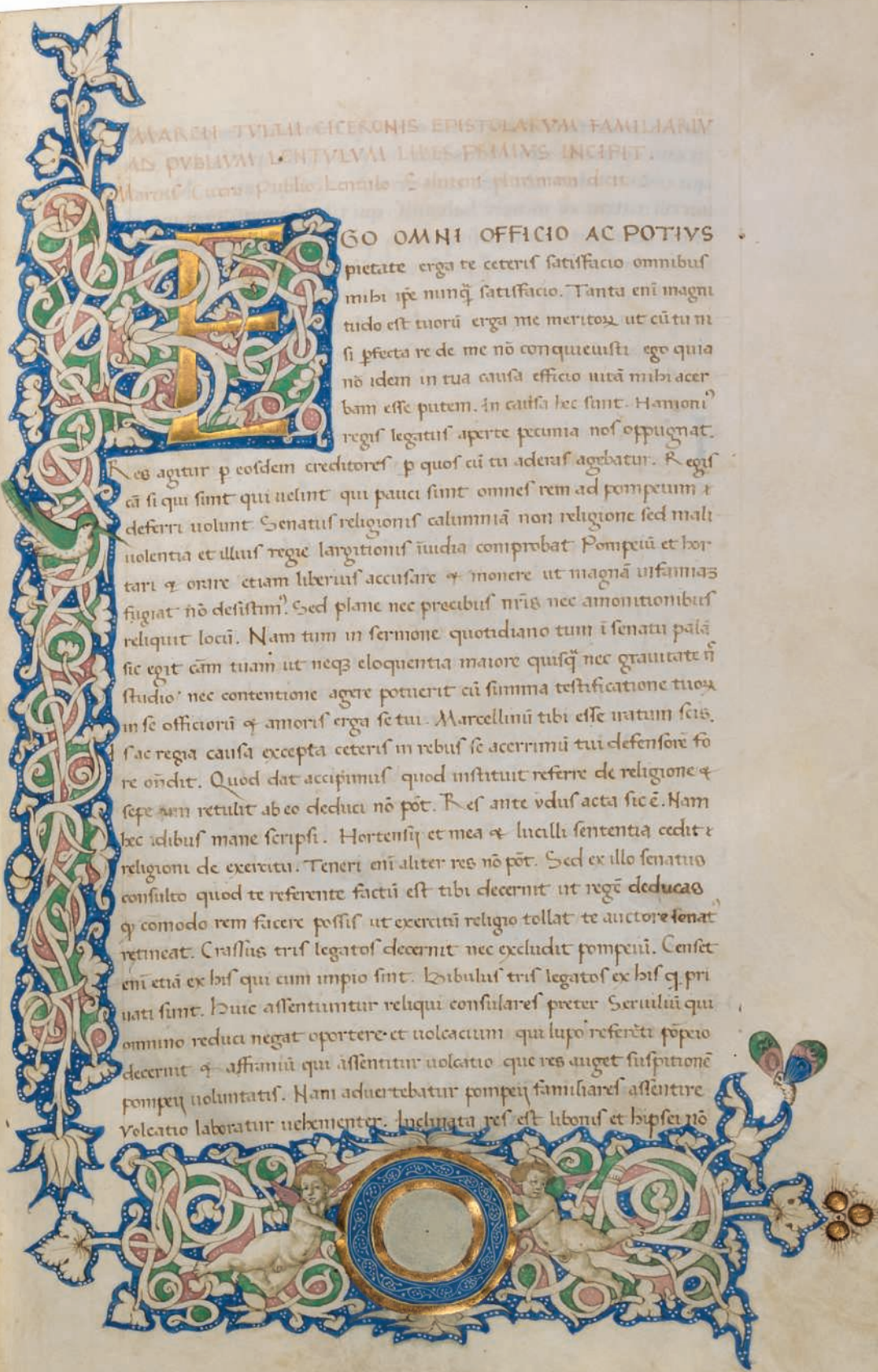
£60,000–90,000

\$80,000–120,000  
€69,000–100,000



**E**GO OMNI OFFICIO AC POTIVS  
pietate erga te ceteris satisfacio omnibus  
mibi ipse nunquam satisfacio. Tanta enim magni-  
tudo est tuorum erga me meritorum ut cum tu mi-  
hi perfecta re de me non conquievisisti ego quia  
non idem in tua causa officio vitam mihi acer-  
bam esse putem. in causa haec sunt. Hannoni  
regis legatus aperte pecunia nos oppugnat.

Res agitur per eosdem creditores per quos cum tu aderam agebatur. Res est  
cum si qui sunt qui velint qui pauci sunt omnes rem ad pompeum  
deferri volunt. Senatus religionis calumniam non religione sed mali-  
volentiam et illius regis largitionis iudicia comprobant. Pompeium et hor-  
tari et orare etiam liberius accusare et monere ut magnam infamiam  
fugiat non desistimus. Sed plane nec precibus nostris nec ammonitionibus  
reliquit locum. Nam tum in sermone quotidiano tum in senatu pala-  
stie egit causam tuam ut neque eloquentia maiore quisquam nec gravitate nisi  
studio nec contentione agere potuerit cum summa testificatione tuorum  
in se officiorum et amoris erga se tui. Marcellinum tibi esse natum scis.  
Saepe regia causa excepta ceteris in rebus se acerrimum tuum defensorem fo-  
re ostendit. Quod dat accipimus quod instituit referre de religione et  
sepe non retulit ab eo deducere non potest. Res ante vobis acta sic est. Nam  
haec vobis mane scripsi. Hortensii et mea et Luculli sententia cedit  
religioni de exercitu. Teneri enim aliter res non potest. Sed ex illo senatus  
consulto quod te referente factum est tibi decernit ut regem deducas  
et comodo rem facere possis ut exercitus religio tollat te auctore senatus  
retineat. Crassius tres legatos decernit nec excludit pompeum. Censet  
enim etiam ex his qui cum impio sunt. Bibulus tres legatos ex his qui pri-  
vati sunt. Huic assentiuntur reliqui consulares praeter Seruilium qui  
omnino reducere negat oportere et Volcatium qui lupo referenti propeio  
deceperit et affianum qui assentitur Volcatio que res auget suspicionem  
pompeii voluntatis. Nam advertebatur pompeii familiares assentire  
Volcatio laboratur vehementer. Inclinata res est libonis et hispei non





055

THE LANDAU HOURS, use of Paris, in Latin and French, illuminated manuscript on vellum [Paris, c.1500]

**An elegant Book of Hours from the workshop of Jean Pichore and the collection of Baron Horace de Landau.**

173 x 112mm. 165 leaves. 23 lines, ruled space: 117 x 65mm. Twelve calendar miniatures, usually bipartite and containing a scene of the occupation and a scene with the zodiac sign for the month, twenty-one small miniatures usually accompanied by three-sided borders, one with three small miniatures in the fourth margin and three with full-page emblematic borders, nine large miniatures with full-page borders (lacking 5 leaves, of which 4 with miniatures, spotting to margins of first leaves, small losses of pigment to some miniatures, repainting and abrasion to obscure the nakedness of Aquarius on f.1v, Gemini on f.5v, Bathsheba on f.56, and Job on f.75v). Old rose velvet over wooden boards with metal corner-pieces.

*Provenance:* The manuscript was illuminated for a man and a woman who are portrayed in three of the miniatures. He is shown kneeling beside the Cross on f.105, before Christ on f.117, and before the instruments of the Passion on f.163v and she kneels before St Francis on f.134v. The man's dress shows him to have been a high-ranking clerk - a notary or secretary - in the royal chancery. No doubt the metallic object repeated in the borders was of some emblematic significance. It appears combined with knotted cords and roses. The texts suggest a particular devotion to St Francis, who is one of the few confessors in the Litany, and it is before St Francis that the owner's wife is depicted. The tasselled cord which appears in some of the borders is not knotted like the Franciscan cord and appears in different forms. In conjunction with the metallic object, perhaps an arrowhead, it is likely to be a personal emblem. The roses would seem to relate to the rosary, although neither man nor wife holds a rosary, because of the sequence of unabbreviated, repetitive rosary devotions, each sequence of prayers separated by a band of brushed gold strewn with the flowers. The book's contents are very individual and it was clearly designed for someone greatly concerned with the specific nature of his devotions — Baron Horace de Landau (1824-1903), his bookplate and shelfmark 13a inside upper cover. Probably acquired after 1890, since it does not appear in the *Catalogue des livres, manuscrits & imprimés composant la bibliothèque de M. Horace de Landau* published 1885-1890. The Baron's property was inherited by his niece Madame Hugo Finaly (d.1938). Her son had a life interest in the property and it was sold following his death in 1945; lot 61 in the sale of the library, Sotheby's 12 July 1948 — Christie's London, 29 November 1999, lot 15.



*Content:* Calendar ff.1-12v; Office of the Virgin ff.13-54 (lacking opening for prime); Seven Penitential Psalms and Litany ff.56-67; Hours of the Cross ff.67v-71v; Hours of the Holy Spirit ff.72-75 (lacking opening); Office of the Dead ff.75v-104v; Prayers opening with *Dieu soit en ma teste et en mon entendement* and followed by Rosary sequences ff.105-121v (lacking opening to the Rosary sequence f.108); Suffrages ff.122-148 (lacking opening of Suffrage to the Trinity); Prayers and invocations to the Virgin ff.148v-163v; Prayer against disease ff.163v-165.

*Illumination:* A particularly elegant and polished example of the manuscripts produced in the workshop of the Parisian illuminator Jean Pichore. The scheme of illustration and decoration is not only extensive and rich but executed with an unusual finesse and delicacy. Jean Pichore is documented in Paris between 1502 and 1520 as illuminator and, briefly, printer. The style of the fashionable dress of the owner's wife makes it likely that this Hours dates from early in his known career. Pichore's work is identified from a luxury manuscript commissioned by the town of Amiens for François Ier's mother in 1518 (Paris, BnF Ms fr. 145); he had earlier produced a magnificent copy of Petrarch's *Les Remedes de fortune* for Louis XII. He was also employed by the great bibliophile, Georges d'Amboise, archbishop of Rouen. Pichore was much in demand and ran a busy workshop so that his personal contribution to books in his style was sometimes limited: F. Avril and N. Reynaud, *Les manuscrits à peintures en France, 1430-1515*, Paris, 1993, pp.282-5, 410-15. The degree of personalisation of this manuscript, the unusual provision of some elements - including having a large miniature at vespers as well as at matins in the Office of the Virgin, or the miniatures of the owner before the crucified Christ, the enthroned Saviour and being menaced by disease - perhaps all this encouraged Pichore himself to take a significant part in its manufacture. The refinement with which the miniatures are painted and the variety of the decorated borders are in accord with the book's exceptional nature.

The subjects of the large miniatures are as follows: Annunciation f.13, Flight into Egypt f.46v; David and Bathsheba f.56; Betrayal and Arrest of Christ f.67v; Job on the Dungheap f.75v; Crucifixion f.105v; Christ enthroned, with Apostles and kneeling patron f.117; St Francis with kneeling patron f.134v; Assumption of the Virgin f.148v.

The small miniatures are on ff.38v, 41, 43v, 51, 122, 123v, 125, 127, 129v, 131, 132v, 136, 137v, 139, 142v, 144, 145v, 146v, 152, 160v, 163v.

£50,000-80,000

\$67,000-110,000

€57,000-91,000



## 056

THE DE LAPORTE HOURS, use of Rome, in French and Latin, illuminated manuscript on vellum [Lyons or Bourges, c.1490s]

**A lavishly illuminated Book of Hours with numerous striking miniatures and a lively and imaginative pictorial program, bound for an early owner in a splendid 16th-century French binding.**

155 x 105mm. 194 leaves, complete. 20 lines, ruled space: 90 x 50mm. Illuminated initials throughout, several inhabited, 32 full-page miniatures and 18 smaller miniatures, 12 calendar miniatures, all pages with three-sided borders (except ff.189-194v) (some borders of the full-page miniatures cropped, several miniatures rubbed with some loss of pigment). Mid-16th-century gilt-tooled binding stamped 'K. DE. LAPORTE' on upper and lower boards.

*Provenance:* Made for the lady kneeling before the Virgin and Child on f.31, possibly named Catherine (Catherine is in gold in the calendar, and an Office of St Catherine is on ff.114v-116v) – K. DE LA PORTE: stamped on upper and lower boards of the mid-16th-century binding. This is likely Charles de Laporte de Puycerrac (d.1595), of Saint-Astier, in the Dordogne – by descent to the current owners.

*Content:* Calendar ff.1-12v; Gospel sequence of the Passion according to St John ff.13v-22v; Gospel extracts ff.23v-30: John ff.23v-24v, Luke ff.25v-26v, Matthew ff.27v-28v; Mark ff.29v-30; *Obsecro te* ff.31v-34; *O intemerata* ff.35v-38v; Mass of the Virgin ff.39v-41v; Fifteen Joys of the Virgin ff.42v-46; Seven requests to Our Lord ff.46v-48v; *Stabat mater* and other prayers to the Virgin ff.49-52v; Office of the Virgin, use of Rome, ff.54v-107v: matins f.54v, lauds f.69v, prime 79v, terce f.84v, sext f.88v, none f.92v, vespers f.96v, compline f.103v; Hours of the Cross ff.108v-110v; Hours of the Holy Ghost ff.111v-113v; Office of St Catherine ff.114v-116v; Seven Penitential Psalms and Litany ff.117v-131v; Office of the Dead, use of Rome, ff.132v-169; Verses of St Bernard ff.169v-170v; Suffrages ff.171-188; Prayers to be said at various times ff.188v-194v.







*Illumination:* There are a number of artists at work in the present manuscript: with the exception of the miniature depicting the Mass of St Gregory, which is in the Parisian style of Jean Pichore, or the Master of Martainville, all other hands are to be linked to the work of Jean and Jacquelin de Monluçon, a father and son team documented primarily in Bourges from 1461 to 1505. Some miniatures are the work of Jean de Monluçon himself; others (the Virgin and Child on f.31, for example) are particularly close to the style of the 'autre enlumineur' in the *Heures de Chappes* (Paris, Bibliothèque de l' Arsenal, ms.438: see F. Avril and N. Reynaud, *Les Manuscrits à Peintures en France, 1440-1520*, 1993, no 187, p.339), especially in the treatment of faces, with their slanted eyes and porcelain-white complexions, and of the classical architectural borders populated with playful putti. As in the *Heures de Chappes*, there is evidence of the mutual exchange of artistic influence between Bourges and Lyons. The composition of the miniature of the Virgin and Child with kneeling patron is an almost exact copy of a miniature which appears in a Lyons Book of Hours, W. 447 of the Walters Art Gallery (described by L. Randall, *Medieval and Renaissance Manuscripts in the Walters Art Gallery, France, 1430-1520*, II, 2, pp.414-418); while the Crucifixion on f.108 is based on the same model as a miniature depicting the same scene in another Lyons Book of Hours (Yale Beinecke Library MS 435, f.60).

The subjects of the full-page miniatures are as follows: Crucifixion f.13; Harrowing of Hell f.13v; John on Patmos f.23; St Luke f.25; St Matthew f.27; St Mark f.29; Virgin and Child with patron f.31; Deposition f.35; Mass of St Gregory f.39; Virgin and Child f.42; Tree of Jesse f.53; Annunciation f.53v; Visitation f.69; Nativity f.79; Annunciation to the Shepherds f.84; Adoration of the Magi f.88; Presentation in the Temple f.92; Flight into Egypt f.96; Coronation of the Virgin f.103; Crucifixion f.108; Pentecost f.111; St Catherine f.114; David and Bathsheba f.117; David in Prayer f.117v; Three Living and Three Dead f.132; Burial f.132v; St Anne f.181; Mary Magdalene f.182; St Barbara f.182v; St Apollonia f.184v; St Agatha f.185v; All Saints f.187.

Smaller miniatures are on ff.46v, 49, 169v, 171, 171v, 172, 172v, 173v, 174, 175, 176, 177, 177v, 178v, 179v, 180, 183v, 186.

£70,000-100,000

\$94,000-130,000

€80,000-110,000

**I**ncipit liber primus beati  
Augustini de civitate dei.  
Capitulum primum.



Longosissimam  
civitatem dei sui  
in hoc cursu te  
potui cum int  
impios pugn  
nat ex fide in  
uens. sine in il  
la stabilitate sed s  
eternae qm i  
mie expectat p  
paciam quo ad  
usq; iustitia con  
certat in iudiciu  
deniceps adeptura p  
excelleniam  
metrona ultima et pace pfecta.  
hoc ope ad te iustitiam et mea  
pmissione debito defende ad  
uis eos qui coruoy eius deo  
suos pferunt. Sicut hinc marce  
lline suscepi. Magna opus et  
arduum. si ds adiutor nra est.  
Na scio quib; iuribus opus sit  
ut p succedat sup bis. quam sit  
iustus humilitatis: qua sit ut oia  
terrena circumia pphali mobilita  
te mutua. No humano usura  
ca factu: si diuina gra donati  
celitudo cuscantat. Rex e et  
coruoy civitatis hui' de qua lo  
qui institutum: in scriptura ppli  
sui finem i iure legis aperuit:  
qua dem est. iustis ds testat.  
hilib; aie ds gram. hoc no q  
dei est: supbe quoq; aie spūs  
inflans affert. amatoq; sibi in  
laudib; dicit: peere subiectis: et  
debellare supbos. Unde i de t  
rena civitate que cum diuini  
arreat. et si ppli fuerat: ipa ei  
dandi libido dnat: no est p  
terendum silentio qcqd dicit:  
suscepta hui' opis ro postulat.

et sanctus dicit. Ca. 2<sup>m</sup>

**E**t hac itaq; existim  
dumme ad usus quos de  
fendenda est dei civitas.  
Quorū in mltis correcto ibientis  
errore cines fuit in ea satis vto  
rei. Adulti uo in ea tatis exar  
descut ignib; orioy. taq; mase  
stis beneficijs redemptis ei in  
gran fut: ut hodie qd ea ligna  
no moueat: nisi ferrum hostile  
fugientes in sacris ei locis uita te  
qua supbiue in uerent. An no  
i illi romani xpi noi infesta st:  
quib; p xpm barba ppercutit.  
Teste hie h; morvua loca et bal  
licz aploz que in illa iustitiam  
urbis ad se cōfugientes. iustis aie  
nosq; receperit. hanciq; con  
tus senectas munitis. In acci  
diebat iustie cōcordantia furoz  
illo ducebant am fiantib; hosti  
bus: quib; i qd ipa loca peyer  
cerat. ne in eis inueneret q  
silen. nram nō dicit. Quia in  
iustis abbi. nra pph hosti  
mora. fuit s. pph. nra ad  
loca illa uel pph. ubi iustat  
me ten. q. aie hie iust. hanc:  
tota seculi pph abbi iust  
tas. et cōcordia. civitatis fra  
geb; t. Si in aie nra mlti qui  
mie iustis aie hie de tabit. et  
mala que illa civitas pph.  
xpo in mltis. hanc iust. nra  
eos ut iustat. hanc iust. nra  
fca fca: nra iust. nra iust.  
si fca fca. nra iust. nra iust.  
quid rebe fca fca. nra iust. nra  
hostib; aie hie nra iust. nra  
illi iust. nra iust. nra iust. que  
solet coruptos homin mores





057

AUGUSTINE, Saint, Bishop of Hippo, *De Civitate Dei*, manuscript on vellum illuminated by Francesco di Antonio del Chierico [Florence, c.1460]

**An extremely rare, complete, manuscript copy of *De Civitate Dei*, the most important work written by St Augustine (354-430), one of the four Fathers of the Latin Church.**

220 x 158 mm. i (paper) + 347 leaves, complete, blanks cancelled at each end. Modern pencil foliation 1-343 followed here (omitting ff.34bis, 114bis, 145bis, and 238bis). 42 lines of text in 2 columns, ruled space: 159 x 95 mm, catchwords survive. Decorated initials throughout, 22 large illuminated initials, one large historiated initial with two-sided border enclosing the head and shoulders of St Augustine (lower margin of f.17, perhaps formerly holding a coat-of-arms, cut away and replaced by blank vellum, some early reader's marks in a humanistic hand, slight damp-stains in upper margins at end, some pages a bit rubbed). 18th-century Italian brown-red morocco, triple fillets tooled in blind to a double frame, flower motives in the four corners and the centre (cover slightly rubbed, flyleaves renewed). Fitted box.

*Provenance:* Written and illuminated in Florence by Francesco di Antonio del Chierico; this must have been an expensive commission, but the arms of the original owner are now lost – Lucca, Biblioteca Minutoli Tegrini. Its stamp on f.1 'Di casa Minutoli Tegrini' erased but deciphered and identified by comparison with J. Alexander & A. de la Mare, *The Italian Manuscripts in the Library of Major J.R. Abbey*, 1969, pl. XXII and p. 53; a list of other Minutoli-Tegrini manuscripts in England on p. 55, no 2. The collection of Conte Eugenio Minutoli-Tegrini of Lucca was sold in 1871 – London, School of Jewish Studies, sale at Sotheby's, June 20, 1995, lot 71.

*Content:* List of chapter headings ff.1-15. *De Civitate Dei*, ff.17-342v: Book I (f.17) Book II (f.30v), III (f.41), IV (f.54), V (f.66), VI (f.80), VII (f.88v), VIII (f.101v), IX (f.114v), X (f.122), XI (f.138v), XII (f.150v), XIII (f.162v), XIV (f.173), XV (f.187v), XVI (f.204v), XVII (f.224v), XVIII (f.239), XIX (f.263v), XX (f.279v), XXI (f.301v), XXII (f.319v).

St Augustine's *De Civitate Dei*, a great apologetic treatise in vindication of Christianity and the Christian Church, was a staple presence in every important humanist library: Matthias Corvinus owned a copy (Budapest, Széchényi National Library, Cod. Lat. 121) as did Cardinal Bessarion (Venezia, Biblioteca Nazionale Marciana), Domenico Malatesta (Cesena, Biblioteca Malatestiana, D.IX.1), Ludovico Trevisan (Città del Vaticano, Biblioteca Apostolica Vaticana, Vat. lat. 436) and Guarnerio d'Artegna (San Daniele del Friuli, Civica Biblioteca Guarneriana, MS.8), among others. The 'City of God' is the 'supreme exposition of a Christian philosophy of history' (*Oxf. Dict. Christian Church*, ii, p.109). 'It contains all Augustine's accumulated wisdom, and there are few who could not learn something from the immense variety of his knowledge. To theologians, of course, it is indispensable, and all who are interested in Roman history and religion will find in it a mass of curious details. Students of science may turn to St. Augustine's notes on the salamander, on peacock's flesh, on charcoal, lime and salt, and on the diamond and loadstone [...]' (Wright and Sinclair, *A History of Later Latin Literature*, 1931, p.61).

*Illumination:* The illumination is the work of Francesco di Antonio del Chierico, the preferred illuminator of the greatest institutional and private patrons of Florence from the 1450s until his death in 1484. Through Vespasiano da Bisticci, Francesco di Antonio came to work for princely patrons throughout Europe, including Federico da Montefeltro, Duke of Urbino, Ferdinand I, King of Naples, Louis XI of France and Matthias Corvinus, King of Hungary. The most discerning commissioners of Florentine books turned to him; but it was with the de' Medici that he had an especially close relationship. From the time of Cosimo il Vecchio to Lorenzo il Magnifico he illustrated manuscripts for them, ranging from giant choirbooks to intimate and compact Books of Hours.

£50,000–80,000

\$67,000–110,000

€57,000–91,000



## 058

BOOK OF HOURS, in Latin and French, use of Orléans, illuminated manuscript on vellum [Paris, last quarter 15th century]

**A French Book of Hours illuminated by an innovative master working to imbue traditional Parisian designs from Maître François with a monumentality developed under the influence of Jean Bourdichon of Tours.**

205 x 130mm. i + 122 + i leaves, complete, 19 lines, ruled space: 130 x 70mm. Twelve large arch-topped miniatures with full borders, five small miniatures with three-sided borders, three-sided borders at Lauds of the Virgin (f.34). 18th-century olive green gilt morocco over pasteboard, silver clasps (scuffed).

*Provenance:* The presence of Sts Genevieve, Denis and Marcel in the calendar indicate a Parisian origin, while the Office of the Virgin for the use of Orléans may suggest a commission from a resident of that city – 19th-century annotation in red ink on f.i: 'HEURES DE NOSTRE DAME. A L'usage de Paris' – Christie's New York, 7 October 1994, lot 9.

*Content:* Calendar, in French, use of Paris ff.1-12; blanks ff.13-14; Gospel sequences ff.15-19v; Passion according to St John ff.20-21; *Obsecro te* ff.21-23v; *O intemerata* ff.24-25v; Hours of the Virgin, use of Orléans ff.26-68; Penitential Psalms and Litany ff.69-82; Hours of the Cross ff.83-85; Hours of the Holy Spirit ff.86-88; short Office of the Dead ff.89-122v.

The subjects of the large miniatures are: St John on Patmos f.15; Annunciation f.26; Nativity f.42v; Annunciation to the Shepherds f.47v; Adoration of the Magi f.51; Presentation in the Temple f.54v; Flight into Egypt f.58; Coronation of the Virgin f.64v; David in Prayer f.69; Crucifixion f.83; Pentecost f.86; Raising of Lazarus f.89. The small miniatures are: St Luke f.16v; St Matthew f.18; St Mark f.19; Crowning with Thorns f.20; Virgin and Child f.21.

The style of the miniatures is rooted in the Parisian tradition of Maître François (fl. 1462-1480) – most obviously in the architectural tracery that crowns a number of the miniatures – infused with the monumental character indicative of illumination from Tours, specifically the oeuvre of Jean Bourdichon (c.1457-1521). The influence of Bourdichon – the most famous and accomplished illuminator of late 15th-century France, court painter to four successive French kings – is perhaps most clearly seen in the Annunciation miniature (f.26): the lead-white flesh of the kneeling Virgin and Angel Gabriel, the use of long gold strokes to highlight their hair and robes, and their depiction in an architectural niche steeped in darkness illuminated by the Holy Spirit is close to an early Bourdichon miniature sold at Christie's (28 January 2015, lot 150).

£25,000–35,000

\$34,000–47,000  
€29,000–40,000



059

BOOK OF HOURS, use of Saint-André de Bordeaux, in Latin, illuminated manuscript on vellum [Bordeaux, c.1500]

**A characterful and lively Book of Hours with unusual saints and texts, produced in Bordeaux at the turn of the 16th century.**

185 x 125mm. 122 leaves, modern pencil foliation 1-121 followed here. 20 lines, ruled space: 100 x 65mm, illuminated initials throughout, catchwords survive. Ten large miniatures within inhabited architectural borders and five small miniatures (lacking one leaf with miniature opening complete after f.55 and one text leaf after f.30, 7th gathering [ff.44-51] detached, some smudging to architectural borders, occasional marginal staining and thumbing). 19th-century red morocco gilt (spine lightly scuffed).

*Provenance:* The present Book of Hours is extremely unusual: the use of the Office of the Virgin matches that of Saint-André de Bordeaux, and the Office of the Dead, with the exception of a variant reading for the third responsory ('Domine cum veneris' instead of 'Domine quando veneris'), matches the use of Bordeaux. The calendar is sparse, but the presence of Sts Quiteria (22 May), and Genesius (25 August) in red and Sts Bertrand of Comminges (16 October) and Fronto (25 October), along with a good number of Bordeaux saints (Beraldus and Amand, for example), confirm a southern French provenance. The script is provincial, and the use of burgundy in the large initials is also a feature of southern manuscripts – Richard de Loménie: 20th-century bookplate with his arms, crest, name, motto 'Je maintiendray', beside a circular label ink-stamped '7' (see a Book of Hours for the use of Langres sold at Christie's 7 July 2010, lot 36; and another, of unrecorded use, sold on 15 July 2015, lot 28).

*Content:* Calendar ff.1-6; Gospel extracts ff.7-11; Hours of the Virgin, use of Saint-André de Bordeaux, ff.13-62v; Seven Penitential Psalms and Litany ff.63-80; Office of the Dead, use of Bordeaux, ff.80v-109; *Obsecro te* and prayers ff.109-121v.

*Illumination:* Although evidently produced in Bordeaux, the style of illumination is reminiscent of Parisian book painting at the turn of the 16th century. Parallels can be drawn with the work of the Master of Anne de Bretagne, an artist named after the beautiful Book of Hours he illuminated for Anne de Bretagne (1477-1514), queen to Charles VIII and Louis XII of France (the *Petites Heures de Anne de Bretagne*, BnF, NAL 3027). The Master was at the head of a prolific workshop that not only painted manuscripts, but also designed images for printed books (see, for example, R. Wieck, *Painted Prayers*, 1997, p.57, no 38). It is perhaps from one of these printed editions that our artist drew inspiration.

The subjects of the large miniatures are: Annunciation f.13, Visitation f.24v, Pentecost f.32; Nativity f.38v; Annunciation to the Shepherds f.43; Adoration of the Magi f.46; Presentation in the temple f.49; Flight into Egypt f.52; David in prayer f.63; Job on the dungheap f.80v.

The small miniatures are on ff.7, 8, 9, 10v and 109.

£20,000–30,000

\$27,000–40,000  
€23,000–34,000



**Δ 0 60**  
 THE BOOK OF THE  
 CONFRATERNITY OF THE HOLY  
 NAME OF JESUS, in Italian and Latin,  
 illuminated manuscript on vellum  
 [Genoa, c.1500-1580s]

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

191 x 135mm. 36 leaves, 25 lines, early foliation I-XXXVIII, three large initials with 'IHS' monogram, one full-page miniature of the Crucifixion (lacking one leaf of text after f.5, leaves darkened and rubbed, especially at opening, tears to lower margin of Crucifixion miniature, some fading to text). Limp vellum binding (rubbed and darkened).

*Provenance:* The 'IHS' christogram with the blazing sun on ff.1, 13 and 14 is in the form used by San Bernardino

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

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

£5,000–8,000

\$6,700–11,000  
 €5,700–9,100

**0 61**

BOOK OF HOURS, use of Autun, in Latin, illuminated manuscript on vellum [France, perhaps Autun, c.1480]

**An attractive volume in fine condition in a well-preserved medieval blind-stamped binding.**

128 x 90mm, 208 leaves, collation uncertain, with occasional catchwords, 15 lines, ruled space: 63 x 45mm, illuminated with one historiated initial depicting a personification of death, accompanied by a three-sided border, each hour of the Virgin with a four- or five-line foliate initial and panel border (apparently lacking two leaves after f.24, one after ff.85 and 152, and one or more at the end). Original binding sewn on four slit thongs laced into beech boards and covered with brown calf densely blind-stamped in rectangles formed of four main tools: a Florentine fleur-de-lys, a monkey(?), a bird, and a foliate scroll (rebacked).



*Provenance:* The calendar includes several Autun feasts, some highly graded in blue: Nazarius & Celsus (28 July, with octave), St Lazare (1 Sept., with 'Hic fit de sancto Lazaro' on 2 and 3 Sept.), the 'revelatio' of St Lazare (20 Oct., with octave), Proculus (4 Nov.), the 'adventus reliquiarum' of Nazarius and Celsus (6 Nov.), Amator (26 Nov.), etc., and the Dedication of the church of St Lazare (20 Dec.); the litany has Sts Lazare, Martial, Trophine, and Saturnine, between the Apostles and Martyrs.

The original cathedral of Autun was dedicated to Sts Nazarius and Celsus; when some relics of St Lazare were acquired in the 10th century, a new building was constructed adjacent to the old one, and rededicated to Lazare, later to become a major pilgrimage site

*Contents:* Calendar ff.1-12v; 'Obsecro te' f.13 and 'O intemerata' f.17v; Gospel extracts ff.21-23v; 24r-v blank; Hours of the Virgin, use of Autun, with matins starting imperfectly ff.25-85v; Seven Penitential Psalms, starting imperfectly, and Litany ff.86-105v; Office of the Dead ff.106-152v; seasonal variants for the hours ff.153-208, ending imperfectly.

£1,200–1,800

\$1,600–2,400  
 €1,400–2,000



062

ANDREAS GUNDELFINGER (d.1605), Pattern Book of Calligraphic Specimens for his Pupils, in German and Latin, illuminated manuscript on vellum [Nuremberg] 1575-1576

**A lavish testament to skill of the master calligrapher Andreas Gundelfinger.**

162 x 220mm. ii + 10 + ii leaves, written in black ink in a variety of Fraktur, Kurrent and Kanzlei scripts extensively decorated in liquid gold (some leaves cropped at top into decorative penwork, slight wear to margins). 19th-century crushed green morocco gilt, gilt turn-ins (small splits to joints, extremities lightly scuffed).

*Provenance:* The manuscript is dedicated to his pupils by Andreas Gundelfinger 'Zu gueter gedechtnus unnd zu zondern gefallen seinen schulern und discipuli hat Andreas Gundelfinger Rechenmaister da selbs diese schriffthen geschriben' in 1576, above his AG monogram, motto 'Nul penna sed usus' (not the pen but its use, a popular tag) and the date of 1575 in gold, f.1; noted in Latin in small later hands on ff.9 and 10 that it was written by Andreas Gundelfinger, calligraphus to Albert V, Duke of Bavaria (ruled 1550-1579). A 'Schreib- und Rechenmeister', master of writing and mathematics, Gundelfinger became a burghess of Nuremberg in 1569, where he was apparently still living in 1580; a contemporary report of his death in 1605 refers to him as 'Schoolmaster in Munich'. It was an established tradition that writing masters would leave specimens of their work as a continuing inspiration for their pupils — William Bragge (1823-1884): the sale of his outstanding collection of manuscripts, Sotheby's, 7 June 1876, lot 123 — The brothers Max (1849-1911) and Maurice (1852-1922) Rosenheim: bookplate and library label inside upper cover. Their extensive collections of Renaissance and Baroque works of art, most famed for its medals and plaquettes but including a pioneering collection of alba amicorum, was dispersed in six sales; sale of their library, Sotheby's 9 May 1923, lot 103, purchased by Maggs; Maggs Catalogue 46, 1924, no 84 — Breslauer, Catalogue 109 published on the occasion of the ninetieth anniversary of the firm by Martin Breslauer, New York, 1988, no 14 — Arcana collection.

*Content and illumination:* Each page presents a sample of a different script, opening with the signed dedication to his pupils, f.1, and including a complete alphabet of Fraktur-Kurrent capitals, f.7v. The most elaborate, the Latin hymn 'Jesu nostra redemptio', has a large yet intricate opening 'J', only just contained within the height of the page, and a delicate band of gold filigree decoration between each line, f.7. Even the least formal hands, ff.5-6v, have letters touched with gold and curving cadels that swirl around the margins. His sample texts mention are Augustus of Saxony (d.1586), Ottheinrich of the Palatinate (d. 1559) and Joachim of Brandenburg (d.1571), f.2; Philip II of Spain (d.1598), f.8v; Albrecht of Brandenburg, Archbishop of Mainz (d.1545), f.9v. Some texts seem to have had personal associations: the Graf von Helfferstein and Freiherr zu Gundelfingen, in Swabia, presumably where the family had originated, appears on f.10. The Gundelfinger family had probably moved east via Ulm, source of the text on f.4v, since another Gundelfinger delivered letters in Ulm from Nuremberg in the first years of the 17th century and news of Andreas Gundelfinger's death in Munich reached the Ulm Rechenmeister, Johann Faulhaber, news which he then passed on to Nuremberg in January 1605 (K. Hawlitschek, *Johann Faulhaber 1580-1635*, 1995, pp.259-268).

£15,000-20,000

\$20,000-27,000  
€18,000-23,000



**063**  
 CARTA EXECUTORIA DE HIDALGUA of Juan Perez de Zubiaurre and Maria de Zubiaurre, issued by Philip II, in Spanish, illuminated manuscript on vellum, Granada, 30 July 1596

310 x 215mm. ii + 70 leaves, likely lacking original title-page, supplied instead with a bifolium from another *carta executoria* with the coat of arms of Fernan Rodriguez of Madrid painted by the renowned Spanish Renaissance artist Diego de Urbina de Ampuero, 34 lines, ruled space: 240 x 130mm, 16 large illuminated initials on coloured grounds and one historiated initial with portrait of Philip II (some marginal cockling and staining). Old red velvet over wooden boards.

*Provenance:* A confirmation of nobility, or *hidalguia*, with all the perks and exemptions that come with it for Juan Perez de Zubiaurre and his sister Maria de Zubiaurre. This may be the same Bague merchant Juan Perez de Zubiaurre who is listed in contemporary accounts as trading in metals with the Indies in the late 1590s — Thomas Stainton, May 29, 1874: inscription inside upper pastedown

[*With*]: CARTA EXECUTORIA DE HIDALGUA of Pedro de Rosales, issued by Charles V, Holy Roman Emperor, Valladolid, 20 December 1547. 315 x 210mm. 38 leaves (the final 5 blank), complete, 40 lines of text, ruled space: 215 x 120mm, opening leaf with full-page border inhabited by grotesques and the coat of arms of Aragon and Castile, headings in gold on a red ground throughout (some cockling and staining). Old red velvet over wooden boards.

£1,000-1,500

\$1,400-2,000  
 €1,200-1,700



**064**  
 [GIOVIO, Paolo (1483-1552)] and [STIMMER, Tobias (1539-1584)], A collection of 42 half-length portraits of Renaissance rulers, watercolours on paper [central Europe, probably Austria, after 1575]

**A 16th-century series of portraits of Renaissance rulers, including members of the Sforza, Borgia and de' Medici families, after Tobias Stimmer's famous woodcuts for Pietro Perna's edition of Paolo Giovio's *Elogia Virorum Illustrium*.**

201 x 160mm (portraits c.130 x 100mm), i + 42 + i leaves, all portraits in a grey wash with the exception of Isabella of Aragon, in colour, each portrait labelled in a contemporary hand and numbered non-consecutively from 4401-4454 (from the erased foliation visible in the top right hand margins, and numeration on the versos of each portrait, evidently a fragment of an originally larger collection, occasional worming and spotting). Modern coloured paper over pasteboards.

*Provenance:* The watermark, a double-headed crowned eagle, is a close match to Briquet 312, and localises the paper stock to Salzburg, c.1575-1578 - later (19th-century?) annotations in pencil.

The portraits in the present manuscripts are near-contemporary copies after Tobias Stimmer's woodcuts for the first edition of Paolo Giovio's *Elogia Virorum [...]*, printed by Pietro Perna for Heinrich Petri in Basel in 1575. The Giovio series was a collection of 488 portraits of the leading men of letters, statesmen and rulers assembled by the Italian physician, historian, biographer, and prelate Paolo Giovio. The collection did not survive, but it was copied in 1552 by Cristoforo dell'Altissimo for Cosimo I de' Medici (now at the Uffizi in Florence); copies were also made for Ferdinand II, Archduke of the Tyrol (now at the Kunsthistorisches Museum, Vienna) and for Cardinal Federico Borromeo (now at the Pinacoteca Ambrosiana in Milan). Pietro Perna, the leading printer of Late Renaissance Basel, sent the artist Tobias Stimmer to Como to copy the portraits in 1569-1570 for his editions of Giovio's *Elogia*, and it is from these woodcuts that the present manuscript takes inspiration.

£2,000-3,000

\$2,700-4,000  
 €2,300-3,400



065

[PHILIBERT PLASSARD?], *Secreti maravigliosi*, in Italian, illuminated manuscript on paper [Lyons or Paris] after 1599

A wonderfully eclectic decorated recipe book made for presentation to Henri IV, King of Navarre or his wife Marie de' Medici and including, among other things, remedies for gonorrhoea, haemorrhoids, coughs, chickenpox, scabies, to strengthen the back to improve coitus, for swollen testicles, against cancer, and the virtues and uses of wine, including instructions for making wines that improve memory, cure fistula, and give women a clear and beautiful complexion.

280 x 210mm. 129 leaves, apparently complete but collation not practicable, all but the first 6 leaves foliated in red, skipping '38' without loss of text, typically 24 lines of text, written space: 240 x 170mm, densely decorated throughout with Renaissance motifs, angels and courtiers blowing horns, pointing hands, a monkey eating an apple, a physician examining a specimen-bottle, a pomegranate, suns, crescent moons, vases, flowers, birds, and a ram (some thumbing and minor wear and stains). Contemporary Parisian binding gilt with the arms and emblems of King Henri IV, each cover with an outer frame of scrolling foliage and flowers with a crowned fleur-de-lis at top and bottom, in the centre of the main inner panel are the arms of France and Navarre, each crowned, above a crowned initial 'H', within a collar of the Order of St Michel, also crowned, amidst a semé of over 500 fleurs-de-lis, with foliage and cherubim corner ornaments, the flat spine with flowers and a semé of fleurs-de-lis, the edges of the leaves gaufered, gilt and partially painted, traces of two ties (the first gathering projecting somewhat, some wear to edges, corners, and joints, some with expert minor repairs including the back lower outer corner, some scuffing and blemishes to the decorated areas). Cloth box with gilt morocco spine.

*Provenance:* (1) Made probably for presentation to Henri IV, King of Navarre (1572-1610) and of France (1589-1610) and/or his wife Marie de' Medici (1575-1642), with Henri's arms and crowned initial 'H' on the binding, and numerous emblems within. The front pastedown has Henri IV's arms; the back pastedown has the crowned arms of his second wife, Marie de' Medici, whom he married in 1600, surrounded by a knotted rope, the *cordelière*. The fact that the text is in Italian, and the list of names of the sources on f.i verso includes 'Claudio Inglese medico de la Regina', perhaps suggests that the book was intended primarily as a gift to Marie. The text was presumably written by an Italian, possibly even in Italy, but it was doubtless illuminated by Plassard in his home-town Lyons, or in Paris where he had it bound, presumably for presentation. Little is known about Philibert Plassard, who signed the last page, except that he was named 'maître de métier' of the painters of Lyons in 1609 (M. Audin and E. Vial, *Dictionnaire des artistes et ouvriers de l'art du Lyonnais*, 2 vols, Paris, 1918-19, p.120, and N. Rondot, *Les peintres de Lyon du XIVE au XVIIIe siècle*, Paris, 1888, p.145).

The binding has been variously dated in the first decade of the seventeenth century. In their 1897 description (see below), Quaritch stated that it was bound in or very shortly after 1610 because the arms of Marie de' Medici are surrounded by the *cordelière*, which used to be thought to indicate a widow, and therefore could not be dated before Henri's death in 1610. In 1968, the Bodleian cataloguers suggested a date of c.1605; the 1988 Astor catalogue proposed a date of c.1600.



(2) The manuscript was described in 'L'Intermédiaire des chercheurs et curieux', *Notes and Queries français*, 24 (10 October 1891), col.765 in a request for information about Plassard, signed by 'L.B.', but he appears to have received no response.

(3) Bernard Quaritch, *Catalogue 166* (January 1897), p.104 no 503, priced £42; presumably bought from Quaritch by another dealer whose typescript description is loosely inserted (formerly stuck to f.i), priced £63.

(4) William Waldorf Astor (1848-1919), and by descent; placed on deposit with the other Astor manuscripts at the Bodleian Library in 1966; withdrawn and sold at Sotheby's, 21 June 1988, lot 67.

(5) Arcana collection.

**Content:** The prefatory material consists of a decorated title-page: 'Secreti eccellentissimi sperimentati da molti huomini del mundo nel quale si contiene il modo di fare olii diversi ceroti, unguenti, untioni, elettuari, pillole, et altre sorte de medicamenti', followed by a list of the 'Nomi de gli indostrioso et virtuosi huomini de molte parte del mundo che anno ritrovato sperimentato questi benedeti secreti che li loro nome anno ribommato et risonnano per tutto l'universo per le gran prove esperienze che an fatto per la virtu che la donato iddio', beginning with 'Ridolfo Tudescho medico de lo Imperatore' and ending with 'Jacomo Francese medico del Re', and a table of contents with folio references, ending with a tally of the number of recipes in the book: 'Soma di tute le ricette: 335'.

The main text is headed by a similar title: 'Secreti maraviglosi: Racolti da molti huomini del mondo, nel quale si contiene il modo di fare diversi olii [...]'; and is divided into several sections, including recipes for making: oils and unguents (f.1), pills (f.15v), remedies for a variety of ailments and conditions including nose-bleeds, gonorrhoea, red eyes, menstrual conditions, to aid sleep, for haemorrhoids, coughs, chickenpox, scrofula, rashes, headaches, stomach-aches, hip pain, scabies, to strengthen the back to improve coitus, tooth-aches, to increase milk-production in women, for swollen testicles, against cancer, and rabies (f.21v), the virtues and uses of wine, including instructions for making wines that improve memory, cure fistula, and give women a clear and beautiful complexion (f.63), numerous other remedies for a similarly wide range of conditions, including urinary problems, many against the plague (f.79), several recipes for 'l'olio filosoforum' (f.111) and 'l'olio del sole' (f.113), all ending with a full-page decorated colophon: 'Philibert Plassard, Lyonnois, Il fine' (f.124v).

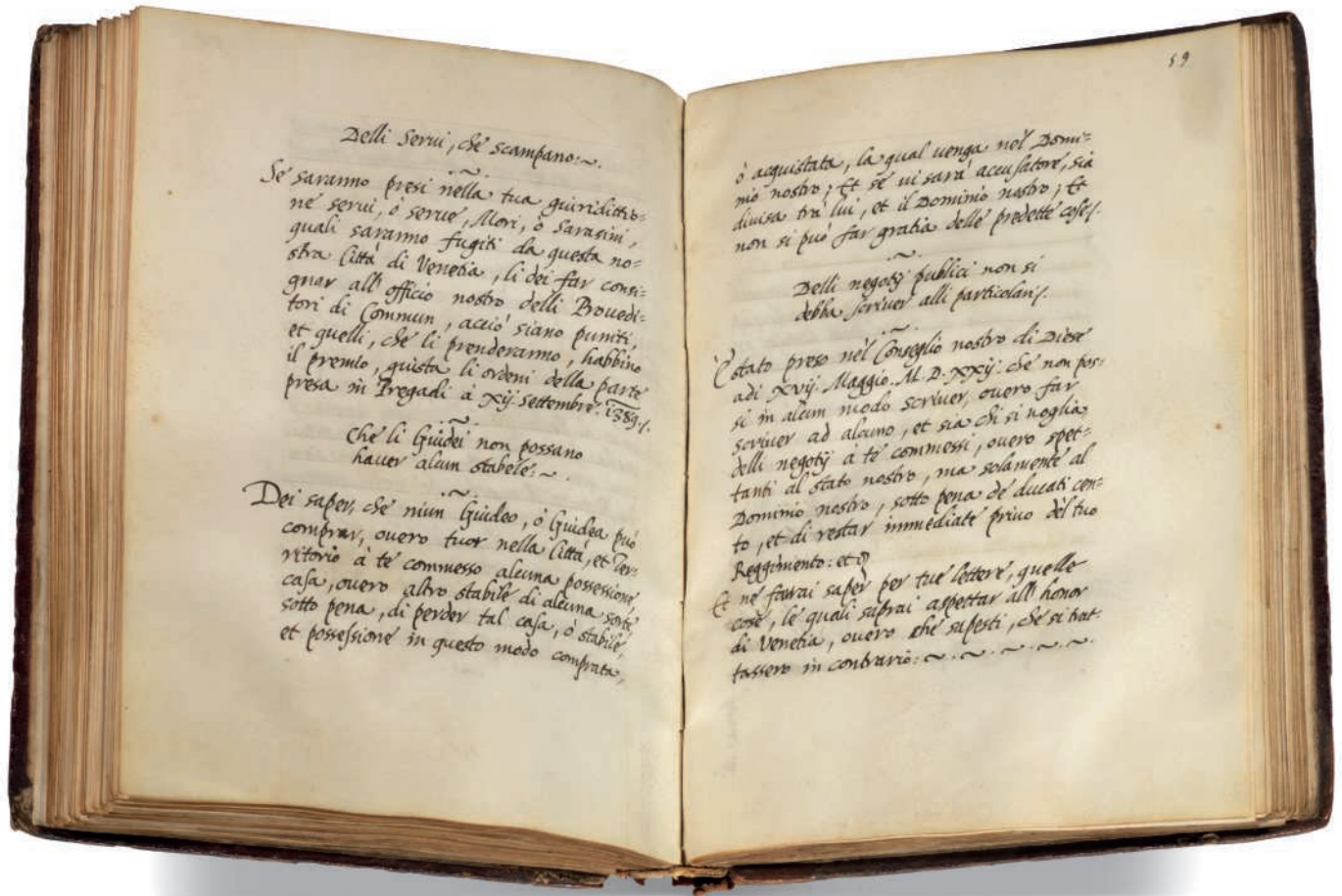
**Decoration:** Much of the decoration appears to be for purely decorative effect, but in many cases there is a direct connection with the preparation or use of the adjacent recipes, for example: a man using a large pestle and mortar (f.21v), a specimen-bottle and cooking-pot on a fire (f.22v), sleeping figures next to recipes to aid sleep (f.27v), a hand in a fire next to a recipe for scalding by water or burning fire (f.39v), a hand covered in callouses next to a remedy for them (f.48), a fore-arm being bled with a tourniquet above the elbow (f.57), a bandaged leg (f.60v), men drinking wine (f.63), a flask (f.63v), a wine-jug (f.68), distilling equipment (ff.71v, 74), an Augustinian friar next to a remedy he used to cure a woman who had been vomiting for 2½ years (f.80v), eyes (f.108), and hands being scalded (f.119v).

£25,000–40,000

\$34,000–53,000

€29,000–45,000





066

STATUTES FOR THE ADMINISTRATION OF THE VENETIAN LAGOON OF 1580, with instructions for its *Rettore*, in Italian, manuscript on vellum, Venice, 24 June 1580

A fascinating insight into the workings of 16th-century local Venetian administration; a statute-book for a newly-appointed 'Rettore' of the Venetian Lagoon.

220 x 146mm. i (paper) + 98 + i (paper) leaves (final 6 leaves blank but ruled), contemporary foliation 1-92 followed here, 21 lines of text, ruled space: 147 x 90mm (lacking title-page, some marginal thumbing and staining). Contemporary Venetian red morocco gilt, gilt edges (rebacked in early gilt calf, worn and scuffed at extremities).

*Provenance:* The manuscript is notarised by Camillus Ziliolus and dated 23 June 1580 — old paper label 'Venetian M.S. 1580' on spine — late nineteenth century label 'V. Arrigoni Collection d'antiquités [...] Milan' on front pastedown — Canonesses of the Holy Sepulchre at New Hall, near Chelmsford in Essex: bookplate on front paper flyleaf — catalogue description from the Gibson Craig library, sold at auction in 1888, lot 767, on front pastedown — Edward Lyndoe (1901-1982), astrologer, and author: his ink monogram 'EL 1951 on front paper flyleaf.

*Content:* The Republic of Venice was divided into *reggimenti* and districts, each of which was administered by a *rettore*, or a *podestà*, usually a wealthy Venetian aristocrat. The present manuscript lacks its title-page, but it contains statutes for the administration of the *dogado*, or the Venetian lagoon, which included Murano. Addressing the newly appointed *rettore* in the second person, instructions are given on taxes to be paid to Venice, on the administration of glass-makers in Murano (ff.3v-4); the ban on salted meats (ff.10v-12); on how to deal with bandits, blasphemers and alchemists (ff.25-37v); on bearing weapons (ff.38v-39); on the ban on Jews owning property (f.58v-59); and, among other things, on possible conflicts of interest while in office.

£6,000-9,000

\$8,000-12,000  
€6,900-10,000



**067**  
 BOOK OF HOROSCOPES, in Italian and Latin,  
 decorated manuscript on paper [Italy, 17th century]

**A 17th-century manuscript horoscope book of the great and the good of Europe.**

145 x 90mm. 126 leaves, apparently complete, foliation 1-119 followed here, text in three different hands, horoscope diagrams throughout, often with added biographical information (browning and staining, occasional ink erosion). Old vellum over cardboard (wormholed, stained and worn). Modern cloth covers.

*Provenance:* The horoscopes are written in two 17th-century Italian hands, and one slightly later Italian hand. The first is responsible for the index and for the corresponding horoscopes of, mostly, princes and rulers of the Holy Roman Empire; the second supplies horoscopes mostly of Italian princes and rulers (or of consorts of rulers on the facing page); the third adds biographical details to a number of the horoscopes — Edward Lyndoe (1901-1982), astrologer, author of *Everybody's Book of Fate and Fortune Astrology*: his inscription dated 1949 on f.i. Purchased from Alfred Wilson Limited, 28 November 1949, book seller's description inside lower cover.

*Content:* Horoscopes of Isabella Katharina and Albrecht von Wallenstein ff. iv-ii; Index and Appendix ff. iii-vii; Horoscope for Empress Eleonora Gonzaga (f. vii verso); Horoscopes of European princes, rulers and luminaries f. 1-119, beginning with Ferdinand II (f. 1) and ending with Vittorio Amedeo Duca di Savoia (f. 119) and including Philip IV of Spain (f. 3), Leopoldus Gulielmus, Archduke of Austria (f. 4), George William, Elector of Brandenburg (f. 9), Charles I (f. 87), Galileo (f. 97v).

Amid all the rulers and princes, we also find the horoscope of 'A Spanish Priest' (f. 63v), who, according to the biographical note, was, in October 1621, aged just 18, brutally wounded in the face by a woman.

£6,000–9,000

\$8,000–12,000  
 €6,900–10,000



**068**  
 CARTA DE PRIVILEGIO issued by Philip V, granting Juan Francisco de Goyeneche and his heirs the title of Marquis of Ugena in perpetuity, Royal Palace of San Ildefonso, 21 September 1735.

292 x 203mm. iii (paper) + 8 + iii (paper) leaves, each interleaved with silk guards, complete. 23 lines, one title page, one full-page coat of arms of Juan Francisco de Goyeneche, one full-page portrait of Philip and his wife Elisabeth Farnese, each page with full floral borders, each section opened by small grisaille vignettes. Contemporary red velvet over wooden boards, metal cornerpieces and clasps, elaborately gilt endpapers.

[With]: A PORTRAIT OF PHILIP V AND ELISABETH FARNESE, likely from a Carta Executoria or grant, illuminated manuscript on vellum [Spain, c.1714-1746]

300 x 200mm. Mounted on pasteboard.

£800–1,200

\$1,100–1,600  
 €910–1,400



069

CARLO CAMOZZI DI BERGAMO (fl.1712), On the manufacture of guns for the Republic of Venice, in Italian and Latin, illustrated manuscript on paper, [Venice, first half 18th century]

**A fascinating documentary overview of the 12-year business relationship between the founder Carlo Camozzi of Bergamo and the Republic of Venice, relating to the production of cannons and ammunition and the logistical organisation of the new 'Fabrica de' Cannoni di Ferro'.**

335 x 220 mm. 56 leaves, early manuscript foliation: 1-19, 44, 56-81. Full-page portrait of Carlo Camozzi under the Lion of St Mark, full-page miniature of Charity with putti and cannons, various illustrations throughout including Venetian emblems, a small portrait of Doge Sebastiano Mocenigo (1722-32), cannons, weapons, fortresses, warships and soldiers (likely a fragment of a larger whole, marginal thumbing and occasional staining). Modern blind-stamped brown leather over pasteboards, leather ties.

*Content:* 44 documents concerning the production of cannons and arms for the Republic of Venice from 8 June 1712 to 9 August 1724, including stipulations governing the agreement between the Proveditors of the Venetian Arsenals and Giovanni Camozzi of Bergamo, specifying quantities of cannons and ammunition to be produced over a 12-year period, the testing of said cannons in Brescia, quality control, the building of the 'Fabrica', and remuneration (ff.1-7); a brief history of cannon production for the Republic (the first supplier was Tiburzio Balio, whose foundry produced more than 470 cannons between 1689-1702), and a description of quality control tests carried out on Camozzi's work, (ff.10v-14v); and repeated requests for more funds from Camozzi and more weapons from the Republic. On the importance of Camozzi and his 'Fabrica' in Venetian 18th-century military history see C. Beltrame and R. Scordato, *Artiglierie della Serenissima da relitti e collezioni in Italia, Israele, Malta e Spagna*, Florence, 2016 and C. Beltrame and M. Morin, *I cannoni di Venezia. Le artiglierie della Serenissima da fortezze a relitti*, Florence, 2013.

£6,000-9,000

\$8,000-12,000  
€6,900-10,000

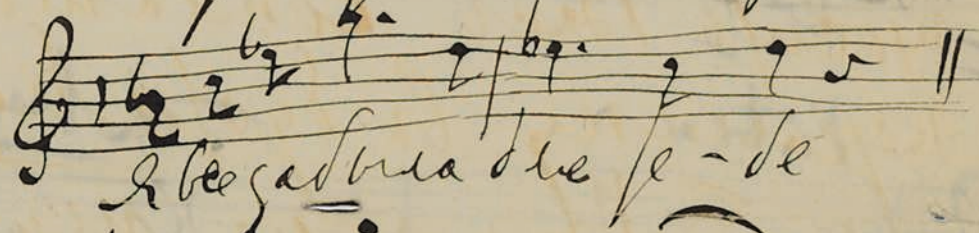
Autograph Letters and Manuscripts

Lots 70-98

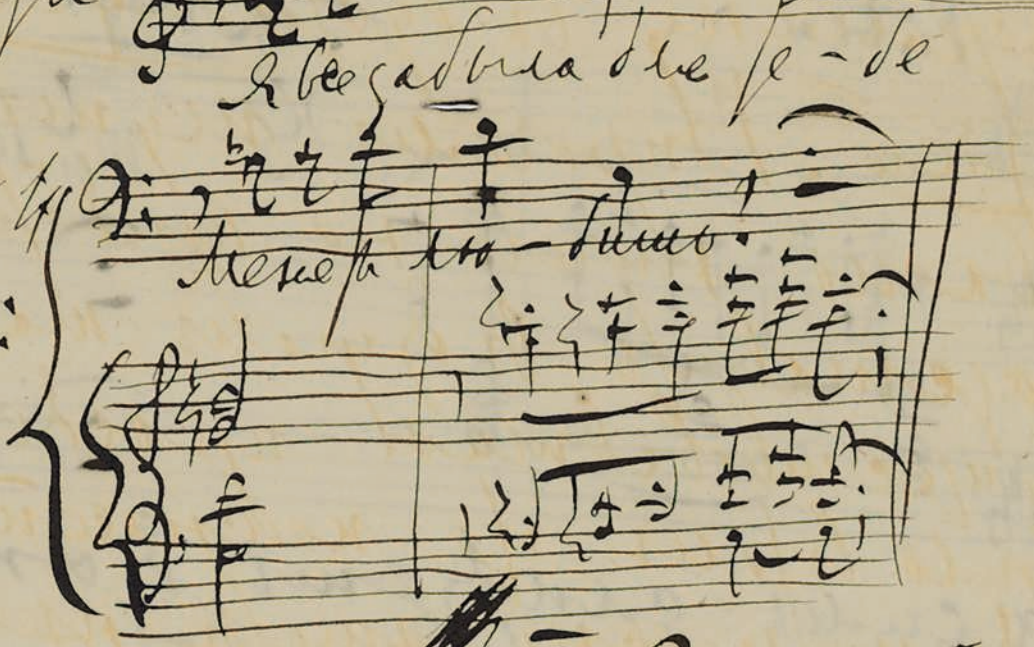
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и любви Мурсы и не сурсы  
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Кереманка следующая: Стр. 163

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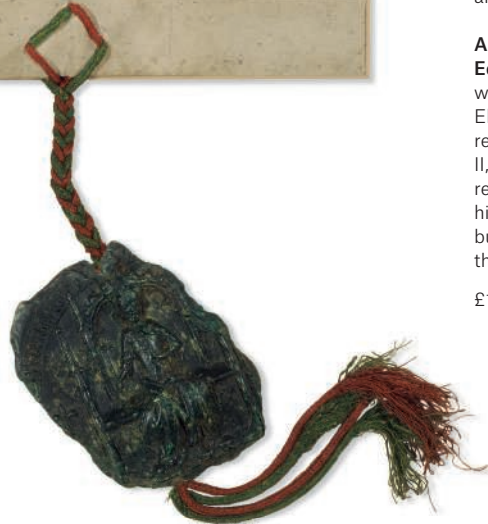


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70



**\* 70**

EDWARD III (1312-1377), King of England, lord of Ireland. Letters patent, a licence to Sir Ralph Vernon to alienate to his son, Master Richard Vernon, the manor of Haslington in Cheshire which he holds of the King in chief, Eltham Palace, 11 May 1329.

In Latin, on vellum, approx. 120 x 240mm; the initial letter left blank. Substantial fragment of the second Great Seal of Edward III (approx. 190 x 80mm), a clear impression, pendant on red and green silk cords. Framed and glazed.

**An attractive 14th-century letters patent bearing the Great Seal of Edward III.** Edward III had been granted the county of Cheshire two weeks after his birth, and was styled Earl of Chester before his accession. Eltham Palace, where the document was issued, was a relatively new royal residence at this time: it had been granted to Edward's father, Edward II, by the Bishop of Durham in 1305, but was not taken over as a royal residence until the year before Edward's birth: he was to spend much of his childhood there. The Vernons were one of the great Cheshire families, but the names Ralph and Richard are recur frequently, and the recipient of the present licence is not easily identifiable.

£1,500-2,000

\$2,000-2,700  
€1,800-2,300



071

[CHARLES II (1630-1685), King of England, Scotland and Ireland] – Henry PURCELL (1659-1695) and others. Manuscript collection of anthems, n.d. [c.1680-c.1715], bound for Charles II by Samuel Mearne.

'Table of the Anthems Contained in this Book', title page ('The Full Anthems'), calligraphic transcriptions with decorative capitals of nine of the anthem texts, the anthems including works by Henry Purcell (2), John Blow (5), Henry Aldrich (8), William Byrd (4), Thomas Tallis (2), Orlando Gibbons (3), Anthony Munday (2), Giovanni Pierluigi da Palestrina (2), and single compositions by John Bull, William Child, Edmund Hooper, Thomas Tomkins, Adrian Batten, Christopher Tye, William White, John Weldon, Nathaniel Giles, King Henry VIII and Giacomo Carissimi, seven unattributed, notated in full score, full text in English under each part, altogether 330 pages, 362 x 235 mm, contemporary pagination.

*Binding:* Contemporary London black turkey, cover with wide roll-tooled gilt borders, the enclosures richly gilt in an indented cottage-roof pattern formed of small and large volutes, pointillé, carnation, tulip, daisy, thistle and leaf tools, in the centre of each long side the royal cipher (a crown flanked by two feathers with interlocked initials 'CC' in centre); spine gilt in seven compartments, the second lettered 'ANTHEMS', two others with crown, feather and interlocked initial device; gilt edges and turn-ins, marbled paper endpages, by Samuel Mearne for Charles II. (Front joint cracked, slight wear to corners, lacks silk ties.)

*Provenance:* Charles II, King of England, Scotland and Ireland (binding); Sir John Dolben, [2nd] Baronet of Finedon (1684-1756, bookplate); Barons Crewe of Crewe Hall (bookplate, before 1895); exhibited in the Burlington Fine Arts Club Catalogue of Bindings, 1891; Cornelius J. Hauck collection, Cincinnati, Ohio (bookplate); his sale at Christie's New York, 27-28 June 2006, lot 282.

**An attractive collection of anthems from the Chapel Royal, finely bound for Charles II by Mearne, the royal binder.** An exceptional folio binding by Mearne, who became Binder to the King in 1660. Exhibited at the Burlington Fine Arts Club Catalogue of Bindings, plate 96; listed as no.1 in the list of bindings by the King's Binder in Hobson, *Bindings in Cambridge Libraries*, p.140.

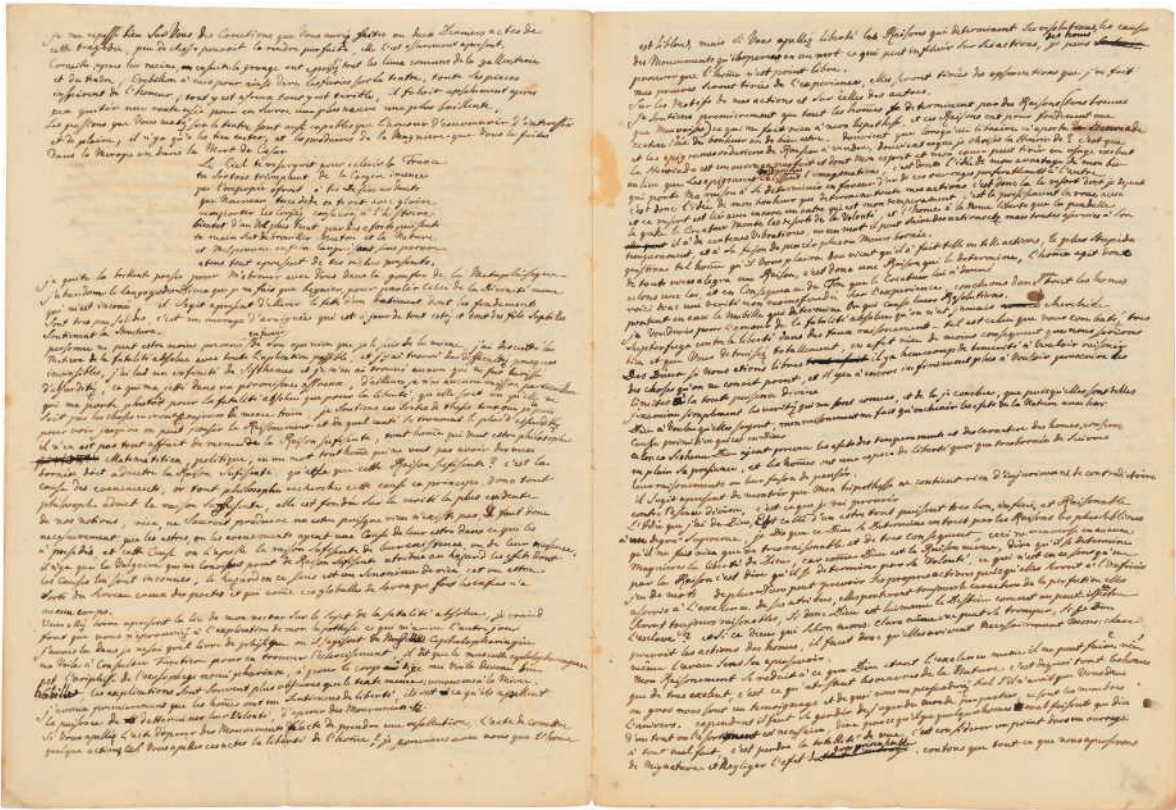
The royal associations of this appealing compilation are strengthened by the fact that many of the composers represented in it served as organists or composers in the Chapel Royal, the ecclesiastical and musical establishment which served the royal court. The title of the work, 'The Full Anthems', distinguishes the contents from the 'verse anthems' which increasingly predominated in the last decades of the 17th century. The two early anthems by Purcell, 'O God thou art my God' (Z.35) and 'O God thou hast cast us out' (Z.36) are usually dated to c.1680-82, before his abandonment of the full anthem form. The anthem 'Hear my crying, O God' by John Weldon (1676-1736) dates from the later years of Queen Anne, indicating that the compilation of the volume was the work of several decades. The presence of eight works by the polymath Dean of Christ Church, Oxford, Henry Aldrich (1648-1710) would tend to cast doubt on the judgement in *New Grove* (1980) that 'probably not many of [his] anthems achieved any currency outside Christ Church'.

£30,000-50,000

\$40,000-67,000

€35,000-57,000





72

FREDERICK II ("Frederick the Great", 1712-1785), King of Prussia. Autograph letter signed ('Frederic') to Voltaire, Ruppín, 19 April 1738.

In French, closely-written on four pages, 260 x 190mm, bifolium, including 16 lines of verse.

**Frederick the Great as the Enlightenment Prince. A remarkable letter of more than 2,700 words, discussing his literary works and philosophical ideas, including a sustained disquisition on determinism in the age of reason, and mentioning Rousseau, Newton, Emilie du Châtelet, and Leibniz.**

The letter opens with expressions of concern at Voltaire's frequent ill-health: Frederick has consulted his doctors who have provided a long-range diagnosis ('Voilà ce qu'a plus de cent lieux la faculté en à jugée'), and he asks for a full statement of his friend's symptoms, 'in barbaric terms and baroque language'. He complains that Voltaire has added no criticism of the poems he has sent, and encloses (no longer present) revisions of two poems in response to Voltaire's critiques, with a self-deprecating note on his incurable 'mania' for poetry, and an expression of admiration for Voltaire's genius in rising above his physical weakness:

*Je Voudrois que Vous eussiez eu besoin de Mon ode sur la patience, pour Vous Consollér des rigueurs d'une Metresse, et non pour supporter Vos infirmitéz, il est facile de donér des consolations des qu'on ne soufre point soi même; mais c'est l'effort d'un genie superieur que de Triomphér des meaux les plus egüs et d'ecrire avec toute la liberté d'esprit, du sein meme des souffrances'.*

Frederick expresses admiration for Voltaire's 'Épître sur l'Envie' and for his tragedy *Mérope*, offering his views on the role of love in modern theatre ('L'amour cette passion charmente ne devroit y estre employé que comme des epiceries qu'on met à quelque ragouts; mais qu'on ne prodigue pas toute parts') and adding a verse encomium on the diversity of Voltaire's achievements, from history to science (citing his elucidation of Newton) to tragedy.

Turning from literature to philosophy, the heart of the letter is a detailed consideration of some of the defining metaphysical debates of the Age of Enlightenment. Frederick expresses his scepticism at the arguments in favour of determinism, but declares himself convinced of the principle of 'sufficient reason' – that a rational cause lies behind every effect, and that in this sense 'chance is the synonym of nothing'. He therefore argues that the true determinant of human actions is reason itself, and describes the idea of the deity which he deduces from this ('un estre tout-puissant tres bon, infini, et Raisonnable à un degré supreme').

In the last section of this long and remarkably varied letter, Frederick expresses mock-scepticism at the reported admiration for him of the Marquise du Châtelet (Voltaire's companion and fellow-interpreter of Newton), mentioning that he has discussed it with Leibniz, and joking that he now considers himself a rival of Newton's for her favours:

*'Je cede volontier à Newton la preference, que l'ansieneté de conoissance et le Mérite superieur lui ont aquisés, et je ne demande que quelque mots écrits dans quelque moments perdus moyenent quoi je tiens la Marquise quite de toute admiration quelconque'.*

The relationship between Voltaire and Frederick the Great is one of the most celebrated of the Age of Enlightenment. It was initiated by the young Prussian crown prince in August 1736; they met for the first time in September 1740, a few months after Frederick succeeded his father as King; and for an ultimately unhappy period between 1750 and 1752, Voltaire resided at Frederick's court in Potsdam.

£15,000-25,000

\$20,000-33,000

€18,000-28,000



ROBERT DE VAUGONDY, Didier (1723-1786). Autograph manuscript, 'essai sur la situation et l'etendue du Lac de Moeris', n.p. [L'académie de Stanislas, Nancy], n.d. [c.1756].

In French. 10¼ pages, 310 x 200mm (some spotting, not affecting legibility). [With, pasted in:] autograph sketch map, heightened in blue, showing the location of Lake Moeris in relation to various rivers and ancient cities, 180 x 205mm. 19th-century red morocco, slipcase. Provenance: Mathieu-Guillaume-Thérèse Villenave (1762-1846; writer, lawyer, autograph collector), his descriptive title on front end-leaf.

**The celebrated cartographer Didier Robert de Vaugondy presents an essay to the newly-formed Académie de Stanislas in Nancy, attempting to bring to bear eighteenth-century rationalism upon earlier accounts of Egypt's much-mythologised Lake Moeris.**

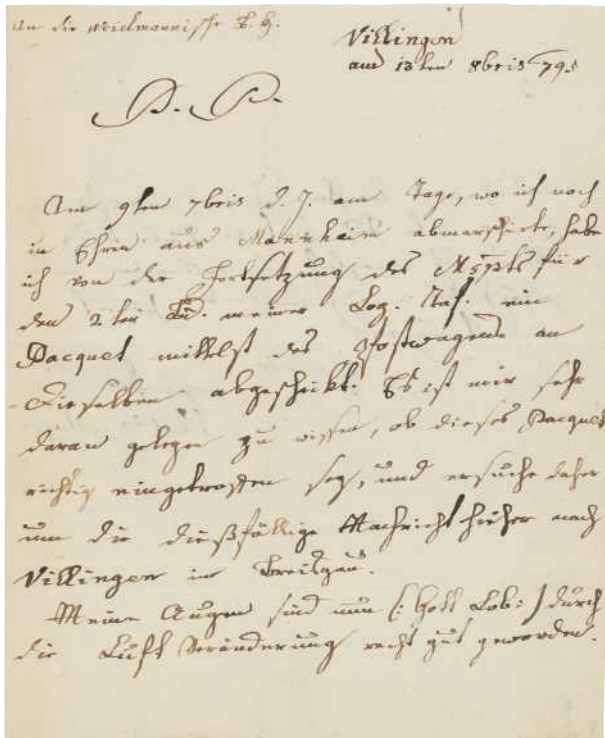
Beginning heaping praise upon the Academy's august founder [and his patron, Stanisław Leszczyński, the King of Poland] and his new colleagues ('L'honneur que je recois d'être admis dans votre illustre Compagnie remplit toute l'étendue de mes desirs'), Robert de Vaugondy puts before them a subject he hopes they will find worthy: testing the beliefs of the ancients on the historic location and size of Lake Moeris with modern knowledge ('Mon dessin est de prouver que ces anciens historiens doivent être crus littéralement dans tout ce qu'ils rapportent, lorsque tout concourt à avoir deux cette opinion favorable, et que si des probabilités suffisoient pour les contredire, on pouvoit admettre aussi celles qui servent à les confirmer'). That the lake is man-made is not in question, but Robert de Vaugondy intends to calculate precisely how it came into being, choosing writers both ancient and modern for reference: Herodotus, Dr [Thomas] Shaw, Aristotle, Diodorus Siculus, Strabo, Pliny, [Jean Baptiste Bourguignon] Danville, [Claude] Sicard and [Paul] Lucas are all put under scrutiny, their theories on the origin of the lake (Herodotus considered it 'un present du Nil'), its position in relation to ancient cities such as Thebes, Memphis, Zoan, Tanis and Babylon, and its size tested. By his own calculation, and on the basis of similarly-sized projects throughout history – including the Canal of the Pharaohs and Hadrian's Wall – Robert de Vaugondy concludes that, if the lake took 200,000 men 41 or 42 years to build, it may well have been excavated during the 43-year-long reign of Moeris [Amenemhat III].

Along with his father, Gilles (1696-1766), Didier Robert de Vaugondy was one of France's leading cartographers, whose 1756 *Atlas Universel* set a benchmark for contemporary map-making and earned him the patronage of Louis XV in 1760. On this occasion, unfortunately, a characteristic attempt to integrate earlier source material into a contemporary cartographic study was based upon a central – flawed – assumption that the naturally-formed Lake Moeris was man-made.

£4,000–6,000

\$5,400–8,000  
€4,600–6,800





74

VEGA, Georg Freiherr von (Baron Jurij Bartolomej Vega, 1754-1802). Autograph letter signed ('Vega. Major') to the Weidmann publishing house, Villingen, 13 October 1795.

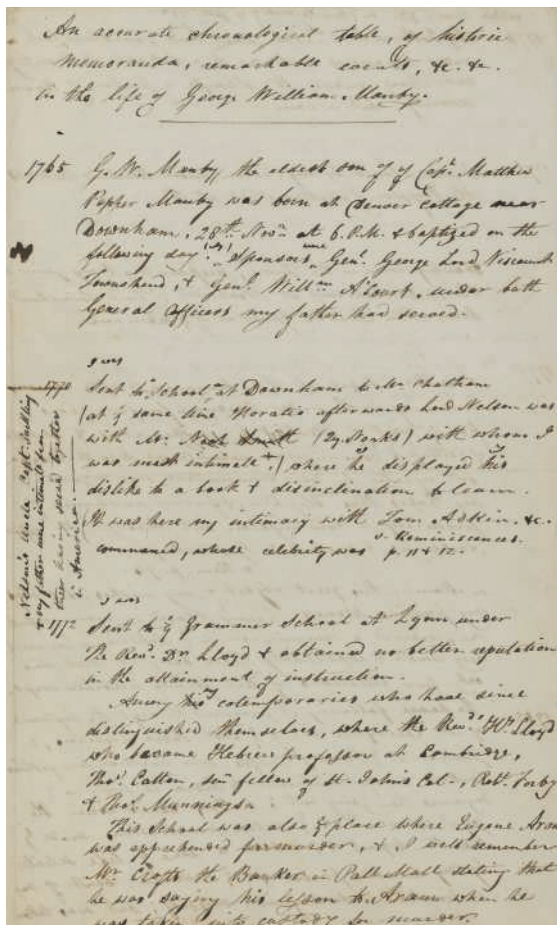
In German, 1½ pages, 211 x 173mm, bifolium, address panel on verso of integral blank. Remnant of signet seal in red wax. Docketed by the recipient. Provenance: Stargardt, 20 November 1988, lot 549; collection of Albin Schram (1926-2005); his sale at Christie's, 3 July 2007, lot 566 (part).

**On sending a manuscript for his logarithmic tables in the midst of a campaign against the French.** Vega writes to inform his publishers that whilst on the march from Mannheim he had sent them a packet containing the continuation of the manuscript for the second volume of his *Logarithmische Tafeln*, and he is anxious to be reassured that this has arrived safely. 'My eyes are now, praise God, much better through the change of air. And I will strive to complete the remaining parts for the second volume together with the introduction'.

Vega's work on logarithms is one of his major contributions to the advancement of science. Remarkably, he completed the second edition of his *Logarithmische, trigonometrische, und andere zum Gebrauche der Mathematik eingerichtete Tafeln und Formeln* whilst playing an active role in the French Revolutionary Wars as an artillery officer in the Austrian army. He took part in the Siege of Mannheim (which began a few days after this letter) and the Battle of Mainz on 29 October. It was also around this time that he devised a new type of heavy mortar, with a range of 3km, almost double what was previously possible. Very rare: according to ABPC/RBH only this letter has appeared at auction in recent decades.

£1,500-2,500

\$2,000-3,300  
€1,800-2,800



075

MANBY, Captain George William (1765-1854). Autograph manuscript draft of an autobiographical memoir, 'An accurate chronological table, of historic memoranda, remarkable events &nbsp;&nbsp; in the life of George William Manby', n.d. [paper watermarked 1829]. 24 leaves, folio, on bifolia;

with related manuscripts and letters including a further fragment of a memoir, 4 pages, quarto; copy letters by Manby to George Elliot, secretary to the Admiralty, 21 March 1831, and to James Herbert, secretary to Trinity House, 18 June 1834, proposing the use of light-ships to protect shipping approaching Yarmouth Roads; and letters to Manby by the Arctic explorer William Scoresby (n.d., on Manby's invention of a new type of harpoon gun), Admiral Robert Plampin (29 June 1816, on Manby's invention of a fire-extinguisher), equerries to the Duke of Sussex, George IV (2) and Prince Albert, and four others, 1833-1842; and six items of printed ephemera by Manby and others, 1825-1842, on the subject of naval life-saving measures at sea, and the establishment of 'a national fire police'.

All tipped into an album, folio, half leather (upper cover detached).

**On saving lives from shipwreck and fire.** Manby's memoirs recounts his early life from his birth until approximately 1802, including his education at the Royal Military Academy in Woolwich, his service in the Cambridgeshire militia, his marriage and its subsequent debacle, with many colourful anecdotes, including of his first effort at life-saving when he rescued a drunken manservant who had fallen into a cess-pit. Manby was the inventor of the Manby Mortar for saving lives from shipwrecks, and also of the first modern form of fire extinguisher. The British Library holds a further autograph memoir by Manby, 'AUTOBIOGRAPHICAL reminiscences of Captain George William Manby' (Add MS 29893).

£3,000-5,000

\$4,000-6,700  
€3,500-5,700

076

DICKENS, Charles (1812-1870). *The Old Curiosity Shop*. London: [Bradbury and Evans for] Chapman and Hall, 1841. [With, pasted in:] Autograph quotation signed ('Charles Dickens'), 'Dear, gentle, patient, noble Nell was dead!', 29 May 1846. 90 x 110mm.

Quired in 6s (253 x 166mm). With the dedication leaf to Samuel Rogers but without the preface leaf (neither of which are called for by Smith), illustrations in the text by George Cattermole and Hablot K. Browne ["Phiz"] (some pale spotting and marginal finger-soiling, a few corners lightly creased). Contemporary full polished calf, gilt-ruled covers, gilt-decorated spine, red and green morocco lettering pieces, edges gilt, ink stamp of the publishers Chapman and Hall on front free endpaper and of the binder Hayday on rear free endpaper (some minor scuffing and rubbing). *Provenance*: gift inscription dated 1844 on front endpaper.

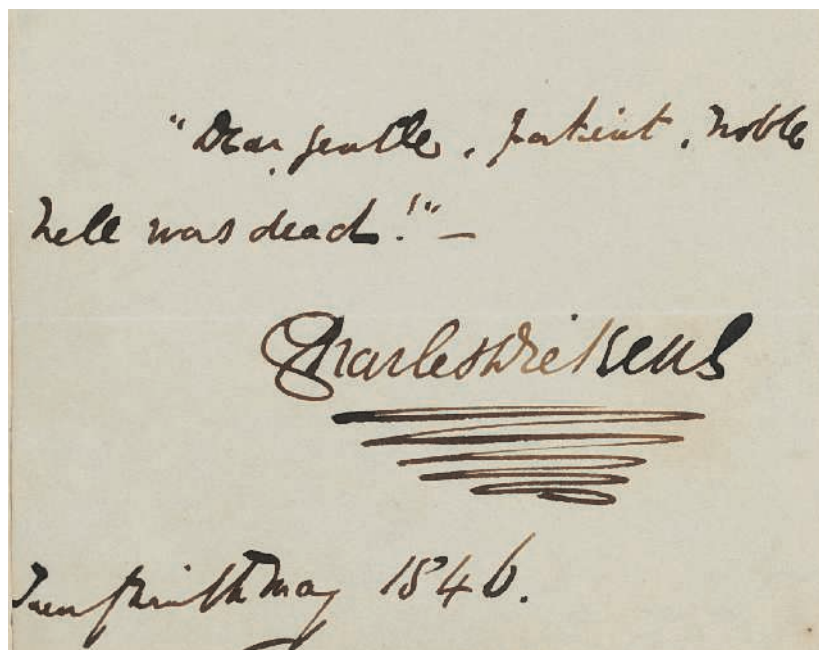
**Autograph quotation of one of Dickens's most famous sentences; in the first separate edition of the work in one of the presentation bindings by Hayday commissioned directly by Dickens and his publishers.** The death of Little Nell was one of Dickens's most famous dramatic creations during his lifetime, inspiring feverish speculation during the serialisation of the work, with fans at the New York docks supposedly shouting to an incoming ship, 'Is Little Nell dead?'; Daniel O'Connell is said to have burst into tears and proclaimed 'he should not have killed her!' before throwing the volume out of a train window on reading of her death, whilst Dickens's friend W.C. Macready wrote in his diary 'I have never read printed words that gave me such pain'. For the following generation, however, Dickens's emotive manipulation around Little Nell's death became a target for satire, most famously in Oscar Wilde's quip 'One must have a heart of stone to read the death of Little Nell without laughing' (recorded by Ada Leveson in *Letters to the Sphinx*, 1930). In spite of its fame, autograph quotations of this sentence are rare, and **ABPC/RBH have only one other example at auction in the last 30 years**. The present quotation is dated the eve of Dickens's departure for a continental tour, during which he was to embark on the composition of *Dombey and Son*: his only recorded letter for this date is a brief note to the poet R.H. Horne describing it as 'the busiest of days'.

The binding is an appealing example of the work of James Hayday, from whom Dickens and his publishers, Chapman and Hall, commissioned their special presentation bindings (John Forster in *The Life of Charles Dickens* records the author's pleasure in Hayday's 'extra-super' bindings). The binding of this copy is nearly uniform with that on the copy Dickens inscribed and gave to his friend Macready as a Christmas present in 1841 (Self Collection, Christie's New York, 2 April 2008, lot 77). This separate issue of *The Old Curiosity Shop* was created from portions of *Master Humphrey's Clock*, accounting for the irregularities of its bibliographic composition. Smith I:6A.

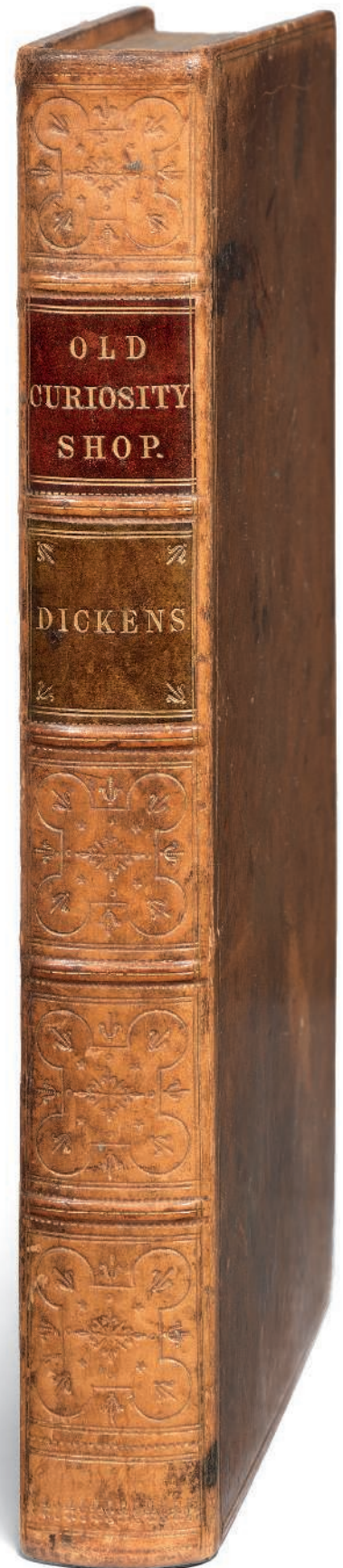
£8,000-12,000

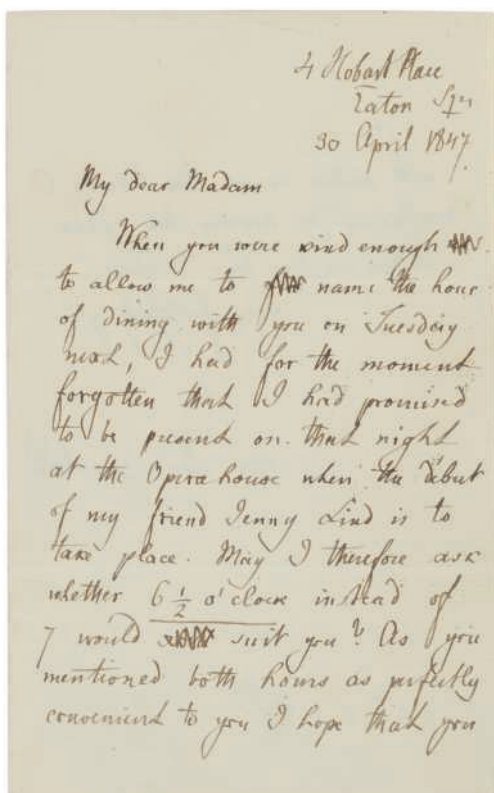
\$11,000-16,000

€9,100-14,000



"Dear gentle, patient, noble  
Nell was dead!" -  
Charles Dickens  
Sun 29th May 1846.





## 77

MENDELSSOHN BARTHOLDY, Felix (1809-1847). Autograph letter signed ('Felix Mendelssohn Bartholdy') to a female correspondent ('My dear Madam'), 4 Hobart Place, Eaton Square, [London], 30 April 1847.

In English. 1½ pages, 180 x 110mm, bifolium.

**Mendelssohn shifts dinner plans to hear the 'Swedish Nightingale', Jenny Lind, with whom he was infatuated, sing her London debut in *Robert le Diable*:** 'Tuesday next, I had for the moment forgotten that I had promised to be present on that night at the Opera House when the Debut of my friend Jenny Lind is to take place. May I therefore ask whether 6 ½ o'clock instead of 7 would suit you?..'

The close friendship between Mendelssohn and Jenny Lind was long a source of speculation: the music critic, Henry Chorley, with whom Mendelssohn attended the opera that evening later wrote later that 'I see as I write the smile [of] Mendelssohn, whose enjoyment of Mdlle. Lind's talent was unlimited'. Recent scholarship finally clarified the matter, confirming that 'Mendelssohn wrote passionate love letters to Jenny Lind entreating her to join him in an adulterous relationship and threatening suicide as a means of exerting pressure upon her' (Biddlecombe, *Journal of the Royal Musical Association*, 83 (2013)). Lind was devastated by Mendelssohn's premature death just months later in November 1847, later setting up a scholarship in his name.

£1,500–2,500

\$2,000–3,300

€1,800–2,800

## \*78

[INDIAN REBELLION OF 1857] – The archive of HENRY CARRE TUCKER (1812-1875).

Comprising correspondence received from Sir Cecil Beadon, 17 May [1857] – 28 January [1858] (28 letters), Sir John Peter Grant, 29 August [1857] – 5 February [1858] (112 letters), and further correspondents, mostly Indian administrators, including VISCOUNT CANNING (two letters, 1857-1858, 16 pages in total) and related ephemera (c.35 items in total); [With:] correspondence received by his father, Henry St. George Tucker (1771-1851, Chairman of the East India Company), 1835-41, from the DUKE OF WELLINGTON (6 letters) and Lord Charles Metcalfe (1 letter); [And:] a quantity of the papers of his nephew, Louis Henry Emile Tucker (1843-1925; 18 items, 1878-1901). Approx. 200 items in total. *Provenance*: by descent.

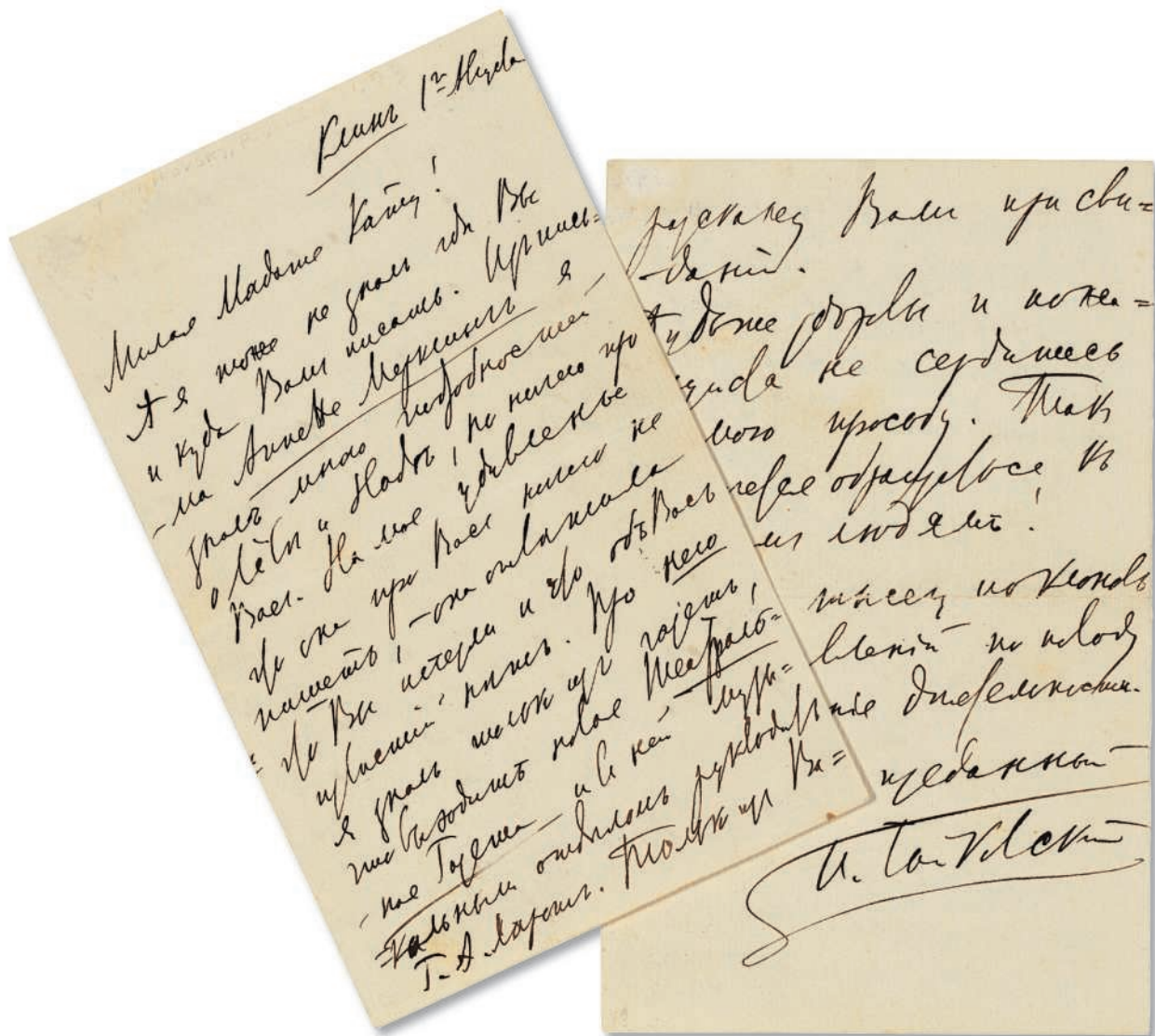
**The archive of the Indian colonial administrator, Henry Carre Tucker, which brings to life in vivid detail the tumult and bloodshed of the Indian Rebellion of 1857.** The correspondence from Cecil Beadon opens just one week after the first sepoy mutiny at Meerut on 10 May 1857 – 'You will have heard by the time this reaches you of the frightful mutiny at Meerut and Delhi, and of the massacre of Europeans at one of those places [...] The notion prevalent in the Sepoy mind that the Govt are bent on destroying caste exists in Benares and wherever there is a native Regiment' – and continues at regular intervals, charting the development of the crisis from the viewpoint of the British administration. Beadon passes on reports and rumours alike, of mushrooming mutinies and plots, military victories and losses, and the rolling preoccupations of the British Government – that the sepoys have left Delhi and are marching for Cawnpore, that the Indian divisions currently loyal to the British will revolt, that Delhi continues to be held by the 'insurgents', the panic amongst the resident European population, and the evacuation of the community at Benares by bullock train – while asking for reports from Tucker in return. In one striking missive, Beadon urges Tucker to 'take care that the innocent do not suffer with the guilty more than can possibly be helped: and that the villagers are not driven to despair and exasperation by indiscriminate burning and execution', while in another he sends his condolences on the death of Tucker's brother [Robert Tudor Tucker] ('I fear that several of my own relatives have been mostly murdered in Oude'). John Peter Grant's letters to Tucker track the progress of the Mutiny from August 1857 to February 1858 in even greater detail, his letters often arriving daily: again, they report on the movement of troops, most notably the Gurkha divisions, and supplies, the treatment of mutineers and rebels ('If it was right the other day to cut off 68 heads in cold blood it can hardly be right now to pardon everyone with a head on') as well as civilians and refugees, military strategy – from the gathering of intelligence to the formation of defensive outposts – and a multiplicity of legal and administrative matters, chiefly relating to Gorakhpur, Azamgarh, Ghazipur, and Benares.

Henry Carre Tucker served as Commissioner and Agent to the Governor-General of Benares [Varanasi] between 1853-1858; as such, he found himself playing a central role during the Indian Mutiny of 1857-8, most notably for the responsibility he held for the evacuation from Benares to Chunar Fort, and the dispatch of reinforcements for Cawnpore and Lucknow (the massacre that took place at the former spurring the frantic defence of the latter: both are mentioned in the correspondence). The letters he received from two representatives of Bengali Civil Service, Sir Cecil Beadon (1816-1880) and Sir John Peter Grant (1807-1893) form the core of the present archive: together, they offer an insight into the decisions made by the upper echelons of the British colonial administration during a conflict that would claim over 800,000 lives, and was characterised by the atrocities perpetrated on both sides. (172)

£5,000–8,000

\$6,700–11,000

€5,700–9,100



\*79

TCHAIKOVSKY, Pyotr Ilyich (1840-1893). Autograph letter signed ('P Tchaikovsky'; in Cyrillic) to Yekaterina Laroche ('Madame Katou!'), Klin, 1 August [1893].

In Russian. 8 pages, 181 x 113mm, two bifolia.

**'If I am not mistaken, if this symphony is not my best work, I have, at least, never been so pleased with myself and have never before been so conscious that there is something in me': during his last months, Tchaikovsky writes of the *Pathétique Symphony* and requests the loan of a significant amount of money.**

Tchaikovsky writes with some relief to his friend, having heard from her after a period of silence: 'I too did not know where you were or where to write to you ... [his cousin, Annette Merkling] replied that you had disappeared and that there was no news of you ... I only knew from the newspapers that a new Theatre Gazette is about to appear and that H.A. Laroche [Yekaterina's husband, Herman] is the editor of the music section'. He enquires after their current situation, trying to arrange a visit before he travels to St Petersburg then abroad, before making 'a request which will probably startle you considerably. I badly need 1000 roubles. For certain reasons I don't want to ask [Pyotr] Jurgenson this time'. Tchaikovsky sets out the proposed conditions of the loan in some detail, including an important note: 'There will be no risk to my creditor for in case of my decease during the 7 months, my inheritors would pay from my performing rights ... I have no debts, so that the deal is absolutely safe'. His recent travels have taken him from England to Paris, from the Tyrol to the Ukraine - to visit [Nikolay] Konradi - and thereafter to Kursk province to visit his brother Nikolai; he arrived in Klin two weeks ago, and since then has been 'completely immersed in scoring my new symphony [Symphony No. 6, the *Pathétique Symphony*]. If I am not mistaken, if this symphony is not my best work, I have, at least, never been so pleased with myself and have never before been so conscious that there is something in me'. Continuing on his 'extremely quiet and regular' life, without health complaints, Tchaikovsky reports that 'Weinberg has written to ask me to collaborate with him on his newspaper and has asked for permission to list my name among his contributors': he has acceded to the second request, but 'I told him that I shall hardly write anything literary'. He closes after mentioning 'the subject of England and the professorship'.

Newly reconvinced that 'there is something in me', Tchaikovsky writes one of his final letters to his old friend Yekaterina Laroche upon finishing the *Pathétique Symphony*, the last of his compositions to be premiered in his lifetime in a performance he conducted just nine days before his death. It was his final completed symphony, and he would write to his brother of the *Pathétique*: 'I believe it comes into being as the best of my works'. Finding himself short of money in 1893, Tchaikovsky would be inspired to compose a number of short piano works to raise some funds: these became the *Eighteen Pieces*, Op.72, including *Dialogue* (No. 8), which he dedicated to Yaketerina Laroche.

£15,000-20,000

\$20,000-27,000

€18,000-23,000

**\* 80**

TCHAIKOVSKY, Pyotr Ilyich (1840-1893).  
Autograph letter and music signed ('P.  
Tchaikovsky'; in Cyrillic) to Eduard Francevič  
Nápravnik, Moscow, 5 January 1885.

In Russian. 10 pages, two bifolia (170 x 134mm) and  
a singleton (120 x 125mm), monogrammed, each  
numbered '43' in later pencil (small splits at bifolia  
hinges and central folds, tiny losses at page edges,  
final singleton reinforced at edges and central  
fold). Envelope (cut).

**Tchaikovsky as incisive critic and anxious  
composer: an important letter to his close  
friend and collaborator Eduard Francevič  
Nápravnik offering a detailed review of his  
opera, *Nizhegorodtzy*, and supplying revisions  
for his own *Mazeppa* in advance of its premiere.  
Incorporating three passages of autograph  
music, this is also the longest Tchaikovsky  
letter ever to be offered at auction (ABPC).**



Tchaikovsky has only now managed to hear *Nizhegorodtzy*, which 'worked out well, because everyone is saying that yesterday's performance was particularly brilliant. I'll start with my personal experience: it would certainly be an exaggeration if I said that the music in *Nizhegorodtzy* had first-class artistic beauty'. He tempers this criticism; since the work was written, Nápravnik has come along far with works such as [his second opera] *Harold*, but '[*Nizhegorodtzy*] is the product of a youthful, not-yet-established talent'. Yet he enjoyed himself very much yesterday evening, explaining in some detail the merits of Nápravnik's work and concluding: 'In general, I must say that while on the one hand, the music in *Nizhegorodtzy* is the fruit of talent influenced by predecessors, on the other hand, as regards its staging, and the ability to act on the listener so that it does not strain the attention and so that interest grows, you were the master'. He continues in his praise, 'To be perfectly honest, I have to say that in this respect I felt yesterday envious of you. I can imagine how *Harold* will be brilliant in this regard!'; Nápravnik's orchestration also inspired a mixture of pleasure and 'a petty, fairly vile feeling of envy for your skill in the opera business'. All told, it was a colossal success, as attested by the thunderous applause and packed theatre: Tchaikovsky himself 'paid a horse-dealer an extra 3 rubles for his chair'. He then turns to his own work, moving 'from pleasant things to less pleasant ones. [Bogomir] Korsov says he will sing in your *Mazeppa* and wants to sing an additional aria', which Tchaikovsky would like, if an orchestral rehearsal is possible. More importantly, he must beg another change to the duet with Mazeppa and Maria, which will necessitate an insertion. 'The fact is the plot demands that, before Maria begins declaring her love, Mazeppa should ask her who she loves more of the two: her father or him. Because I have changed my mind about this question before, taking it out and putting it back between Moscow and St Petersburg, I did not dare to ask you again to change anything in this scene'. Tchaikovsky then includes three passages of autograph music [eleven bars in total], making a change to page 163, altering Mazeppa's words and reworking the music. 'You see, my dear, that there is no major change, but all the same I am ashamed to bother you again with such a request. For God's sake, do not be angry, I'm sorry, and please do it if you can'. Tchaikovsky closes noting that he may see his friend in person soon, as 'I am coming to talk to [Hans von] Bülow to see if he will play my new suite [Orchestral Suite No 3]', and sending New Year's greetings.

The Czech-born conductor and composer Eduard Francevič Nápravnik (1839 - 1916) held a central position in the 19th-century Russian musical firmament as the longstanding principal conductor of St Petersburg's Imperial Mariinsky Theatre, a role he occupied from 1869 until his death. Tchaikovsky respected Nápravnik deeply as a musician and conductor, fully trusting him with the staging of his operas, and over time they developed a great personal friendship: here, Tchaikovsky - recently ennobled by the Tsar and at the height of his musical powers - offers an insight into his approach to opera, both in his critique of Nápravnik's work and in his last-minute tinkering to his *Mazeppa* before Nápravnik's production premiered at the Mariinsky on 7 February 1885.

£20,000-30,000

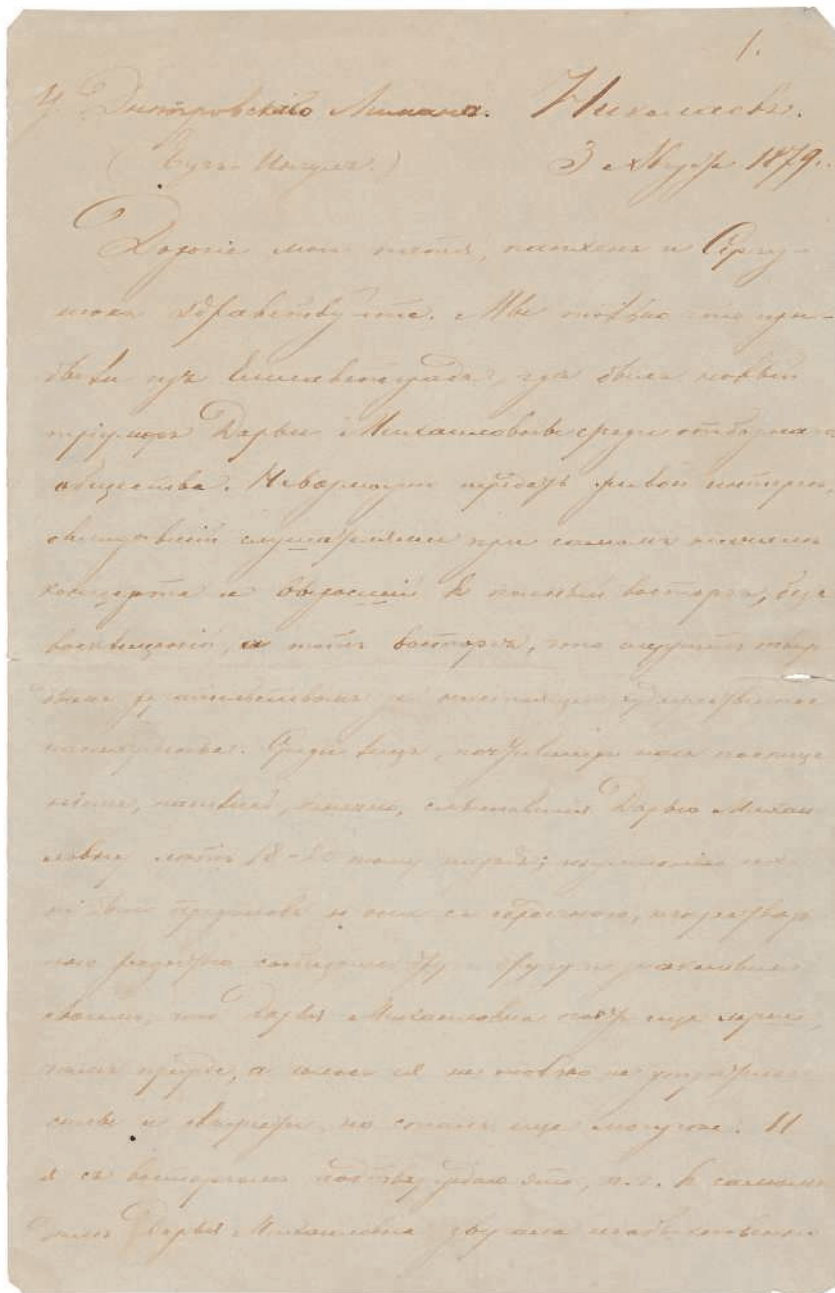
\$27,000-40,000  
€23,000-34,000

**\* 81**

MUSSORGSKY, Modest Petrovich (1839-1881). Autograph letter signed ('M. Musorgsky') to [Maria Fedorova, Pavel and Sergei Naumov: 'Dear Auntie of mine, Papchen and Sergushok'], 'Near the Dnieper Estuary (Bul-Ingul)' [Nikolayev and Kherson], 3-15 August 1879.

In Russian. 16 pages (210 x 135mm), (some fading to first and last page, small tear to the horizontal fold of first leaf). *Provenance:* the Metropolitan Opera Guild Collection.

**An extraordinarily long and detailed letter, full of Mussorgsky's impressions, gossip and anecdotes from his tour with Daria Mikhailovna Leonova along the Dnieper: the only Mussorgsky letter recorded at auction (ABPC/RBH).** [3 August] Mussorgsky and Daria Mikhailovna [Leonova] have just arrived triumphant from Yelizavetgrad, where her performance at The Nobles' Club was a great success: 'It's impossible to convey the vital interest which overtook the audience as the concert began, growing into ... that kind of rapture which is the affirmation of genuine artistic delight'; she sang as well as she had done 18 or 20 years ago, and Mussorgsky describes in some detail the original composition that she had debuted, *Letter after the Ball*. Now in Nikolayev, where they received a cordial welcome from the commander [of the Black Sea Fleet], Mussorgsky describes at length the architecture of the town 'built on a grand scale' - one hall is 'like Naina's castle in Ruslan [and Ludmila]' - before going on to his impressions of the horsemen of the Ukrainian steppe and questions for his aunt about domestic life. Back to the Ukrainian steppe - 'if you could only see the starry sky all spangled with points of light ... if you could only inhale this south Russian air which calls out the lungs and heart from your very chest' - before launching into a couple of long and amusing anecdotes, one about an acquaintance he encountered in Nikolayev masquerading as a princess. [7 August] Discussing their first concert in the city: 'What harm touring artists have done to art, Daria Mikhailovna has had to repair this harm, and not for the first time on our tour - Honour and glory to her, who proudly lifts the banner of Russian musical art!'. Hosted by the family of Captain Yurkovsky, Mussorgsky was cajoled into a performance of 'my scenes from child life' [his song cycle, *The Nursery*] for the children. The following day brings a guided tour of the Popovka [an armoured ship] - 'O wonder of wonders!' - and a reception hosted by Admiral Bazhenov. [10 August] Mentioning their second concert. [15 August] Today is their first concert at Kherson, then 'Along the road I'll capture more musical pieces of importance, and Daria Mikhailovna will deliver these novelties to the audience. So far - we've had a firm, unbroken artistic success. Without any doubt, our artistic tour must have and already has significance as a good art service for the good Russian people'. The approach to Kherson along the Dnieper has charmed Mussorgsky, and he rhapsodises on these 'most luxurious stretches of water' before ending affectionately.



An invitation from an old acquaintance, the contralto Daria Mikhailovna Leonova (1829-1896), to join her as an accompanist on a provincial tour of south-central Russia, Ukraine and the Crimea in 1879 came as something of a blessing to Mussorgsky: the alcoholism that blighted his final years had necessitated a hasty change of job at the end of 1878 - aided by his friends, Stasov and Balakirev - and his new employer proved remarkably lenient in facilitating this change of scene. Mussorgsky was released for a three-month tour with performances in 12 cities: not only did he accompany Leonova, who included some of his songs in her programmes, he played as soloist several of his own pieces. She would go on to support him through to 1881, the final year of his life, when he lived in her summer dacha at Oranienbaum and worked as an accompanist, theory teacher and assistant at her singing school in St Petersburg. Two years before this, he writes a charming letter in effervescent form to three of his friends, two of whom, his sister-in-law, Maria Fedorova, and the retired naval officer, Pavel Naumov, with whom he had sought shelter with during the difficult periods of the 1870s.

£20,000-30,000

\$27,000-40,000  
€23,000-34,000

Feb 6/95

4. Carlton Gardens.  
S.W.

Dear Sir

I have been  
moving about &  
not received your  
letter of Feb 1  
on my arrival  
last here last  
evening. Had  
it been other  
wise, I should have  
been rather  
embarrassed  
what to answer.  
nevertheless I have  
now had fashioned

ДОЛОМ СЕБЕ  
 КРАМОСЬ  
 ВСЕМЪ  
 ПОКОЮ  
 И ПРИБИТИ

82

RAYLEIGH, John William Strutt, 3rd Baron (1842-1919). Autograph letter signed ('Rayleigh') to an unidentified recipient [Henry Currie Marillier], 4 Carlton Gardens, London, 6 February 1895.

In English, 2¼ pages, 178 x 114mm, bifolium.

**On the discovery of argon, only a week after its announcement.** Rayleigh apologises for not responding to a request from a journalist, as he has been 'moving about' and has 'an old fashioned horror of an interview. // I am now getting to work at the Roy[al] Inst[itution], I shall be setting up duplicates of my counting [?] apparatus for separation of argon. In a week or two I hope this will be at work & I should be happy to show it to you'.

The discovery of argon, the culmination of months of painstaking experimentation by Rayleigh and William Ramsay, was announced at a meeting of the Royal Society on 31 January 1895. It was to bring Nobel prizes for both men in 1904, in physics for Rayleigh, and in chemistry for Ramsay. The recipient, Henry Currie Marillier, was at this time the scientific correspondent of the *Pall Mall Gazette*.

£1,500-2,500

\$2,000-3,300

€1,800-2,800

83

RASPUTIN, Grigori Yefimovich (1869-1916). Autograph sentiment signed ('Grigorii'; in Cyrillic), a proverb ('Riches, timidity and peace to all'), n.p., n.d.

In Russian, one page, 210 x 133mm. *Provenance:* Sotheby's New York, 2 December 1987, lot 46.

**A proverb in the scrawling hand of the infamous Russian mystic; this is the first autograph document to appear at auction internationally in 20 years (ABPC/RBH).**

£6,000-9,000

\$8,000-12,000

€6,900-10,000



084

LAUE, Max von (1879-1960). Series of five autograph letters, four typed letters, one autograph postcard and eight typed postcards signed ('M. Laue') to Moritz Schlick, Munich, Sternberger See, Zurich, Eggishorn, Frankfurt am Main, Würzburg and Zehlendorf, 6 April 1909 - 7 May 1923.

Together approximately 21 pages, in autograph, and 16 1/2 pages, typescript.

Commentaries on Einstein, including Laue's early scepticism about the theories of special and general relativity.

The correspondence, which is often densely scientific, often views current theoretical advances through the lens of Schlick's work on the philosophy of science. In a long letter of 5 January 1912 Laue responds to questions about the invariability of the speed of light in sun- and starlight, and discusses the impact of the philosophy of the theory of special relativity. On a more personal note in April 1913, he confesses himself much occupied with scientific enquiries about relativity and x-rays (he was awarded the 1914 Nobel Prize in Physics for his work on the latter); he is enjoying life in Zurich, but 'wenn nicht Einstein hier am Polytechnikum wäre, bekäme man leicht Sensucht nach einem ordentlichen Menschen' (if Einstein were not here at the Polytechnic, one might easily start yearning for the company of a regular person). In August the same year, on holiday, Laue reports sceptically on Einstein's early attempts to integrate gravity into special relativity to form the general theory, commenting that he himself is completely unconvinced and that he expects the theory to be disproved within a year. On 4 April 1915, Laue comments in some detail on a draft of Schlick's 1915 paper about special relativity, admitting his own resistance to certain aspects of Einstein's work because of its exclusively philosophical grounding ('Selbst Einsteins Erweiterung, die ja auch ausschließlich aus philosophischen Beweggründen entstanden ist, widerstrebt mir von vornherein so, daß ich mich auf seine doch gewiß sehr geistreichen und auch mathematische eleganten Ausführungen nie habe einlassen können'). On 25 February 1917 he professes himself happy to read Schlick's remarks on general relativity, expressing however his doubts that he will be willing to shift his own position, which is that although it is undoubtedly a unique scientific achievement such as only Einstein could bring into being, proof is lacking. A postcard of 6 May 1917 refers to 'die mathematischen Schutzwälle, welche die Einsteinsche Theorie umgeben' (the mathematical ramparts which surround Einstein's theory), whilst another on 2 December 1920 discusses Mach's work on general relativity. On 23 July 1921 his scepticism about general relativity remains: 'Mir scheint, es ist in der allgemeinen Relativitätstheorie überhaupt noch Manches zu klären'.



Ironically in view of the scepticism expressed in these letters, Max von Laue is remembered as a leading supporter of Einstein's work, a subject on which he published a number of books. Moritz Schlick (1882-1936), a founding further of logical positivism and the central figure in the Vienna Circle, became closely associated with the philosophy of science from the mid-1910s, distinguishing himself in particular with a paper in 1915 on Einstein's special theory of relativity.

£3,000-5,000

\$4,000-6,700  
€3,500-5,700

\*85

PLANCK, Max (1858-1947). Autograph correspondence card signed ('Planck') to Moritz Schlick, Berlin-Grunewald, 18 November 1919; with an autograph note [to Schlick] on a visiting card, 3 May 1918.

In German, the correspondence card one page, 90 x 140mm, the note three lines on a card, 67 x 108mm. Envelope.

On his receipt of the Nobel Prize. In the card, Planck thanks Schlick for his congratulations - undoubtedly on his receipt of the Nobel Prize in Physics for 1918, which had been announced 5 days previously - and looks forward to seeing him soon, and meeting his wife [Blanche Hardy]: 'Hopefully there will be somewhat less snow then. It is certainly an unbelievably cold November this time'. The note on his visiting card thanks Schlick for birthday wishes. Planck was awarded the Nobel Prize 'in recognition of the services he rendered to the advancement of Physics by his discovery of energy quanta'.

Although his prize was for 1918, it was awarded a year later, as none of the previous year's nominations were considered to have met the criteria. Schlick, the founding father of logical positivism, had studied physics under Planck some years previously; he was at this time teaching at the University of Rostock.

£1,500-2,000

\$2,000-2,700  
€1,800-2,300



Wittgenstein - Schlick  
June 12, 1932  
Lovingly  
Liebster Herr Prof. Schlick!  
Es tut mir sehr leid,  
daß Sie nicht gesund  
sind. Hoffentlich wird  
es sich in 8 bis 14 Tagen,  
wenn es noch weiter  
in enttäglichem Zustand  
was Carnap anbetrifft,  
so habe ich einen Fehler  
befangen, indem ich die  
Exemplare seiner Schriften  
die er mir zugesendet hat,  
nicht zurückgeschickt habe

\* 86

WITTGENSTEIN, Ludwig (1889-1951). Autograph letter signed ('Ludw. Wittgenstein') to [Moritz] Schlick, [Cambridge], [12 June 1932].

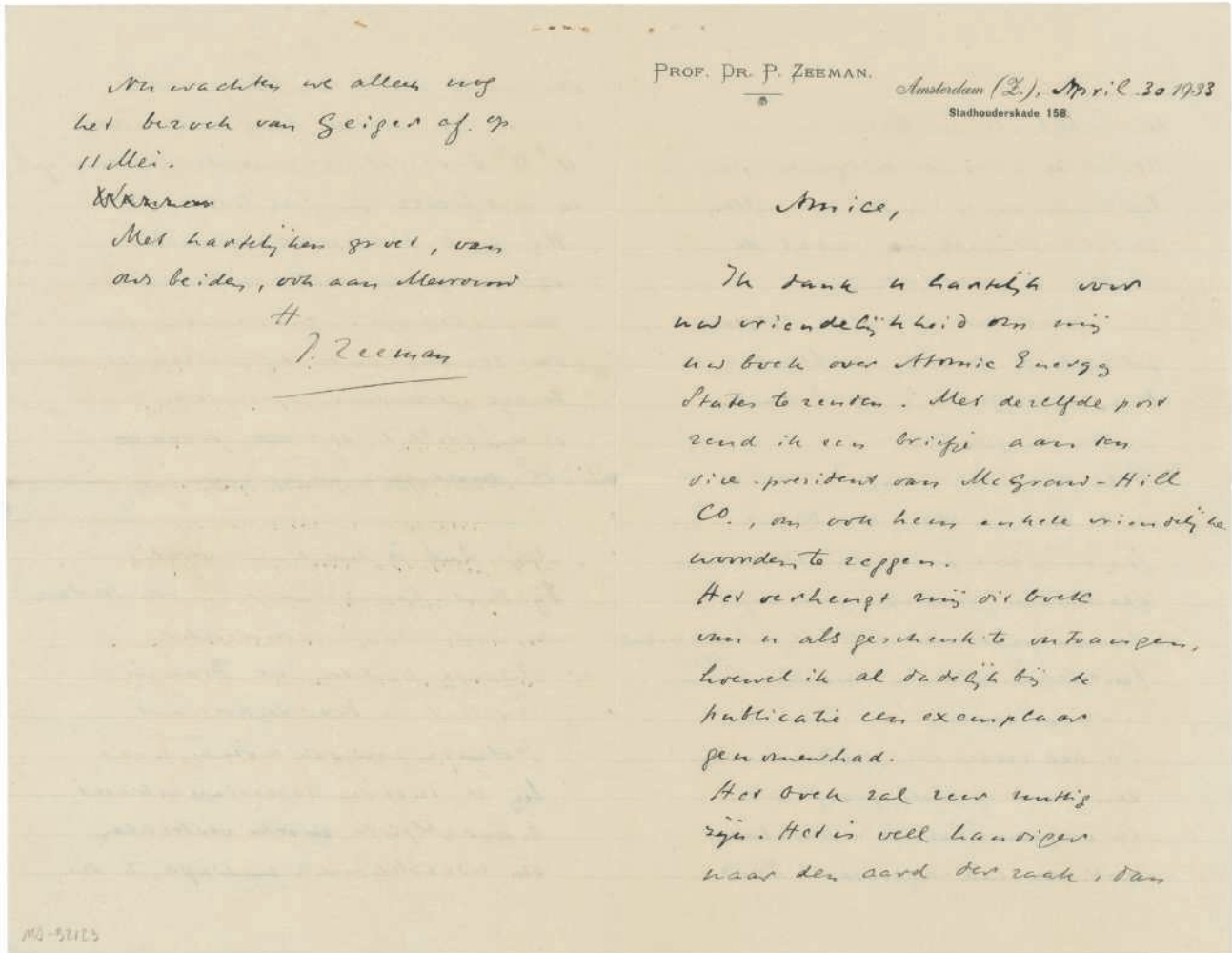
In German. 2 pages, 227 x 177mm (light surface soiling, most noticeable at creases). Envelope.

**Tensions in Wittgenstein's relationships with the Vienna Circle: here, Wittgenstein writes to Moritz Schlick regretting that he has appeared to condone the plagiarism apparent in Rudolf Carnap's most recent paper through his own inaction.** He is sorry to hear that Schlick is unwell, and hopes that he will find him better in 8 to 14 days' time. 'As far as Carnap is concerned, I made a mistake in that I did not return the copies of his writings that he had sent me, thus, if indirectly, condoning his behaviour. I will handle it differently in the future. My work has made great progress in recent months. This past week, however, I felt a little overtaxed. I hope this will soon pass. I am very excited to discuss my work with you. I'm really looking forward to our next meeting'.

In May 1932, shortly after receiving Carnap's offprint on 'Physicalistic Language as the Universal Language of Science', which made extensive and unacknowledged use of his own ideas, Wittgenstein would write to Moritz Schlick that he might 'soon be in a situation where my own work shall be considered merely as a reheated version or plagiarism of Carnap's'. These fears, which would prove foundless, nevertheless illustrate the fluidity and reciprocal nature of the debate between Wittgenstein and the Vienna Circle, so often believed to be somewhat intractable.

£8,000-12,000

\$11,000-16,000  
€9,100-14,000



87

ZEEMAN, Pieter (1865-1943). Autograph letter signed ('P. Zeeman') to [Samuel Goudsmit], Stadhouderskade 158, Amsterdam, 30 April 1933.

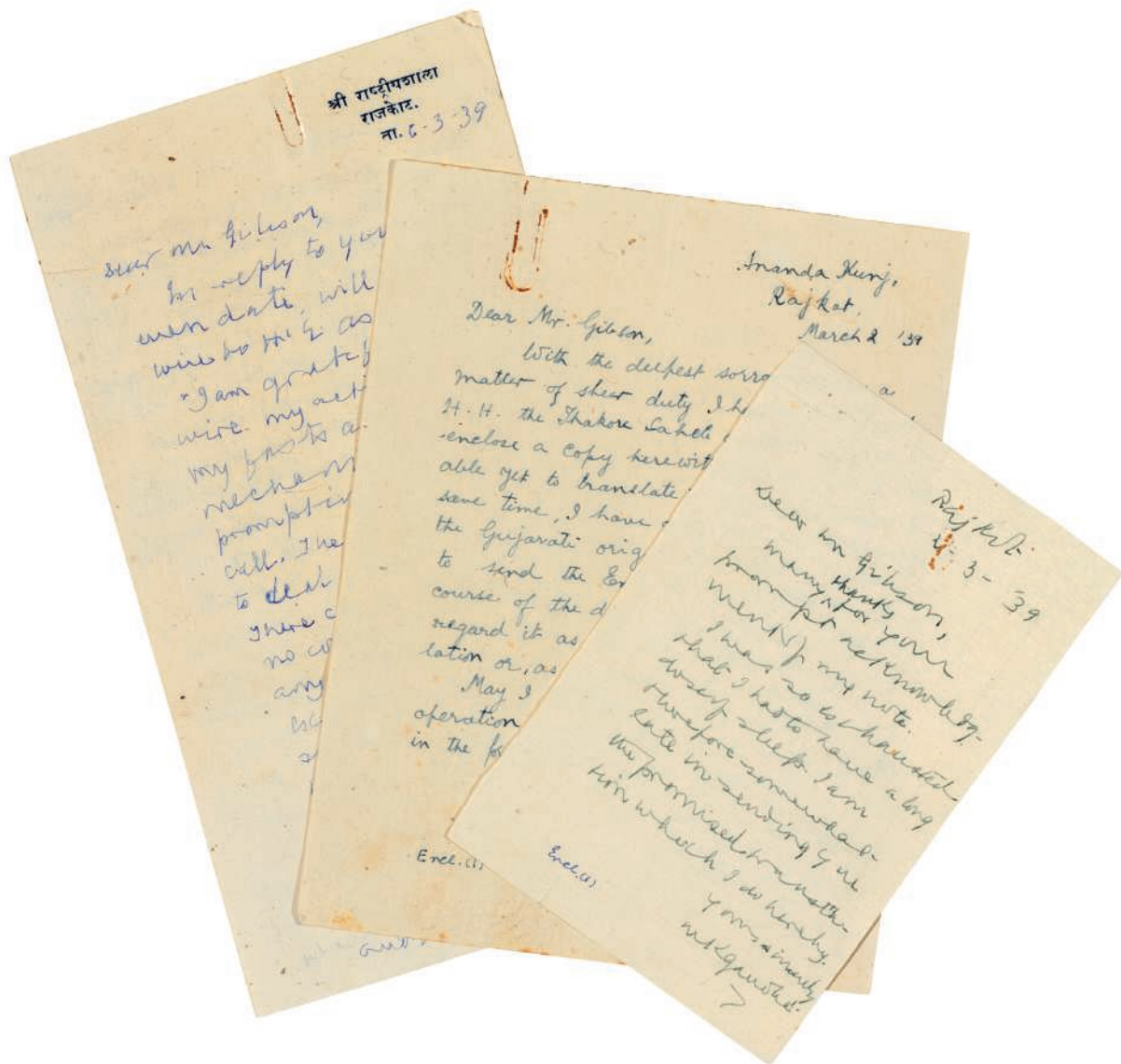
In Dutch, 3½ pages, 215 x 139mm, bifolium. With an English translation. Provenance: Harvey Plotnick collection; his sale, Christie's New York, 4 October 2002, lot 290.

**A letter with rich scientific content, mentioning the Zeeman effect.** Zeeman thanks the recipient for sending him a copy of his work with Robert Bacher on atomic energy states [*Atomic Energy States as derived from the analyses of optical spectra*, 1932]. He observes that future editions will be even more useful, as the alternative source, the *Tables Annuelles [de constantes et données numériques]*, is being cut back for lack of funding and 'the Stark and Zeeman effects and the Baman spectra have to be left out'. Zeeman recommends a work on optics by his student Cornelis Zwikker, lamenting however that 'It is too bad that magnetic splitting has been treated completely wrong, and even by a student of mine'; he describes his work on a mass spectrograph, using the Thomson parabola method, and discusses some recent findings, also mentioning that a female colleague has recently been staying with Madame Curie, and an expected visit from Hans Geiger.

Zeeman was awarded the 1902 Nobel Prize in Physics for his discovery of the Zeeman effect, by which a spectral line is split into several components by a strong magnetic field.

£3,000-5,000

\$4,000-6,700  
€3,500-5,700



88

GANDHI, Mohandas Karamchand (1869-1948). Two autograph letters signed ('M.K. Gandhi' and 'M.K.G.') and one letter signed ('M.K. Gandhi') to [Edmund] Gibson, Anand Kunj, Rajkot, 2 and 6 March 1939.

In English. 8½ pages in total (174 x 114mm to 256 x 139mm), (two of the letters with paperclip rust-stains). [With:] Two envelopes addressed to Gibson in another hand [And:] Two copy letters by Gandhi, originally enclosed [And:] a related letter. Provenance: Lt Col Sir Cyril Percy Hancock (1896-1990; Civil Servant in the Indian Political Service), and by descent.

**Gandhi on his reasons for fasting: a striking series of letters from Gandhi to the British Resident in the States of Western India, Edmund Gibson, during a fast undertaken to force the hand of the Thakore Saheb of Rajkot State and achieve constitutional reform.** The first a letter signed enclosing a copy of a letter in Gujarati [present] that 'as a matter of sheer duty I have just sent to H.H. the Thakore Saheb', for which he promises an authorised English translation in the course of the day, asking for Gibson's 'fullhearted cooperation, in so far as it lies in your power in the prosecution of my proposal'; the second accompanied by the promised translation [present], sent a little late for 'I was so exhausted'. The final letter, sent four days later, contains the text of wire that Gandhi wishes to be transmitted to the Viceroy, Lord Linlithgow: 'My actions especially my fasts are never taken mechanically. They are promptings of the inner call. The call to fast came to deal with an emergency. There could be no waiting, no consultation with anybody'. Police excesses have been significant, but breach of promise is the real motivating cause; Gandhi would end the fast if Thakore Saheb were to hear his demands. 'The strain of the fast is nothing compared to the uncertainty of the immediate future. I may run no risk. There is anarchy in Rajkot. If I survive to tell the tale I shall relate it... Thakore Saheb is a cipher. He does not rule'. Gandhi goes on to reiterate the demands for change, stressing the power Linlithgow has to help address the wrongs as they stand and to end his fast, before closing the wire-text and informing Gibson: 'This being my silence day, I could not dictate this letter. I am writing it lying in my bed...'

Gandhi's 1939 Rajkot fast was prompted by the failure of her ruler, the Thakore Saheb, to institute reforms alleviating authoritarian rule within the state; after his list of seven suggestions to achieve this end - sent on 2 March - went unanswered, Gandhi began his fast on 3 March 1939. He then appealed to the Viceroy of India, Lord Linlithgow, for his intervention, later meeting with the British Resident, Edmund Gibson, on 7 March. Gandhi's actions obtained the desired result: Linlithgow offered the service of the Chief Justice of India, Sir Maurice Gwyer, to oversee the path to reform. Gandhi broke his fast, of which he later repented, stating: 'This was not the way of *ahimsa* or conversion. It was the way of *himsa* or coercion'.

£10,000-15,000

\$14,000-20,000  
€12,000-17,000



89

WORLD WAR II. [*The Camp Almanac 1940-1941*, no. 13-14], Hutchinson Internment Camp, Douglas, Isle of Man: [December 1940].

27 mimeographed pages, 335 x 210mm, including a title-page with decorative zodiac frame, 15 full-page illustrations, and written works, these often featuring smaller illustrations, mostly hand-coloured in pencil and crayon, all works contributed by the internees and often signed and inscribed in pen and pencil to Siegfried Oppenheimer by their authors, 28 and 29 December 1940 (lacking 12 pages, two full-page illustrations present in duplicate, some tattering and staining at page edges). Loose in wrappers with an 'HC' monogram (worn). [*With, tipped in:*] two original crayon drawings initialled by E.M. Blensdorf and dated 1940, laid down onto pages with signed presentation inscriptions, 29 December 1940, and five further works [*And:*] two related letters from E.M. Blensdorf and Maryan Rawicz.

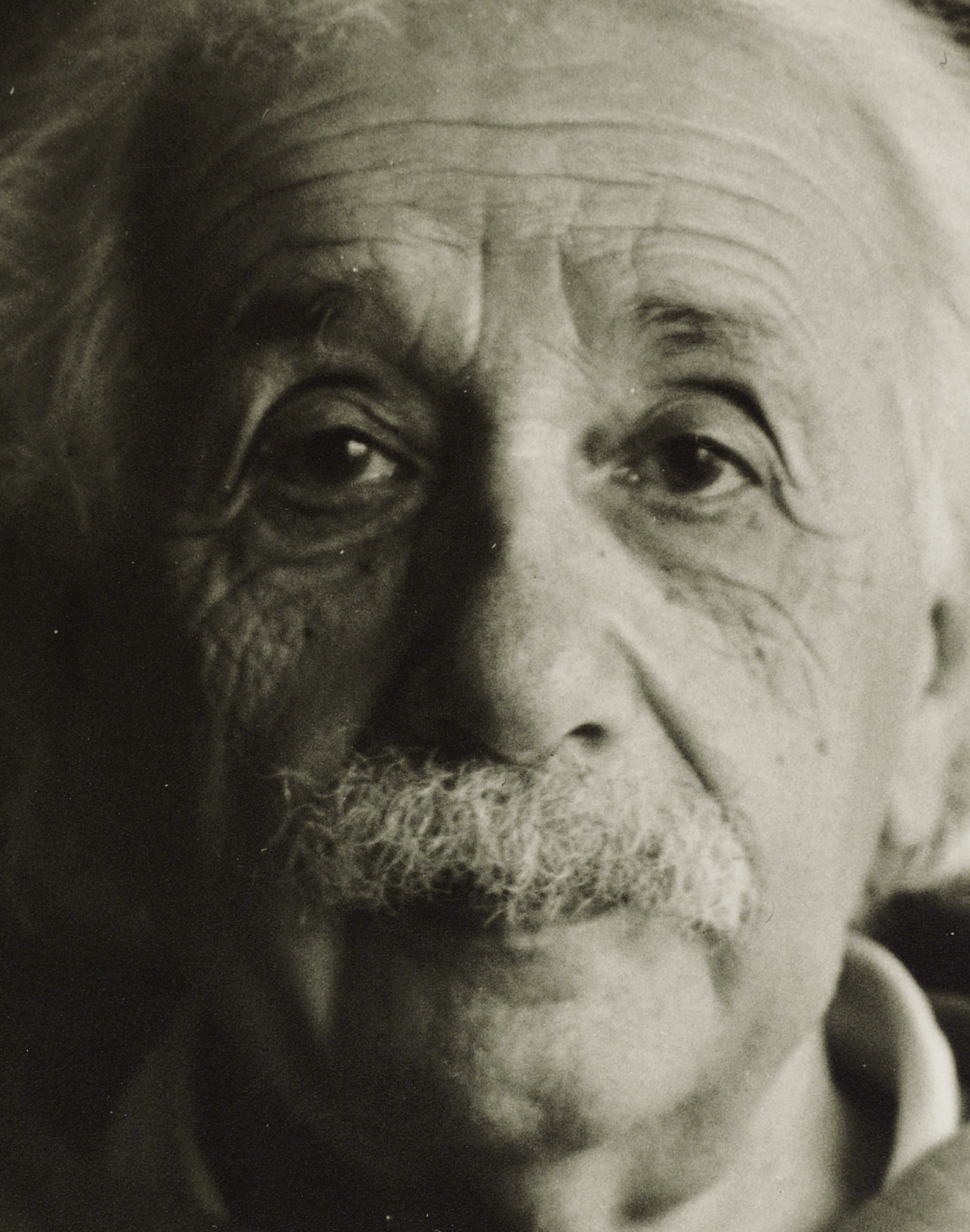
**A special presentation copy of the December 1940 newsletter produced by the internees at Hutchinson Internment Camp, with most pages hand-finished and signed by contributors including the artists Kurt Schwitters and Fred Uhlman as a gift to their fellow internee, Siegfried Oppenheimer.** In July 1940, 33 houses around Hutchinson Square in Douglas on the Isle of Man became home to 415 internees: almost all were German and Austrian, and the majority were Jewish and political refugees. Known as 'the artist's camp' for the high proportion of talented painters, draughtsmen, writers and musicians fleeing the Third Reich held there, the population at Hutchinson rose rapidly to 1,205 the same month it opened, before beginning to dwindle almost as quickly as internees who posed no threat to Britain were released. Nevertheless, the strong artistic community that came to define the camp rapidly began to thrive, with an art exhibition held within the opening month and pieces sold between the internees, many of whom continued to pursue their passions within the constraints of camp life. *The Camp* newsletter included artworks, illustrations, cartoons and articles on camp life and the world outside; the present edition features contributions from the Dada artist Kurt Schwitters, who fled from Norway to Britain in 1940 (a portrait, 'Internee', signed and inscribed), Fred Uhlman (two camp views, both signed, one inscribed), the historian Heinrich Fraenkel, and the architect Bruno Ahrends (an essay on post-war reconstruction of seaside resorts, signed). It was Oppenheimer, an art dealer, who convinced the camp authorities to provide the painters and sculptors in the camp with artistic materials, perhaps inspiring the present gift.

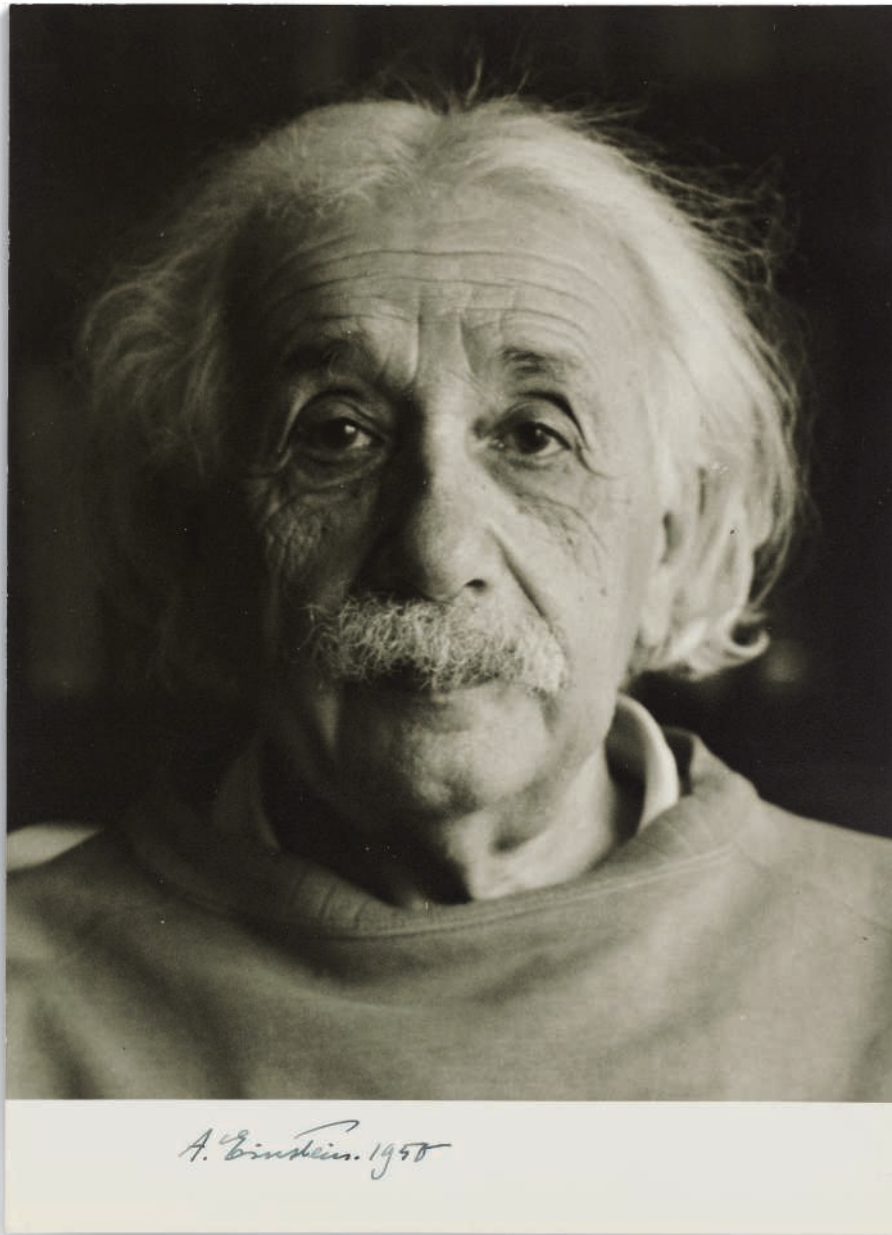
Signed and inscribed by: Michael Corvin (28 December 1940), Fritz Kramer (29 December 1940), Kurt Schwitters (29 December 1940), Paul Hamann, 'D.O.L.' (28 December 1940), E.M. Blensdorf (1940), Fred Uhlman, Bruno Ahrends (29 December [19]40); signed by: Fred Uhlman, Erich Kahn (n.d. and 29 December 1940), Michael Corvin, F. Solomonski, W. Simmel, Ernst Schwitters-Guldahl, Bruno Ahrends, Paul Hamann, E.M. Blensdorf and others.

£15,000-25,000

\$20,000-33,000

€18,000-28,000





**\* 90**

EINSTEIN, Albert (1879-1955). Portrait photograph signed ('A. Einstein'), n.p., 1950.

226 x 164mm, signed on the blank lower margin.

The photographer is unidentified, but may be Hermann Landshoff (1905-1986): Einstein's unusually short and centrally-parted hair, as well as his pullover and pale shirt, closely match his appearance during a session with Landshoff at his Princeton home in c. 1950.

£6,000-9,000

\$8,000-12,000  
€6,900-10,000

October 20, 1952

Mr. Kenneth Heuer  
59 Morton Str.  
New York 14, N.Y.

Dear Mr. Heuer:

I must confess that I feel unable to judge the plausibility of your opinion concerning the cause of the uneven distribution of the heavier metals on the surface of our planet. The uneven distribution could be explained only by the assumption that those masses came to the earth as big meteors. In this case it seems doubtful how the thin crust could stand such shock. If not I cannot understand why those metallic masses should be found on the surface or near the surface. In my opinion the relative probability of the different possible explanations can be judged only by persons experienced in geology. Furthermore, Arrhenius' hypothesis about the interstellar traffic of life seems to me very improbable. I feel therefore quite unable to give any judgement about the planned content of your work.

Yours very sincerely,

*A. Einstein.*

Albert Einstein.

**\* 91**

EINSTEIN, Albert (1879-1955). Typed letter signed ('A. Einstein') to Kenneth Heuer, 112 Mercer Street, Princeton, 20 October 1952.

In English, one page, 280 x 215mm, blind-stamped address at upper margin.

**On the interstellar origins of life, and the possibility that the heavier metals on earth may have been brought by meteors.** Einstein disclaims any ability to judge a proposed work by the recipient about 'the cause of the uneven distribution of the heavier metals on the surface of our planet. The uneven distribution could be explained only by the assumption that those masses came to the earth as big meteors. In this case it seems doubtful how the thin crust could stand such shock. If not I cannot understand why those metallic masses should be found on the surface or near the surface'; geologists are better-placed to evaluate such claims than he, however. He goes on 'Arrhenius' [sic] hypothesis about the interstellar traffic of life seems to me very improbable'.

The Swedish scientist Svante Arrhenius (1859-1927) was one of the proponents of the 'panspermia' hypothesis, that life exists throughout the universe and is distributed by bodies such as comets and meteors. The recipient was the author of a number of speculative works on the origins and fate of the world.

£8,000-12,000

\$11,000-16,000

€9,100-14,000



Linus Pauling 1979

Ascorbic Acid and the Immune Process

There is significant evidence that natural resistance to neoplastic disease governs the incidence of clinical cancer. Malignant cells can be detected in the circulation of many patients during and after surgery, yet many of these patients are alive and well five years later. It is believed that the natural immune process may have great importance in combating cancer. ~~(a discussion is given by Cameron and Pauling, 1974).~~

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Professor George  
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**92**  
 PAULING, Linus (1901-1994). Autograph manuscript signed ('Linus Pauling'), a scientific abstract entitled 'Ascorbic Acid and the Immune Process', n.p., 1979.

Four pages, 278 x 209mm (staples removed).

Provenance: Bonhams New York, 15 December 2008, lot 2040.

**Linus Pauling and Vitamin C advocacy: an introductory abstract for a paper on the benefits of ascorbic acid for the immune system, co-written with his longstanding collaborator, the British cancer surgeon Ewan Cameron.** Opening 'There is significant evidence that natural resistance to neoplastic disease governs the incidence of clinical cancer', the abstract continues 'It is believed that the natural immune process may have great importance in controlling cancer (a discussion is given by Cameron and Pauling, 1974). In collaboration with Professor George Feigen of the Department of Physiology of Stanford University we have initiated some studies of the role of ascorbic acid in the manufacture of antibodies and the interaction of antibodies and antigens, with the guinea pig as the experimental animal'. An overview of the promising results from trials with guinea pigs is then given.

Pauling's work on vitamin C - or ascorbic acid - proved controversial. After coming across the work of biochemist Irwin Stone in 1966, the double Nobel laureate began taking high-dose vitamin C daily; personally convinced of its efficacy in preventing colds, he began to investigate the field himself, publishing *Vitamin C and the Common Cold* in 1970. In 1971, he began work with Ewan Cameron, studying the use of vitamin C in the treatment of cancer; later reevaluation by the medical establishment of two studies undertaken by the two men during the 1970s resulted in their claims for the benefits of vitamin C being called into question.

£6,000-9,000

\$8,000-12,000  
 €6,900-10,000

# Leonard Cohen

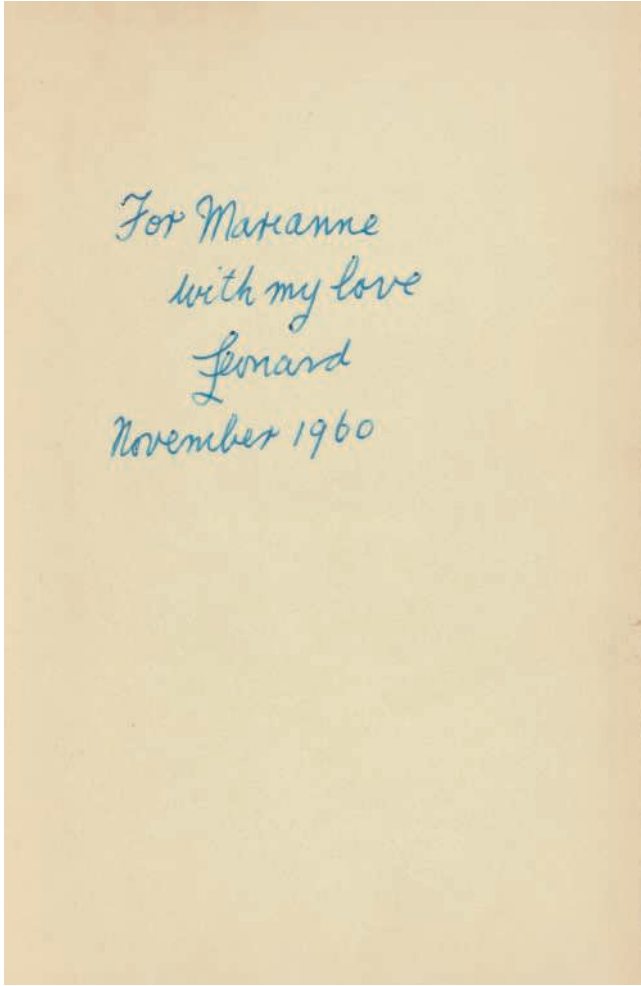
*'I went to Greece and I stayed there for the next eight years. I'd never been in a sunny place and I'd never known what the sun was; so I fell in love with the sun, and a blonde girl, and a white house.'*

- Leonard Cohen



Leonard Cohen (b/w photo) / Spaarnestad Photo / Bridgeman Images

Leonard Cohen, poet, singer-songwriter, philosopher and novelist, met Marianne Ihlen on the Greek island of Hydra in 1960. She would become one of his greatest sources of inspiration, immortalised in songs like 'So Long, Marianne' and 'Bird on a Wire'. The two lived an idyllic, simple existence together in Greece, before finally moving to New York as Cohen's music career began to take off. They separated in 1970, but Cohen would always praise their 'mysterious enduring love'. On hearing, in 2016, that his former lover lay dying, he wrote to her: 'Well Marianne it's come to this time when we are really so old and our bodies are falling apart and I think I will follow you very soon. Know that I am so close behind you that if you stretch out your hand, I think you can reach mine [...]. But now, I just want to wish you a very good journey. Goodbye old friend.' Cohen died in November 2016, only 3 months after Marianne.



093

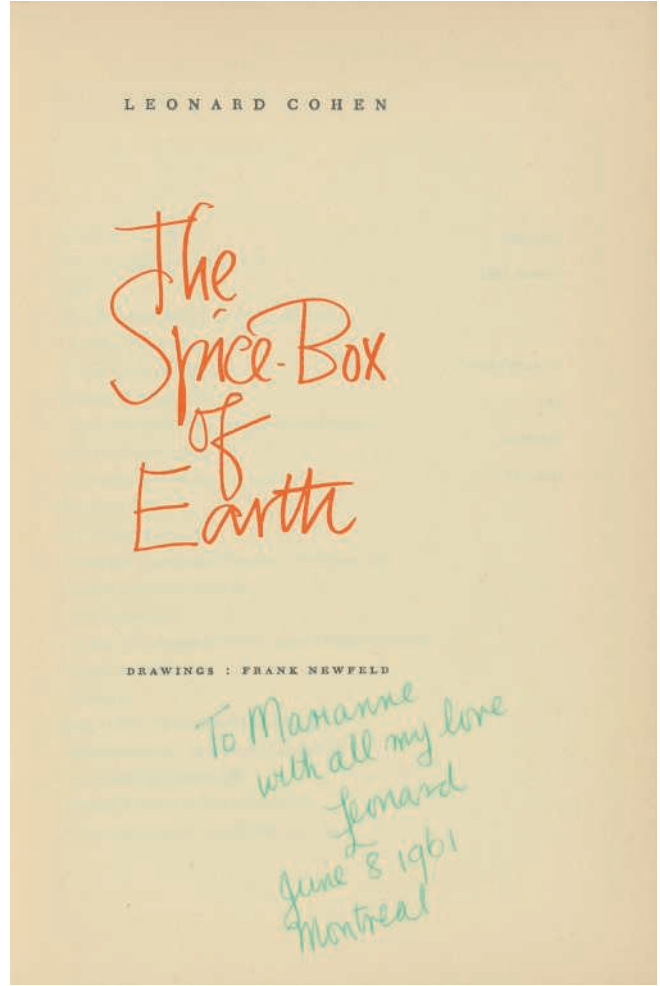
COHEN, Leonard (1934-2016). *Let Us Compare Mythologies*. Toronto: Contact Press for the McGill Poetry Series, 1956.

**First edition of Leonard Cohen's first book of poems, written in 1956, and presented to Marianne Ihlen in November 1960. Cohen had bought a house in Hydra in September 1960 and had only just met Marianne, who would become one of his greatest muses.** *Let Us Compare Mythologies* is a young poet experimenting with styles and beginning to explore themes — Judeo-Christian imagery, philosophy, sexuality, death, a world of violent contrasts — that would define his future literary and musical careers.

Octavo (203 x 135mm). 5 illustrated plates by Canadian artist Freda Guttman (tiny marginal stain in two leaves). Original black cloth, lettered in silver on spine (without the dustjacket). Autograph inscription in blue ink: 'For Marianne / with my love / Leonard / November 1960'. *Provenance*: by descent from Marianne Ihlen.

£7,000–10,000

\$9,400–13,000  
€8,000–11,000



094

COHEN, Leonard (1934-2016). *The Spice-Box of Earth*. [Toronto/Montreal:] McClelland and Stewart Limited, 1961.

**First hardcover edition of Cohen's second book of poetry, inscribed to his muse, Marianne.** The book brought Cohen a measure of early literary acclaim, but despite the influential Canadian critic Robert Weaver's assessment of Cohen as 'the best young poet in English Canada', Cohen himself refused the label: 'I think the term poet is a very exalted term and should be applied to a man at the end of his work [...]. I would never assume that title unless it's been awarded me by a very good and long performance'.

Octavo (210 x 144mm). Half-title printed in green, headings in red, other text in black, numerous illustrations by Frank Newfield. Original patterned boards backed in black cloth, printed portrait vignette of the author, titled in red on upper cover, lettered in gilt on spine (without the dust-jacket). Autograph inscription in green ink: 'To Marianne / with all my love / Leonard / June 8 1961 / Montreal'. *Provenance*: by descent from Marianne Ihlen.

£5,000–8,000

\$6,700–11,000  
€5,700–9,100

095

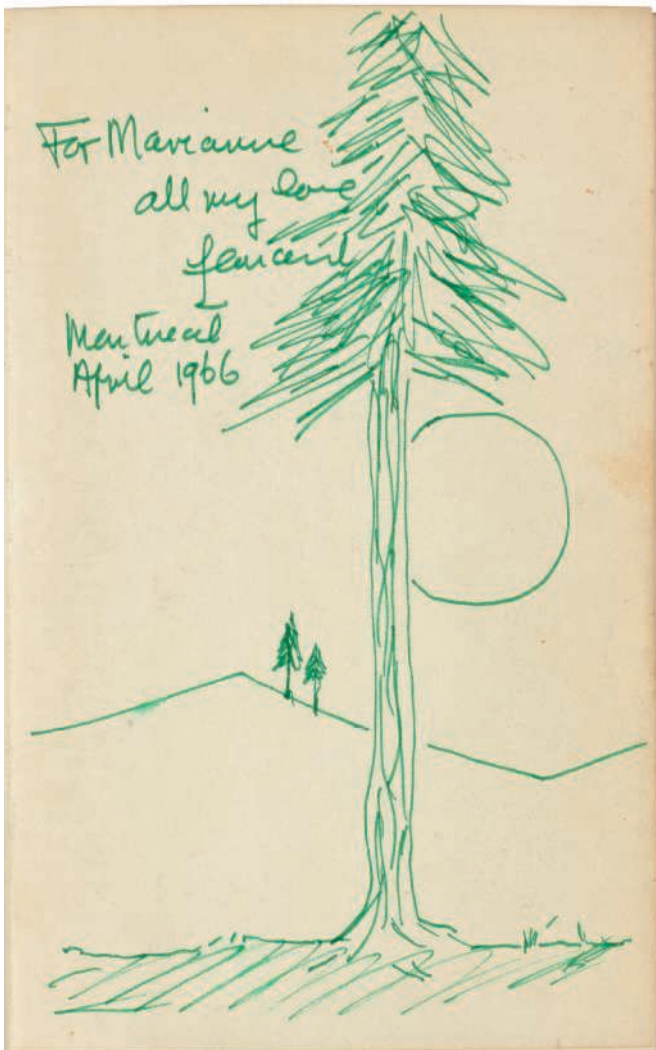
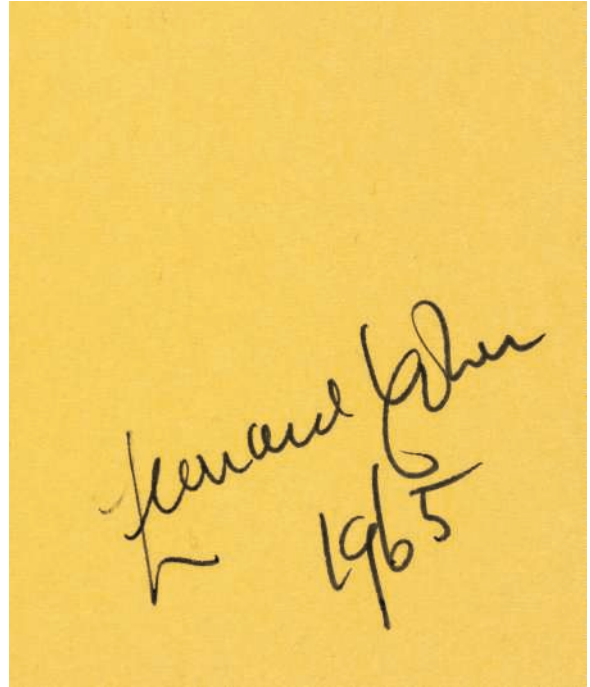
COHEN, Leonard (1934-2016). *The Spice-Box of Earth*. Toronto/Montreal: McClelland and Stewart Limited, 1961.

**A signed copy of the revised edition of Cohen's second poetry collection.**

Octavo (210 x 144mm). Original card covers, printed portrait vignette of the author, titled in gold on upper cover and spine (some faint creases, tiny chips at foot of spine). Signed 'Leonard Cohen 1965'. *Provenance*: by descent from Marianne Ihlen.

£600-900

\$800-1,200  
€690-1,000



096

COHEN, Leonard (1934-2016). *Beautiful Losers*. New York: The Viking Press, 1966.

**Presentation copy to Marianne of the first edition of Cohen's second and final novel, written amid hallucinatory bouts of fasting and amphetamine-taking in Hydra between 1964-1965.** An early work of Canadian postmodern metafiction, Cohen couldn't get it published in Britain because, with its vivid descriptions of sex, homosexuality and bisexuality, it was considered too obscene. 'They didn't realise that I wasn't turning people on to sex but putting it down'.

Octavo (213 x 135mm). Original black cloth boards, lettered in silver and gilt on spine (without the dust-jacket, a few faint marks, spine somewhat faded, front joint loosening). Autograph sketch of a landscape with inscription in green ink: 'For Marianne / all my love / Leonard / Montreal / April 1966'. *Provenance*: by descent from Marianne Ihlen.

£3,000-5,000

\$4,000-6,700  
€3,500-5,700

97

[COHEN, Leonard (1934-2016)]. An ECCO sterling silver bracelet.

An Electric Chain Co. of Canada (Toronto, Ont.) sterling silver bracelet inscribed 'Leonard N. Cohen', probably 1940s, 190mm (light scratches).  
*Provenance:* by descent from Marianne Ihlen.

£1,500-2,500

\$2,000-3,300  
€1,800-2,800



98

[COHEN, Leonard (1934-2016)] and [IHLEN, Marianne (1935-2016)]. A sterling silver pocket mirror by Cartier and a Birks 10k McGill University debating key ring.

**Two objects of poignant significance in Leonard Cohen's life: the mirror he gave Marianne in the early 1960s, after they travelled together by car from Greece to Oslo to finalise her divorce from the Norwegian writer Axel Jensen; and his debating keyring from McGill University, which he attended in the 1950s ('[Cohen] shone in debate. He had a natural flair, as well as a taste, for using language with precision').**

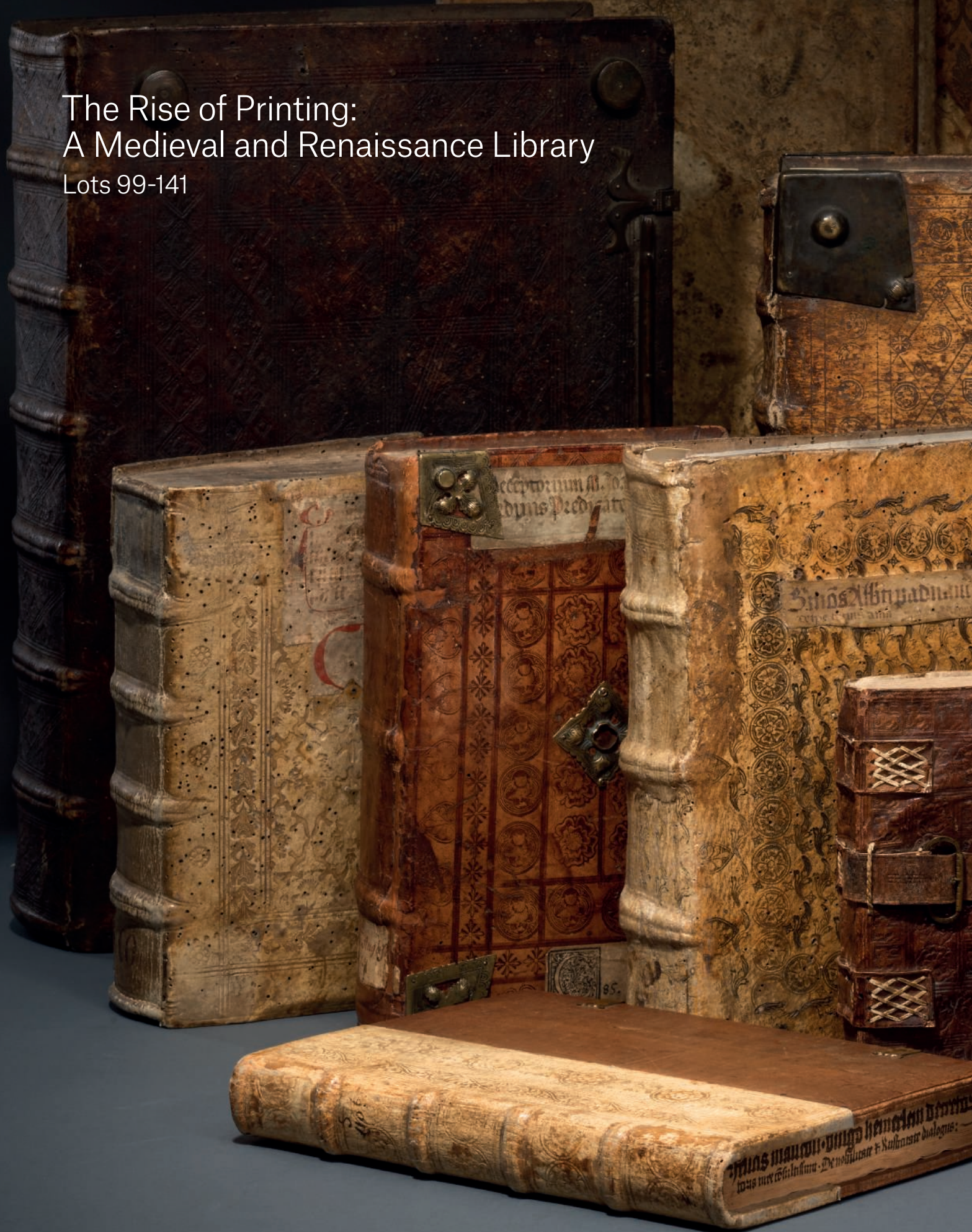
'Marianne had turned 27. Leonard was 28. He had given Marianne a small round silver pocket mirror and said that he had never taken such pleasure from a human face. They would go hand in hand down the streets of the Greek quarters in Montreal, with their small tavernas and bouzouki music that would remind them of the days on Hydra' (K. Hesthamar, *So Long, Marianne, Ei kjaerleikshistorie*, Oslo, 2008, p.138, translated from the original Norwegian). A vintage sterling silver mirror by Cartier, c.1920s, 54mm in diameter (lightly scratched). [With]: A Birks 10k gold keyring with the crest of McGill University, 29 x 11mm. *Provenance:* by descent from Marianne Ihlen.

£500-700

\$670-930  
€570-800



The Rise of Printing:  
A Medieval and Renaissance Library  
Lots 99-141





prima po bona

De...



099

ALBERTUS DE PADUA (1282-1328). *Expositio evangeliorum dominicalium et festivalium*. [Bound with:] NICOLAUS DE DINKELSBUEL (c.1360-1433). *Concordantia in passionem dominicam*. Ulm: Johann Zainer, c.15 June 1480.

**A wide-margined copy in an unusual contemporary binding, with a manuscript account from a contemporary witness to the events of 1486.**

Second and last incunable edition of the *Gospel exegesis* which was first published in Venice in 1476. H \*574 (incl. H 11762); GW 785; BMC II 526; Bod-inc A-094; BSB-Ink A-133; ISTC ia00340000; Goff A-340.

Chancery folio (285 x 205mm). With blank, several smaller sheets with deckle edges, opening initial supplied in blue with red penwork decorations, other initials in red and blue, rubricated, manuscript strips reused as quire guards in first and a last few quires, very occasional early quiring (light fingersoiling, occasional marginal staining). Contemporary German blindstamped pigskin over wooden boards, manuscript vellum label on upper board (top half of the spine renewed, without clasps, somewhat darkened). *Provenance*: account from an apparently contemporary witness to the events it describes: how Duke Albert IV of Bavaria-Munich seized the imperial fiefdom of Regensburg and in the winter married the daughter of Emperor Frederick III in Innsbruck. A second hand (beginning 'Al Maio succedente') adds the events of 'the following May', mentioning Sigismund of Austria, and George of Landshut, i.e. George of Bavaria (inscription on front free endpaper) – this whole paragraph is rewritten with the contractions expanded in a later 16th-century hand – inscriptions at the end of the index dated 1496 – Fürstenfeld, Cistercian abbey (annotations) – Munich, Royal Library ('Duplum').

£3,000–4,000

\$4,000–5,300

€3,500–4,500

0100

ALEXANDER DE ALES (c.1187-1245). *Summa universae theologiae*. Nuremberg: Anton Koberger, 1481-82.

**First collected edition of a monumental commentary on the *Sentences* of Peter Lombard.** Alexander de Ales was one of the great theologians at the University of Paris in the 13th century. His *Summa*, begun in 1231 but left unfinished at his death in 1245, incorporates not only the corpus of Aristotelian philosophy, but also the newly available work of Arab commentators. An attractive set with evidence of early quiring and preserving several deckle edges. HC \*643; GW 871; BMC II 422; Bod-inc A-169; BSB-Ink A-240; ISTC ia00383000; Goff A-383.



4 volumes, royal folio (408 x 260mm). 1111 leaves in total (of 1112, lacking only the last blank in vol. 3), with the 4ff. register at the end of vol. 1 and the two 'Generalis discursus' leaves, sometimes bound in vol. 1, here bound in vol. 4. Large opening initials in vols. 1-3, the first two in red and blue and the third a fine South-German illuminated initial 'V' with floral and foliate scrolls extending into the margins, other initials and paragraph marks in red and blue by a contemporary hand (some light worming and occasional faint marginal stains, repairs to first 5 leaves and last 3 leaves of vol. 2). Contemporary German blindstamped pigskin over wooden boards, vols. 1-2 from an unknown workshop and vols. 3-4 bound at the Uffenheim workshop [EBDB w000959] with manuscript title label on upper covers (lacking clasps and metal pieces, boards of vols. 1 and 2 renewed). *Provenance*: early marginalia – titled in an early hand on opening leaves of vols. 1 and 2. – Germany, Fürstenfeld Monastery (inscription in vols. 1 and 2) – Andechs, Bavaria, Benedictine Monastery of St Nicholas (inscription in vols. 3 and 4, bookplate in vol. 3) – early price note and engraved label on rear endpaper of vol. 1. (4)

£8,000–12,000

\$11,000–16,000

€9,100–14,000



0101

ANGELUS DE CLAVASIO (1411-1495). *Summa angelica de casibus conscientiae*. With additions by Hieronymus Tornieli. Speyer: [Peter Drach], 1488.

**Fourth edition overall**, the first to be printed in Germany, of the principal work of Angelo Carletti of Chivasso, a noted theologian of the Friars Minor. The *Summa* contains 659 articles in alphabetical order forming an authoritative compendium of canon law. 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. RBH/ABPC show **no records of this edition appearing at auction**. HC \*5386; GW 1926; BMC II 496; BSB-Ink A-526; ISTD ia00716000; Goff A-716.

Chancery folio (291 x 200mm). 369 leaves, rubricated, (without the blank leaf, some waterstaining). Contemporary blindstamped calf over wooden boards, titled in blind on upper board, bound at the Augustinian Monastery at Nuremberg [Kyris 19, EBDB w000089] (lacking clasps and metal pieces, loss of leather to spine). *Provenance*: occasional marginal notes seemingly by 'Eucharis', apparently the rubricator of this copy – Amberg, Franciscan convent (17th-century inscription).

£2,500–3,500                      \$3,400–4,700  
 €2,900–4,000



0102

BINDO DE SENIS (d. 1390). *Aurea Biblia, sive Repertorium aureum Bibliorum*, in German, *Die güldene Bibel*. Augsburg: [Ludwig Hohenwang, c. 1477].

**First edition in German**. A large copy retaining several deckle edges and with some contemporary quiring. HC \*13690; BMC II 359; BSB-Ink B-529.1; ISTD ir00015000; Goff R-21.

Chancery folio (285x205mm). 218 leaves, woodcut initials, capital strokes and underlining in red (a few wormholes in the first and last leaves, a few minor marginal repairs, light staining in gutter of the first quire, very occasional light browning). Contemporary wooden boards backed in leather, title written on upper cover, two clasps, yellow edges (spine head and foot repaired, a few wormholes). *Provenance*: Madalene Spengler, nun at Nuremberg, inscription dated 1496 identifying her father as Rautschryber of Nuremberg – 'VH 1598' written on the front pastedown.

£2,800–3,500                      \$3,800–4,700  
 €3,200–4,000





0103

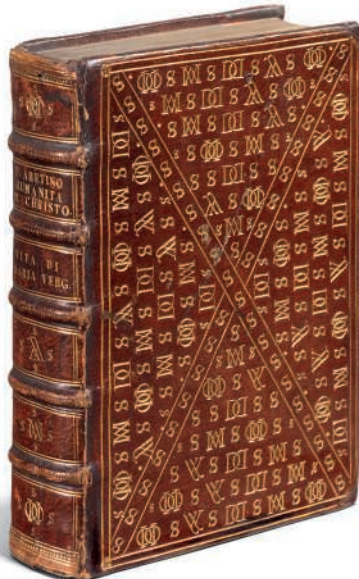
ANTONINUS FLORENTINUS (1389-1459). *Confessionale: Defecerunt scrutantes scrutatio. - Titulus de restitutionibus*. [Venice]; Bartholomaeus Cremonensis, [not after July] 1473.

**A large, crisp copy of an important work on confession by St Antoninus, Archbishop of Florence.** It discusses the powers of the confessor, the seven deadly sins, the manner of interrogating people of different status, and absolution and imposition of penance. H \*1176 = 1175; GW 2103; BMC V 208; BSB-Ink A-575; ISTC ia00797000; Goff A-797.

Chancery folio (287 x 213mm). 128 leaves, rubricated, vellum quire guards (occasional faint spotting and small marginal stains). Contemporary deerskin over wooden boards, remains of clasps, front pastedown using manuscript fragment from a 14th-century sacramentary (rebacked, somewhat rubbed, some minor restoration). *Provenance:* 'Jo[Hannes] Alfanus' (early ownership inscription, recording this volume as having been in the collection of Friar Thomas Calbo, after whose death it was given to the Convent of St Catherine at 'Campin[?]ea') – contemporary annotations.

£3,000–5,000

\$4,000–6,700  
€3,500–5,700



0104

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

**The Syston Park copy of the first edition, in an early binding** whose design is schematised in Hobson's *Les reliures à la fanfare*, 'Le problème de l'S fermé'. Esmerian compared the binding to one of his own on an Aretino, affirming that 'Thorold (Syston Park library, no 153, 1884), possédait une reliure en tout point semblable à celle-ci sur un Arétin'. **This is the only other known occurrence of the same design.** 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 works in one volume, 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, ? and F, and two forms of 'S fermés', edges gilt. *Provenance:* Thorold, Syston Park (bookplate).

£2,000–3,000

\$2,700–4,000  
€2,300–3,400

**0105**

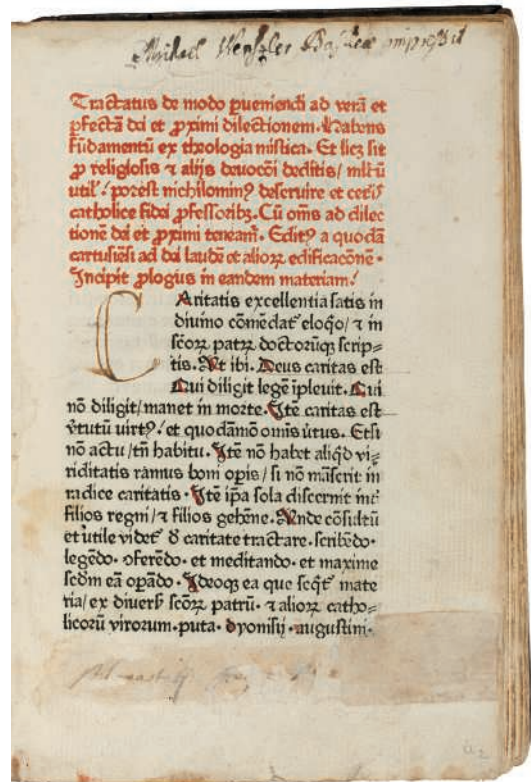
ARNOLDI, Henricus (1405-1489). *Tractatus de modo perveniendi ad veram et perfectam Dei et proximi dilectionem*. [Basel: Michael Wenssler, c.1472]. [Bound with:] GERSON, Jean Charlier de (1363-1429). *De remediis contra pusillanimitatem contra deceptorias inimici consolationes eiusque tentationes*. [Cologne: Printer of Dares (Johannes Solidi [Schilling]?), c.1472].

**First and only edition printed in the 15th century of Arnoldus, a member of the Basel Charterhouse, and probably the first book printed by Wenssler.**

This treatise on mystical theology was the prior's only work printed during his lifetime. It is interestingly bound with a brief treatise of Jean Gerson's about cowardice and treason. I: H \*11491; BMC III 719; BSB-Ink A-748; ISTC ia01061000; Goff A-1061. II: H \*7706; BMC I 212; Bod-inc G-127; ISTC ig00266000; Goff G266.

Chancery quarto (210 x 140mm). First work: 125 leaves (of 126, with the first blank but without the last). Contemporary quiring in the lower margin. Printed in red and black. Second work: 12 leaves. (Single marginal wormhole in last 16 leaves, small repair on first leaf). Contemporary blind-stamped calf over wooden boards, ruled to a grid pattern, compartments filled with floral, leaf and acorn tools, rear cover tooled to a saltire design, not in EBDB (spine repaired, some scuffing and wormholes, lacking clasp). *Provenance*: monastic inscription and stamp erased from first leaf – early marginal annotations.

£8,000–12,000 \$11,000–16,000  
€9,100–14,000



**0106**

BÄMLER, Johann (1430-1503). *Chronik von allen Kaisern, Königen und Päpsten*. Augsburg: Anton Sorg, 1480.

**Second edition.** Johannes Bämle was an illuminator, bookseller, and the first printer to use full-page woodcuts. HC \*9793; GW 3164; BMC II, 348; BSB-Ink T-575; Schreiber 3755, ISTC ib00009000; Goff B-9.

Chancery folio (285 x 213mm). 166 leaves, with the final blank, heading of the four parts printed in red, two full-page woodcuts, woodcut initials (light marginal staining in first and last leaves, occasional minor thumb-soiling). Contemporary Stuttgart blindstamped calf over wooden boards [Kyrsig 21], pastedown from *Legenda aurea sanctorum, sive Lombardica historia* by Jacobus de Voragine, Augsburg: Anton Sorg, 1478 (repairs at head and foot of spine and corners, lightly scuffed). *Provenance*: W. H. I. (inscription on rear pastedown); another ex-libris removed.

£5,000–8,000 \$6,700–11,000  
€5,700–9,100



**0107**

*Biblia Latina*, with commentary by Menardus Monachus. Nuremberg: Anton Koberger, 14 April 1478.

**A large copy, with attractive contemporary decoration, of Koberger's third Latin Bible in a contemporary Bohemian binding.** It reprints his earlier editions of 1477 and 1475, which in turn reprinted the Fust and Schoeffer edition of 1462. The commentary by Menardus was first printed in the Basel edition of Bernhard Richel, not after 1474. This copy preserves numerous deckle edges. HC \*3068; GW 4232; BMC II, 415; Bod-inc B-266; BSB B-429; ISTC ib00557000; Goff B-557.

Royal folio (415 x 277mm). 468 leaves, double column. Contemporary South-German illumination including 13-line opening initial with foliate and floral branch- and penwork in the lower and upper margins, 138 smaller decorative initials in colours, some illuminated, 15 further leaves with illuminated foliate decorations in the margins, other initials in red and blue (a few wormholes in first few leaves, some waterstaining, L4 and L7 mounted on early stubs). Contemporary Bohemian blindstamped pigskin, bound at a Prague workshop active 1480-1499 [Kyriass 75, EBDB w000161], metal corner- and centrepieces, later clasps (minor splits at joints near corner-pieces). *Provenance:* early inscriptions in Czech and Latin on front pastedown - 'Gregorio Sartore ?Redhostensi' (inscription, gifted to:) - Soběslav, Czech Republic, 'Ioanni Musophylo' (inscription dated 1574) - Kadaň, Czech Republic, Franciscan Monastery (inscription) - unidentified ink library stamp.

£12,000-16,000

\$16,000-21,000

€14,000-18,000



0108

DOS-À-DOS BINDING – STERNHOLD, Thomas. *The Whole Booke of Psalmes*. London: Company of Stationers, 1636. [Bound with:] *The New Testament*. London: Robert Barker, 1636.

**Huth copy in a contemporary English dos-à-dos binding, richly embroidered with iris motifs.** Darlow and Moule 507; ESTC S1199 & S5126; STC 2667 & 2951.5; Davenport p.89, plate 39.

2 works in one volume, 24mo (108 x 50mm). Titles within typographical borders (occasional light dampstaining). Contemporary English dos-à-dos binding of white satin embroidered with a large central iris on both sides in shaded white, green, red, yellow, and blue, in a heightened frame of silver thread from which tendrils droop in high relief, spines with five alternating flowers, two in silver thread, gilt and gauffered edges (rubbed, somewhat darkened, some threads lost on spines); green morocco clamshell case (rubbed). *Provenance:* Mary Poll (inscription dated June ?1748) – Huth Library (book label) – Julia S. Bigham memorial collection (book label) – Templeton Crocker (ex libris).

£900–1,200

\$1,200–1,600  
€1,100–1,400



0109

DOS-À-DOS BINDINGS – STERNHOLD, Thomas. *The Whole Booke of Psalmes*. London: I.L. for the Company of Stationers, 1643. [Bound with:] *The New Testament*. Edinburgh: Robert Bryson, 1641.

**The Psalter and New Testament bound in a contemporary English dos-à-dos binding, richly embroidered with floral motifs.** ESTC R1700554 & R172929, locating only one copy at the National Library of Scotland; Wing B-2394 & B-2645A.

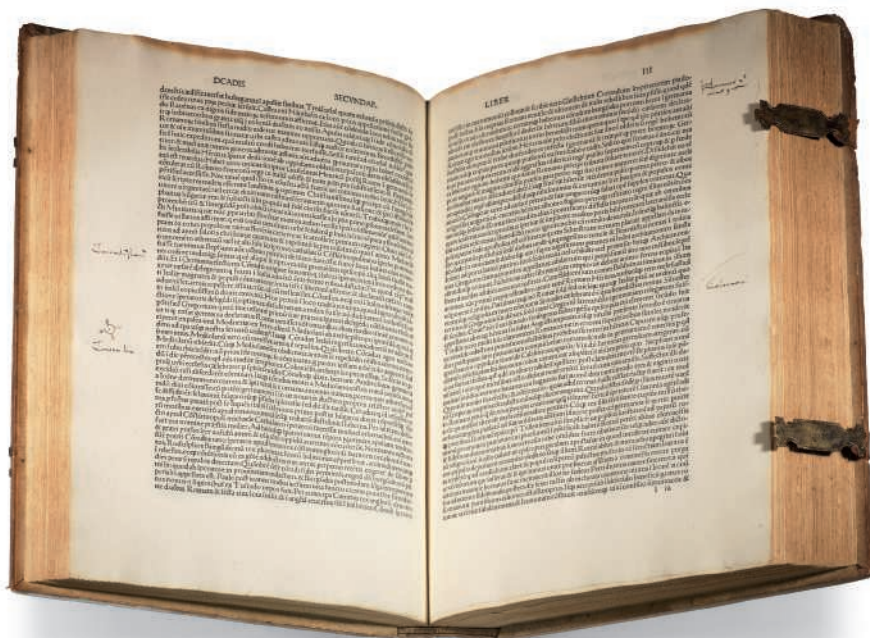
2 works in one volume, 24mo (approx. 110 x 55mm). Titles within typographical borders (occasional light dampstaining). Contemporary English dos-à-dos binding of white satin embroidered with a large central floral design on both sides in shaded white, green, red, yellow, and blue, in a heightened frame of silver thread from which tendrils droop in high relief, spines with five alternating flowers, two in silver thread, gilt edges (rubbed, somewhat darkened, some threads lost and weft occasionally bare).

Together with a similar dos-à-dos binding on *The Whole Booke of Psalmes* (London: Imprinted for the Company of Stationers, 1638) and *The New Testament*. (London: Robert Barker, 1637). 24mo. Design on both covers of five raised rosettes in silver thread (worn with some areas of loss, particularly on spine); green buckram clamshell case. *Provenance:* Paul Hirsch. ESTC S711 (variant imprint) & S91022, locating only 2 copies (BL and Yale); STC 2681.3 & 2953.3. (2)

£1,200–1,800

\$1,600–2,400  
€1,400–2,000





**0 110**

BLONDUS, Flavius (1392-1463). *Historiarum ab inclinatione Romanorum imperii decades*. — PIUS II (1405-1464). *Abbreviatio supra Decades Blondi*. Venice: Thomas de Blavis, de Alexandria, 28 June 1484.

**Second edition of a comprehensive account of the history of Europe and Christendom since the fall of the Roman Empire.** This is the first edition to include the *Abbreviatio* by Pius II, first published separately in 1481. **A tall, fresh copy.** HC \*3249; GW 4420; BMC V 317; Bod-inc B-355; BSB-Ink B-552; ISTC ib00699000; Goff B-699.

Super-chancery folio (311 x 210m). 302 leaves, with the first blank (slight waterstaining in extreme upper margin, single marginal wormhole in first leaves). Contemporary Heidelberg blindstamped pigskin over wooden boards from the shop of the Follower of Albertus, active 1487-1500 [Kyrris 40, EBDB w000044], two fore-edge clasps, vellum title label in a contemporary hand on upper cover (lightly scuffed and stained, clasp leather renewed). *Provenance:* marginal annotations in a contemporary humanist hand.

£3,000–5,000

\$4,000–6,700

€3,500–5,700



**0 111**

BONAVENTURA, SAINT (1221-1274). *Opuscula*. [Bound with:] OCTAVIANUS DE MARTINIS. *Oratio in vitam et merita S. Bonaventurae*. [And:] JOHANNES FRANCISCUS DE PAVINIS. *Relatio circa canonizationem Bonaventurae*. [And:] ROBERTUS [Caracciolus?]. *Sermo de laudibus Bonaventurae*. [And:] SIXTUS IV. *Bulla canonizationis*. Strasbourg: [Printer of the 1483 Jordanus de Quedlinburg (Georg Husner)], 1495.

**A wide-margined copy preserving a few deckle-edges.** Fifth edition of the collected shorter writings, originally published in 1484-85. HC \*3468; GW 4648; BMC I 144; Bod-inc B-418; CIBN B-616; ISTC ib00928000; Goff B-928.

2 volumes, chancery folio (286 x 203mm). 380 leaves, with the last blank in vol. 1; 370 leaves, with the last blank in vol. 2. 3 full page woodcuts, Initials in red, vol. 2 with a fragment of a bifolium from a 15th-century German manuscript of Jacobus de Voragine's *Legenda Aurea*, in Latin, the text in the present fragment from the life of St Nicholas (some worming in first and last few quires mostly, light finger-soiling). Contemporary Ulm blindstamped calf over wooden boards from the Wegen monastery active 1477-1531 [EBDB w000059; Kyrris 33], vol. 1 with manuscript title label on upper board (without clasps, rubbed, vol. 1 with early repairs to spine ends, vol. 2 rebounded, wooden boards renewed). *Provenance:* Altomünster monastery (inscription dated 1542) – Munich, Royal Library ('Duplum'). (2)

£3,000–5,000

\$4,000–6,700

€3,500–5,700

0112

BONIFACIUS VIII, Pope (formerly Benedetto Gaetano) (c.1230-1303). *Liber sextus Decretalium*. Commentary of Johannes Andreae (c.1270-1348). [With:] Johannes Andreae. *Super arboribus consanguinitatis et affinitatis*. [Strasbourg: Johann (Reinhard) Grüninger], 14 February 1491. [Bound with:] CLEMENS V, Pope (formerly Raimundus Bertrandi del Goth) (c.1264-1314). *Constitutiones*. Commentary of Johannes Andreae. [Strasbourg: Johann (Reinhard) Grüninger], 19 March 1491.

**Two fundamental texts of canon law united in one volume in a contemporary binding.** This copy of the *Liber sextus Decretalium* is the variant with the red printing on leaves 45 and 46. HC \*3617, \*5444; GW 4887, 7107; neither work is in BMC; BSB-Ink B-727, C-458; ISTC ib01005000, ic00735000; Goff B-1005, C-735.

Two works in one volume, royal folio (408 x 279mm) Together 151 leaves (of 152, lacking final blank in second work), printed in red and black, rubricated in red and blue (tear to all of first work crudely restored on verso without loss, 2 short marginal repaired tears in second work, some small wormholes and faint marginal staining).



Contemporary blindstamped leather over wooden boards (lacking clasps, lightly rubbed, a few splits in leather). *Provenance:* Heinrich Sedelhammer (from Manching, Bavaria, a student at Ingolstadt University; inscription dated 1553) – Johannes Pfrontner (from Füssen, a student at Ingolstadt University; partially erased inscription) – Georg Henschberger (inscription dated 1623) – Cuno Herndl (inscription dated 1630) – Dingolfing, Franciscan Monastery (inscription).

£3,000–5,000

\$4,000–6,700  
€3,500–5,700

0113

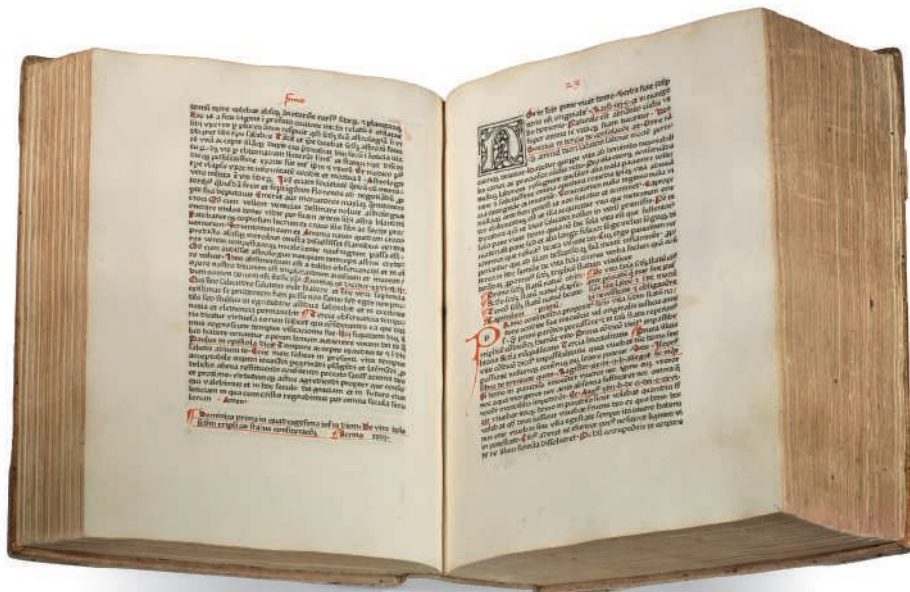
CARACCIOLUS, Robertus (c.1425-1495). *Sermones quadragesimales de poenitentia*. Basel: Bernhard Richel and Michael Wenssler, [before 10 July] 1475.

**An early edition of a popular series of Lenten sermons** by one of the most celebrated preachers of the fifteenth century. Although Roberto da Lecce, as he was also known, lived and worked in Italy, his several collections of sermons were equally popular in northern Europe and were printed in many incunable editions. This edition was the first work to be printed jointly by the Basel printers Bernhard Richel and Michael Wenssler. HC(Add) \*4432; GW 6070; BMC III 736; BSB-Ink C-134; ISTC ic00174000; Goff C-174.

Chancery folio (270 x 199mm). 360 leaves, 12-line woodcut opening initial and other smaller initials, rubricated (some faint waterstains and minor worming; as in the BL copy, this copy is without the last leaf containing the register of quires). Contemporary blindstamped pigskin over wooden boards, bound at the Convent of the Friars Minor at Nuremberg [Kyriass 24, EBDB w000087], vellum title label in a rubricated contemporary hand on upper cover, chain staple hole in lower board (lacking clasps and metal pieces, small loss of leather on lower cover, some worming). *Provenance:* Kelkheim, Franciscan Abbey (inscription) – some early marginal annotations.

£3,000–5,000

\$4,000–6,700  
€3,500–5,700





**0114**

DURANTI, Guillelmus (1237-1296). *Rationale divinatorum officiorum*. [Strasbourg; The R-Printer (Adolf Rusch), c.1470] [not after 1474].

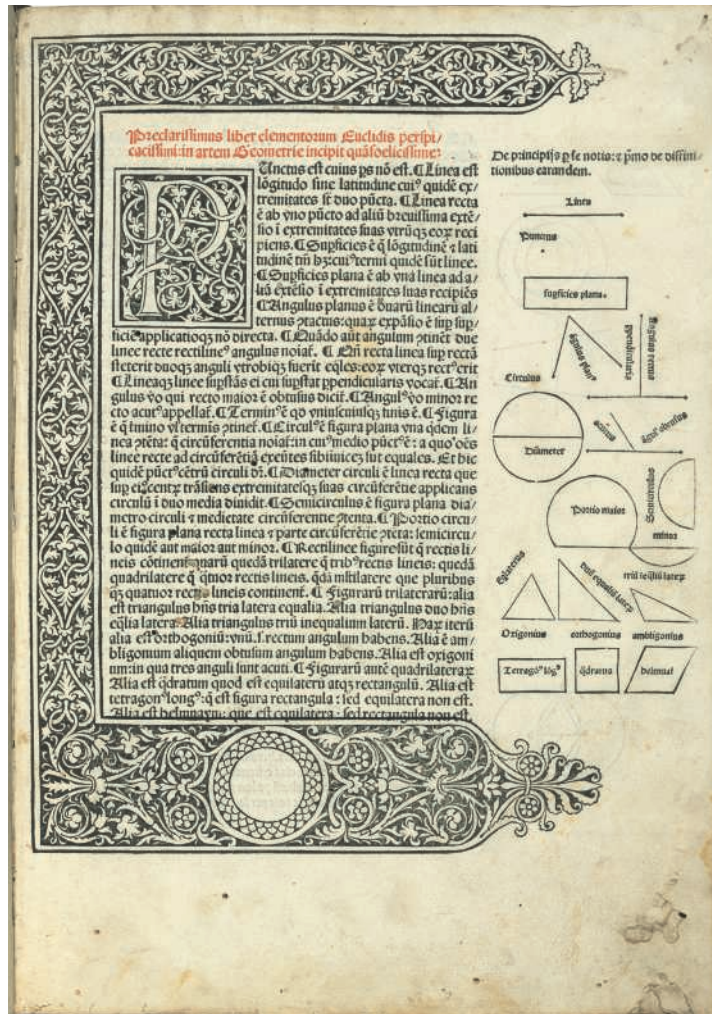
**An attractive copy with wide margins preserving many pin pricks, early quiring and deckle edges.** The fundamental authority for the history of Western liturgy, originally published in 1459 and frequently reprinted, this work describes the sources, forms, and symbolism of Christian ritual. H \*6461; GW 9102; BMC I 60; Bod-inc D-179; BSB-Ink D-327; ISTR id00405000; Goff D-405.

Royal folio (412 x 286mm). 226 leaves (of 227), without the first blank, 2 major illuminated opening initials on punched gold ground within fictive frame with floral borders in green, blue and red, heightened in gilt, a further 3 in red and blue with delicate penwork, the others red or blue, page-headings in red, rubricated, early quiring at lower inside margins, first quire-guard reusing a fragment of 15th-century noted liturgical manuscript (light worming in first and last few quires). Contemporary German blindstamped pigskin over wooden boards, manuscript label on spine (wooden boards, metal bosses and clasps renewed, minor loss at foot of spine, light worming, a few minor repairs).

£5,000–8,000

\$6,700–11,000  
€5,700–9,100





0115

EUCLIDES (fl. c.300 B.C.). *Elementa geometriae*. Translated from Greek or Arabic into Latin by Adelard of Bath. Edited by Johannes Campanus. Venice: Erhard Ratdolt, 25 May 1482.

**A tall, fresh copy of the first edition** of a work which has 'exercised an influence upon the human mind greater than that of any other work except the Bible' (DSB 4, p.415). A brilliant compilation and refinement of earlier mathematical knowledge, the *Elements* remained a standard textbook for more than two millennia. One of the most famous geometric proofs – 'Pythagoras's theorem' – is in fact due to Euclid, and it is stated as proposition 47 in Book I. The 'decisive influence of Euclid's geometrical conception of mathematics is reflected in two of the supreme works in the history of thought, Newton's *Principia* and Kant's *Kritik der reinen Vernunft*' (DSB p.425). Books I–XIII are accepted as genuine, while book XIV is considered the work of Hypsicles and book XV by Isidorus Milesius.

**From the Renaissance library of Johann Kentmann and his son Theophilus.** Father and son were medical doctors and naturalists. Johann trained at Leipzig, Wittenberg and Bologna, and practiced medicine at Dresden and Torgau. He compiled an herbal in 1563 under the patronage of Count August of Saxony and amassed a significant collection of minerals, the catalogue of which was published by Conrad Gessner in 1565. Theophilus Kentmann followed his father's interests and published works on botany and gynaecology.

The *Elementa* is not only 'one of the great classics in the history of science [but also] a masterpiece of early typographical ability and ingenuity' (Bühler, p.102). It is the first dated book with diagrams (Stillwell). Variants occur in the first quire; the present copy agrees with the main entry in GW. Furthermore, the present copy has the corrected version of the last line of o8r (Curt Bühler, 'A typographical error in the editio princeps of Euclid', *Gutenberg-Jahrbuch* 1966, pp.102–104). The Glasgow Incunabula Project notes discrepancies in the marginal diagrams; the present copy has two diagrams each on d1r, and 3 diagrams on e1r. HC \*6693; BMC V, 285; Flodr 170 Eucl.1; GW 9428; Bod-inc. E-036; BSB-Ink. E-106; Klebs 383.1; Norman 729; Redgrave 26; Sander 2605; PMM 25; Goff E-113. Chancery folio (307 x 216mm). 138 leaves, with final blank. Heading on a2r printed in red, woodcut three-quarter vine-work border opening text (Redgrave border 3, perhaps by Bernhard Maler), woodcut white-on-black initials, numerous text diagrams. (Minor worming in first and last quire, a few wormholes throughout.) Contemporary German pigskin over wooden boards, sides diapered with rosette tool at intersections and centre of lozenges, two fore-edge clasps, title written across fore-edges, spine liner of vellum document in German (rubbed and scuffed, minor loss at spine foot and board edges, small wormholes, faint dampstain at a few extreme upper margins.) *Provenance*: a few contemporary annotations, evidence of a spherical diagram removed from front pastedown – Johann Kentmann, (1518–1574, physician and naturalist; title inscription) – Theophilus Kentmann, (1552–1610, physician and naturalist; title inscription, drawing of a leaf with motto 'miscenti tristitia laetis', date 15 August 1582).

£80,000–120,000

\$110,000–160,000

€91,000–140,000



0 116

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

**An interesting 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 volume 2 of Fournier's *Manuel Typographique*, which is an expanded version of the *Caractères*, 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 and 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 plates 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).

Given the variant state, this lot is sold not subject to return.

£2,500–3,500

\$3,400–4,700

€2,900–4,000

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).



0 117

GRATIANUS (d. c.1159). *Decretum*, with commentary by Bartholomaeus Brixiensis and Johannes Teutonicus. Strasbourg: Heinrich Eggestein, 1472.

**The second or third edition of a foundational work of canon law**. A large copy preserving several deckle edges. Gratianus, a 12th-century cleric from Bologna, compiled this voluminous work which for centuries remained the basic textbook on church discipline and regulation. This edition and another published by Peter Schoeffer in August of the same year reprint Eggestein's first edition of 1471. **Rare: RBH/ABPC show no copies of this edition appearing at auction.** H \*7884; GW 11352; BMC I 68; Bod-inc G-179; BSB-Ink G-253; ISTC ig00361000; Goff G-361.

Royal folio (473 x 333mm). 456 leaves (of 459, lacking 3 of the last 4 leaves). Printed in red and black, text in double column with surrounding commentary, rubricated (without 2o4-2o6, a few leaves faintly thumb-soiled, minor wormholes at beginning, first 6 leaves strengthened at fore-edge). Contemporary Erfurt blindstamped tinted pigskin bound at the workshop of Conradus de Argentina [EBDB w000851], metal bosses and clasps (one clasp and 2 bosses renewed). *Provenance*: a few early marginal notes.

£10,000–15,000

\$14,000–20,000

€12,000–17,000

0118

GRITSCH, Johannes (1409-1475). *Quadragesimale*. [Nuremberg]: Anton Koberger, [14]81.

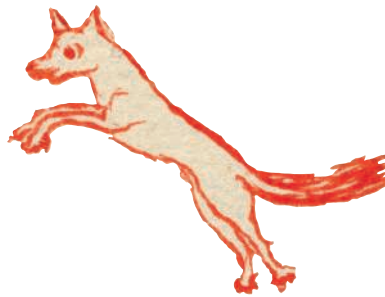
The ninth of twenty-four known incunable editions of this popular collection of 50 Lenten sermons, and the second of three Koberger editions. **A charming copy with copious marginalia.** HC \*8067; GW 11546; BMC II 421; Bod-inc G-256; BSB-Ink G-398; ISTC ig00497000; Goff G-497.

Super chancery folio (316 x 216mm). 198 leaves with the first blank, opening initials in red, blue, and sometimes brown, rubricated, vellum quire-guards reusing manuscript leaves, a few traces of early quiring preserved (last leaf loose, first blank starting, some worming to first and last few quires mostly, a few light stains). Contemporary blindstamped pigskin over wooden boards from a workshop in Ingolstadt [Schwenke-Sammlung p.149, 27b], manuscript title and library marks on spine (light worming, a few repairs, without bosses, clasps renewed). *Provenance:* hand-painted coat-of-arms with Mount Calvary dated 1487 on first blank – Buxheim Carthusian monastery (contemporary inscription and ?later library stamp on first printed leaf) – manuscript lists of biblical names and places on rear pastedown.

£4,000–6,000

\$5,400–8,000

€4,600–6,800



0119

HEMMERLIN, Felix (1388/89-1460). *De nobilitate et rusticitate dialogus et alia opuscula*. [Strasbourg: Johann Prüss, c.1500].

**First edition of the best known of Hemmerlin's polemical works.** During the Old Zurich War of the 1440s, Hemmerlin vehemently supported the alliance between the city and Austria against the Swiss Confederation. His attacks against the Swiss in this work ultimately led to his imprisonment once the conflict had ended. **A tall, fresh copy preserving several deckle edges.** H \*8426; GW 12189; BMC I 129; Bod-inc H-009; BSB-Ink H-41; ISTC ih00015000; Goff H-15.

Chancery folio (285 x 201mm). 156 leaves, large woodcut depicting the wheel of fortune on m5r (a few minor wormholes, small stain on title and extreme outer margin of last 2 leaves). Contemporary Nuremberg quarter blindstamped pigskin over wooden boards by the successor to the Minorite monastery bindery [Kyriis 121, EBDB w002085], metal clasps, manuscript title along lower edge. *Provenance:* label removed from title – 19th-century bibliographical reference on front endpaper.

£3,000–5,000

\$4,000–6,700

€3,500–5,700

0 120

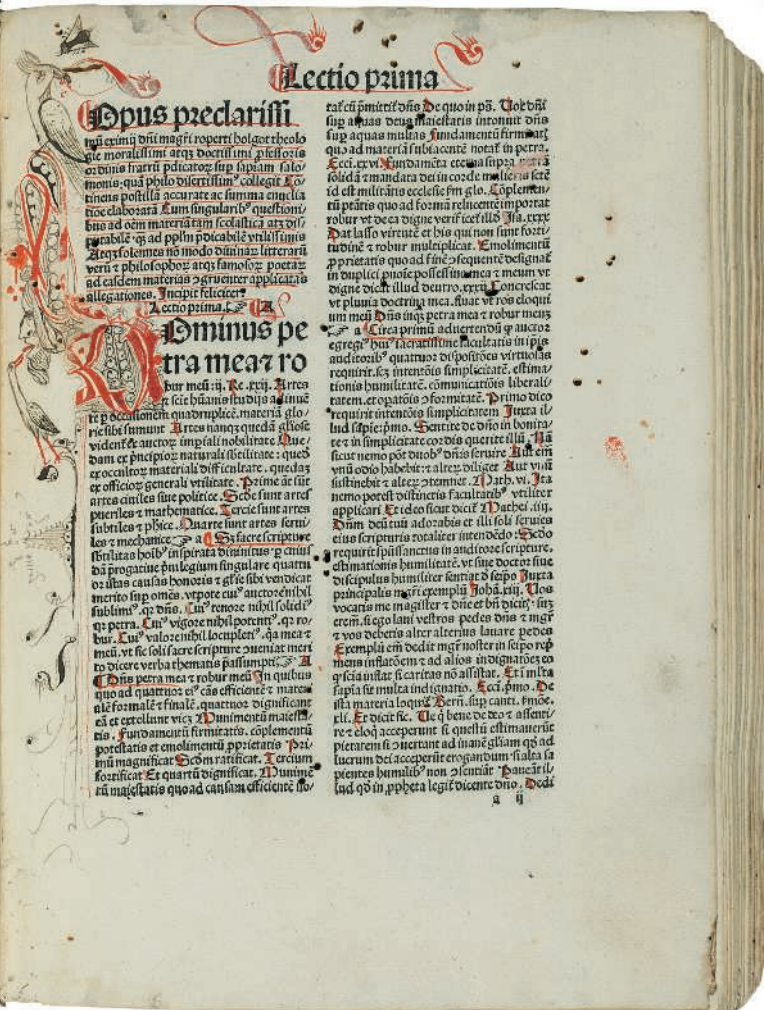
HENRICUS DE HERPF (c.1410-1477). *Speculum aureum decem praeceptorum Dei*. Nuremberg: Anton Koberger, 12 March 1481.

**A crisp copy in a contemporary binding as yet unidentified.** Second edition of this collection of sermons based on the ten commandments. H \*8524; GW 12227; BMC II 419; Bod-inc H-020; BSB-Ink H-219; ISTC ih00040000; Goff H-40.

Median folio (315 x 215mm). Initials supplied in red, rubricated, vellum quire guards in first and last few quires, a few leaves with preserved deckle edges (first blank loose and possibly supplied). Contemporary blindstamped pigskin dyed in red over wooden boards from an unidentified workshop [EBDB w003054], chain staple hole on lower board with hasp fragment, old spine label (metal bosses and clasps renewed, lacks 1 catch, somewhat worn). *Provenance:* a few early marginalia – ?HBlake (20th-century inscription on first blank).

£2,500–3,500

\$3,400–4,700  
€2,900–4,000



0 121

HOLKOT, Robertus (1290-1349). *Super sapientiam Salomonis*. Reutlingen: Johann Otmar, 1489.

**Fifth edition of a popular commentary on the Book of Wisdom, written by Robert Holkot, a follower of Ockham.** BMC II 587; Bod-inc H-132; ISTC ih00292000.

Chancery folio (274 x 198 mm). 290 leaves, with the last blank leaf. Rubricated, first initial historiated with penwork decoration (very light staining in several leaves, wormholes in quires a-d and p onwards touching some letters). Contemporary German blindstamped pigskin over wooden boards (a few tears at spine, some wormholes, lacking clasps). *Provenance:* Passau monastery? (inscription on the title page) – contemporary and later marginal annotations by at least two different hands – Munich, Royal Library (*Duplum* written on pastedown).

£3,000–5,000

\$4,000–6,700  
€3,500–5,700

0122

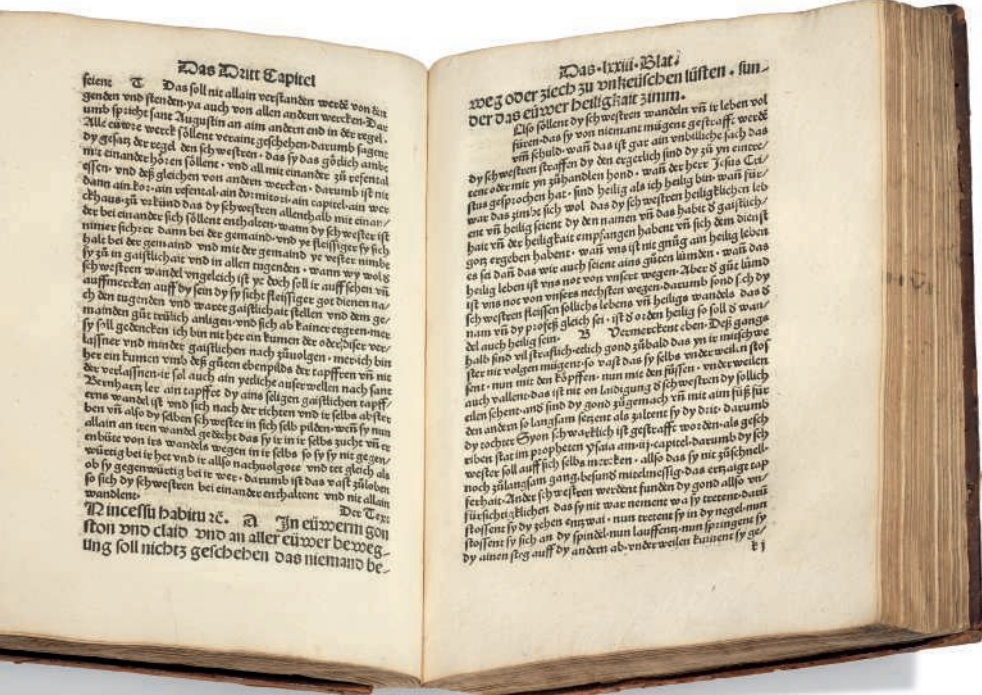
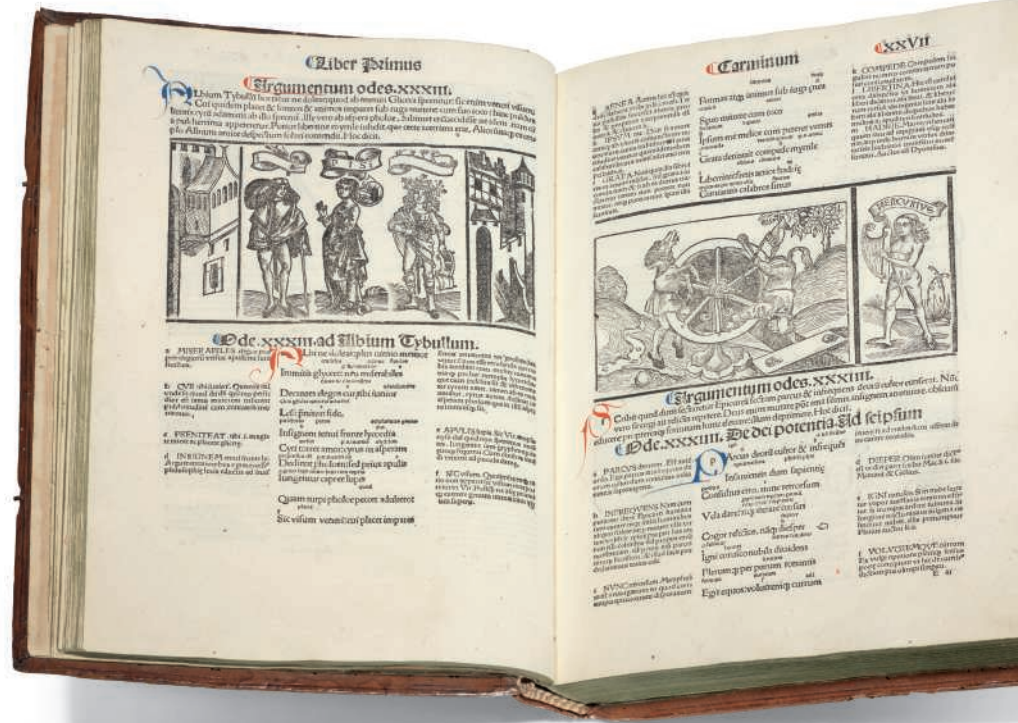
HORATIUS (65-8 B.C.). *Opera*, with commentary by Nicolaus Perottus and edited by Jacobus Locher (1471-1528). Strasbourg: Johann (Reinhard) Grüninger, 12 March 1498.

First illustrated edition of Horace's works and the first edition printed in Germany, including *De arte poetica*. Illustrated throughout with numerous woodcuts by the Master of the Ulm Terence. Brunet, III, 311; HC 8898\*; BMC I, 112; BSB-Ink H-370; ISTC ih00461000; Goff H-461.

Chancery folio (295 x 210mm). 213 (of 220 leaves, without blank LL8 and with final quire containing the table in facsimile). 168 woodcuts from 101 blocks, the first three and one other with contemporary hand-colouring, woodcut printer device at end, initials and paragraph-marks in red and blue (marginal section of title cut away and with stamp removed, a few small stains in quire C, a few wormholes mostly marginal). Contemporary blindstamped calf over wooden boards, spine painted white, green edges (traces of clasps, a few wormholes, spine head and foot repaired). Provenance: possibly Zwiefalten Abbey (ex-libris), annotations throughout the book.

£4,000-6,000

\$5,400-8,000  
€4,600-6,800



0123

HUMBERTUS DE ROMANIS (1200-1277). *Auslegung über Sankt Augustins Regel*. [Ulm: Conrad Dinckmut, c. 1488]

First and only incunable edition. Dinckmut printed it almost certainly at the behest of the Ulm Dominicans as part of their reform movement. A large copy. HC \*9090; GW 13649; BMC II 536; BSB-Ink-H-440; Amelung, Frühdruck I 119; ISTC ih00550000; Goff H-550.

Chancery folio (265 x 190 mm). 206 leaves (light dampstaining first and final few leaves, marginal paper flap in leaf /8). Contemporary Augsburg blindstamped calf over wooden boards [Kyriss 81, EBDB w002144], title tooled on upper cover, author's name inscribed on fore-edge, early printed leaf as rear pastedown (a little worn, a few wormholes, some leather missing from spine, traces of clasps). Provenance: Wolfgang Seydel (1492-1562; inscription dated 9 January 1544, early annotation on p3; library label on front cover).

£2,500-3,500

\$3,400-4,700  
€2,900-4,000



**0124**  
IVO, Episcopus Carnotensis (1040-1115). Edited by Sebastian Brant (1458-1521). *Liber decretorum, sive Panormia*. [Basel]: Michael Furter, 6 and 7 March 1499.

**First and only incunable edition of an important work of canon law by St Ivo, Bishop of Chartres.** RBH/ABPC record just one copy at auction: the present copy is the first to appear in a contemporary binding. HC #9328; GW M15936; BMC III 785; Bod-inc I-050; BSB-Ink I-698; ISTC ii00223000; Goff I-223.

Chancery quarto (214 x 153mm). 182 leaves, full-page woodcut on title verso, woodcut initials, woodcut printer's device on last leaf (some worming and mostly marginal waterstaining). Contemporary quarter blindstamped pigskin over wooden boards, manuscript title on spine and upper cover, binder's waste from an early German printed work on astronomy (lacking clasp, some worming, front hinge and first quire strengthened). *Provenance:* Berchtold Zimmerman (contemporary ownership inscription) – Michael Dornwoyl (?) (inscription on title recording the gift of the book by Berchtold Zimmerman, the parish priest of St Eberhard's, 20 October 1552) – Augsburg, Monastery of SS. Ulrich and Afra (later inscription).

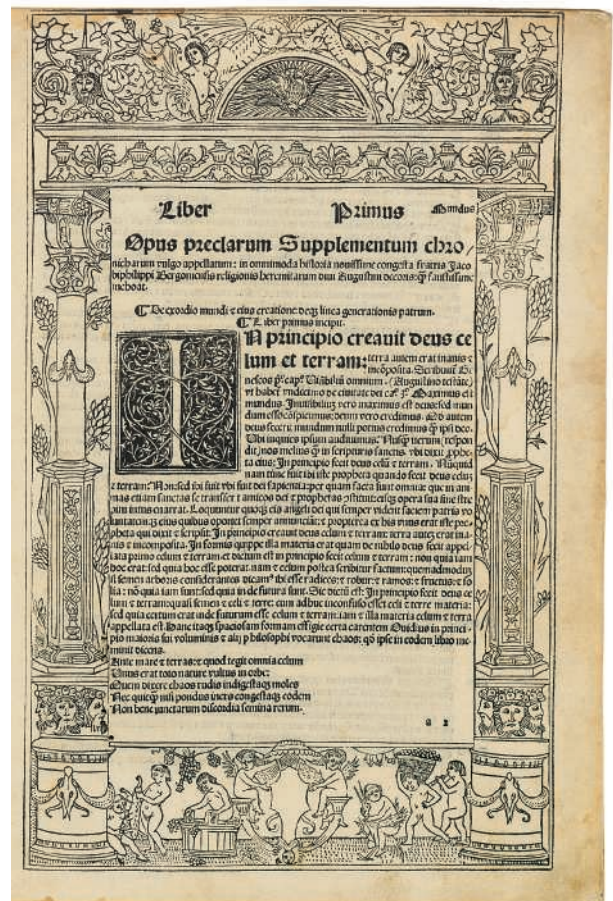
£3,000–5,000 \$4,000–6,700  
€3,500–5,700

**0125**  
JACOBUS PHILIPPUS DE BERGAMO (1434-1520). *Supplementum chronicarum*. Venice: Bernardinus Rizus, Novariensis, 15 February 1492/3.

**Third illustrated edition, with additional entries bringing the chronicle up to 1490.** In reporting the invention of printing, Jacobus dates it to 1458 and attributes it to either Gutenberg or Fust. Many of the woodcuts were taken over from the first illustrated edition of 1486, but Rizus for his 1490 edition improved several of the city views, notably Rome, Venice, Genoa and Verona, and added building the Tower of Babel. In this, his next edition, Rizus also added the woodcut borders which had appeared earlier that same year in the Italian *Legenda Aurea* printed by Bonellis, and the frontispiece of Creation and a small woodcut of Noah's ark, both from the Malermi Bible of 1490. HC #2809; BMC V, 404; BSB I-125; IGI 5079; Essling 343; Sander 919; ISTC ij00212000; Goff J-212.

Super-chancery folio (309 x 210mm). Frontispiece comprising woodcut vignettes of the six days of Creation enclosed within woodcut border, same border used on first text page, 46 woodcuts from 39 blocks, woodcut initial on a2r, printer's device [Husung 194], initial spaces with guide-letter. (Small wormholes in first and last quire effecting a few letters and in woodcut, some marginal staining or spotting, occasional light stain elsewhere, title lightly soiled.) Modern binding reusing vellum leaves for a 15th-century choir book.

£4,000–6,000 \$5,400–8,000  
€4,600–6,800



0126

LEONARDUS DE UTINO (d. 1470). *Sermones de sanctis*. Venice: Franciscus Renner, de Heilbronn, with Nicolaus de Frankfordia, 1473.

Editions of the *Sermones de sanctis* were also printed at Cologne in the same year, and the question of precedence has not been settled. BMC considered the present Venetian edition to be the first, while BSB and CIBN give precedence to the Cologne editions. **A fresh copy**. HC \*16129; BMC V 192; Bod-inc L-080; BSB-Ink L-108; CIBN L-124; ISTC il00152000; Goff L-152.

Chancery folio and quarto (227 x 160mm). Without last blank, manuscript foliation of the first 102 leaves of text and initials supplied in red, rubricated (occasional minor marginal worming, some faint dampstaining from quire 26). Early 16th-century German blindstamped pigskin over wooden boards, binder's waste of German printed fragments one dated 1489 (clasps renewed, rubbed). *Provenance*: German manuscript index on paper, 38 leaves, rubricated in red and blue bound in at the beginning and dated 26 November 1503 – bequest inscription naming a Bernardus on rear pastedown, partially erased.

£3,000–5,000

\$4,000–6,700

€3,500–5,700



0127

LOCHMAIER, Michael (d. 1499). *Sermones de sanctis cum vigintitribus Pauli Wann sermonibus*. [Passau: Johann Petri, 1490–91].

**First edition** of Lochmaier's first printed work. Michael Lochmaier, a professor of canon law and theology, was one of the most prominent members of the University of Vienna and a canon of the cathedral of Passau. Johann Petri was the second printer at Passau (the first was Benedictus Mayr); between 1485 and 1493, he produced about thirty books there. HC \*10172; GW M18683; BMC II 617; BSB-Ink L-216; ISTC il00270000; Goff L-270.

Chancery folio (275 x 196mm). 402 leaves, with both blank leaves, rubricated (occasional very faint spotting, a few tiny wormholes in last few quires). Contemporary German blindstamped pigskin, vellum title label in a contemporary hand on upper cover (lacking clasps and metal pieces). *Provenance*: Krems, Lower Austria, Church of the Blessed Martyrs Sixtus and Sebastian (contemporary inscription) – a few 16th-century marginal annotations and early inscriptions on endleaves.

£3,000–4,000

\$4,000–5,300

€3,500–4,500





0128

MEFFRET. *Sermones de tempore et de sanctis sive Hortulus reginae. Pars hiemalis.* Part I (of 3) only [Nuremberg: Anton Koberger, 14 February 1487].

The first part of this rare work by Meffret, a very prolific writer of sermons. A German priest of Meissen, he was active from the middle of the 15th century onwards. HC \*11004; BMC II, 431; BSB-Ink S-306; ISTC im00443000; Goff M-443.

Chancery folio (323 x 225mm). 153 sheets, without the first and last blank sheets. Illuminated capital L on the first page: painted in red on a squared field of gold, with a blue, yellow and green frame; and a floral motif on the lower margin. Initials rubricated (a bit of staining and worming). Contemporary half-pigskin binding over wooden boards, with three different rolls on the boards and one stamp on the compartments (lacking 3 clasps, a bit of worming, spine rubbed). *Provenance:* inscriptions by two different hands, one contemporary and one later – Georg Schön – Frater Augustin Fürsth (contemporary inscription on the first page) – Augustinian monastery (17th century inscription).

£4,000–6,000

\$5,400–8,000  
€4,600–6,800



0129

*Mensa Philosophica.* Louvain: Johannes de Westfalia, [between 1484/85 and 1487].

A curious book, the *Mensa philosophica* is a handbook devoted to the art of dining conversation, including information on dietetic and medical benefits. It is usually attributed to Theobaldus Anguilbertus (c.1175–1235) who was an Irish doctor of medicine, although in some editions, it is attributed Michael Scotus, a mathematician and scholar in the Middle Ages, who notably served as science adviser and court astrologer to Frederick II, and whose name would be Anguilbertus' pseudonym (Simon, p.123–4). Various undated Cologne editions precede and succeed Johannes de Westfalia's Louvain edition.

No auction records for this edition (ABPC/RBH) and only 10 copies in institutions. C 3986; GW M22820; BMC IX 155 (IA 49272); Bod-inc M-191; ISTC im00492700.

Quarto (194 x 135mm). 81 leaves (of 82), without the first blank, opening initials in red and blue, rubricated up to g1 (occasional marginal staining). Later vellum-backed boards with leather spine label, evidently removed from a Sammelband and rebound later on its own (somewhat darkened). *Provenance:* early marginalia – Jesuit Society ('HIS' inscription on first leaf) – Robert Crewe-Milnes, 1st Marquis of Crewe (1858–1945) (engraved bookplate and inscriptions).

£6,000–8,000

\$8,000–11,000  
€6,900–9,100



0130

NIDER, Johannes (c.1380-1438). *Praeceptorium divinae legis, sive Expositio decalogi*. Augsburg: Anton Sorg, c. 24 May 1475.

**A fine copy in contemporary Augsburg binding preserving an unidentified early printed leaf.** This is the second work to be printed by Sorg in his name, following an Augustine of c. 1 February 1475; he had previously worked for the press of SS. Ulrich and Afra. H #11789; BMC II 342; Bod-inc N-093; BSB-Ink N-162; ISTC in00199000; Goff N-199.

Chancery folio (285 x 210mm). The first 2 opening initials decorated in red, green and yellow, the others in red, rubricated, contemporary quiring at upper inside margin, vellum quire guards in first and last few quires (occasional marginal staining and worming). Contemporary Augsburg blindstamped calf by Ambrosius Keller [Kyriass 49; EBDB w000325] over wooden boards, metal bosses on upper board, manuscript labels on spine and upper board, early printed leaf as rear pastedown possibly a lost edition or a proof for Zainer's earliest edition of Jacobus de Voragine's *Legenda aurea sanctorum, sive Lombardica historia* [ISTC ij00084000] (rebacked, a few wormtracks on pastedowns, clasp renewed). *Provenance*: Early marginalia – Germany, Tegernsee Benedictine Monastery (inscription on front pastedown dated 1509 and recording that this book was gifted by Thomas Heimbucher [who gifted his library to this monastery in 1509 upon retiring] – 'Attinet Tegernsee' (inscription on rear pastedown) – Munich, Royal Library ('Duplum').

£2,500–3,500

\$3,400–4,700  
€2,900–4,000



0131

NIDER, Johannes (c.1380-1438). *Praeceptorium divinae legis, sive Expositio decalogi*. [Reutlingen: Michael Greffy, not after 1479].

**Hilprand Brandenburg's copy** of a popular treatise on moral theology arranged according to the ten commandments. Brandenburg's first recorded gift to Buxheim was made in 1479, and by the end of his life he had given the monastery a total of 450 books, both manuscript and printed.

**A crisp, fresh copy.** A copy in Munich BSB has a rubricator's inscription dated 1479. HC #11783; GW M26937; BMC II 576; BSB-Ink N-166; ISTC in00204000; Goff N-204.

Chancery folio (290 x 202mm). 262 leaves, with the blank first leaf, rubricated (small rubrication stains on one leaf). Contemporary German pigskin over bevelled wooden boards, metal clasps, manuscript title on spine (lightly scuffed). *Provenance*: Hilprand Brandenburg of Biberach (1442-1514; contemporary Buxheim inscription recording his donation on the first blank leaf) – Buxheim, Carthusian Monastery Library (stamp on first text leaf).

£3,000–5,000

\$4,000–6,700  
€3,500–5,700



**C**arolus dux Burgundie se treueris coram Federico regeo pre celsi ostendit Orceohulq; teuer corium clausa maximi Aureja agente lq; clenodis deuenit. eundemq; Federicum Ronoz ingatore cum tota sua comitatu honosice tractant.

**F**edericus dux Bauarie Comes palatinus Renui qui post obitu fratris sui Ludowici p filio philippo strenue regnauit. Anno dñi 1216 die 12. mensis decembris in opido Weidelberg eligissis deabit.

**D**ie beati stephani ptho mactas Intercom? fuit mediolanensiu dux Agallea eo franciscus filio In eia tenti stephani qui ga leacus a subditu prncipis sciam oppressus fuit parq; restituitur.

**M**aximilianus dux Austria filius Federici tertii Romanoy impatoris teuer impatoris cum Ma ria Karoli burgundie filia celebravit anno 1500.

**K**emhardus dux Lettingie se ostendit a dñe an switico ficit. De post lga magna acca maue ut sibi auxilium pstatet. Deinde ficit opidu in Mansse ad manus sub ingant.

**K**arolus dux burgundie an hñsse Anno 1296. i capite Jehanij sua cleno dia auisit deinde uero p pauces dies an Florem multos fieri fuguetos dereliquit.

**F**ine uero Karolus ante dictu opidu requi tertiu ostendit ipsi de lga magna cōtra eū sub ordinant. In ut Anno dñi 1211. Kemhardus dux cum switico bello optinuit et Karolus superauit.

6684. **A**nno munit.

**D**ixit duos legatos duxem sim colomense p pacis unione misit Pax aut nichil pacis obtulerit.

1212. Anno Christi.

Beatus Simon martirialis in ciuitate treuina Anno 1204. Eiusdem die tertio an festum pace. **V**t fecit Iudei agi mu eoz cum sanguine p pians satiant. **T**unc Iudei ante domum patris sui Iohannem Symonis in mensis iuc etatis tredecima ceperunt. Cumq; euahgualit tenebit. **V**t sanguine yndiq; ex corpore suo optulerit.



**F**alsus est tempore in Aret huiusmodi coplatas. In forma circumscripta. **V**t in Annum 1508. A me Nicolo Götze de Seltstae impsum.

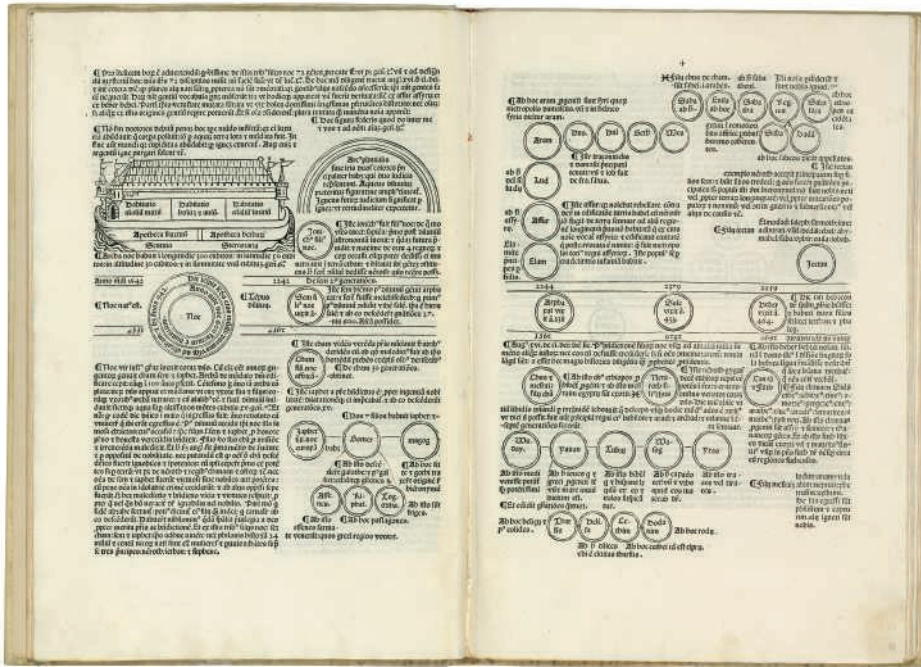
0 132  
 ROLEWINCK, Werner (1425-1502). *Fasciculus temporum*. [Cologne]: Nicolaus Götz, [1478].

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

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

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

£15,000-20,000 \$20,000-27,000  
 €18,000-23,000



0133

ROLEWINCK, Werner (1425-1502). *Fasciculus temporum*. Venice: Georgius Walch, 1479.

First edition printed in Italy of Rolewinck's popular universal chronicle, containing the first printed view of Venice. Among the subjects of the others woodcuts are: Noah's Ark, the Tower of Babel, Solomon's Temple and the Christ Salvator Mundi. New to this edition is the section on Charlemagne's death attached after the colophon. HC #6924; BSB R-238; BMC V 274; Bod-inc R-111; Schreiber 5110a; ISTC ir00260000; Goff R-256.

Chancery folio (304 x 205 mm). 71 leaves (lacking the first blank leaf), with pagination errors corrected in contemporary manuscript, on leaves 37-39 and 64. 14 woodcuts from 10 blocks, one woodcut initial. Not rubricated (single wormhole in first quire). Modern binding reusing a leaf from a Hebrew manuscript on vellum, spine lettered in manuscript, speckled edges. Provenance: Mantua, Carthusian house (early inscription altered to Turin).

£2,500-3,500

\$3,400-4,700  
€2,900-4,000

0134

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

First edition of both works, the first a richly illustrated chronicle, the second an important commentary on Proclus containing references to the discovery of America. Valerius Anselmus Ryd was a Swiss chronicler working in Bern. The numerous woodcuts in his work show portraits of kings and popes, genealogical trees, views (Hebrew with in front Cain and Abel, Noah's Ark, and other towns), biblical and historical scenes.

Proclus's astronomical work is considered one of the most important works of Ptolemaic cosmology, and became extremely influential in Renaissance Astronomy through Stoeffler's edition. The discovery of America by Columbus is mentioned on leaf 24. Adams R-984 and S-1897; Brunet IV 1473; Graesse VI 198 and VI 502; Honeyman 2924; Houzeau and Lancaster 2449; Sabin 91983; VD 16 P4977; Zinner 1579.

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

£3,000-4,000

\$4,000-5,300  
€3,500-4,500





**0135**

SPIERA, Ambrosius de (1413-1455). *Quadragesimale de floribus sapientiae*. Edited by Marcus Venetus. Venice: Bonetus Locatellus for Octavianus Scotus, 20 February 1488/89.

**Fourth edition of an important book of Lenten sermons** by the Servite theologian and preacher Ambrosius de Spiera. First published in 1476, it went through seven editions by 1516. **A crisp, fresh copy.** HC \*922; GW M43134; BMC V 436; BSB-Ink S-525; ISTC is00681000; Goff S-681.

Median quarto (239 x 179mm). With both blanks, woodcut printer's device at end, rubricated. Contemporary Esslingen blindstamped pigskin [Kyriss 134, EBDB w000012], metal clasps, metal centre- and corner pieces, manuscript title and shelfmark on spine (lightly rubbed). *Provenance:* recorded as having been in the collection of the Carmelite friary in Esslingen on 10 February 1520 (inscription).

£2,500-3,500

\$3,400-4,700  
€2,900-4,000



**0136**

TAULER, Johannes (c.1300-1361). *Sermonen*, in German. – Rulmann MERSWIN (1307-82). *Historia*, in German. Leipzig: Conrad Kachelofen, 17 March 1498.

**First edition of both texts**, and including four sermons by Meister Eckhart (c.1260-1327), the first works by Eckhart in print. Tauler was 'considered the most gifted preacher of the German mystics' (Ford, *BPH*, 180) and known as a 'reformer before the Reformation'; his sermons are his sole surviving writings. HC \*15346; GW M45246; BMC III 628; BSB-Ink T-62; ISTC it00048000; Goff T-48.

Chancery quarto (214 x 150mm). 290 leaves, rubricated (two small repairs to title). Contemporary blindstamped pigskin, metal clasp. *Provenance:* inscription erased on title – stamp removed from second leaf – [Theodor Heuss (1884-1963, first President of the Federal Republic of Germany; information supplied by subsequent owner)].

£4,000-6,000

\$5,400-8,000  
€4,600-6,800

0 137

THOMAS AQUINAS (1225-1274). *Scripta ad Hanibaldum episcopum super quattuor libros Sententiarum Petri Lombardi*. [Basel]: Nicolaus Kesler, 1492.

**First and only edition of a rare commentary on Petrus Lombardus's *Sentences*.** Formerly attributed to Thomas Aquinas, this work is now believed to have been written by his student Hannibaldus de Hannibaldis (d.1272). Only one complete copy is recorded at auction (RBH/ABPC). GW M46359; BMC III, 770; BSB-Ink H-5; ISTC it00329000; Goff P-486.

Chancery folio (308 x 215mm). 154 leaves, with the final blank, woodcut printer's device at end, rubricated (a few marginal paper flaws and minor wormholes, some light stains). Contemporary German blindruled goatskin over wooden boards, metal centre- and corner pieces, vellum title label in a contemporary hand on upper cover, 16th-century fore-edge title label tipped on to last leaf, binder's waste of manuscript on vellum from a 14th-century German breviary (remains of metal fore-edge clasp, lightly scuffed, head of spine repaired, some wormholes). *Provenance:* Scheyern, Benedictine monastery in Bavaria (c.17th-century inscriptions).

£2,800-3,500

\$3,800-4,700  
€3,200-4,000



0 138

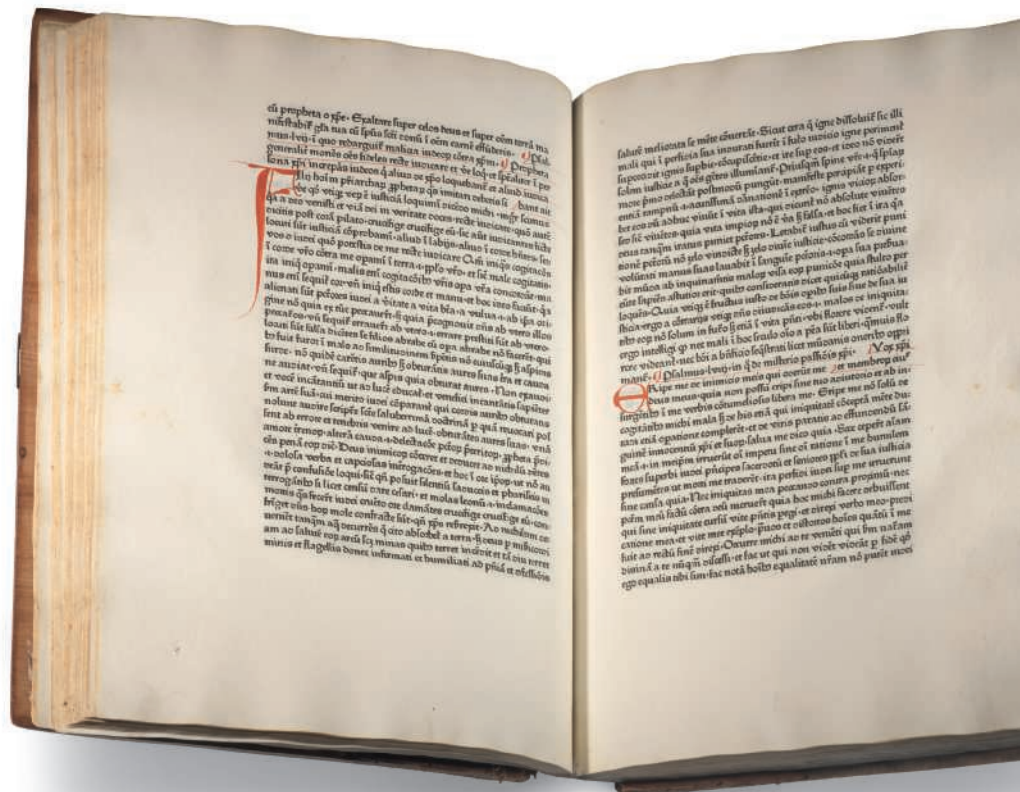
TURRECREMATA, Johannes de. *Expositio super toto psalterio*. [Augsburg]: Johann Schüssler, [not after 1471].

**Second edition, the first of two Augsburg editions in two years printed by Johann Schüssler.** This edition is dated from a purchaser's note in the copy at Innsbruck. **A large, crisp copy with old quiring.** H #15693; GW M48192; BMC II 328; BSB-Ink T-546; ISTC it00518000; Goff T-518.

Median folio (319 x 217mm). 135 leaves, rubricated, with old quiring in lower margin (without the blank leaves, some faint spots and minor marginal stains and thumb-soiling). Contemporary blindstamped quarter calf over wooden boards, metal clasp (slightly rubbed with small loss at spine ends). *Provenance:* Brixen, Northern Italy, Order of Friars Minor (early inscription) – another early inscription partially erased.

£3,000-4,000

\$4,000-5,300  
€3,500-4,500





0139

MEDICINE — *Versehung von Leib, Seele, Ehre und Gut*. Augsburg: Johann Schönsperger, 1493.

**Third edition of this popular medical compendium**, largely derived from Orlof von Baierland's *Arzneibuch*, the earliest of such manuals written in German. The full-page woodcut originated with Anton Sorg and appeared in Schobsser's 1490 edition of the *Versehung*. Only 17 copies held in institutions (ISTC). H \*16021 = \*16091; BMC II 368; BSB V 146; ISTC iv00237000; Goff V-237.

Chancery quarto (191 x 132mm). 159 leaves (of 160, with leaf f8 in facsimile) with the last blank, full-page woodcut frontispiece and initial coloured by a contemporary hand (some soiling and staining, marginal worm track in quire v, lower corner of h8 torn). Contemporary Augsburg blindstamped calf over wooden boards [Kyriss shop 84; EBDB w002075], title tooled on the upper board, two clasps (lightly restored). *Provenance*: contemporary manuscript annotations in German.

£4,000–6,000

\$5,400–8,000

€4,600–6,800

0140

VOCABULARIUS - Gemma vocabulorum, in Latin and Dutch. - Propria nomina clarorum hominum, populorum, urbium, ex Joh. Tortellio. Deventer: Richardus Pafraet, 2 January 1497.

A remarkable survival: a beautifully preserved contemporary wallet binding from the library of Nikolaus Humbracht, with his inscription dated just two years after the book's publication. A member of the patrician family of Frankfurt, Nikolaus Humbracht commissioned a triptych, now in the Städel Museum, by the Master of Frankfurt, active at Antwerp between 1480 and 1525.



Although printed in many editions at the end of the 15th century, copies of the Gemma vocabulorum are rare. Rare: not in any of the three major collections of incunabula (Bavarian State Library, British Library, Bibliothèque nationale); no copy in America; and only one very imperfect copy has appeared at auction in over 50 years. C 6337; Camp 782; Polain(B) 1567 (with a wrong collation and other errors); IDL 4677; ISTC iv00332100; not in Goff.

Chancery quarto (197 x 139mm). 238 leaves, with final blank. (Faint dampstain l p3-6, small stain on A6-7, faint dampstain in D and E.) Contemporary German ledger-style wallet binding: flexible calf lined with parchment, tooled in blind with lion and rosette stamps, front cover to a design of concentric frames, rear cover a saltire design, 3 calf strips affixed with white leather thongs across spine, the central one extending around to buckle on the front, a free flyleaf at each end (portion of central strap extending beyond flap renewed, lightly worn at extremities with very minor loss, 3 spine ties missing). Provenance: Nikolaus Humbracht, 1499 (d. 1504; inscriptions) - indecipherable stamp with crowned armorial - [Gumuchian, Catalogue de Reliures (XII) 1929, no. 6 - Grace Whitney Hoff (Bibliothèque, Paris 1933, I, no. 10, plate 10)].

£3,000-5,000

\$4,000-6,700  
€3,500-5,700

0141

WERNHERUS, Abbot of St Blasien (d.1178). Deflorationes partum. Basel: [Michael Furter?], 1494.

First and only edition of a collection of sermons attributed to Werner II of Küssberg, Abbot of St Blasien. The large woodcut depicts the Holy Trinity and the Virgin, the Evangelists, and Abbots Georg and Wernher of St Blasien. A tall copy. HC \*16158; GW 8247; BMC III 788; Bod-inc W-011; BSB-Ink W-25; ISTC iw00012000; Goff W-12.



Super-chancery folio (310 x 215mm). 160 leaves, with the two blanks, full-page woodcut of the Holy Trinity touched in red, rubricated (some worming and occasional faint staining at extreme upper margin). Contemporary Augsburg blindstamped pigskin over wooden boards [Kyris 87, EBDB w002080], manuscript title on spine, contemporary shelfmark on upper cover and along lower edge, binder's waste from a German 15th-century manuscript on vellum (worming, lacking clasps). Provenance: 'per 3 ort' (contemporary purchase note on first leaf) - Augsburg, Monastery of SS. Ulrich and Afra (later inscription on first leaf) - Munich, Royal Library ('Duplum').

£2,500-3,500

\$3,400-4,700  
€2,900-4,000

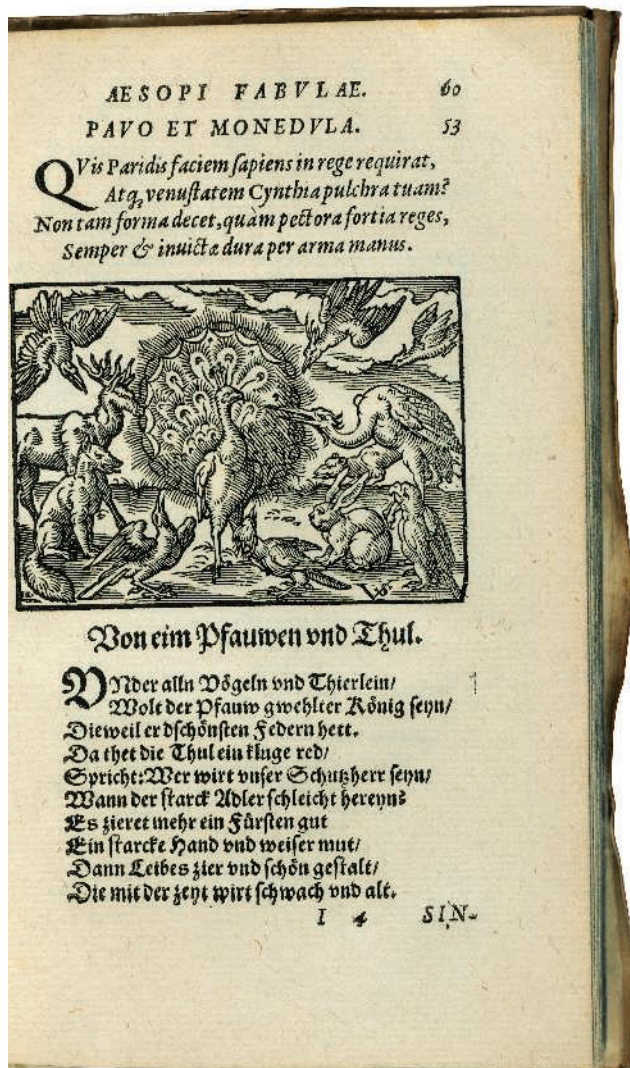
# Incunabula and Early Printing

Lots 142-214









0142

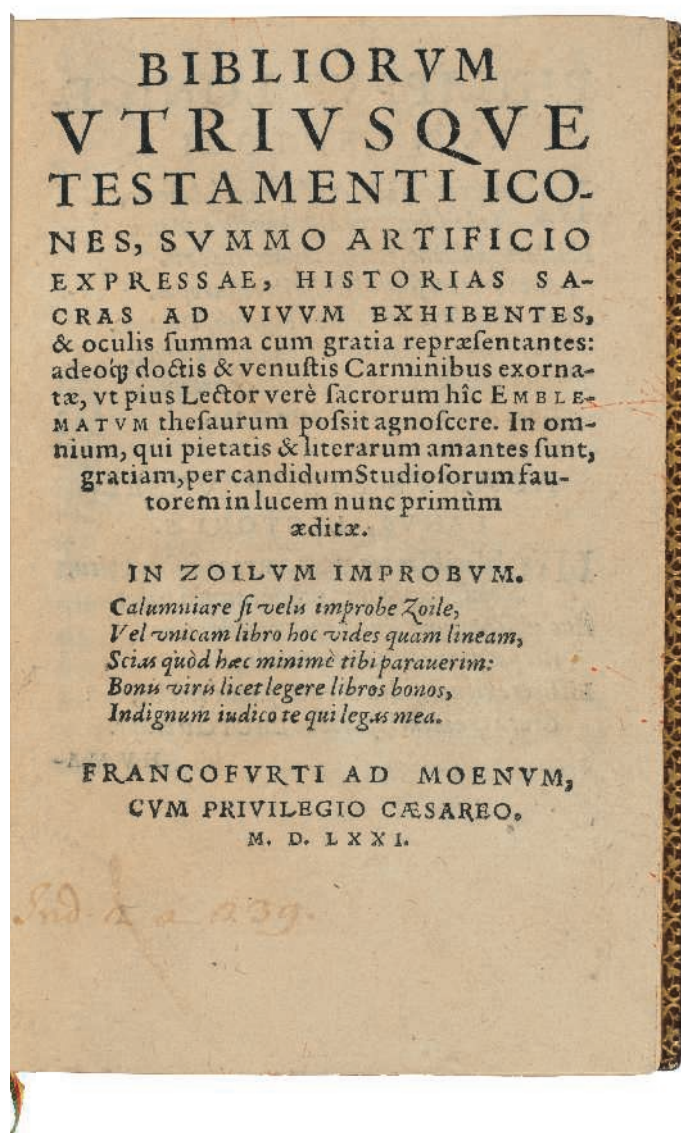
AESOP (c. 620–564 BC). [Fables]. *Fabulae* [...] *Schöne unnd kunstreiche figuren uber alle fabeln esopi*, edited by Hartmann Schopper (1542–c.1595). Frankfurt: Sigmund Feyerabend, George Rab, and the heirs of Weigand Han, 1566.

**An uncommon edition of Aesop's Fables in German and Latin**, with 194 woodcuts by renowned Nuremberg artist Virgil Solis. USTC 698545; VD 16 R 3544; not in Adams.

Octavo (155 x 93mm). 194 woodcut illustrations by Virgil Solis, woodcut initials, printers' device on colophon (a few scattered spots and stains). 17th-century limp vellum, manuscript title on spine (slightly stained, lacking ties); modern green cloth slipcase. *Provenance*: early inscription on title trimmed by binder – 'Sebastiano Ramsperio' (inscription dated 1629) – Franz von Hagens (noted collector, 1817–1899; monogram stamp on title) – Schweinfurt, Otto Schäfer (monogram on rear pastedown).

£2,000–3,000

\$2,700–4,000  
€2,300–3,400



0143

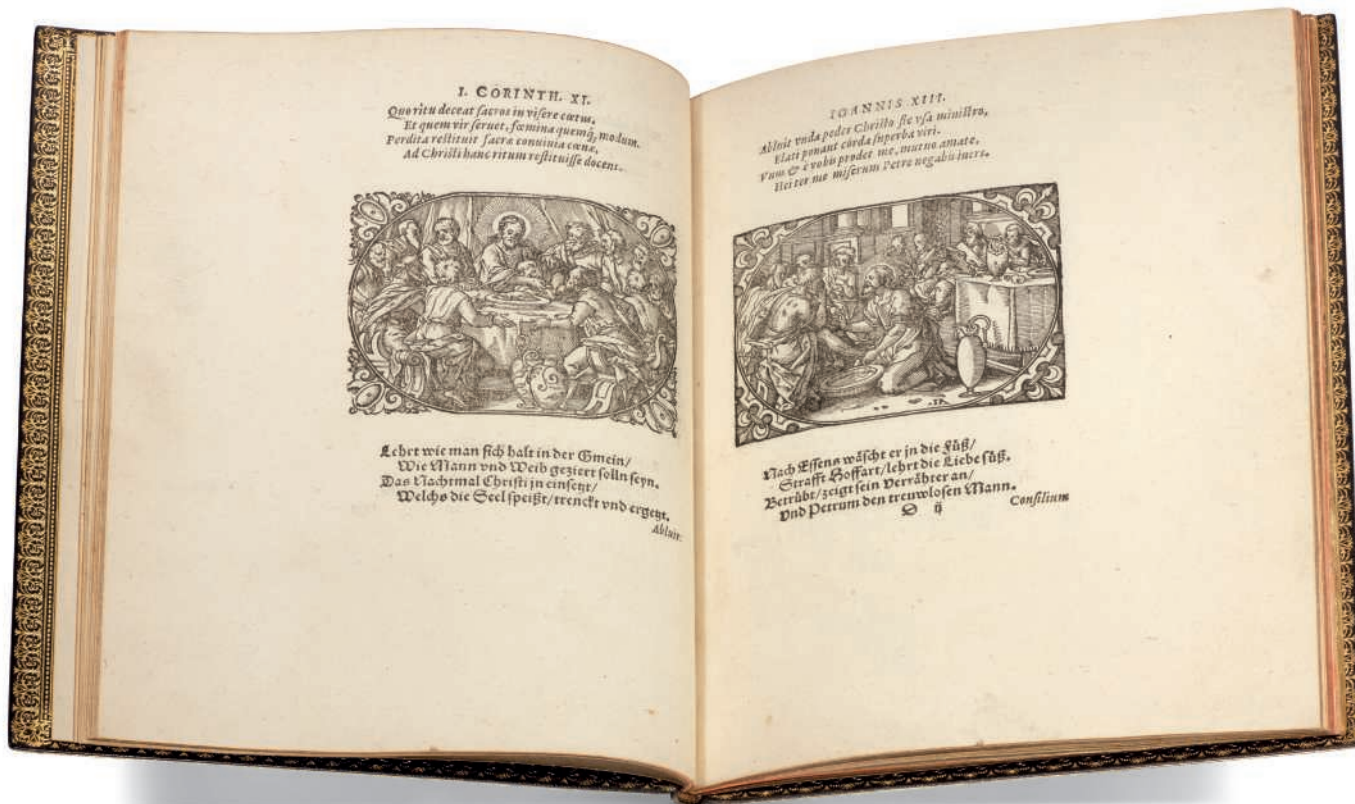
AMMAN, Jost (1539–1591). *Bibliorum utriusque testamenti icones*. Frankfurt: Georgius Corvinus [i.e. George Rab] for [Sigmund] Feyerabend, 1571.

**The probable first edition of Jost Amman's fine series of 200 biblical illustrations.** Amman was one of northern Europe's most prolific book illustrators of the late 16th century. VD16 ZV 15463.

Octavo (136 x 85mm). 200 woodcut illustrations by Jost Amman, 2 woodcut coats-of-arms, initials (gently cleaned and pressed). Full brown morocco by Chambolle-Duru, dated 1889, spine gilt, turn-ins richly gilt, edges gilt (minor restoration to spine). *Provenance*: manuscript shelfmark on title – Schweinfurt, Otto Schäfer (monogram on rear endpaper).

£2,000–3,000

\$2,700–4,000  
€2,300–3,400



0144

AMMAN, Jost (1539-1591). *Künstliche und wolgerissene Figuren*. Frankfurt: Peter Schmidt for Sigmund Feyerabend, 1579.

**First edition of a fine series of woodcuts illustrating scenes from the New Testament**, with accompanying captions in Latin and German. Jost Amman, painter and printmaker, worked under renowned engraver Virgil Solis in Nuremberg. His partnership with publisher Sigmund Feyerabend saw him become one of the century's most popular and prolific book illustrators. USTC 669582; VD 16 A 2297.

Quarto (190 x 152mm). Title printed in red and black, Feyerabend's woodcut device on first and last leaves, woodcut coat of arms of Erhard Behem von Behemstein, 2 full-page woodcuts and 80 smaller woodcut illustrations (lightly washed and pressed). Early 20th-century full dark brown morocco by R[obert] Joly, gilt arms of Victor Masséna, Prince d'Essling, his gilt monogram on spine. *Provenance*: Victor Masséna, Prince d'Essling (French politician and book collector, 1836-1910; binding - his sale at Galerie Fischer in Zurich, 15-17 May 1939, lot 18) - Maurice Burrus (bookplate dated 1937) - Schweinfurt, Otto Schäfer (monogram on rear endpaper).

£3,000-5,000

\$4,000-6,700

€3,500-5,700



## 0145

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

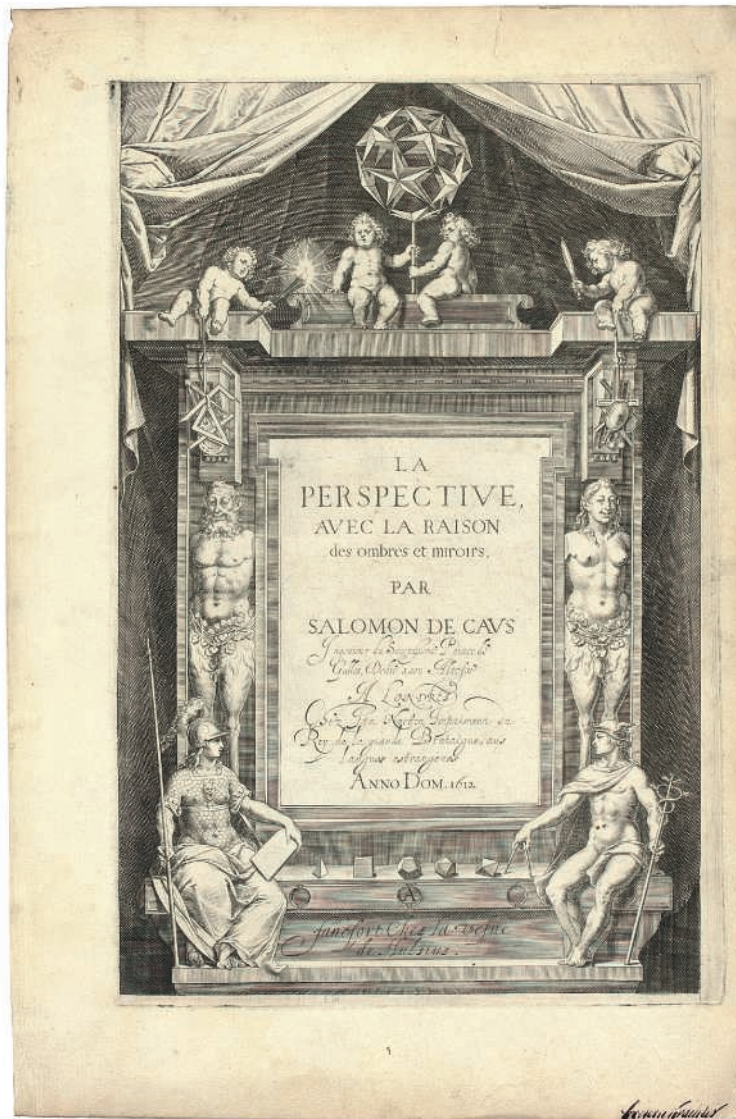
**Editio princeps of the works of Aristotle, the most important Greek-printing project of the 15th century, and the greatest achievement in Aldus's Greek publishing programme.** The Aldine edition restored to posterity the works of Aristotle – central to learning in all fields except mathematics and 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 covers 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.

£250,000-350,000

\$340,000-470,000  
€290,000-400,000



0 146

[ARIAS MONTANUS, Benedictus (1527-1598)]. *Regi seculari immortalis humane salutis monumenta B. Arias Montani studio constructa et decantata*. Antwerp: Christoph Plantin, 1571.

**Very rare 'editio princeps and the only edition with plates surrounded by borders'** (Landwehr). These Latin odes by the Spanish theologian Arias Montanus are accompanied by 70 fine copper-engraved full-page illustrations with a separately engraved border with captions on top and below, as well as a distich. The engravings, after Pieter van der Borcht and Cr. van den Broeck, display Italian Mannerist influence, and are characterized by their realism and their love for precisely drawn detail. The monograms of van der Borcht and van den Broeck, as well as those of the engravers A. de Bruyn, P. Huys, H. Wiericx appear on the plates. The surrounding by ornamental borders appears in six versions, with the monograms of P. H(uys) and J. S(adeler) only. Plantin published quarto and octavo editions, and there are many states. The present copy seems to conform most closely to Landwehr *Low Countries* 43, although the plates to H6 and I5 are undated; G1 is dated 157. (sic) as per Landwehr's variant 44, but K2 in the present work is dated 1572 and conforms to his number 43.

2 parts in one volume, octavo (215 x 130mm). Collation: A-18, K4, 2A-2B8, B8 blank. Engraved title-page, engraved medallion of Christ and 70 full-page engraved text-illustrations of biblical scenes, with decorative borders composed of botanical and zoological subjects, ruled in red throughout. (Light soiling and browning, occasional light spotting and staining, engraved title with marginal ink pen trials, 12 with loss at lower margin just touching image, 17 with minor lower marginal loss, 18 with very small chip to fore-edge.) Contemporary Dutch vellum, covers with yapp edges decorated with elaborate cornerpieces and large central device stamped in gilt and blind, gilt edges (extremities lightly rubbed). *Provenance*: Anatole Delorme (ink ownership inscription to front free endpaper dated 1858) - [Louis Le Boeuf de Montgermont] - Henri Burton (booklabel) - Edouard Rahir (booklabel; his sale pt V, 19 May 1937, lot 1221) - the Arcana collection.

£15,000-20,000

\$20,000-27,000

€18,000-23,000



0 147

BEHAM, Hans Sebald (1500-1550). *Biblich historien, figürlich fürgebildet*. Frankfurt: Christian Egenolff, 1533 [but 1534].

**First edition of Beham's biblical illustrations, complete with 80 cuts and in a Renaissance binding.** Beham, believed to have been a student of Albrecht Dürer, was the most prolific *Kleinmeister* of German engraving. His small, highly accomplished designs are of great rarity on the market. USTC 616760; VD16 B-1472.

Quarto (187 x 134mm). Title within decorative woodcut border, 80 woodcut scenes each beneath a short biblical quotation (a few leaves spotted and lightly browned, marginal wormholes). Contemporary German blindstamped calf with border of medallion portraits (neatly rebacked, worn at corners). *Provenance:* Benedictus Magnard (early inscription on front pastedown) – J. Choul (inscription) – stamp erased from title – Schweinfurt, Otto Schäfer (monogram on rear pastedown).

£5,000–8,000

\$6,700–11,000  
€5,700–9,100

0148

[BEHAM, Hans Sebald (1500-1550)]. *Apocalypsis S. Joannis. Die Offenbarung S. Johannis*. Frankfurt: Hermann Gölfferich, 1551.

A fine series of 30 apocalyptic woodcuts, including 27 by the celebrated German printmaker Hans Sebald Beham. First published in a separate edition in 1539, the present lot was apparently issued as part of a set of three alongside illustrations of the Old and New Testaments. USTC 612327; VD16 B 2567; cf. Fairfax Murray, *German* 65-66.

Octavo (146 x 95mm). Woodcut title vignette and 29 further half-page woodcuts each with captions above in Latin and below in German (a few faint spots). Modern binding reusing leaves from a 15th-century manuscript on vellum. *Provenance*: Schweinfurt, Otto Schäfer (monogram on rear pastedown).

£3,000-5,000

\$4,000-6,700  
€3,500-5,700



0149

REFORMATION PAMPHLET - *Das Alt und Nuw ewig Testament*. [Speyer: Johann Eckhart, 1524].

A rare survival of this propaganda pamphlet illustrated by an unknown artist whose unpretentious yet charming style can be found in other publications by Eckhart. Similar to broadsheets, such small pamphlets were intended as instant news media rather than objects to be preserved. **Only one auction record in 1966** (ABPC/RBH). USTC 26790; VD16 A-1970.

Quarto (193 x 141mm). 14 leaves, title within woodcut borders, 9 woodcut illustrations including repeats (faint leather tab trace on title, one wormhole touching a few letters). 19th-century Jansenist crushed brown morocco with plain sides, title lettered in gilt on spine, turn-ins richly gilt and signed Leighton, Brewer St [London] (faint discolouration). *Provenance*: Henry Howard (1628-1684), 6th Duke of Norfolk (ink stamp on title) - James P.R. Lyell, Oxford (1871-1949, solicitor, book collector and bibliographer; bookplate) - Schweinfurt, Otto Schäfer (monogram stamp).

£2,000-3,000

\$2,700-4,000  
€2,300-3,400





0150

BIBLE, IN GERMAN — *Biblia, Altes und Newen Testament ausz Ebreischer und Griechischer Sprach, gründtlich verteutschet*. Frankfurt: Christian Egenolff, 1534.

**Nestle-John copy of this exceptionally rare German Bible**, incorporating much of Luther's translation but preceding his first complete Bible published later the same year. This edition prints Luther's version of the text with the exception of ten books of the Aprocrypha and the epistle of St Paul to the Laodiceans which are drawn from other translations. This is the first Bible to include the influential woodcut series by Hans Sebald Beham (1500-1550), the most prolific *Kleinmeister* among German printmakers. First published separately in 1534 (see lot 147), Beham's designs exerted a decisive influence on later Bible illustrations – the designs for the Coverdale Bible of 1535 closely copy this series. **WorldCat lists just 8 copies in institutions. The sale of this copy in 1931 is the only one recorded** by ABPC/ RBH. USTC 616846; VD16 B-2692; not in Darlow and Moule.

Folio (295 x 190mm). 6 titles within decorative woodcut borders, 104 further woodcut illustrations by Hans Sebald Beham, woodcut initials. With both blanks (first and last leaf neatly remargined), a few minor marginal repairs, penultimate leaf reinforced in gutter, a few quires lightly stained, some thumb-soiling). 20th-century brown morocco gilt by A. Baum, Frankfurt, boards decorated in gilt, title gilt-lettered on spine; modern green cloth slipcase. *Provenance*: a few leaves with 16th-century German annotations just trimmed by binder – George Nestle-John (noted bibliophile, 1839-1895; his sale by Joseph Baer, Frankfurt, 6 October 1931, lot 23) – Schweinfurt, Otto Schäfer (inscription on rear endpaper).

£30,000-50,000

\$40,000-67,000

€35,000-57,000



0 151

BIBLE, IN LOW GERMAN — *Biblia, das ys, de gantze hillige Schrifft Sassech corrigeret, na der lesten vorduedeschinge*. Translated and edited by Johannes Bugenhagen (1485-1558). Magdeburg: Michael Lotter, 1536.

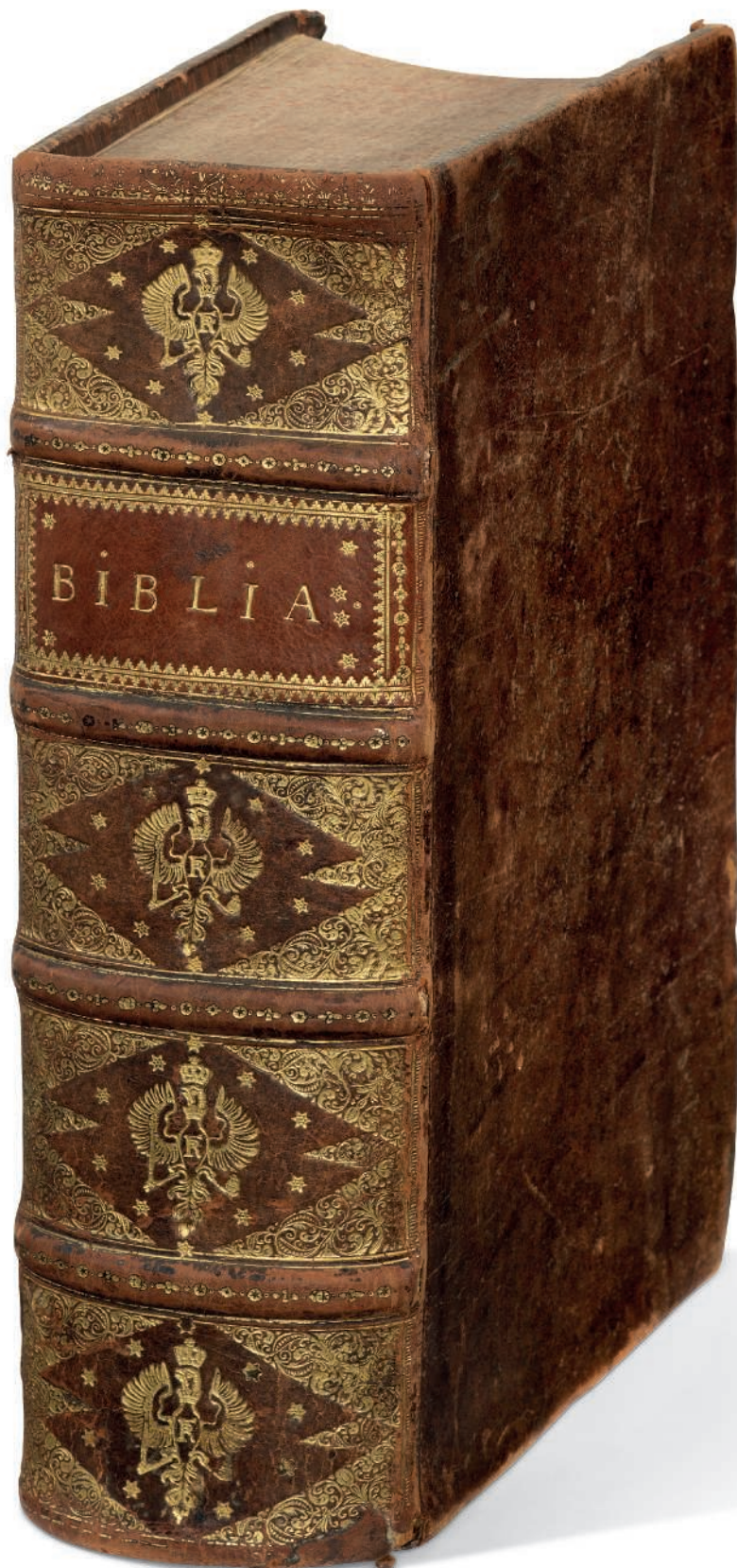
**A royal copy, from the collection of King Frederick I of Prussia, of an exceedingly rare Low German Bible.** This translation of the Luther Bible was edited and overseen by the important Reformation figure Johannes Bugenhagen, a friend and confessor of Martin Luther. First published in 1533-1534, shortly before the publication of Luther's own complete Bible in Wittenberg (1534), the present edition is the first to include the highly influential woodblock series by Georg Lemberger. The Lemberger blocks were subsequently adopted by Hans Lufft in Wittenberg for several further editions of the Bible. **No copies of this edition traced at auction (ABPC/RBH).** USTC 616654; VD16 B 2841; not in Darlow and Moule.

3 parts in one volume, folio (310 x 200mm). Titles to each part within decorative woodcut border, 152 woodcut illustrations, woodcut initials (some waterstains and small repairs in margins, without the probable blank 2e4). 18th-century calf, spine label in second compartment lettered in gilt, spine stamped in gilt in other compartments with the arms of Frederick I, King of Prussia (lightly rubbed, foot of spine slightly defective); modern green cloth slipcase. *Provenance:* several early annotations – Frederick I, King of Prussia (1657-1713; binding) – Schweinfurt, Otto Schäfer (monogram on rear pastedown).

£20,000-30,000

\$27,000-40,000

€23,000-34,000





## THE PLANTIN POLYGLOT BIBLE

0152

*Biblia Sacra Hebraice, Chaldaice, Graece, & Latine.* Edited by Benedictus Arias Montanus (1527-98). Antwerp: Christopher Plantin, 1569-72.

**A monument of Biblical scholarship and a masterpiece of Renaissance book production. One of only 13 copies printed on vellum expressly for King Philip II of Spain, the only copy in private hands. Only ten other sets survive today, seven in Spain and one each in London, Turin and the Vatican, and only one incomplete set has been sold in two centuries.**

### A Great Enterprise

From its conception, the Plantin Polyglot Bible was a grand project: to produce the finest Bible in all Christendom, published under royal patronage of Philip II, King of Spain and Lord of the Seventeen Provinces of the Netherlands; it is therefore also known as the *Biblia Regia*. Even on the basis of advance sheets circulated at the Frankfurt book fair, it was celebrated by contemporaries for its importance and beauty, and European potentates vied to be associated with so ambitious and prestigious a project.

The Plantin Polyglot Bible is the second great Polyglot Bible. The Complutensian Polyglot Bible, printed at Alcalá in 1514-17, provided the foundation for the Plantin Polyglot, and a team of noted scholars under the editorship of the renowned Spanish orientalist Benedictus Arias Montanus scoured libraries across Europe for additional sources in order to establish the most up-to-date and reliable texts. Among the printed texts used were Bomberg's Venice edition of the Hebrew, the Aldine edition of the Greek, and Widmanstätt's edition of the Syriac text, and manuscripts included those at Alcalá consulted for the Complutensian Polyglot and at the Vatican. Joining the Biblical texts were additional works, brought together as an 'Apparatus Sacra', consisting of grammars, dictionaries, thesauri and a geography of the Holy Land.

Plantin devoted 5 years, up to 4 presses and 40 workmen to print the Bible. He had been acquiring types from the best type-cutters and designers of the day – Guillaume Le Bé and Cornelis van Bomberghen for Hebrew and Syriac – and he ordered four varieties of the finest paper to print the 1200 paper copies. In addition, Philip II ordered 13 copies on vellum for his personal use. Printing the Bible commenced in 1568 and by the summer of 1572 all but two volumes of the *Apparatus Sacra* (the third volume, containing the Hebrew and Greek Bibles, had been printed in 1571) and the privileges were complete. A hiatus then ensued, owing in part to a lack of ready cash but also to the political situation: an uprising in Zeeland against Spanish rule interrupted the supply of vellum. The final two volumes of the *Apparatus* and the privileges were printed later that year, only ever on paper.

### Royal Copies of a Royal Bible

Philip II commissioned, at great expense, 13 special copies printed on vellum for his personal use and gift. Each set comprised 6 volumes of Biblical text (volumes 1-5, 7 [parts 1-2]) and two volumes of *Apparatus* proper (volumes 6 and 8 and part 3 of volume 7). Given the sheer weight of this luxurious material, the six vellum volumes were bound into 11 and joined subsequently, if at all, by volumes 6 and 8 of *Apparatus* on paper. Plantin's records indicate that the sets of 11 vellum volumes without the *Apparatus* were considered a discrete whole: the cost of binding five sets sent to Philip II at the Royal Palace in December 1572 specifies 11, not 13, volumes.

Early recipients of a vellum copy were the Pope (the first 5 volumes only), followed by the Duke of Alba and the Duke of Savoy. The desirability of a vellum copy was such that the Duke of Bavaria offered to pay Plantin to have one printed for himself, an offer Plantin had to decline. Van Praet states that the five sets sent to Philip in 1572 remained at the Escorial until sometime

before 1789, when two copies were gifted [by Charles III] to his son, the Prince of Asturias (the future King Charles IV), one to the Infante Luis de Borbon, and one – the present copy – to his younger son, Infante Gabriel de Borbon. The gift presumably took place a few years earlier, since both Charles and Gabriel died in 1788. Bound in red morocco around the time of the gift, Gabriel's set retains evidence of its first two centuries at the Royal Palace of El Escorial, in the form of its fore-edges, lettered with title and volume number in the 16th century, nearly identical to a set still there. A slightly later shelfmark is also very similar to an Escorial shelfmark.

### Contents and Condition

**Printed on vellum.** 6 volumes of Biblical texts bound into 11, folio (420 x 295mm). Hebrew, Chaldee (Aramaic), Greek, Roman and Syriac types. All Biblical texts complete, but without the three preliminary quires of privileges in volume 1 (usually absent from vellum copies) and the 'Apparatus sacra' (volumes 6, 7 [part 3] and 8), printed later. A shelfmark (11.A.13) in the last volume indicates that the Apparatus volumes 6 and 8 almost certainly once joined this set.

*Note: in keeping with standard bibliographical descriptions of the work, volumes are referred to by arabic numerals for paper copies in 8 volumes; roman numerals immediately following refer to the corresponding volume in the vellum copies.*

With one (of 6) full-page engravings [Baptism of Christ] and Plantin device incorporating the Spanish royal arms in vol.5 (IX), 4 part-titles within woodcut border, 2 other Plantin devices in vol. 7 (X-XI), woodcut initials and signature of Arias Montanus. Hebrew bearer type in vol. IV Q4; VI q8r, VIII V2, IX tt4. Vol. 4 (VI) with correction slip pasted on c4r.

Lacking 7 leaves: Vol. 1: \*1 (engraved title and engraving on verso), \*3 (engraving); vol. 2: \*1,2 (half title [supplied in manuscript facsimile] and engraved frontispiece); vol. 4 (VI): \*1,2 (half-title, engraved frontispiece). Without final blank 16 in vol. 3 (V) and T6 in vol. 5 (VIII) but with final blank m6 in vol. 4 (VII), [dagger]8 in vol. 5 (VIII) and p8 in vol. 7 (X). (Vol. 1 \*4,5 loose and with section torn away from inner lower margin, occasional faint thumb-soiling at first corners; vol. II stains at gutter of part-title.)

### Binding

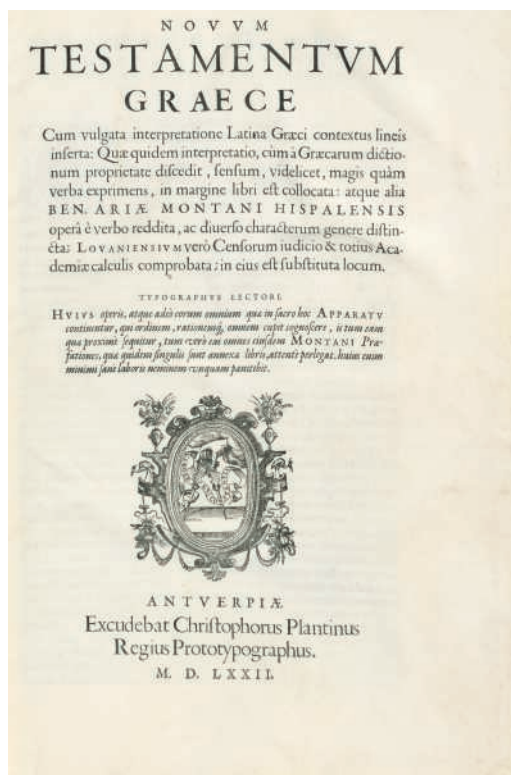
Late 18th-century Spanish red morocco gilt, sides with triple-fillet border, spine compartments with triple-fillet frame, lettered directly in second and third compartment, gilt turn-ins, marbled endpapers, vellum flyleaf at beginning and end of each volume, possibly retained from an earlier binding, contemporary gilt edges, fore-edges lettered in black, blue silk ribbon marker, most volumes with contemporary note on first leaf "A Biblior" and the volume number (minor rubbing at extremities, a few scuff marks and small stains).

The division of the Bible into 11 volumes is identical to that of other vellum copies. The division of vol. 2 does not correspond with a quire break, resulting in a duplicate leaf s1 (on paper) as the final leaf of vol. II and vol. III beginning with s1 on vellum.

*Provenance:* Philip II, King of Spain (sent to him from Antwerp on 20 December 1572; remained in royal ownership until c.1788 when Charles III gave it to his son:) – Infante Don Gabriel de Borbon (1752-88) – by descent to the present owner.

### Bibliographical references

Adams B-970; Darlow & Moule 1422; Voet, Plantin Press 644; C. Clair, Plantin, 1960, pp. 57-86.





**Census of Vellum Copies**

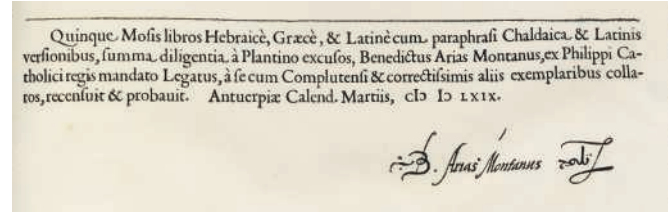
1. Vatican  
5 volumes bound in 8, missing vols. 6-8.  
Pope Gregory XIII copy
2. London, British Library  
8 volumes bound in 13, vols. 6, 7 (part 3), 8 and privileges in vol. 1 printed on paper  
Duke of Alba copy
3. Toledo, Biblioteca Publica Castilla-La Mancha  
1-7331 - 1-7339  
8 volumes bound in 13  
Infante Luis de Borbon copy
4. El Escorial, Real Biblioteca  
RBME . 1-III-1-11  
8 volumes bound in 13, lacking portrait and engraving in vol. V
5. El Escorial, Real Biblioteca  
RBME . 86-V-1-11  
8 volumes bound in 13, lacking all engravings
6. El Escorial, Real Biblioteca  
RBME . 87-V-1-8  
6 volumes bound in 8, lacking vols 7 and 8
7. Madrid, Biblioteca Real  
8 volumes bound in 13
8. Madrid, Biblioteca Nacional  
8 volumes bound in 13 (R/16304-R/16316)
9. Madrid, Biblioteca Nacional  
8 volumes bound in 13 (R/8892-8904)
10. Turin, Biblioteca Nazionale Universitaria  
8 volumes bound in 13, missing one part of vol. 8  
Duke of Savoy copy

**11. The present copy  
Infante Gabriel de Borbon copy**

A set owned by Charles Chardin (1742-1826), listed in his 1811 library catalogue (*Catalogue de livres précieuses... sur peaux-velins*) and subsequently sold in London (Sotheby's, 12 June 1817, lot 150), lacked volumes 1, 6 and 8. The set is almost certainly that subsequently owned by the Earls of Bute, rebound and sold in these rooms as lot 234 (vols. 2-5, 7 bound in 10 volumes) on 15 March 1995, now dispersed. Its volume one may be that at Paris, Bibliothèque nationale.

We would like to thank Julianne Simpson for her assistance in compiling the census. (11)

£400,000-600,000 \$540,000-800,000  
€460,000-680,000







0153

BIBLE, in English. *The Bible and Holy Scriptures conteyned in the Olde and New Testament*. Geneva: Rouland Hall, 1560.

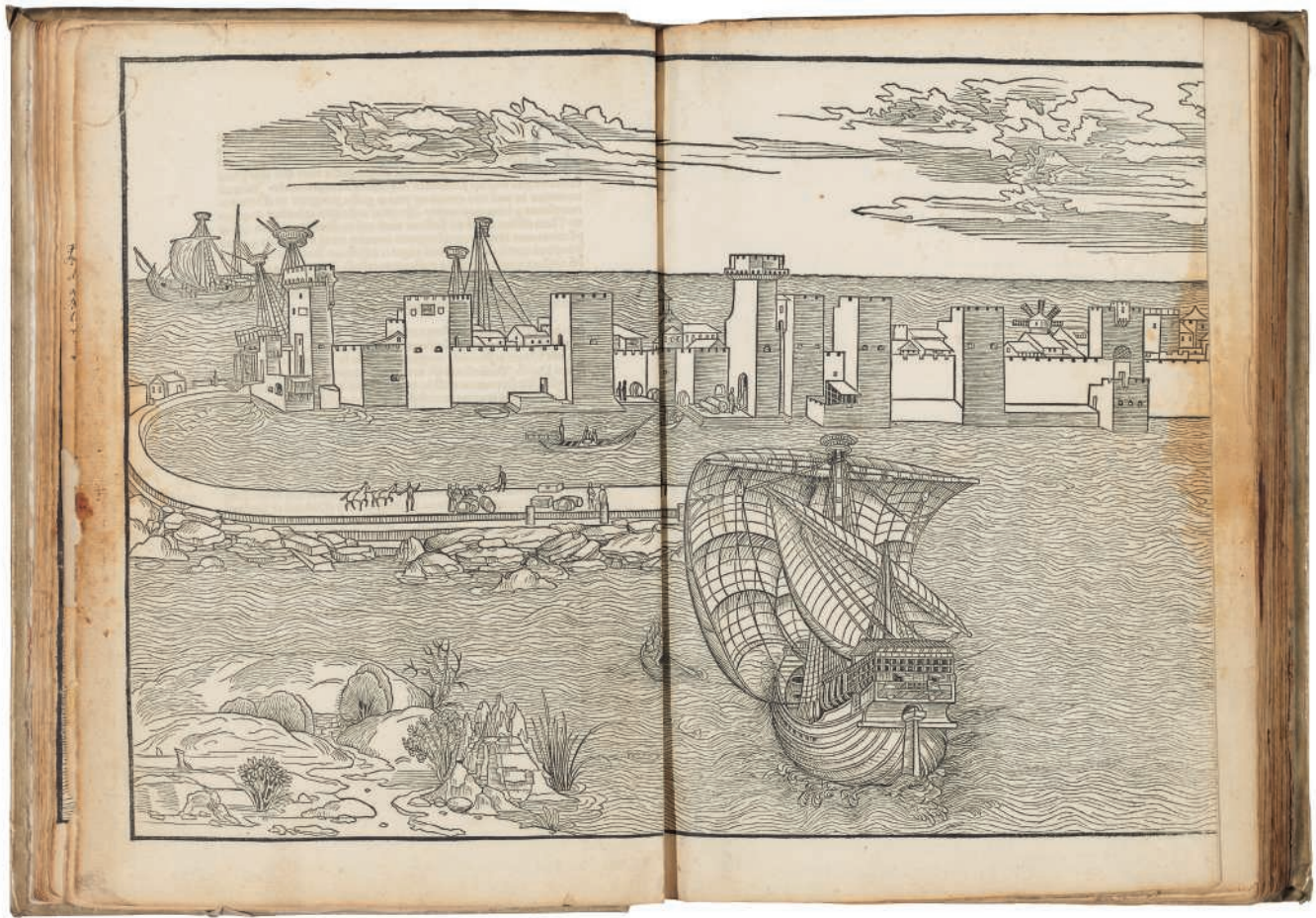
**First edition of the 'Geneva' Bible, the earliest English Bible printed in roman type and with verse divisions.** Translated by William Whittingham, Anthony Gilby, Thomas Sampson, and perhaps others, all at Geneva, this version was the most popular of all sixteenth-century English translations. It became regarded as the 'Bible of the people', reaching at least 140 editions between 1560 and 1644. The Old Testament is based mainly on Coverdale's Great Bible of 1539, while the New Testament carefully revises Whittingham's translation of 1557. Darlow and Moule 107; PMM 83.

Quarto (239 x 145mm). Printed in roman type, ruled in red throughout. 5 double-page or folding woodcut maps, other woodcut illustrations in the text (first title, lower portion of \*\*\*2, and last quire provided in facsimile; 12-3 possibly supplied, as well as p4, &3-4, and 2 maps which are also restored in lower margins; small hole in 12 repaired, occasional slight waterstaining, one map with slight show-through from annotations on verso, a few headlines shaved and small wormholes towards end). Near contemporary panelled calf, covers initialled 'l. C' in gilt (rebaked and restored at edges). *Provenance*: Eliz[abeth] Rowghan (with a family record of the Rowghan family dated 1684-1690) – John Kingston (with a family record of the Kingston and Salter families dated 1773-1808).

£10,000-15,000

\$14,000-20,000

€12,000-17,000



0154

BREYDENBACH, Bernhard von (d.1497). *Peregrinatio in terram sanctam*. Mainz: Erhard Reuwich, 11 February 1486.

**The Consul Smith copy of the first edition** of an account of a pilgrimage to Jerusalem and the monastery of St Catherine of Sinai by Breydenbach, Graf Johannes von Solms, Philip von Bicken and others in 1483-4. It served as a valuable description of places on the way to, and in, the Holy Land, and in many ways it is an early guidebook, containing information on distances, alphabets of languages encountered en route, manners and customs of various peoples, and an Arabic vocabulary. The panoramic views of seven cities and other scenes set the *Peregrinatio* apart from other illustrated incunables. They are the first of their kind to be printed; they record actual views; and most of them were printed from multiple blocks over several sheets. Reuwich, not otherwise known as a printer, printed this first edition, and German (1486) and Dutch (1488) translations, all of which used his woodblocks. They then appeared in a 1490 Speier edition, a French edition printed at Lyons in 1489, and a Spanish edition printed at Zaragoza in 1498.

Joseph Smith, Consul at Venice in 1744-60 and 1766, was a keen collector of books and amassed several libraries, one of which (the books listed in his *Bibliotheca Smithiana* 1755) was purchased by George III in 1762; most of these books were transferred in 1828 to form the core of the British Museum Library. The present volume, with its bookplate naming Smith as Consul, almost certainly dates from Consul Smith's second great library. HC \*3956; GW 5075; BMC I, 43; IGI 2055; BSB-Ink B-909; Bod-inc. B-552; Klebs 220.1; Schreiber 3628; ISTC ib01189000; Goff B-1189.

Chancery folio (305 x 210mm). 146 leaves (of 148, lacking one quire consisting of the Jerusalem view and 2 woodcut scenes). 6 (of 7) double-page and folding woodcut city views, full-page woodcut of allegorical figure of Mainz with the arms of Breydenbach, Johannes von Solms, and Philip von Bicken, 7 (of 9, lacking those on verso of Jerusalem view) woodcut scenes of the Near East, 6 cuts of alphabets of Near Eastern languages, 2 woodcut decorative initials, Reuwich device, 4- to 7-line initials in red or blue. (Lacking about half of Venice and Rhodes views, other folding views repaired with some loss, Candia view partly mounted on verso, frontispiece mounted on verso repairing minor marginal tears, some staining, mostly marginal but occasionally in text block and with occasional repairs, minor repairs at a few gutters.) 18th-century Italian vellum, red leather spine label. *Provenance*: early annotations in Latin (washed) - ?17th-century annotations in French (some lightly washed) - Consul Joseph Smith (1682-1770, engraved bookplate as Consul) - Edinburgh, Advocates Library (inscription, duplicate stamp).

£10,000-15,000

\$14,000-20,000

€12,000-17,000



0155

BLESSED LUCY OF NARNI - [ERCOLE I, Duke of Ferrara (1431-1505) and Nicolò Maria d' ESTE (c.1450-1507)]. *Wunderperliche geschichten von gaystlichen weyßpersonen*. [Nuremberg: Hieronymus Hölzel, 1501].

**First German edition of this supernatural account** based on a compilation of documents written in 1500 and 1501 about the Dominican mystic Lucia Brocadelli de Narnia (1476-1544) who was famed as a stigmatic. Only 2 other copies of this edition in institutions, both in Germany. No previous sale recorded in ABPC/ RBH. USTC 707405; VD16 E-3981

Quarto (201 x 142mm). 8 leaves, one full-page woodcut illustration on title verso (a couple of wormholes touching a few letters and deftly repaired on the title page, a few gutters reinforced, edges browned). 19th-century boards (upper joint paper split). *Provenance*: Schweinfurt, Otto Schäfer (initials in pencil, bought in 1965).

£2,500-3,500

\$3,400-4,700  
€2,900-4,000

0156

*Breviarium Romanum* (Franciscan usage). Venice: Jacobus Rubeus, 1474.

**A fine vellum copy of one of the two earliest Breviarium ever printed.** Bibliographers disagree as to whether the present lot has priority over the Turin edition of the same year. **Only 1 other vellum copy known**, held at the BNF (ISTC). H 3891; Boh(LB) 391; Pell 2920; CIBN B-781; IGI 2112; GW 5125; ISTC ib01117000; Goff B-1117.

Octavo (170 x 120mm). 377 leaves only (of 602: lacks 9 leaves in the *Proprium de tempore*, 132 in the *Proprium de sanctis*, and all of *Commune sanctorum*), printed on vellum in red and black, 10 initials with contemporary French illuminations including 2 with top- and bottom margin illuminated friezes in blue, green, red, pink, yellow and white, other initials in red and blue, most with decorative penwork, capitals stroked in yellow, traces of early quiring in outer bottom corners, first free endpaper reusing an 11th-century manuscript on vellum from Gregory the Great, *Moralia in Job* book 5 (a few flaws in the vellum repaired, occasional light staining, waterstaining in the bottom margin of last two quires touching a few lines, last two leaves browned). ?18th-century blindstamped Italian goatskin, manuscript title label on spine (light wear, head of spine tentatively repaired). *Provenance*: ?France, 'Seminaire de ?Nid du Puy' (stamp on first leaf of calendar). Collation: 18 (*Kalendarium*), 2-812, 98, 102 (*Psalterium*), 11-2212, 2312-4, 24-2512, 2612-4, 27-2812, 298-1 [without final blank], 30-3412 (*Proprium de tempore*).

£7,000-10,000

\$9,400-13,000  
€8,000-11,000





0157

BREVIARY, in Glagolitic – *Breviarium Romanum Glagoiticum*. Venice: Andreas Torresanus, de Asula, 13 March 1493.

**Rediscovered copy of the third Glagolitic incunable, one of only 6 known copies, from the Renaissance library of Hieronymus Paumgärtner of Nuremberg.**

Glagolitic has played an important role in the cultural identity of the Slavs since its invention by SS Cyril and Methodius in the 9th century. The brothers were sent by the Byzantine Emperor Michael III to what is today the Czech-Slovakia border to bring the teachings of the Church to the Slavs; their mission was also politically motivated to counter the spread of Frankish influence. Soon after the death of Methodius, however, the Franks expelled the Slavic mission to Macedonia, Croatia and elsewhere and Glagolitic became a symbol of especially Croatian national identity. In the 13th century the Croatian clergy were granted a papal privilege to celebrate the Roman liturgy in their vernacular language of Church Slavonic written in Glagolitic characters.

The 1493 Glagolitic Breviary is the first production of Blaz Baromic, who established the first press in Croatia the following year. A priest, scribe of at least one Glagolitic Breviary (1460), canon and jurist at Senj, Baromic may have been sent to Venice specifically to learn the art of printing. The type used here was cut specifically for this work and shows the split-letter ligatures (elements are cast as separate pieces of type) which characterise the Glagolitic types used by Baromic. The type was used again in 1528 for a Glagolitic Missal printed at the Bindoni-Pasini press. The 1493 Breviary was preceded into print by a 1483 Missal and a Breviary of c.1491-2, each printed at a different anonymous shop. Its text is based on Franciscan use collated from various sources and has no identical predecessor.

**No other copy has been on the market since 1895**, when one was offered by Ludwig Rosenthal Antiquariat in catalogue 1007. The other five known copies are at Munich, Sibiu, Milan and Zagreb (2 copies) and all are imperfect. The calendar in the present copy has been supplied in early manuscript. The hand is nearly an exact replica of the type, and the text is close but not identical to the printed calendar.

Printed for the Croatian community, the present copy shows many signs of having been in contemporary Croatian hands. Its binding shows Italian and Germanic influences without being wholly typical of either, and with its pastedowns from earlier Glagolitic manuscripts, it is highly likely that the binding is indeed Croatian. By the end of the 16th century it was at Nuremberg in the ownership of Hieronymus Paumgärtner the Younger. Christine Sauer (In *Einbandforschung* 22, April 2008) notes that books with his gilt supralibros and initials were considered part of the Nuremberg City Library rather than the Paumgärtner private library. The volume is recorded by Murr in his 18th-century catalogue of the Nuremberg library and was presumably among the many books taken by the French at the end of the Napoleonic wars. Christie's is grateful to Randall Herz and Karen Limper-Herz for their assistance on the binding and provenance. H \*3833; GW 5171; IGI 2142; BSB-Ink B-903; Bohatta (LB) 214; see B. Grabar, *Slovo* 34 (1984), pp. 159-80.

Chancery octavo (135 x 98mm). Collation: 8 (calendar); a-h8 (Psalter); i-z & ? [orum] aa-ii8 (Proprium de tempore); ll-z & ? ? ? 2 [orum] aaa-eee8 fff4 (Proprium de Sanctis); ggg-mmm8 (Commune Sanctorum, mmm8r colophon, mmm8v printer's device); [1]12 [2]8 [3]4 [5]8 (Offices for the Sacraments, etc). 505 leaves (of 544, lacking the first quire, a2.7, bb4.5, ggg8, quire k, and the last 22 leaves; the calendar and fos. a2.7, bb4.5 and ggg8 supplied in contemporary manuscript). 32-33 lines. Type: 9\*:92G, 13\*:63 glagolitic; 23:80G. Printed in red and black, woodcut initials. (Fo. E3 torn without loss, two lvs. torn with loss of a few words, gg7 defective with loss replaced in ms., some soiling and staining, a few headlines shaved.) Contemporary ?Croatian calf over wooden boards tooled in blind, sides with a pinecone and rosette border, central panel with 3 chequered lozenges, gilt supralibros and initials of Hieronymus Paumgärtner of Nuremberg, spine tooled with zig-zag fillets, two fore-edge clasps, one tooled with VE, ms. fragments from two 14th-century Glagolitic manuscripts (one clasp missing, remains of paper spine labels, slightly worn). *Provenance*: Hieronymus Paumgärtner the Younger (d. 1602; binding; given to: – Nuremberg Stadtbibliothek (armorial supralibros, paper label incorporating arms of of Lukas Friedrich Behaim von Schwarzbach, 1587-1648, Kirchenpfleger).

€50,000–70,000

\$67,000–93,000  
€57,000–80,000





0158

BIRGITTA, Saint (c.1302-1373). *Revelationes. With foreword by Johannes de Turrecremata and Matthias de Suecia.* [With:] *Vita abbreviata S. Birgittae. Hymnus ad Beatam Birgittam.* [Lübeck:] Bartholomaeus Ghotan [for Vadstena Monastery, before 25 November] 1492.

**Earliest available and first complete Latin edition of the most important work representative of Scandinavian literature of the Middle Ages.** Written and dictated in Swedish by Bridget herself, the *Revelationes* were translated into Latin by her spiritual advisors. The most important portion of the text comprises revelations that show an affinity to German mysticism. One theme pervades the entire text: powerful warnings addressed to princes and popes about the decadence of the Church.

Although this edition is quite well represented in institutions (63 copies listed on ISTC, a third of which are imperfect), it is **scarce on the market** as only 2 other copies can be traced at auction: the Boxbourne and the Trolle-Bonde copies (ABPC). H \*3204; GW 4391; BMC II 554; Bod-inc B-348; BSB-Ink B-530; ISTC ib00687000; Goff B-687.

Super chancery folio (314 x 223mm). 423 leaves (instead of 422: leaf aal is included twice, one inserted after k8). Without first blank, 14 full page woodcut illustrations including 1 coloured and 1 partially coloured, 1 half-page partially coloured woodcut illustration, 14 historiated woodcut initials of which 3 coloured and 1 partially coloured, 5 decorative initials, printer's device (some staining and soiling, a few tears and wormholes repaired, sometimes early and clumsily, sometimes later and discreetly, leaf r10v with a somewhat crude marginal ink drawing extending into the woodcut and stabbing one of the characters, blank recto of first leaf laid on paper with a window to show ownership inscription, leaf k6 re-attached on guard and with restored tear, blank space of last leaf filled with manuscript notes, soiled and repaired, marginalia sometimes shaved). Swedish 18th-century calf gilt, edges gilt (rubbed). *Provenance:* Kulltorp, Småland, Laurentius Gudmund Spegel (1559-1600), priest (numerous marginalia and genealogical records on the final leaf dated 1591). - Jörg F... (17th-century inscription on final leaf). - Hedemora, Dalarna, Nils Rabenius (1648-1717), Swedish scholar, priest in Hedemora and avid collector of manuscripts and rare books (inscription). - Stockholm, Jacob Svensson Möhlman (1685-1761) (inscription). - Stockholm, Fredrik Vilhelm Vult von Steijern (1851-1919), Swedish journalist, collector of Birgitta, Goethe and Wagner literature (gilt armorial stamp on front pastedown). - Stockholm, Sven Ericsson (b.1907) (Sotheby's 1974, lot 7). - Schweinfurt, Otto Schäfer (monogram sticker).

£30,000-50,000

\$40,000-67,000  
€35,000-57,000

0159

BIRGITTA, Saint (c.1302-1373). *Das buch der himlischen Offenbarung der heiligen wittiben Birgitte von dem Künigreich Sweden*. Nuremberg: Florian Waldauf, Anton Koberger, 1502.

First complete German edition, and first High German translation; extracts in Low German had been printed in Lübeck c.1478, 1485 and 1496 (GW 4393-4395). The woodcuts are those used in the 1500 Latin edition. The work of preparing this edition for the press seems to have been done at the Brigittine monastery of Maihügen by Jörg Knösinger working at the behest of Florian Waldauf von Waidenstein whose arms appear here as they do in the Koberger 1500 Latin edition. USTC 627947; VD16 B-5596.

Folio (290 x 206mm). Without final blank, 17 full page woodcut illustrations including title-page, composed of 58 woodcuts and printed from 29 blocks, initials supplied in red and blue (a few light stains, a few wormholes and tears deftly repaired). 18th-century half calf, spine gilt (restored), endpapers renewed. *Provenance*: marginalia - ?AB (?18th-century calligraphic monogram on title).

£6,000-9,000 \$8,000-12,000  
€6,900-10,000



0160

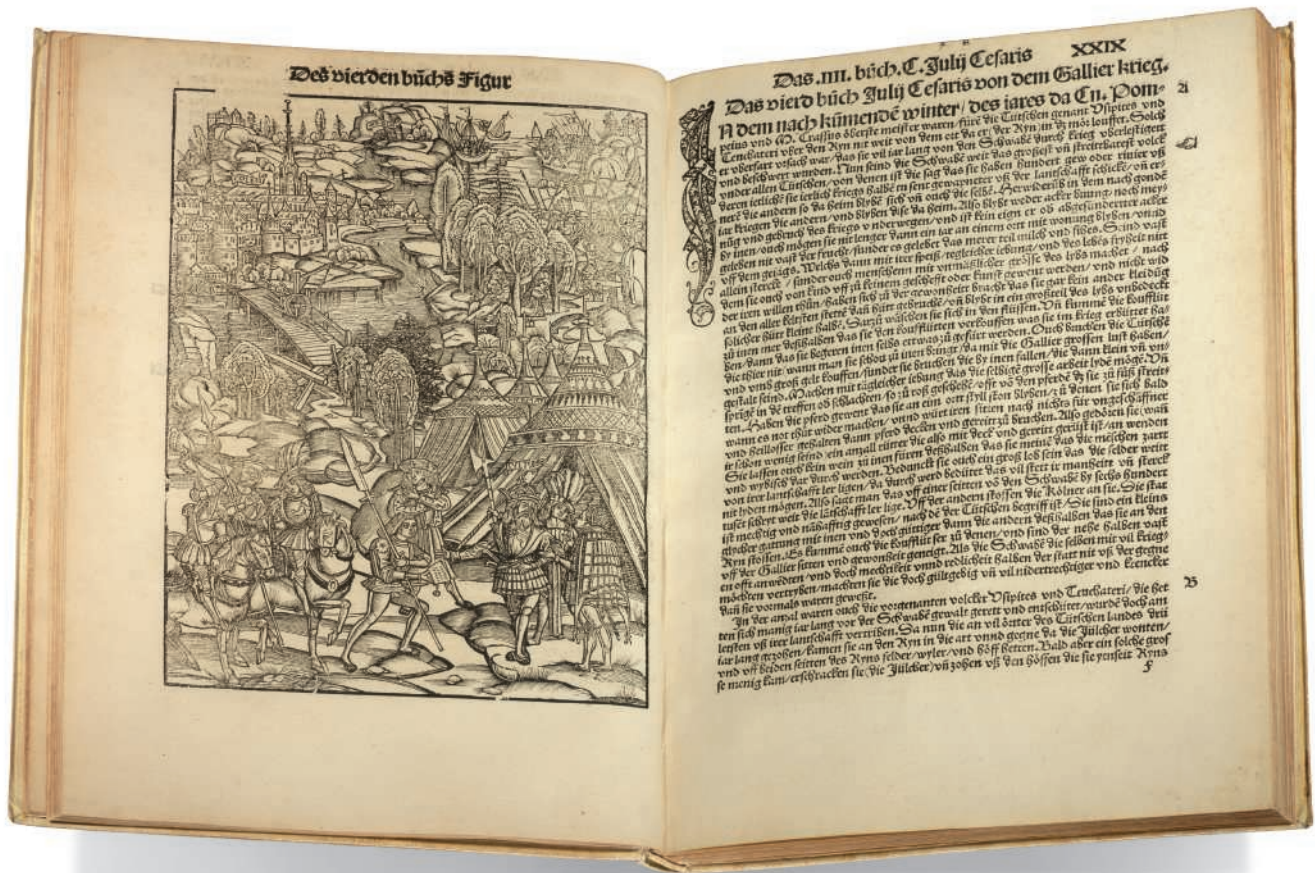
JOHANNES DE BROMYARD (fl. 1390). *Summa praedicatorum*. [Basel: Johann Amerbach, not after 1484].

A wide-margined first edition of John of Bromyard's alphabetical catalogue treating of every subject in ecclesiastical discipline. The author, a Dominican friar, was born in Herefordshire, educated at Oxford and subsequently lectured on theology at Cambridge where he became Chancellor of the University in 1383. He was a keen opponent of Wycliffe whom he denounced constantly in his preaching and his writing. His date of death is unknown, but probably occurred at some time in the reign of Henry V. None of the stamps have been found in Kyriss. HC #3993; GW M-13114; BMC III, 747; BSB-Ink I-373; ISTC ij00260000; Goff J-260.

2 volumes, folio (365 x 251mm). Vol.1: 364 leaves with the three blanks, vol.2: 324 leaves including the initial and final blanks, opening initials supplied in red and blue, others in red or blue, much of the manuscript quiring still visible. (Wormhole in the text in the last 24 leaves increasing in size towards the end, a few leaves lightly browned or stained.) Possibly a Breslau binding: contemporary blindstamped calf over wooden boards, each volume slightly differently tooled, sides panelled with central compartment of vertical rows filled with small tools of fleurons, rosettes, wyverns, eagles, an initial W, etc., vol. one with a zigzag border made up of 'Jhesusmaria' stamps (rebacked, somewhat worn). *Provenance*: Bibliotheca Academica Francofortiana (late 17th-century circular bookplate); Breslau, University Library of Vratislavia (19th-century stamps, and release stamp, in each volume).

£7,000-10,000 \$9,400-13,000  
€8,000-11,000





0161

CAESAR, Gaius Julius (100-44 B.C.). *Von seinen kriegern erstmals uß dem latin in Tütsch bracht und nûw getruckt.* Strasbourg: Johann Grüninger, 1507.

**First German edition** of Caesar's *Commentaries* in the distinguished translation by the humanist Matthias Ringmann, named Philesius (1482-1511), who worked as a corrector with Grüninger and Knobloch, amongst others. Some woodcuts were first used in this edition, others were taken from other Grüninger printings. USTC 669438; VD16 C-54.

Folio (300 x 205mm). 20 woodcut illustrations of which 10 full-page, several composed of 2 or 3 blocks (a few marginal repairs, washed and pressed). Modern vellum (upper joint repaired). *Provenance:* Schweinfurt, Otto Schäfer (monogram stamp, Sotheby's 1968, lot 58).

£12,000-18,000

\$16,000-24,000

€14,000-20,000



0162

CICERO, Marcus Tullius (106-43 B.C.). *Buechlein von dem alter*. Translated by Johannes Neuber (1522-1565). Augsburg: Sigismund Grimm and Marx Wirsung, 1522.

**First German edition of Cicero's *Cato the Elder on Old Age*** published on behalf of Johann of Schwarzenberg (1463-1528), a German moralist, reformer and judge. He ordered a translation of Cicero's text by his chaplain, Neuber, and then reworked the text himself. Finally, Schwarzenberg had it corrected by the humanist poet Ulrich von Hutten (1488-1523). The designer of the woodcuts, one of the greatest Augsburg illustrators, was named the 'Master of Petrarch' after Steiner's 1535 edition of the poet. He has been identified either as Hans Burgkmair of Augsburg (1473-1531) or Hans Weiditz of Strasbourg (1495-1537) but neither attribution has been conclusive. No auction records (ABPC/RBH) and only 7 copies in institutions. USTC 635242; VD16 C-3773.

Folio (284 x 194mm). 22 leaves, title within woodcut borders, 5 woodcut illustrations (occasional faint soiling). Contemporary? French blindstamped calf tooled with rolls including mermaids, centaurs, dragons and others (somewhat soiled, without ties, restored). *Provenance*: Schweinfurt, Otto Schäfer (monogram stamp, bought in 1971).

£15,000-20,000

\$20,000-27,000

€18,000-23,000



(detail)

0163

CICERO, Marcus Tullius (106-43 B.C.). *Officia*, in German. Translated by Johann von Schwarzenberg and Johann Neuber. Augsburg: Heinrich Steiner, 1 October 1533. [Bound with:] *Der Teütsch Cicero*. Translated by Johann von Schwarzenberg and Johann Neuber. Augsburg: Heinrich Steiner, 20 January 1534.

**One of the masterpieces of 16th-century illustration bound with the first edition of *Der Teütsch Cicero*.** This latter is a collection of Ciceronian texts, many in their first German publication, containing German translations of 'Cato maior de senectute' by Neuber; 'Tusculanae disputationes liber I'; 'Laelius de amicitia'; and by Schwarzenberg 'Büchlein vom Zutrinken', 'Lied wider das Mordlaster des Raubens', 'Memorial der Tugend', and 'Kummertrost'.

1st work: Title with large woodcut of Julius Caesar enthroned together with 8 counsellors and Cicero writing in the background, portrait of the translator Schwarzenberg by Weiditz after Dürer on verso, and 101 woodcut illustrations by Weiditz. Historiated and ornamental initials, tailpieces (without final blank P8, title lightly soiled and lightly waterstained in lower margin, some marginal soiling and waterstaining of text, lower marginal corner of C1 repaired). Seventh edition. VD-16 C-3243; cf. Davies *Murray German* 118.

2nd work: title with large woodcut depicting the young and old Cicero sitting opposite each other, 125 woodcut illustrations, some full-page, by Schäufolein, the Petrarca Master and probably Hans Weiditz, many with woodcut borders, 7 hand-coloured. Historiated and ornamental initials. With the blank N8 and final blank Ee4. Register bound in at front (a few lower corners or lower margins with small repairs, light marginal soiling and occasional light waterstaining). First edition. Adams C-1785; Muther 1097; Worstbrock, *Deutsche Antikerezeption 1450-1500* 163; VD-16 C-1785.

2 works in one volume, folio (297 x 200mm). 17th-century vellum, manuscript title on spine (a few light stains, lower cover rubbed). *Provenance: Johann Christoph Gottsched*, German writer and literary reformer (1700-1766, engraved bookplate) – FAL (crowned monogram on first title) – the Arcana collection.

£12,000-18,000

\$16,000-24,000  
€14,000-20,000

0164

FINANCIAL ETHICS - *Contrasto del denaro e del homo*. [Rome: Eucharius Silber, c.1497].

Unique copy of the earliest surviving edition of a text, popular in the early 16th century, debating the good/evil effects of money. It was translated into French under the title *Debat de l'homme et l'argent*. This copy was identified by Tamaro de Marinis in *Appunti e Ricerche bibliografiche* (Milan, 1938), p.13, comparing it with a Florentine edition of c.1515 in the Bibliotheca Colombiana cat. II, p.181, using the same woodcut. GW 7461 records a Bologna edition of c.1500. GW 0746020N; Sander 214 bis; De Marinis 12 (& Tav. VIII-IX); ISTC ic00872700.

Quarto (200 x 140mm). 4 leaves, double column, 40 lines, gothic letter (type 73G), woodcut on at depicting two merchants arguing while surrounded by bags of gold (corner torn from last leaf and repaired, not affecting text, 10mm marginal tear in first leaf without loss), modern calf-backed boards. *Provenance*: sold Christie's, 20 June 1990, lot 54.

£6,000-9,000

\$8,000-12,000  
€6,900-10,000



0165

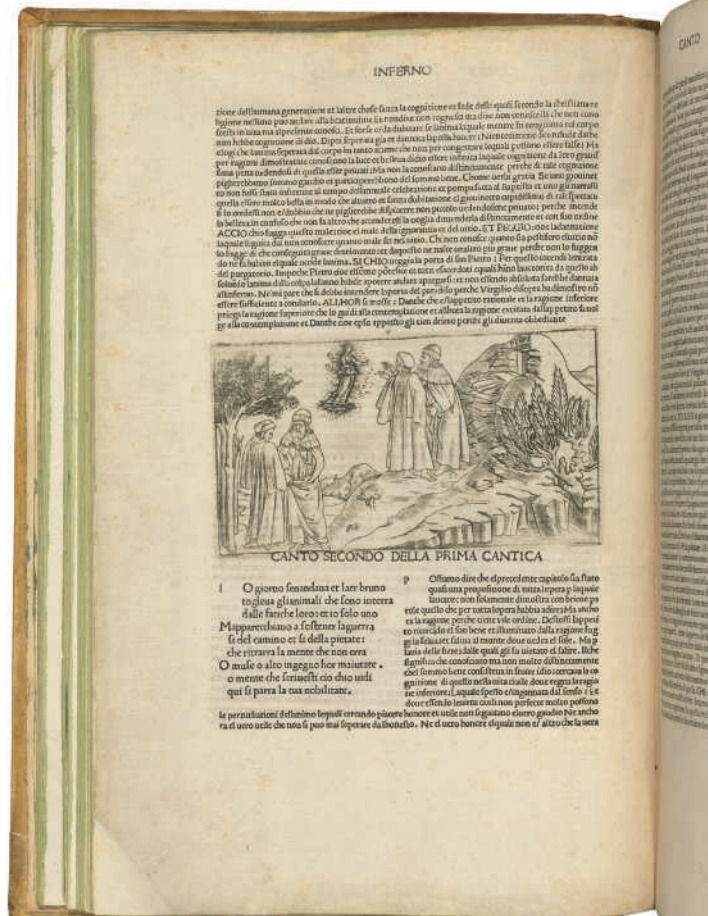
DANTE ALIGHIERI (1265-1321). *La Commedia*. Commentary by Cristoforo Landino (1424-1504), commendations by Marsilio Ficino (1433-99). Florence: Nicolaus Laurentii, 30 August 1481.

First illustrated edition 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 it is now accepted that the manuscript dates 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; Arnim 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, p8 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).

£30,000-50,000

\$40,000-67,000  
€35,000-57,000







32

ΕΠΙΣΤΟΛΑΙ ΑΙΣΧΙΝΟΥ ΤΟΥ ΡΗΤΟ-  
ΡΟΣ ΦΙΛΟΚΡΑΤΕΙ.

Ὑσάντες ἐν μουνυχίᾳ ἰστέρας λαμπρῶ σφό-  
 λ  
 δρα σκίρωνι περὶ μίσην ἡμέραν, κατῆχθημεν εἰς  
 νηροσὺν τῶν ἑλίων. Καθίσαντες δὲ ἡμέρας ἐντὶ  
 σκαίος ὄρη ἢ ὁ αἰέμος, εἶτα πάλιν λύσαντες ἄ-  
 μα τῆ ἔφ εἰς Δῆλον ἤλθομεν. δῆλοι δὲ ἐνόστω λοιμώδη πινά νό-  
 συν. τὰ μὲν πρόσωπα ἐπέμωσαν το λάδι καὶ καὶ τὰς τρίχας λα-  
 λιοὶ ἐγίνοντο. ὁ δὲ φάχλος αὐτῶν καὶ τὰ σέβρα ἀνῶδει. πυρετοὶ  
 δοῦν ἐπύνοντο. οὐδὲ ἀλποδύνας μετὰ λαλοῦν. οὐδὲ τὰ κατὰ μέρη πα-  
 ρήλαττον οὐδὲν. ταῦτα δὲ ἐπύνοντο κατὰ μὲν ἀπόλοιτος αὐ-  
 τοῖς συμβεβηκέναι, τα φόντος ἐν τῆ νησὶ πινός ὄρη ἐπιφανῶν,  
 οὐ πρότερον εἰώδες. Ἐκ τούτων οὐκ προσβάλλειν αὐτοῖς τῶν θεῶν  
 τῶν μῶσι τούτῃ ὑπελάμβανον. ἡμεῖς ἕως πρὸς τὴν εἰθίος ἀλλοφυ-  
 λον. ἡ νησον ἐν τῆ ἔξω θαλάττῃ ἀθιγμένοι, καὶ ἰδύμετες θύμην  
 χροῦμα ποιητῶν ἀνθρώπων, νυκτὸς ἀποφύγετες ὡχόμεθα  
 πύρρηνόμενοι ἀλλήλων κατὰ τῆ πόρον, εἰ γὰρ χροῦμα ἔχει ἐκα-  
 σοσ οἶον ἐκόμεζον οἰκοθεν καὶ τὰς τρίχας. Ζάλη ἢ καὶ αἰέμος θύ-  
 σης ἐμπίστων, ἀπὴν γίγμεν ἡμᾶς ὑπὲρ κρήτην. πλοσίου ἑαμαθοῦν  
 τοσὺς ἢ ἐκαστῶν ἢ μὲν ἡδὲ, ἀντιπνεῖ πνύμα λιβυκόν. εἶτα πνύ-  
 σαντος ἡμῖν ἀπαρτίου, πάλιν ἐφφόμεθα πέντε νύκτας ἐν θα-  
 λάττῃ ἰθρόμοινοι, ἐν αἷς προσέχομεν ἀεραρη. ἵνα μάθωμεν μὴ  
 πολλὰ παραγμορεῖν, εἶτος ἐν τῆ ἑαυτῶν παρὶ δὲ κατὰ τὸν νόμουσ  
 ἢ μὴ, στεφανούται. καὶ ἔθεν τετάρτην ἡμέρας, ἀφιλόμεθα εἰς  
 ἐπινείον τὴν ῥοδίαν, ὅπου μοσθαίμοι συνίβη τῶν περὶ τὸ ἄσμα

0168

EPISTOLAE GRAECAE — *Epistolae diversorum philosophorum*, in Greek. Edited by Marcus Musurus (c.1470-1517). Venice: Aldus Manutius, [29] March 1499; [not before 17 April 1499].

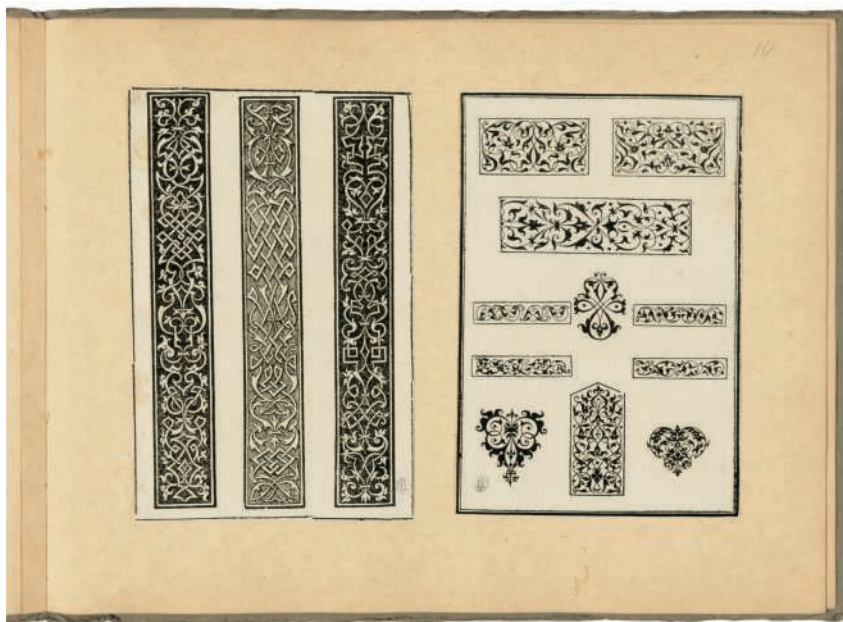
**Editio princeps** of the great majority of the letters. Musurus brought together 35 authors in his extensive collection, ranging from Plato, Aristotle, Isocrates and Aeschines to later authors such as Alexander the Great, Gregory of Nazianzus, St Basil, and Procopius of Gaza; other letters are spurious and attributed to Hippocrates and Euripides, inter alia. Letter-writing, allied to rhetoric, was an important element in a humanistic education, and compendia of letters circulated as model precedents. The Aldine *Epistolae Graecae* was not replaced by an equally useful collection until 1873, the date of R. Hercher's *Epistolographi graeci* (Wilson, *Byzantium to Italy*, p.150). HC \*6659; GW 9367; BMC V, 560; IGI 3707; Klebs 379.1; Hoffmann II, p.30; Renouard *Alde*, p.18, 1; Ahmanson-Murphy 24; Goff E-64.

2 parts in one, super-chancery quarto (216 x 154mm). Part 2 bound before part one, with both blank leaves. Initial spaces with guide-letters (very occasional spotting, light browning in 2 quires). Renaissance Italian gold- and blindtooled panels preserved in tan calf with blind palmette border by C. Kalthoeber (ticket on flyleaf), gilt- and blindtooled spine (covers detached, a few chips at spine). *Provenance*: monastery of St Salvator (contemporary inscriptions partly removed) – early foliation – Sir Robert D'Arcy, 4th Baronet, of Hildyard (1743-1814; armorial bookplate).

£4,000–6,000

\$5,400–8,000

€4,600–6,800



0 169

[FLÖTNER, Peter (1485-1546)]. [*Kunstbuch*]. Zurich: Andreas Gessner, 1559.

**A rare series of ornamental woodcuts by German sculptor and cabinetmaker Peter Flötner.** First published in 1549, Flötner's designs for architectural and interior decoration inspired artists across Europe. He 'played a leading part in the dissemination of [...] Classical architectural motifs and was also the first artist to introduce grotesque motifs into German Renaissance ornament' (Campbell). Very rare. No copy traced in ABPC/RBH. G. Campbell, ed., *The Grove Encyclopedia of Decorative Arts*, vol. I (Oxford, 2006), pp.389-390.

Oblong quarto (250 x 330mm). 30 (of 40?) ornamental woodcut designs, most approx. 17 x 12mm, cut around printed border and tipped onto 16 card leaves, each woodcut stamped with the monogram of King Frederick August II of Saxony (a few small spots and stains, one design nicked along lower edge). Modern grey card wrappers (edges lightly worn). *Provenance:* King Frederick August II of Saxony (1797-1845; monogram) - Schweinfurt, Otto Schäfer (collection number on rear pastedown).

£2,500-3,500

\$3,400-4,700

€2,900-4,000



0 170

FRISCHLIN, Jakob (1557-1621). *Drey schöne und lustige Bücher, von der Hohen Zollerischen Hochzeit*. Augsburg: Valentin Schöningk, 1599. [Bound with:] — *Ein tröstlich Gespräch zum seeligen Abschied*. Tübingen: Erhard Cellius, 1605.

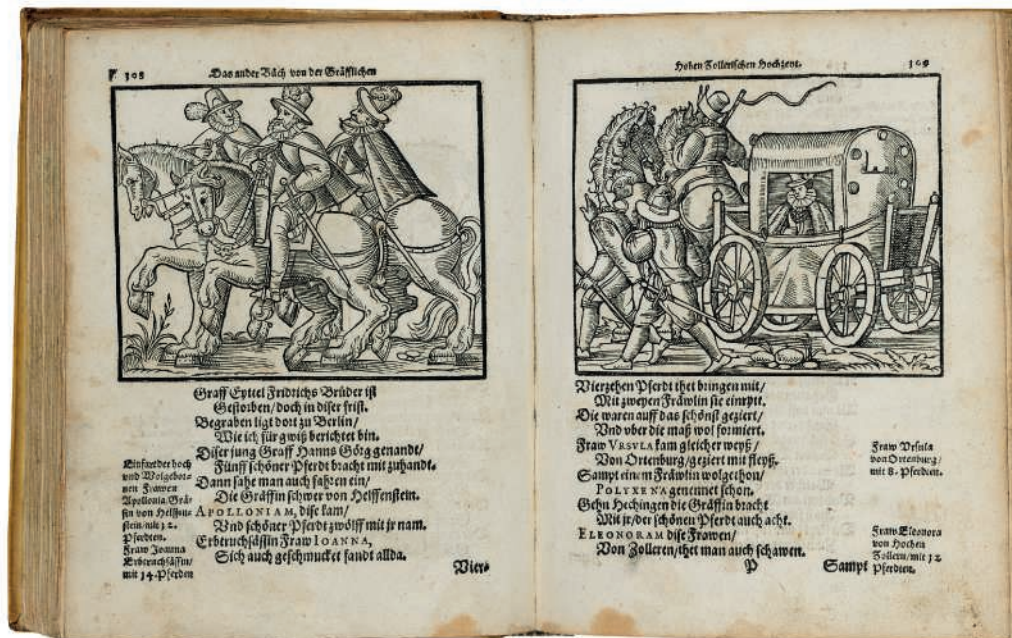
**First edition of a rare poetic account of a noble wedding**, illustrated with a series of 25 attractive woodcuts. The poem contains a history of the house of Hohenzollern, as well as a detailed description of the festivities: the guests and their dresses, their gifts, the meals, music, dance etc. USTC 641540; VD16 F 2900.

Quarto (188 x 150mm). First work: title printed in red and black, woodcut coat of arms, 25 half-page woodcuts (occasional faint waterstaining, light thumbsoiling). Second work: title within woodcut border, woodcut coat-of-arms (title restored with some loss). Contemporary limp vellum, ruled in blind, black fleurons in corners and centre, initialled 'H H G' and dated '1607' in black on upper cover (lacking ties, possible restoration to joints); modern quarter morocco solander box. *Provenance:* 'H H G' (binding).

£3,000-5,000

\$4,000-6,700

€3,500-5,700



ΑΡΧΙΟΥ. ΕΙΣ ΤΟΥΣ ΤΕΣΣΑΡΑΣ  
ΑΓΩΝΑΣ.

ΕΣΣΑΡΕΣ ΕΙΣΙΝ ΑΓΩΝΕΣ ΑΝΕΛΛΑΔΑ. ΤΕΣ-  
ΣΑΡΕΣ ΪΡΟΙ.

ΟΙ ΔΥΟ ΜΕΝ, ΘΝΗΤΩΝ. ΟΙ ΔΥΟ Δ' ΑΘΛΑ-  
ΝΑΤΩΝ.

ΖΗΝΟΣ. ΛΗΤΟΪΔΑΟ. ΓΑΛΛΑΪΜΟΝΟΣ. ΑΡΧΕΜΟΡΟΙΟ.

ΑΘΛΑ ΔΕ ΤΩΝ, ΚΟΤΙΝΟΣ. ΜΗΛΑ. ΣΕΛΙΝΑ. ΡΪΤΥΣ.

ΔΙΟΤΪΜΟΥ. ΕΙΣ ΗΡΑΚΛΗΝ. ΚΑΙ ΑΝΤΑΪΟΝ.

Τ' ΑΝ ΗΒΑΝ ΕΣ ΑΘΛΑ ΓΑΛΛΑΣ ΗΣΚΗΣΕ ΚΡΑΤΑΪΑΣ

ΑΔΕ ΡΟΣΕΙΔΩΝΟΣ ΚΑΙ ΔΙΟΣ Α ΓΕΝΕΑ.

ΚΕΪΤΑΙ ΔΕ ΣΦΙΝ ΑΓΩΝ ΟΥ ΧΑΛΚΕΟΥ ΑΝΤΪ ΛΕΒΗΤΟΣ.

ΑΛΛ' ΟΣΤΙΣ ΖΩΑΝ ΟΪΣΕΤΑΙ Η ΘΑΝΑΤΟΝ.

ΑΝΤΑΪΟΥ ΤΟ ΠΤΩΜΑ. ΠΡΕΠΕΙ ΔΗΡΑΚΛΕΑ ΝΙΚΑΝ

ΤΟΝ ΔΙΟΣ. ΑΡΓΕΪΩΝ Α ΠΑΛΑ ΟΥ ΛΙΒΥΩΝ.

ΑΝΤΙΠΑΤΡΟΥ. ΕΙΣ ΑΡΙΑΝ.

Ο ΣΤΑΔΙΕΥΣ ΑΡΪΗΣ Ο ΜΕΝΕΚΛΕΟΣ, ΟΥ ΚΑΤΕΛΕΓΧΕΙ

ΠΕΡΣΕΑ ΣΩΝ ΚΤΪΣΤΗΝ, ΤΑΡΣΕ ΚΪΛΙΣΣΑ ΠΟΛΙ.

ΤΟΪΟΙ ΓΑΡ ΠΑΙΔΟΣ ΠΤΗΝΟΪ ΡΟΔΕΣ, ΟΥΔ' ΑΝ ΕΚΕΪΝΩ

ΟΥΔ' ΑΥΤΟΣ ΠΕΡΣΕΥΣ ΝΩΤΟΝ ΕΔΕΙΞΕ ΘΕΩΝ.

Η ΓΑΡ ΕΪΪΣ ΠΛΗΓΩΝ, Η ΤΕΡΜΑΤΟΣ ΕΪΔΕ ΤΙΣ ΑΚΡΟΥ

ΗΪΘΕΟΝ. ΜΕΣΣΩ ΔΟΥΠΟ ΤΕΝΪ ΣΤΑΔΪΩ.

ΛΕΟΝΤΟΣ ΦΙΛΟΣΟΦΟΥ ΕΙΣ ΤΟ ΜΟΝΗΜΕΡΙΟΝ.

ΤΟΣΟΤΑ ΠΕΡΙΔΩΝ ΜΕΔΕΩΝ. ΕΚΑΤΗΒΟΛΕ ΦΟΪΒΕ.

ΕΪΠΕ ΚΑΣΙΓΝΗΤΗ, ΚΡΑΤΕΡΟΥΣ ΪΝΑ ΘΗ ΡΑΣ ΕΓΕΪΡΗ.

ΟΣΣΟΝ ΕΪΓΥΪΑΣΑΙ ΜΕΡΟΠΩΝ ΔΕΜΑΣ. ΟΣΣΟΝ ΑΪΣΑΙ

ΛΑΩΝ ΤΕΡΠΟΜΕΝΩΝ ΪΕΡΩΝ ΣΤΟΜΑ. ΜΗ ΔΕΝΟΗΣΩ ΑΪΪ

ΖΗΝΟΣ ΜΕΪΛΙΧΪΟΪΟ ΔΑΧΩΝ ΘΡΩΝΩΝ ΑΝΕΡΟΣ ΟΪΤΩΝ.

θ 171

GREEK ANTHOLOGY — *Anthologia Graeca Planudea*, in Greek. Recension by Maximus Planudes (c.1299), edited by Janus Lascaris (1445-1535). Florence: Laurentius Francisci de Alopa, 11 August 1494.

**Editio princeps of the Planudean anthology.** With the editor's dedicatory letter to Piero de Medici, often missing, presumably suppressed because of Piero's proscription and flight from Florence. The text of this poetic collection is that revised by Planudes in 1299; Lascaris' edition established the text for centuries until the earlier Palatine Anthology was rediscovered. The Greek Anthology is printed entirely in Lorenzo's fount of two sets of Greek capitals, designed by Lascaris. He explains in his dedicatory letter how difficult it was for punch-cutters and typefounders to reproduce Greek script and that he had therefore gone back to using capital letter forms found in antique inscriptions. Cf. Proctor, *Printing of Greek* p. 78-79; Barker p. 39-42; Wilson p. 98-99. HC \*1145; GW 2048; BMC VI, 666; IGI 599; CIBN A-410; Rhodes, *Annali* 40; Flodr, *Anthologia* 1; Goff (+ Suppl.) A-765.

Median quarto (220 x 155mm). Initial spaces. Final quire, often suppressed, extended at fore-margins and probably supplied. (Without final blank leaf, lightly washed, occasional faint spotting.) Red morocco janseniste by Chambolle-Duru, gilt edges (small repaired scuff on back cover). *Provenance*: Baron Horace de Landau (1824-1903; monogram bookplate) – 19th-century annotations in the final quire – Clifford Rattey (bookplate) – W. Senn-Dürck (booklabel).

£10,000-15,000

\$14,000-20,000

€12,000-17,000



0172

HELIODORUS, Emesenus. *Historiae aethiopiae libri decem, numquam antea in lucem editi*. Basel: Heirs of Hervagius, February 1534.

**An exceptional copy of the editio princeps of Heliodorus's influential ancient Greek romance.** This copy was owned and extensively annotated in Greek by the distinguished scholar Wilhelm Xylander (1532-1576) and later by Hieronymus Commelinus (c.1550-1597) in preparation for his own 1596 edition of the text. These marginalia represent an extremely important record of both scholars' contributions towards establishing the text for the second edition of this famous work. Adams H-174; STC German, 389; VD16 H1673.

Quarto (204 x 154mm). Text in Greek, dedicatory letter in Latin. Woodcut printer's device on title and verso of last leaf, woodcut initials (repair in margin of title, some waterstaining). 19th-century blind-panelled calf by J. Leighton, red morocco spine label (slightly rubbed). *Provenance:* Johann Oporinus (1507-1568) – Wilhelm Xylander (1532-1576; inscription, annotations) – 'Fabri' (possibly Heidelberg University student Johann Faber; inscription) – Hieronymus Commelinus (c.1550-1597; inscription, annotations) – Willem Goes (politician; inscription, his sale in 1687 where it realised a price of nine florins) – Pieter Burmann (1714-1788; inscription recording purchase price of 20 florins) – Jona Willem Te Walter (historian and theologian from Leidein, 1740-1822; inscription) – Livio Ambrogio (bookplate).

£10,000-15,000

\$14,000-20,000  
€12,000-17,000



### 0 173

HORAE, use of Rome, in Latin and French. *Hore christifere virginis marie secu[n]dum usum Romanu[m]*. [Paris:] Simon Vostre, [c.1508].

**A fine and richly illustrated Book of Hours with long-standing clerical provenance.** The illustrations in this edition were provided by two workshops: Jean Pichore and collaborators designed the main set that comes in two sizes, and the Master of the Apocalypse Rose provided other engravings, which had already been used in Vostre's incunable edition from 1495/96 onwards. Tenschert 95; not in Lacombe or USTC.

Quarto (246 x 173mm). 102 leaves, engraved title page with printer's device, engraved narrative borders and numerous illustrations, many full page, initials supplied in red and blue, capital strokes in yellow, rubricated (occasional discreet repairs, light soiling). Late 16th-century French dark burgundy morocco, gilt ruling, floral ornaments and *s-fermés*, gilt and gauffered edges (a few expert repairs). *Provenance*: 'FRAN?' (gauffered on fore edge) – Sister Marie de Rugny (inscription on flyleaf recording the gift from her niece Damoiselle Ghilberte Chasseigne in 1612, and Rugny's promise to her to hand it over to Jean Besson) – Jean Besson, Parish priest of Decize (signature, presumably upon receipt) – Berger, priest of Verneuil (inscription dated 1633 recording receipt of the book from Mr Noel Fougnot, Besson's sole heir) – Boutoute, priest of Decize (inscription dated 18th June 1823). – Comte Roger de Barbentane (armorial bookplate).

£8,000–12,000

\$11,000–16,000

€9,100–14,000





0174

HORAE, use of Rome, in Latin and French. *Hore diue virginis Marie secundum verum usum Romanum*. [Paris:] Thielman Kerver, [c.1506-20].

**An attractive and richly illustrated Book of Hours.** The larger illustrations of this edition were provided by the Master of the Apocalypse Rose, and Jean Pichore and De Laistre. The smaller ones appear to be copies in Pichore style from the designs of the workshop of the Master of the Très Petites Heures of Anne of Brittany. Not in Lacombe or Tenschert.

Octavo (165 x 104mm). 100 leaves only (of c.120?), printed on vellum in red and black. Printer's device on first leaf, 25 engravings, 16 of larger size, engraved historiated and ornamental borders. Initials supplied in red and blue and heightened in gilt (imperfect). Contemporary calf gilt with floral motifs and monogram, gilt edges (rebacked, somewhat scuffed). *Provenance*: PB (monogram on covers).

£7,000-10,000

\$9,400-13,000

€8,000-11,000

nach al er der erliche junckfrawliche yucht. (wie das auch den junckfrawen gebürt) mit yir selbs lassen. In acht des in der diuewel in allen der werber den Künig zu Franckreich den Edlen jungen römischen fürsten Erzhertogen Maximilian des Römischen Kayfers sin. vor all ander diuewel allacion die Teutschen irer erliche geyn. vnd mandliche gemeyne bald benlieben in dison beyrat. vnd sinlichen forcht. Darumb luy sich der beidie. Französisch Camerdiener. das villicht oder mit ans sein Künigs ritterlichen vnd Teuen fürsten Erzhertogen Maximilian vngestalt. Krümme hofter vnd zwerch sein lab. vnd person. ¶ Des alles die vorge melde noble hochberienbte des Künigs von Engellant. welche gemabel was vernam. ¶ Dieuewel nun die mechtige Künigliche Cron Engellant vnd wer derselben Künigliche cron verwandt ist. auß redlichen vnd in solchen vrsachen nach laut der alten Englischen bisfouen. all Franzosen vnd derselben Cron zu Franckreich abholte. vñ in ewigen vnfrieden schweren miessen. So fügte sich die beste fleissiger zu ir. allerliebste fürstliche schwewer miessen. ¶ Und auf des obgenanten Französischen Camerdieners fustochter Maria. vñ ungegründet ver. etliche wort daz sy vormal. nye erhört her. Also den edlen ritterlichen römischen fürsten des Römischen Kayfers sin Erzhertogen Maximilian in trewer freudlicher eer vnd yucht verantwoort. Damit denselben jungen erlichen herin. warhaftiglichen vnd mit irer Fürstlichen eer lobt. Den sy billich vor all ander werber der ritterlichen mandlichen eer nach. Der auch aller ritterlichen eersich. holdt ist vnd berienbte was. vnd kainen andern zu elichen gemabel nemen soll. ¶ Und aus ir eigen bewegnis. (als man sagen mag) durch engenben des hailigen gastes. Kai nymants von des edlen Erzhertogen wegen. dani sy allam handelt. In wart also der Französisch Camerdiener vnterhet. vnd mit kainer ant wort abgefertigt. vnd noch also wie er komen was. wider in Franckreich. ¶ Als nun der Erntreich loblich fürst Herzog Karl vñ Burgundi. dem Edlen Fürstenhumb Lotringien vor der stat Lawse / ain year / mit seinen vnd wol erlangt. in sin selbs ainem hochberienbten Fürsten vnd yeder in das zergenglich leben betracht. Auch sin erliche liebe ainich Erbtöchter. die erlichen zünerheyraen. damit sin mechtige Lande vnd Leue den. inen begogen mocht zünergen nam. ¶ Dar auf erliche seiner treuen Kater fordert sein Testament. damit auch immdelich den elich gemabel mit namen den jungen edlen teuen hochberienbten vnd ritterlichen gemabel ein Fürsten Erzhertogen Maximilian. de. loblichen Römisch Kayfers sin. vor all ander werber. vñ kainen andern zünergen verordnet. Der besingung sin erliche liebe ainich Erbtöchter werde / dar in gottes gebortalen vñ dison sinen willen volführen vnd nachfomen. ¶ Nach solter handlung des Erntreichen Fürsten aufgerichten vnd vobetrachten Testament. vñ in erlichen erstund nach kriegs ordnung. ain lerna. durch die Teu

chen der Lotringisten bessern. damit die Burgundischen den ritterlichen mandlichen irer eigen Fürsten. darauf sy ir flucht gaben. überzeten. ¶ In also sein volck dar auf zürck. in ir gwaltinglichen dummig. Dar durch der Erntreich Fürst. mit ir wer. oder in sein harnisch komen mocht. In in dem selben lerna. vnd gwalting gedeng. mit anrufen der gebenediten rayne gebererin vñ junckfrawen Maria Cristlich sein lerns end besel. ¶ In sel der almechtig als ain liebhaber der gerechtigkeit. gnedig vñ barmhertzig sey. Dar ab yeder man trawrig was. ¶ Wey solchem beschluff. end aller der handlung. blib. vñ der abgestobten alter fromer Wan. der aus tein von Burgundi. katen. ain rittermeßiger Testament vnd lerten willen. bewegnis. desselben Erntreichen Fürsten von Burgundi. vor all werber. Auch welhen die Fürst sin vñ Erbtöchter von Burgundi. vor all alles zu elichem gemabel nemen soll. zünergen an. Eylent. dahin reyrt. das alles mit trawrigem gemüet. der Fürst sin. durch ir Kater. wie sich das bey Fürsten geant. verkündet.

Wie der Alt Ritter des Herzog Karls von Burgundi todt seinen Katten verkunt vñnd das der Tochter auch zu wissen thun.



0175

[ISENBERG, Walter]. *Wie die mechtige Erbkünigreich unnd Fürstentumb Hispania*. Augsburg: Johann Schönsperger, 1520.

**First edition** of this commemoration of Charles V's election as King of the Romans and future Holy Roman Emperor in 1519 (his coronation by Pope Clement VII followed in 1530). The woodcut on A3 shows the author presenting the book to the monarch while further illustrations depict historical scenes. In the block on D1 the head of Young Maximilian has been substituted for that of Charles the Bold (leaf A4), as Maximilian's features were well known from prints. Untraced at auction (ABPC/RBH). VD16 I-346; USTC 706860.

Folio (245 x 160mm). Title woodcut and 23 woodcut illustrations (fore edge of C6 reinforced, marginal repairs to outer upper corners of last six leaves of text and endpaper, minor worming just touching a few letters, endpapers renewed). Later limp vellum reusing medieval manuscript leaf, with ties, manuscript title on spine (somewhat rubbed and soiled, small repairs). *Provenance*: Rodeneck, South Tyrol, Baron Christopher von Wolkenstein und Rodeneck (1530-1600, armorial bookplate dated 1594) – Schweinfurt, Otto Schäfer (initials in pencil, bought in 1991).

€30,000–50,000

\$40,000–67,000  
€35,000–57,000

0176

FORESTI BERGOMENSIS, Jacobus Philippus (1434-1520). *Novissime hystoria omnium repercussiones: que Supplementum supplementi Cronicarum nuncupantur*. Venice: per Albertinum [Vercellensem] de Lissona, 1503.

**Possibly the oldest view of Rome.** The first 16th-century edition of Foresti's *Chronicles*, and the fifth illustrated edition to be printed in Italy. 'Most of the small blocks used here by Albertino, the Tower of Babel, and the large views except for Milan are in the 1490 edition. The large view of Milan is new ... Lipmann believes the view of Rome to be the oldest known ... The invention of printing is recorded by Foresti under the year 1458 with a note that some believe the inventor to be Gutenberg, others Johann Fust or Nicolas Jenson. New to this edition is an account of the discovery of America under the year 1493' (Mortimer). Adams F-748; Brunet I, 787; EDIT16 19465; Mortimer, *Italian Books I*, 195; USTC 830296.



Folio (317 x 220mm). Title with woodcut coat of arms of the dedicatee, Cardinal Antonio Pallavicini Gentili (1441-1507), with details in red, 95 woodcuts including 47 repetitions, a 'T-O' world map, full-page illustrations of the creation of Eve, the expulsion from Eden, the death of Abel and the Tower of Abel, the other illustrations consisting of city views in several sizes. 14 floriated initials, rubricated

(without last blank, occasional light soiling, a few marginal tears, light worming). Contemporary German blindstamped pigskin over wooden boards [EBDB w002567], contemporary manuscript title on upper cover and fore edge (remains of clasps and early manuscript labels on spine, extremities neatly restored, rubbed, somewhat darkened). *Provenance*: extensive marginalia by at least two hands – Ettenheimmünster, Benedictine monastery (inscription and monogram stamp on title) – New York Historical Society, sold Sotheby's, 1995, lot 51 – Bruce McKinney, sold Bloomsbury, 2009, lot 5.

£5,000–8,000

\$6,700–11,000  
€5,700–9,100

0177

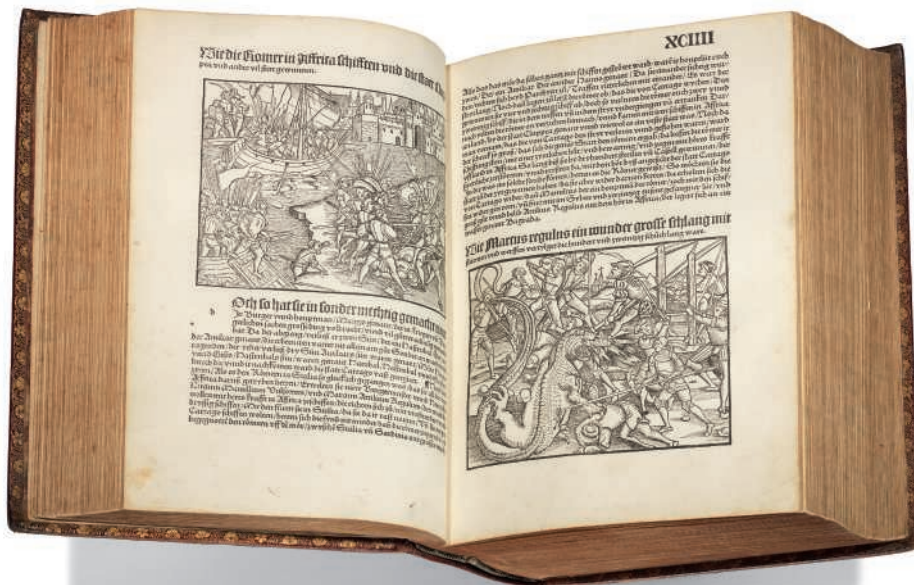
LIVIVS, Titus (59 B.C.-17 A.D.). *Romische Historie usz Tito livio gezogen*. Translated from Latin into German by Bernhard Schöffler and Ivo Wittich. Mainz: Johannes Schöffler, 1505. [Bound with:] CAESAR, Gaius Julius (100–44 B.C.). *Von seinem leben und kriegern erstmals uß dem Latein in Tütsch gebracht*. Strasbourg: Johann Grüninger, 1508.

**A profusely illustrated 16th-century sammelband of early Roman history**, including the first German edition of Livy and the second German edition of Julius Caesar. USTC 691424 & 669439; VD16 L2102 & C55.

2 works in one volume, folio (288 x 204mm). 1st work: 237 woodcut illustrations including the frontispiece and another full-page, most composed from two blocks, several repeats. 2: woodcut title illustration and 16 woodcuts, including ten full-page (Some staining and browning, a few water stains, light worming touching a few letters, first and last leaves starting. 2nd work: paper flaw on R4, marginal insect hole in Zz5-6). Early 18th-century red morocco, richly gilt, gilt edges (rubbed). *Provenance*: Count Salm-Reifferscheidt-Dyck-Alfter (contemporary inscription on first title) – near contemporary marginalia in second work – Schweinfurt, Otto Schäfer (monogram).

£6,000–9,000

\$8,000–12,000  
€6,900–10,000







0178

MELANCHTHON, Philip (1497-1560) and Johann SCHWERTFEGER, (1488-1524). *Passional Christi und Antichristi*. [Wittenberg: Johann Rhau-Grunenberg, 1521].

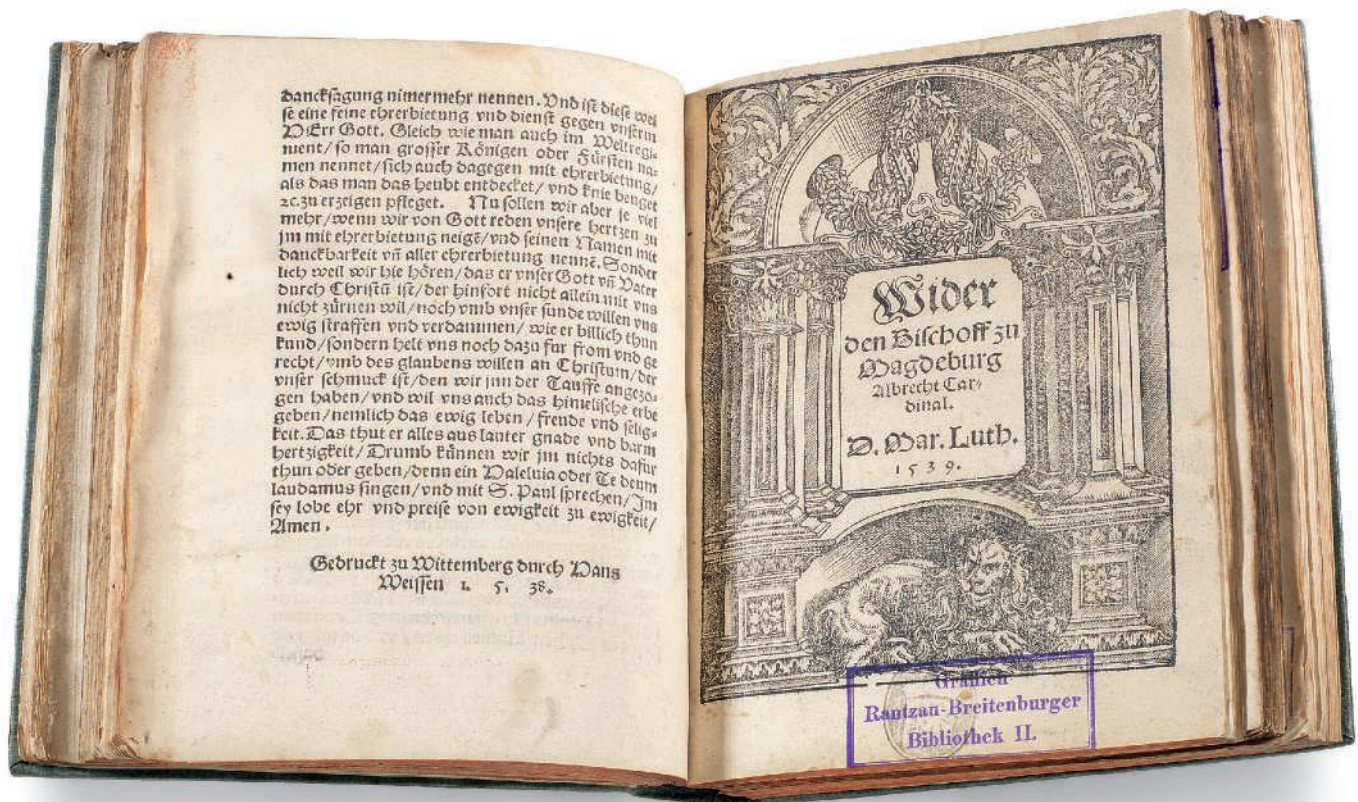
**First German edition of Cranach's famous woodcut book.** A powerful attack on the papacy and the first illustrated polemical book of the Reformation. This work was published at Wittenberg shortly after Martin Luther (1483-1546) had publicly burnt the papal bull condemning his views. The 26 woodcuts comprise 13 contrasting pairs on facing pages, depicting the life of Christ and the Pope, including: Christ crowned with thorns and the pope crowned with the triple tiara; Christ healing lepers and the pope watching a tournament; Christ driving the money changers from the temple and the pope collecting money for indulgences; and Christ going to Heaven and the pope to Hell. "The woodcuts must have been among the best-known of all Lucas Cranach's (1472-1553) compositions; the little book is thought to have been published at a low price and distributed like a handbill, possibly reaching some 20,000 people. It was immediately reprinted, and also produced elsewhere" (Brinkmann and Dette, Cranach, p. 198). Beneath each cut are commentaries from the Bible or papal decrees selected by Philip Melancthon and Johann Schwertfeger, the short epilogue is probably by Luther. All issues by Johann Rhau-Grunenberg were published without printer, place, and author. The issue corresponds with Benzing 1015 including the spelling of "obirkayt" (A2r), "Bapst" (B3r) and leaf B3 actually signed "Biii." Benzing 1015; Dodgson II, 329 (attributing the cuts to Hans Cranach); Fairfax Murray, *German* 255; Graesse II, 295; VD16 L-5585; USTC 683164.

Quarto (195 x 145mm). 14 leaves, wood-engraved title and 26 woodcut illustrations by Lucas Cranach (several gutters reinforced, some spotting). Modern binding reusing an early 15th-century vellum leaf from a *Vita St. Bernardi* manuscript. *Provenance:* Library mark 'Nr. 232' and date 1529 in another hand on title page - Schweifurt, Otto Schäfer (monogram stamp, bought in 1954).

£15,000-20,000

\$20,000-27,000

€18,000-23,000



### 0179

LUTHER, Martin (1483-1546). A collection of 14 Reformation pamphlets by Luther, Melancthon and others, published at Wittenberg [and elsewhere], 1520-1543. Comprising:

1. LUTHER, Martin. *Eyn Sendbrieff an den Bapst Leo*. Wittenberg: 1520. VD16 L 4637
2. MEYER, Sebastian (1465-1545). *Von dem Pfründt Marckt der Curtisanen vnd Tempelknechten*. [Basel: Adam Petri,] 1521. VD16 M 5120
3. MELANCHTHON, Philipp (1497-1560). *Verantwortung [...] auff der Cölnischen unter Clerisey Schrifft*. Wittenberg: J. Klug, 1543. (First four leaves bound here; the remainder of the pamphlet bound after Luther's *Wider*.) VD16 M 4139
4. LUSCIUS, Benedikt. *Epithalamion illustri Ducis Saxoniae Iohanni Friderico compositum*. Wittenberg: 1527. Title with woodcut border (close trimmed). VD16 L 3279
5. [AGRICOLA, Johann]. *Ein nutzlicher Dialogus odder gesprechbuchlein zwischen einem Müntzerischem Schwermer und einem Euangelischem frumen Bawern*. Wittenberg: Hans Lufft, 1525. Title with woodcut border (lacks C3). VD16 L 315
6. *Vorzeichnus Sumarien wie sich die frölichkeit der fürstlichen heymfart vnsersgnedigen herrn hertzog Johans friderichen zu Sachsen*. Wittenberg: Lufft, 1527. Title with woodcut border. VD16 V 890
7. AMSDORFF, Nicola von. *Warhafftige Historia vnd geschicht*. Magdeburg: Walter, 1535. Title with woodcut border. VD16 A 2407
8. LUTHER, Martin. *Der Spruch S. Pauli Gal. j. Christus hat sich selbs fur unser Sunde geben*. Wittenberg: H. Weissen, 1538. Title with woodcut border. VD16 L 6700
9. *Wider den Bischoff zu Magdeburg Albrecht Cardinal*. Wittenberg: H. Lufft, 1539. Title with woodcut border. VD16 ZV 29164
10. MELANCHTHON, Philipp. *Ein kurtze Vermanung, das alle Christen schuldich sind*. Wittenberg: J. Klug, 1540. VD16 M 3324
11. AGRICOLA, Johann. *Ein predig auff den XII. Sonntag nach Trinitatis*. Berlin: Hans Weiss, 1541. VD16 A 1021
12. *Karsthans*. [Strasbourg: Johann Prüb 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
13. *Von denn Almussen*. Erfurt: [Wolfgang Stürmer, 1523]. Woodcut title vignette. VD16 ZV 18592
14. E[BERLIN], J[ohann] (c.1470-1533). *Eyn new und das letzt auszschreyben der XV. bundtgenossen J.E.M.W.* [i.e. Johannes Eberlin Magistri Wittembergensis]. [Erfurt: Matthes Maler 1522]. Woodcut title vignette. VD16 E 138

**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 acquire popular support very quickly. This important collection of rare survivals includes 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 Guthe, Rohlstorf' (stamps to 7 titles) – 'Graflich Rantzau-Breitenburger Bibliothek II' (stamps to 13 titles) – Kuno Rantzau (diplomat, 1805-1882; inscription on fly leaf dated 1835).

£15,000-20,000

\$20,000-27,000

€18,000-23,000

0180

LUTHER, Martin (1483-1546). *Auslegung der Evangelien von Ostern bis auff's Advent*. [bound with:] *Auslegung der Evangelien an den fürnemen Festen*. Edited by Stephan Roth (1492-1546). Magdeburg: Michael Lotter, 1529.

**Rare collections of Luther's sermons illustrated by Hans Brosamer.** The editor, Stephan Roth, studied under Luther and Melanchthon at the University of Wittenberg. In his preface, he recommends that the sermons be read to children and servants on days that they are unable to attend church. Benzing 1102 & 1120; USTC 613947 & 614263; VD16 L4013 & L3985.

2 works in one volume, folio (305 x 199mm). Titles within decorative woodcut borders by Georg Lemberger, numerous half-page woodcut illustrations by Hans Brosamer, mostly coloured, some partially, woodcut initials, with both terminal blanks in first work (occasional waterstaining and browning, a few margins thumbsoiled, 2 marginal repairs). Contemporary blindstamped calf over wooden boards, stamped 'ANNO 1529' on upper cover at a later date, clasps renewed (rubbed and restored, joints cracked but holding); modern green cloth slipcase. *Provenance:* Schweinfurt, Otto Schäfer collection (monogram on rear pastedown).

£2,000-3,000

\$2,700-4,000

€2,300-3,400



0181

LONGICER, Philipp (d. 1599). *Chronicorum Turcicorum tomus primus [-tertius]*. Frankfurt: Sigmund Feyerabend for Johann Feyerabend, 1578.

**First edition of a collection of texts about the Turks** – their culture, customs, and history. Philipp Lonicer, brother of the German naturalist Adam Lonicer, contributed the general account of the Turks in volume 1 which also contains works by Menavino, Aventinus and Georgievitz. The woodcuts, which include portraits of sultans, battle scenes, embassies and executions, are attributed to Jost Amman. A second edition appeared in 1584. Adams L-1455; Blackmer 1030; USTC 621419; VD16 L 2463.

3 volumes in one, folio (343 x 218mm). With the three blanks. Woodcut title vignettes and illustrations, woodcut publisher's device on colophons, large and small historiated initials (some light browning and marginal thumbsoiling, marginal tear in E4 of vol. 2, minor waterstain in first and last few leaves). Contemporary blindstamped pigskin (lacking ties). *Provenance:* manuscript shelfmarks on spine, front pastedown and endpaper – bookplate removed – Schweinfurt, Otto Schäfer (monogram on rear pastedown).

£2,000-3,000

\$2,700-4,000

€2,300-3,400





(detail)

0182

MACROBIUS, Ambrosius Aurelius Theodosius (390-430). *In Somnium Scipionis expositio. Saturnalia*. Venice: [Johannes Rubeus Vercellensis], 29 June 1492.

**Rare neo-platonist work particularly noted for its world map in circular form.** Using extracts from Cicero's *Somnium Scipionis*, Macrobius describes a philosophy of souls, astronomy and the theory of music. What is most notable is that his 'geographic concept ... is different from that of Ptolemy' (Shirley). The northern half of the world map shows Europe, Asia and India, with a truncated form of Africa, the Red Sea flowing into an equatorial ocean that separates the northern continent from a large southern continent bearing the inscription 'Perusta temperata, antipodum nobis incognita, frigida.' It occurs in four printed editions, of which this is the third; see Shirley *Mapping the World* 13. HC \*10429; GW M19707; BMC V 417; Bod-inc M-004; BSB-Ink M-4; IGI 5927; ISTC im00012000; Goff M-12.

Folio (310 x 209mm). 89 leaves (of 90). Woodcut diagrams (lacking first blank, variable staining throughout, heavier towards end, some light marginal worming). Modern vellum (lightly soiled). *Provenance*: numerous marginalia in an early hand – Biblioteca Paquale Regina (stamps).

£10,000-15,000

\$14,000-20,000  
€12,000-17,000

0183

MELANCHTHON, Philipp (1497-1560).

**Documents from the library of the pre-eminent Reformation theologian, scholar, and peer of Martin Luther, representing his most significant concerns and teachings.** This extraordinary set of 7 volumes comprises 5 books from Melanchthon's own library bearing his manuscript annotations, one bound with important autograph material, and one bound for his son-in-law and editor of his collected works.

His numerous annotations across these volumes prove him to be a particularly active reader – his margins are often populated by thoughts and responses to the texts, while he typically uses pastedowns and endpapers to index words and concepts of particular interest. The variety of works presented in this lot illustrates the breadth of his scholarly appetite, from the theological, to the historical, ethical, and literary. **Autograph manuscripts by Melanchthon are rare on the market: ABPC/RBH record only four examples in the last thirty years. Books annotated or signed by Melanchthon are even scarcer: aside from the Aristophanes included here, ABPC records only one volume, in 1980.**



1. BIBLE, IN GERMAN — *Biblia Das ist: Die gantze heilige Schrift: Deusch. Doct. Mart. Luth.* Wittenberg: Hans Lufft, 1556.

**A finely illustrated edition of Luther's Bible, bound with two autograph manuscripts by Philipp Melancthon concerning the physical appearance of Christ and the justification of man, as well as a manuscript by his close friend and fellow reformer Paul Eber. VD16 B2741.**

2 parts in one volume, folio (365 x 235mm). Titles to each part printed in red and black within historiated woodcut borders, numerous woodcut illustrations by Georg Lemberger, Hans Brosamer, and others (slight dampstaining at upper margin, a few leaves with ink stains, 13 short repaired marginal tears, two small holes). Contemporary German pigskin over wooden boards by Hans Cantzler [active 1546-1580, EBDB w003993], dated 1560, elaborately stamped in gilt, inlaid stamped portraits of Melancthon and Luther on inside upper cover bearing Cantzler's 'H. C' monogram, later metal corner-pieces and clasps, the inlaid portraits and endpapers richly decorated in colours and gilt in the 19th-century probably executely when the volume was rebacked (slightly rubbed). *Provenance:* Crailsheim, Matthias Gunderam (Protestant theologian, dean of the faculty of philosophy at Wittenberg University and cousin to Lukas Cranach, 1529-1564; ownership inscription at the end of part one) – von Hohndorff family (19th-century manuscript leaf with coat-of-arms).

[Bound with a total of 53 further leaves, comprising:] 19th-century manuscript leaf bearing coat of arms of the von Hohndorff family (1 leaf); two autograph manuscripts by Melancthon, the first 'Descriptio figurae corporis domini nostri Iesu Christi ex Nicephoro Constantinopolitano', signed ('Scriptu[m] Manu Philippi Melancthonis'), 1560 (two pages, 235 x 363mm: browned, early repair at lower margin on recto and left margin on verso, the closing six lines including signature later overwritten), the second a text on the justification of man beginning 'Nulli Christiano dubitandu[m] est' (9 pages, 300 x 210mm: title 'Vann der Justification' added in another early hand, window-mounted, marginal spotting and soiling), autograph manuscript signed by Paul Eber, Wittenberg, 21 May 1560, two pages; 19th-century manuscript transcriptions of Melancthon and Eber (5 leaves), 19th-century printed transcriptions of Melancthon (4 leaves), gouache portrait of Martin Luther (1 leaf), hand-coloured engraved title from an 18th-century German Bible by Endtner (1 leaf), extracts from an 18th-century Endter Bible edition (34 leaves).

2. HOMER (?8th century B.C.). *Odyssey*, in Greek. Edited by Johannes Lonicer (1497-1569). Strasbourg: Wolfgang Köpfel, 1525.

**A superlative copy of the fifth edition in Greek, extensively annotated by the dedicatee Philipp Melanchthon.** Homer was held in a particularly high regard by Melanchthon, who used his works exhaustively in providing his students a comprehensive moral education. This edition, the first to be printed in any German speaking country, appeared in the same year as Lonicer's *Iliad*, together forming an edition of Homer's complete works. Adams H-746; BM STC, *German*, p.412; VD16 H4692.

Octavo (159 x 104mm). Title within historiated woodcut border depicting scenes from the *Odyssey*, touched in red, woodcut printer's device on title and 18v (title lacking small portion of lower margin to remove a later ownership note, minor marginal chip in p1). Contemporary German blind-tooled calf, later morocco spine label, titled in contemporary manuscript on fore-edge, (lacking ties, minor splitting at joints). *Provenance*: Philipp Melanchthon (his frequent marginal annotations and underlinings in black and reddish ink throughout the volume: the latter somewhat faded at times) – 'Sum Joan [?]' (partially cancelled inscription on title) – George Granville, 2nd Duke of Sutherland (1786-1861; inscription on front endpaper recording purchase from Pickering in May 1846; an inserted note, 4 May 1846, records an analysis of the annotations by Antonio Panizzi and others at the British Museum).

3. ARISTOPHANES (c. 446 BC - c. 386 BC). *Comoediae undecim*. Translated into Latin by Andreas Divo. Basel: Andreas Cratander & Johann Bebel, 1539.

**Melanchthon's copy of a complete edition of the Comedies of Aristophanes, with his signature and annotations.** Grynaeus published the first complete edition of Aristophanes' *Comedies* in 1532. This later edition also incorporates the *Lysistrata* and *Thesmophoriazusae* which were discovered later than the other plays and published separately in 1516. They were not included in two earlier 'complete' editions (Florence 1525 and Paris 1528).

As well as his signature on the title, Melanchthon has made notations in Latin and Greek relating to the plays on two front flyleaves in reddish ink (slightly faded), added manuscript marginal notes in seven places in the text (mostly in Greek), and made numerous underlinings in ink throughout. The heaviest annotations appear within the play *Pax* (Peace). VD16 A3271.

Octavo (165 x 109mm). (A few minor marginal repairs on c4-c5, slight marginal damage to f5-f8 affecting a few letters, some very pale dampstaining to some lower margins.) Contemporary blind-tooled pigskin over wooden boards (rebacked preserving portions of original spine, headbands renewed, some staining and wear). *Provenance*: Philipp Melanchthon (signature on title-page, 'Philippi Melanthonis', and his annotations in ink) – Heinrich Ernst Bindseil (1803-1876), editor of Melanchthon's works, 1834-60 (1851 gift inscription on front flyleaf) – Arthur & Charlotte Vershov (acquired from Goodspeed's Book Shop 1989; their sale at Christie's New York, April 9-10 2013, lot 91).

4. THEODORETUS, Bishop of Cyrus. *Dialogi tres contra quasdam haereses*. Rome: Stefano Nicolini, de Sabio, 1547.

**Rare first edition, from the library of Philipp Melanchthon, of an important polemical work by Theodoret of Cyrus.** This copy of the most important dogmatic text from the great ancient Syrian theologian is annotated by Melanchthon with a number of marginal notes and manicules, characteristically indexed at length on the rear endpaper and pastedown. Adams T-493; BM STC, *Italian*, p.667; EDIT 16 CNCE 32934.

Quarto (226 x 158mm). Woodcut printer's device on title and colophon (some margins lightly waterstained). Contemporary blind-stamped pigskin over thin boards, dated 1559 on upper cover, sides stamped with depictions of King David and the baptism of Christ within roll-tooled borders, Philipp Melanchthon's initials 'P M' stamped in blind on upper cover (light waterstain on upper cover, small split at head of spine). *Provenance*: Philipp Melanchthon (binding and annotations) – 18th-century donation inscription probably of pastor Georg Antonius Beer of the chapel of Schloss Annaburg (c.1764: 'Ex donation Summe Venerbl: Patr: Beer Cappel: Annaburg:).

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

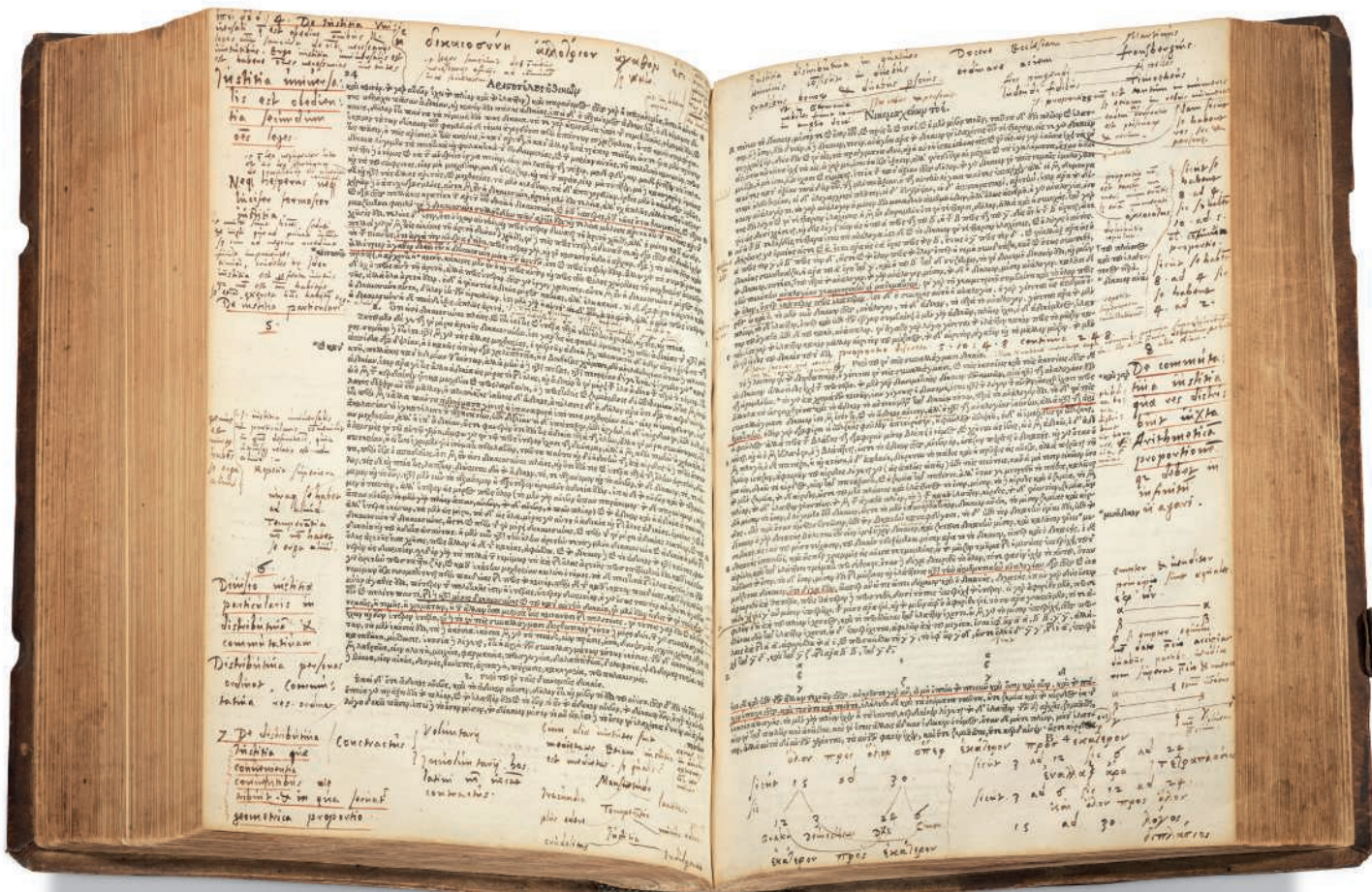
**Second Greek edition of the Historiae of Polybius, with extensive marginal annotations by Philipp Melanchthon.** The Greek historian represented for Melanchthon an inexhaustible source for historical events, with quotations from Polybius occurring in a number of his commentaries and theological tracts, and Melanchthon's frequent annotations in Latin and Greek show his close engagement with the text: they include a delightful schematic map of Sicily on b3v. This Greek and Latin edition reproduces the Latin translation from by the humanist Nicolaus Perottus (1429-1480; books I-V) and the Reformed theologian Wolfgang Musculus (1497-1563; epitome). Adams P-1803; VD16 P-4083.

2 parts in one volume, folio (336 x 205mm). Woodcut printer's device on first title, historiated woodcut initials, with both blanks (some faint marginal waterstaining, tiny wormhole in margin of last quire). Contemporary German blindstamped pigskin over wooden boards, bevelled edges, inner frame stamped with portraits of Reformation figures including Erasmus, Luther, and Melanchthon himself, within border showing Mary and Child, King David, St John and St Paul, outer palmette roll (remains of clasps, lightly worn and stained, small splits to headcap). *Provenance*: Philipp Melanchthon (numerous annotations in ink) – a few annotations by other 16th-century hands – August Georg Heinrich Wenzel (teacher at Salzwedel Gymnasium, b.1783; inscription) – Salzwedel Gymnasium Library (label on front pastedown, later stamp on verso of front endpaper).

6. ARISTOTELES (384-322 B.C.). *Opera*, in Greek. Edited by Desiderius Erasmus (1466-1536). Basel: Johann Bebel and Michael Isengrin, 1550.

**Third Basel edition of Aristotle's works, profusely annotated by Philipp Melanchthon.** Aristotle is central to Melanchthon's thinking; his own moral philosophy is deeply influenced by Aristotle's *Ethics*, and he published commentaries on a number of Aristotelian disciplines. In a letter of 1553 to the theologian Theobald Thamer, he wrote that in order to know God and the Christian truth it is better to read Aristotle than Luther. His at times very dense annotations in Latin and Greek to the present volume are characteristically indexed at length on the back free endpaper, whilst on the front pastedown he lists and compares philosophical and theological loci relating to consolation. The volume constitutes a remarkable witness to the ways Aristotle was interpreted by his greatest Reformation follower. Adams A-1732; BM STC, *German*, p.40; VD16 A3281

2 parts in one volume, folio (347 x 219mm). Woodcut printer's device on each title and at end of second part, several woodcut historiated initials (some faint marginal waterstaining, a few small marginal wormholes). Contemporary German blindstamped pigskin over wooden boards, bevelled edges, dated 1551 on upper cover, panelled sides richly stamped depicting Mary and Child, King David, St John and St Paul, floral and palmette tools, later vellum spine label titled in manuscript (lacking the clasps, slightly stained, extremities lightly rubbed). *Provenance*: Philipp Melanchthon (numerous annotations in ink) – Johann Heinrich Joseph Niesert (German Catholic clergyman, 1766-1841; ownership inscription on first title dated 1819; his library of 16,000 books auctioned in Münster in 1843, this being lot 1111).



7. NONNUS PANOPOLITANUS (c. 500 AD). *Dionysiaca*, in Greek. Edited by Gerard Falckenburg (1538-1578). Antwerp: Christophe Plantin, 1569.

**Editio princeps of the *Dionysiaca* of Nonnus of Panopolis, in a contemporary Wittenberg binding for Melanchthon's son-in-law, Caspar Peucer.**

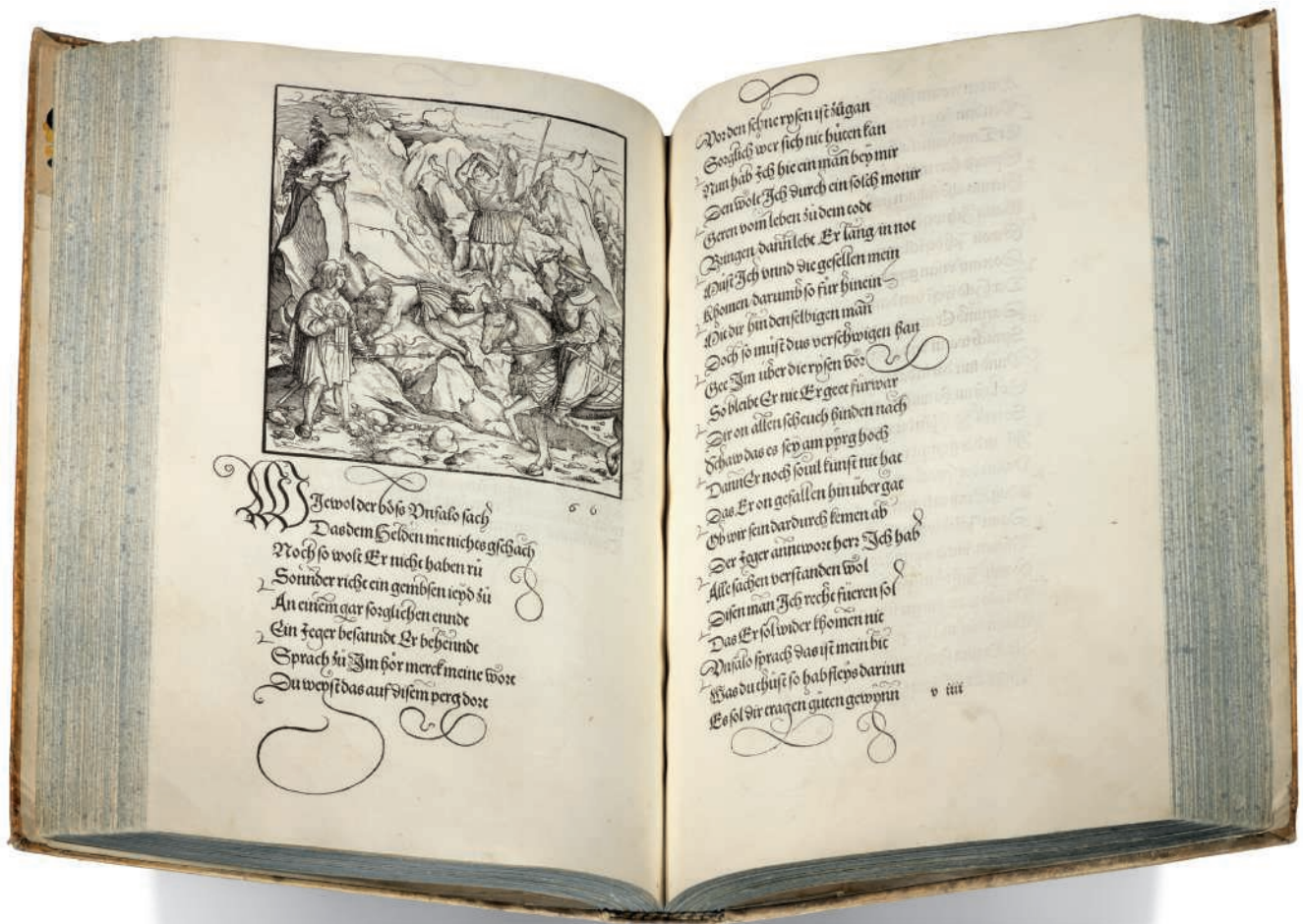
Author of the influential *Commentarius de praeceptis divinationum generibus* (1553), Peucer also edited the *Corpus doctrinae Philippicus* (1560), a collection of Melanchthon's works. The *Dionysiaca* is the longest extant Greek epic poem, consisting of some 20,426 lines. Adams N-331; USTC 411415.

Quarto (227 x 147mm). Woodcut printer's device on title, initial (a few leaves with minor waterstains in extreme outer margin). Contemporary Wittenberg blindstamped pigskin by Thomas Krüger [EBDB w000433], stamped portrait of Martin Luther on upper cover [EBDB p000340] with, above, initials 'D. C. P. B' and, below, dated 1570 in gilt, stamped portrait of Philipp Melanchthon on lower cover, manuscript title on spine (lacking clasps, a few areas lightly rubbed, faint stain on upper spine). *Provenance*: Caspar Peucer (1535-1602; his initials on binding, 'D[octo]r C[aspar] P[eu]cer B[autzen]') - Sächsisches Landesgymnasium Sankt Afra (stamp on title) - University of Leipzig (library de-accession stamp on title) - Livio Ambrogio (bookplate). (7)

£200,000-250,000

\$270,000-330,000

€230,000-280,000



0184

PFINTZING, Melchior (1481-1535). *Die geuerlicheiten und einsteils der geschichten des loblichen streytparen und hochberumbton helds und Ritters herz Tewrdannckhs*. Nuremberg: Hans Schönsperger the Elder, [1517].

**First edition of this privately-printed chivalric poem celebrating the heroic deeds of Emperor Maximilian, one of the finest illustrated books of the German Renaissance.** *Theuerdanck* was conceived as a deluxe production and Maximilian himself was closely involved in all aspects of its creation, from its composition to its distribution after printing. Maximilian called Schönsperger from Augsburg to the imperial city of Nuremberg to print the work, and a remarkable series of woodcut illustrations — among the finest of the German Renaissance — were commissioned from some of the greatest woodcut artists of the day. A new calligraphic type, traditionally attributed to Vinzenz Rockner, Maximilian's court secretary, was specially cast to print it. No copies of the first edition were available for sale. The whole stock of copies lay in six chests at Augsburg until March 1526, when the Archduke Ferdinand decided to distribute, through Max Treitzsauerwein, the contents of five of the chests to different German subjects as memorials of the late Emperor. The other chestful the archduke kept for himself' (Davies, Fairfax Murray, German). Adams P-962; Brunet V, 787; Davies, *Fairfax Murray*, German 329.

Folio (340 x 225mm). Xylographic title, calligraphic type, elaborate flourishes. 118 large woodcuts by Hans Leonhard Schäußelein, Leonhard Beck, Hans Burgkmair and possibly 3 others. With the correction slips pasted on A6v and A8r as called for by Davies, and a few others (without the blank P5, small wormholes in first 2 quires, most flourishes in upper margin cropped, several repaired marginal tears including a few extending into text, first and last leaves heavily restored, a7 remargined at inner and outer margin, v1 rehinged, a2 supplied from another copy). A remboitage binding of German blindstamped pigskin, dated 1587 on upper cover (a few faint scratches); housed in a modern quarter morocco box. *Provenance*: 5 unidentified hand-coloured coats of arms on front pastedown — 16th and 17th-century inscriptions with mottoes on title — Johann Michael Spangenberg (inscription) — Andras Seidel (inscription) — Sir Robert Ludwig Mond (British chemist and archaeologist, 1867-1938; bookplate) — Harry Louis Nathan, 1st Baron Nathan of Churt (1889-1963; bookplate, his sale at Sotheby's, London, 15-17 October 1962, lot 417).

£30,000–50,000

\$40,000–67,000

€35,000–57,000





0185

MONTAIGNE, Michel Eyquem de (1533-1592). *Les essais de Michel seigneur de Montaigne. Edition nouvelle, trouvee apres le deceds de l'Autheur, reveuë & augmentée par luy d'un tiers plus qu'aux precedentes Impreßions.* Paris: Abel l'Angelier, 1595.

**Tall, wide-margined copy of the first posthumous edition**, scrupulously edited by Montaigne's adopted daughter, Marie le Jars de Gournay, and set from a transcription of the 1588 Bordeaux copy sent to her by Montaigne's widow. 'Exceptional care was taken to ensure the accuracy of this edition' (Sayce and Maskell) which comprises all three parts (two parts only had been previously published in Bordeaux in 1580). Printing was divided between Michel Sonnius and Abel l'Angelier. Copies with the Sonnius imprint do not include the preface 'Au lecteur' found in the Angelier copies. The present copy is in an intermediate state. While the privilege on the verso of the title is dated 15 October 1594, and the preface 'Au lecteur' is present, it does not start with the expected 'Cecy est un livre de bonne foi', but with 'C'est icy un Livre de bonne foy'. Similarly, it does not have the cancels on pp. 63-64 and 69-70, and while pp. 144 is (3M6v) misnumbered 44, pp. 78 (G3v) is present and 228 (T6v) is correctly numbered. Finally, the running titles are as described in the non-variant by Sayce & Maskell. 'Montaigne devised the essay form in which to express his personal convictions and private meditations, a form in which he can hardly be said to have been anticipated. The most elaborate essay, the *Apologie de Raimond Sebonde*, is second to no other modern writing in attacking fanaticism and pleading for tolerance. He finds a place in the present canon, however, chiefly for his consummate representation of the enlightened scepticism of the sixteenth century, to which Bacon, Descartes, and Newton were to provide the answers in the next' (PMM). Graesse VI, 579; see PMM (for the first 1580 edition). Sayce and Maskell 7A(a); Tchermzine VIII, 408.

Folio (340 x 214mm). With errata leaf (faint marginal dampstaining and worming in last few gatherings, occasional light staining). 17th-century French mottled calf, covers with double gilt rule and monogram VA (or VV) surrounded by four 'S fermées' at corners (upper joints partly split). *Provenance*: VA or VV (monogram on binding) - V. Goiset (signature on free endpaper) - Léon Duchesne de la Sicotière (1812-1895, bookplate; ?his note referencing an article in *Les Archives du Bibliophile* 1859 on front blank).

£10,000-15,000

\$14,000-20,000

€12,000-17,000



0186

MORE, Sir Thomas (1478-1535). *De optimo reip. statu deque nova insula Utopia ... Epigrammata* [with:] Desiderius ERASMUS (1466?-1536). *Epigrammata*. Basel: Johann Froben, March 1518.

**Third edition, the first printed by Froben, with new revisions by the author and the first edition of his *Epigrammata*.** The tale begins with More's encounter with Raphael Hythlodaye, a traveller who has just returned from voyages with Amerigo Vespucci. Hythlodaye tells More of a distant island called Utopia, where all property is held in common ownership, where six hours a day are devoted to work and the rest to recreation, where gold and silver are used not as currency but as the material for making shackles and chamber pots, and slaves (criminals and prisoners of war) are treated fairly. In its geography and topography, the island bears a striking resemblance to England.

*Utopia* was first published at Louvain in 1516, overseen by Pieter Gillies, its dedicatee; it was reprinted at Paris in 1517. Erasmus was then responsible for arranging publication of two editions in 1518 (March and December) by his printer at Basel, Johann Froben, for which More revised his text. More's epigrams, published here for the first time, include the stinging verses on his fellow humanist, Germanus de Brie, which, after bitter exchanges between the two men, More excised from the next edition printed in 1520. Two woodcuts were created specifically for this edition by Ambrosius Holbein, elder brother of Hans, one illustrating the island of Utopia, and the other showing the protagonists: Thomas More, John Clement, Raphael Hythlodaye, and Pieter Gillies.

At the end of More's *Epigrammata*, on pages 270, 271 and 272, three Latin epigrams and two English poems by More have been added in a contemporary hand. The Latin text is in an italic hand, the English in a secretary hand of the first half of the 16th century. Most of the poems were not published until 1557 and 1568, although they must clearly have circulated in manuscript.

3 parts in one volume, quarto (219 x 154mm). Roman, Greek and 'Utopian' types. Woodcut historiated border to title of each part and to preface, the first by Ambrosius Holbein, the others by Hans Holbein, full-page woodcut of Utopia and half-page woodcut of Clement, More, Hythlodaye, and Gillies, by Ambrosius Holbein, a different woodcut printer's device at end of each part, woodcut historiated initials by A. and H. Holbein (occasional faint waterstaining). English contemporary black calf, blindstamped with double panel of a Tudor Rose and the Annunciation, signed A.H. on upper and lower cover [Oldham, *Panels* Ro. 19 and BIB.4; Foot *Henry Davis Gift II* no. 12] (spine skilfully restored, ties lacking, later front pastedown.); housed in silk-lined morocco box by Riviere & Son.

*Provenance:*

1. John Foxe, Archdeacon of Surrey. He was probably a nephew of Richard Foxe, Bishop of Winchester (inscription on title).
2. William Say, given him by Robert Warmyngton 'At nunc fruor Guilelmo Say possessore'. This is almost certainly Sir William Say of Essenden (d. 1529). Erasmus had visited him in 1499 with his pupil William Blount, Lord Mountjoy, who subsequently married Say's daughter Elizabeth. According to R.W. Chambers, *Life of More* (p. 70): 'Say was a family friend of the Mores and it may have been thought that through him More met Erasmus' (both inscriptions on title).
3. 16th-century biographical note on More's life and death on rear endpaper.
4. J. Fazakerley, 1706 (cut-out signature pasted inside upper cover).
5. The Robin Collection (20th-century bookplate in the morocco box).
6. Sold Christie's, 23 June 1993, lot 170.

£40,000-60,000

\$54,000-80,000

€46,000-68,000

12 V T O P I A E I N S V L A E T A B V L A .



1600. Fox. Archivaria. At nunc suorum  
Guiljelmo Say possessore ex dono Roberti  
Warmington

Colla



0187

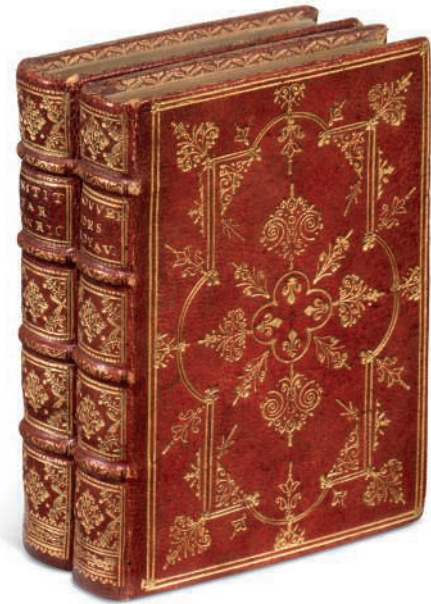
PAMBST, Paul (fl. c.1540). *Looßbuch zu ehren der Römischen, Ungerischen unnd Böhemischen Künigin*. Strasbourg: Balthasar Beck, 1546.

**A rare fortune-telling book.** This type of book was a popular and widespread type of fortune-telling text in the German-speaking area in the late Middle-Ages and Renaissance that mainly drew upon sayings from the Old Testament to answer questions about life. Although a monk, the author points out clearly in his prologue that Christians should not trust predictions, and that the purpose of this book is to entertain the reader in order to distract him from bad thoughts. 'No doubt the idea of this book was taken from Spirito[s] *Per Manier de passer tamps*]' (see French catalogue II, 515), but its new features make it a distinct compilation' (Fairfax Murray). **Only one auction record in 1967 (ABPC/RBH).** Brunet, supp. I, 886; Fairfax Murray, *German* II, 320; USTC 673588; VD16 P-174.

Folio (292 x 202mm). Woodcut coat-of-arms on title, 117 woodcut illustrations, including 2 full-page, all coloured by a contemporary hand, and 21 dice casting tables. With final blank (without volvelles) on A3, a few small tears and gutter reinforcements, some soiling and staining). Modern binding re-using 15th-century manuscript vellum leaf from a missal. *Provenance:* Abington, Pennsylvania, Lessing J. Rosenwald (1891-1971, American businessman and book collector who bequeathed his collection to the Library of Congress; bookplate) – Washington, Library of Congress (duplicate stamp, sold Sotheby's 1967, lot 33) – Schweinfurt, Otto Schäfer (monogram stamp).

£10,000-15,000

\$14,000-20,000  
€12,000-17,000



0188

PATRIZI, Francesco, Bishop of Gaeta (1413-1494) – AURIGNY, Gille d' (d.1553). *Le livre de police humaine*. Parts 1 and 2. Paris: Charles l'Angelié, 1550.

**An early edition of D'Aurigny's rare reworking of Patrizi, and an important treatise of social policy whose topics include population, monarchy, marriage, and the family.** L'Angelié was the publisher of the first edition in 1544. Cf. Brunet I, 571.

2 volumes, small octavo (110 x 75mm). Ruled in red. Woodcut vignettes, initials (light soiling on first title). Late 17th-century French red morocco, sides richly gilt with a design centred on four fleurs de lys, spines gilt in compartments, edges gilt (a little rubbing at extremities). *Provenance*: 'Ex Biblioteca Di turgot de St Clair' (inscription in part 2).

£4,000–6,000

\$5,400–8,000

€4,600–6,800

0189

PEURBACH, Georg von (1423-1461). *Quadratu[m] Geometricu[m] praeclarissimi Mathematici Georgii Burbachii*. Nuremberg: Johann Stuchs, 1516.

**First edition of this paper on Peurbach's long distance measuring instrument.** The Austrian astronomer describes 'an instrument made up of an open square with two graduated sides and a pointer and sight attached to turn on the vertex opposite the graduated sides. The instrument is used for measuring altitudes of heavenly bodies or objects on earth and, by taking measurements from different positions, for determining the distance of inaccessible objects on the earth' (DSB). **Rare**: only one other copy traced at auction in the past 40 years (ABPC). Adams P-2270; USTC 688980; VD16 P-2054.

Folio (302 x 202mm). 10 leaves, printed in red and black, numerous woodcut diagrams and a large cut of Peurbach's device repeated on A2v (occasional light staining). Disbound. *Provenance*: Innsbruck, Christoph Wilhelm Putsch (1542-1572, inscription on title dated 1558) – Schweinfurt, Otto Schäfer (monogram stamp, bought in 1966).

£1,000–1,500

\$1,400–2,000

€1,200–1,700





0190

PERRET, Clement (1551-1591). *Exercitatio alphabetica nova et utilissima*. [Antwerp:] Christopher Plantin, 1569.

**First edition of an outstanding writing manual and one of the first to be printed from engraved plates.** 'With the exception of Neudörffer's early experiments with etched lettering samples [...], Perret's book is the first intaglio writing manual' (Becker). Its attraction lies not only in Perret's superb calligraphic specimens but in their extraordinary borders, strongly influenced by Hans Vredeman de Vries, which show the ornamental genius of Flemish Mannerism at its most exuberant. 'This was a book not only for writers but also for artists, mapmakers, metalsmiths, and needle workers – in short, all those who used letters or borders in their work' (*Encyclopaedia Britannica*). Adams P-729; Becker 47; Berlin Kat. 5002; Bonacini 1404.

Broadsheets (357 x 245mm). 35 engraved plates, comprising engraved title, colophon, and 33 plates of calligraphic specimens by Perret, all within ornamental strapwork borders decorated with a variety of grotesque figures, animals, fruits and flowers (gently pressed, small faint stain on plate 19). 20th-century red morocco gilt by David. *Provenance*: label removed from front endpaper.

£7,000–10,000

\$9,400–13,000  
€8,000–11,000



0 191

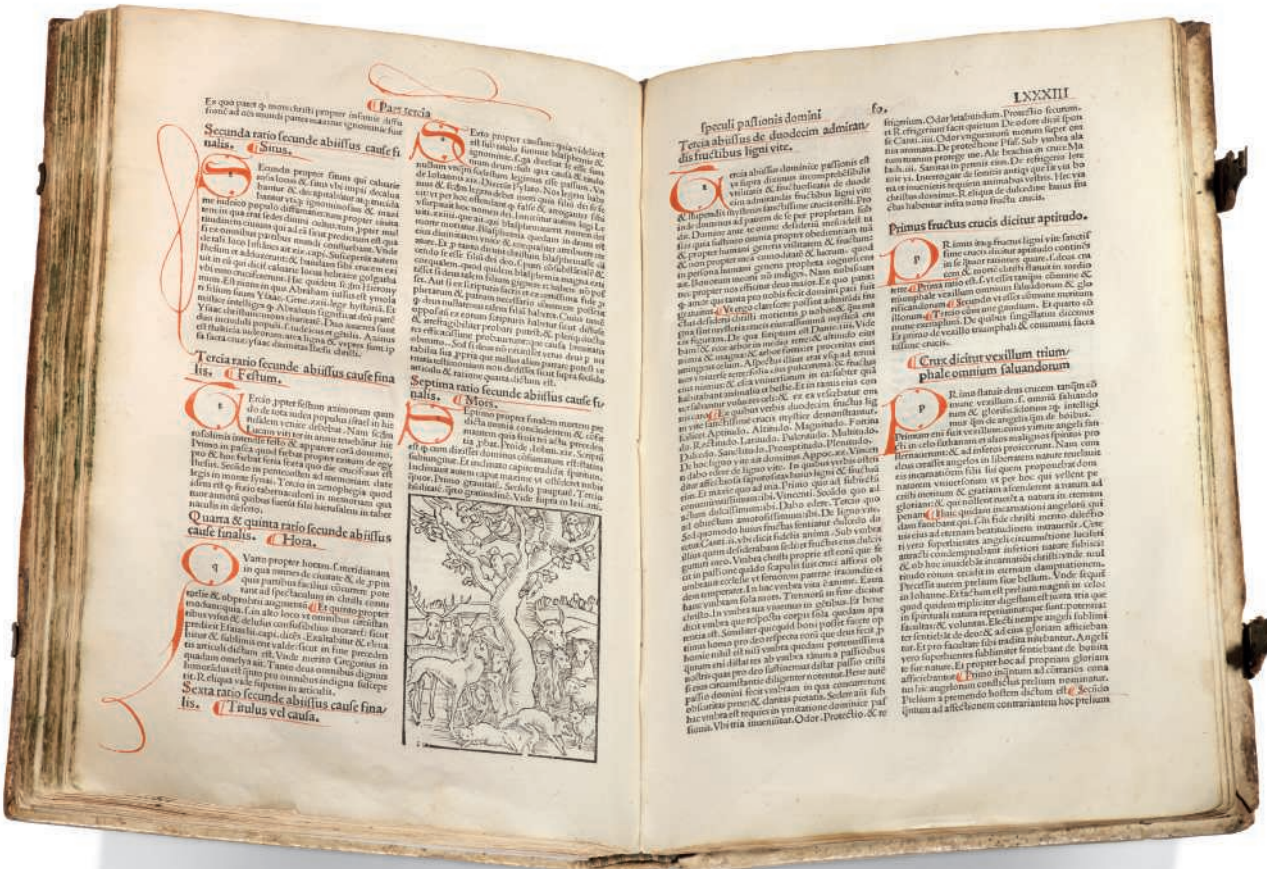
PINDER, Ulrich (fl. 1489-1509). *Der beschlossn gart des rosenkrantz Marie*. Nuremberg: [Friedrich Peypus for] Ulrich Pinder, 1505.

**First edition of Pinder's first publication, a rare complete set with over a thousand woodcuts.** Considered one of the most opulent publications of its time, this work was contemporaneous with Albrecht Dürer's large woodcut series of the *Life of the Virgin*. Its known wood engravers – Hans Schüpflein, Hans Baldung Grien, Hans Suss von Kulmbach and Wolf Traut – were all assistants in Dürer's workshop. USTC 632862; VD16 P2806.

2 volumes, folio (c. 315 x 215mm). 5 full-page woodcuts (some repeated) and over 1000 woodcut illustrations by Hans Schüpflein, Hans Baldung Grien, Hans Suss von Kulmbach, Wolf Traut and at least one other (some staining and soiling, occasional marginal tears not affecting title, vol.1 with title restored, and Xx misbound after Xx3, vol.2 with LI6 window-mounted, a few library stamps). Non-uniform bindings of contemporary blindstamped calf and contemporary blindstamped pigskin, both over wooden boards (vol. 1 rebacked and restored, vol. 2 with later endpapers; light rubbing to both). *Provenance*: vol.2: Augsburg Library (stamps and duplicate stamp) – Schweinfurt, Otto Schäfer (monogram). (2)

£30,000-50,000

\$40,000-67,000  
€35,000-57,000



0192

PINDER, Ulrich (fl. 1489-1509). *Speculum passionis domini nostri Jhesu Christi*. Nuremberg: Ulrich Pinder, 1507.

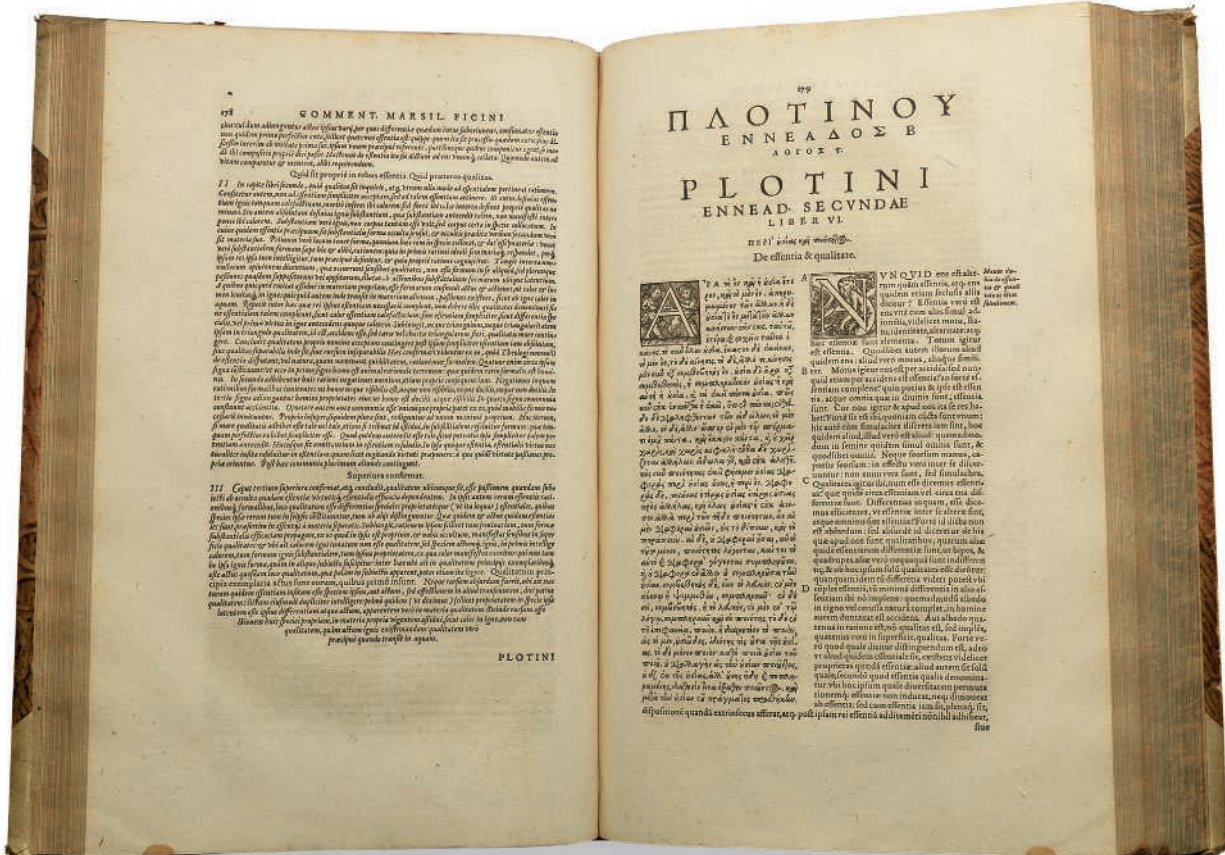
**First edition, an attractive copy** of the first book to contain woodcuts signed by Schaufelein. Ulrich Pinder is known to have practiced medicine in Nuremberg from 1493, and by 1507 was personal physician to Archduke Friedrich von Sachsen and a member of the Sodalitas Celtica. He had already made use of the engravers from Durer's atelier— Schaufelein, Grien, Wolf Traut and Hans von Kulmbach – for his *Der Beschlossene Gart* (1502), in which the Crucifixion cut and most of the smaller woodcuts in the present work made their first appearance. Adams P-1243; Brunet IV, 664; Fairfax Murray, *German* 333; USTC 694281; VD16 P2807.

Folio (310 x 212mm). 77 woodcuts (including five repeats) by Hans Schaufelein, Hans Baldung Grien, and Wolf Traut, 39 of these full-page, some smaller cuts within ornamental two-part borders. First initial supplied in blue, the others in red, rubricated (occasional staining, light soiling, closed tear to H6 deftly repaired, a few small marginal tears). Contemporary blindstamped pigskin over wooden boards, clasps, early monastic paint and manuscript shelf marks on spine (spine head chipped, light worming). *Provenance*: Rottenburg, Jesuit convent (inscription on title recording the donation on 24 November 1654).

£15,000-25,000

\$20,000-33,000  
€18,000-28,000





0193

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 \*13121; 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).

£10,000–15,000

\$14,000–20,000  
€12,000–17,000



**\* 194**

PRAYER TO SAINT JEROME - HIERONYMUS (347-420). *Gebet zu S. Hieronymus: O Säliger und hoher Lehrer Hieronymus.* [Augsburg: Johann Froschauer, c.1498].

**Only known copy of this intercessory prayer to St Jerome**, who is depicted in his typical iconography as a hermit, kneeling in penance before a crucifix and holding a stone in his hand to beat his bare chest. He is accompanied by his lion and cardinal's hat. The traces of glue on the verso suggest that it may have been pasted onto a wooden board, and may have survived as a binding pastedown. The woodblock survives at Berlin as part of the Derschau collection. Arnim, *Schäfer*, 136; GW 12416; Schreiber 1528; ISTC ih00179500; VE15 G-22.

Single leaf woodcut with xylographic and typographic text, printed on one side only (387 x 268mm). Large woodcut illustration (319 x 250mm) 7 lines of text in type 3:92G, coloured by a contemporary hand (lightly wormed, lower right corner torn and repaired with loss of some words in the last two lines, browned, lightly soiled, evidence of glue on verso). *Provenance*: Zürich, Schindler family, possibly since the 19th century, perhaps Dietrich Schindler – Otto Schäfer, Schweinfurt (monogram stamp).

£20,000–30,000

\$27,000–40,000

€23,000–34,000



0195

RINGMANN, Matthias (1482-1511). *Passio Domini nostri Jesu Christi*. Strasbourg: Johann Knobloch, 1508.

**A fine woodcut series of the Passion by Urs Graf** (c.1485-1528). Graf's 'subject matter and his experiments with woodcut techniques make him an original and highly imaginative artist' (Grove). The fourth edition, following first publication in 1506. Adams R-566; Brunet IV, 421; Hollstein XI, 68-72, nos. 4-27; USTC 683072; VD16 B-4696; M.C. Oldenbourg, 'Die Holzschnitte des Urs Graf zur Passion', *Festschrift [fr] Josef Benzing*, 1964, pp. 291-310, no.9.

Folio (262 x 197mm). 25 large woodcuts, 24 by Urs Graf and one by Hans Wechtlin (a few stains, small repair on title, leaf b6 folding presumably to preserve most of the marginalia). Modern vellum with external stitches, leather ties, manuscript title on upper cover, gilt edges. *Provenance*: early marginalia - Munich, Royal Library (stamp on title).

£5,000-7,000

\$6,700-9,300  
€5,700-8,000



0 196

RÜXNER, Georg (d.1550). *Anfang Ursprung und herkommen des Thurniers inn Teutscher nation*. Simmern: Hieronymus Rodler, 3 August 1532.

**Second edition of a magnificently illustrated tournament book.** Ruxner describes 36 tournaments held in various German cities, from the arrival of the competitors, to the festivities, banquets and balls, the jousts, the victory celebrations, and the departure from town. Rodler's cuts are taken from the 1530 first edition which he also printed. Fairfax Murray German 373.

Folio (333 x 214mm). Title with large woodcut initial A and arms of Charles V on verso, one folding woodcut of a tournament and numerous other woodcuts depicting tournaments, ceremonies, banquets, festivities and coats-of-arms (some leaves within Hh and Kk misbound, a few lightly browned). Contemporary German blindstamped pigskin over wooden boards with crucifix roll, titled in manuscript on spine and upper cover, metal clasps (small split at foot of upper joint, a few light stains); modern green cloth slipcase. *Provenance:* title inscription cropped by the binder, other ownership marks possibly erased.

£12,000–18,000

\$16,000–24,000  
€14,000–20,000

0 197

RÜXNER, Georg (d.1550). *Thurnier Buch, von Anfang, Ursachen, Ursprung, und Herkommen der Thurnier im heyligen Romischen Reich Teutscher Nation*. Frankfurt: Georg Raben for Sigmund Feyrabend and Simon Huter, 1566.

**Third edition of Ruxner's popular tournament book,** the first to be illustrated with woodcuts by Jost Amman, much enlarged with additional material in two further parts. Adams R-877; Fairfax-Murray German 374.

3 parts in one volume, folio (307 x 198mm). Title printed in red and black. Large title vignette, numerous woodcut illustrations of tournaments, including one double-page (repeated with different accompanying text in second part), some of these signed I[ost] A[mman], numerous woodcut coats-of-arms coloured by a contemporary hand, woodcut initials (without final blank leaf, several marginal repairs including one into woodcut image, K4 laid down, some spotting, faint varnish staining around coats-of-arms). 19th-century vellum-backed boards, arms and motto of Sir William Stirling on upper board, leather spine label gilt (lightly rubbed and darkened, split in lower board); modern green cloth slipcase. *Provenance:* Mauritius? Hagenhoff of Bamberg (owner inscription dated 1639) – Ochsenhausen Abbey, Germany (library stamp on title) – Sir William Stirling [-Maxwell] (1818-1878; binding, bookplate and label on pastedowns) – Schweinfurt, Otto Schäfer collection (monogram on rear pastedown).

£2,000–3,000

\$2,700–4,000  
€2,300–3,400





### 0198

SACHS, Hans (1494-1576). A sammelband of 15 Reformation pamphlets by Hans Sachs and others, most published in Nuremberg, 1544-1554. Comprising:

1. SACHS, Hans. *Die gemarthert theologia. Mer das klagent Ewangeliem*. Nuremberg: Georg Merckel, 1552. Woodcut title vignette. VD16 ZV 16059.
2. MAROCHITANUS, Samuel (11th century). *Sendbrieff Rabbi Samuelis des Juden*. Frankfurt: Cyriacus Jacob, 1544. VD16 S 1573.
3. SCHWENCKFELD, Caspar (1490-1561). *Ein Gebet zum Herrn Christo, in Kriegsnoten und gefelichen Zeyten*. [N.p.], 1552. VD16 S 4919.
4. *Neuwe Zeitung was sich jetzt vershiene tagen mit des Printzen ankunfft in Engellandt*. [Nuremberg], 1554. Large woodcut title vignette. VD16 ZV 11511.
5. SACHS. *Ein gesprech mit der fassnacht von irer eygenschaft*. Nuremberg: Merckel, 1554. Title woodcut vignette with contemporary hand colour. VD16 S 309.
6. *Der gantz Haussrat bey dreyhundert stücken*. Nuremberg: Merckel, [c.1553]. 2 woodcut title vignettes, the latter with contemporary hand colour. VD16 S 279.
7. *Die vier wunderberlichen Eygenschaft und würckung des Weins*. Nuremberg: Merckel, [c.1554]. 2 woodcut title vignettes, the latter with contemporary hand colour. VD16 S 600.
8. WIRRI, Heinrich (d.1572). *Ein Erschreckliche vnd Warhafftige Geschicht*. Nuremberg: Herman Hamsing, 1554. VD16 W 3599.
9. SACHS. *Kladredt der waren freundschaft*. Nuremberg: Merckel, [1554]. 2 woodcut title vignettes. VD16 S 417.
10. *Nachred das greulich laster sampt seinen zwölff Eygenschaften*. Nuremberg: Merckel, [1553]. Woodcut title vignette. VD16 S 465.
11. *Des veriatgen Frids Klagredt vber alle stendt der Weltdt*. Nuremberg: Merckel, [1554]. 2 woodcut title vignettes. VD16 S 593.
12. *Der todt ein endt aller yrdischen ding*. Nuremberg: Merckel, [1554]. Woodcut title vignette. VD16 S 560.
13. *All Roemisch Kayser nach ordnung*. Nuremberg: Merckel, [1554]. Woodcut title vignette. VD16 S 171.
14. *Das Regiment der anderhalbhundert fogel*. [Nuremberg: Friedrich Gutknecht, 1550]. Woodcut title vignette. VD16 S 519.
15. *Mercurius, ein Got der Kauffleut*. [Nuremberg: Friedrich Gutknecht], 1553. Woodcut title vignette with contemporary hand colour. VD16 S 390.

**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 reform arguments within the oral tradition, and in bringing its message to a 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.

15 works in one volume, small quarto (181 x 130mm). woodcut vignettes, 4 with contemporary hand-colour (occasional light dampstaining). Late 19th-century green cloth. *Provenance*: 'Joannis Buserite, Augustani 1596' (inscription on fly leaf) – 'Bibliothek des Guthes, Rohlstorf' (stamps on front free endpaper and two titles) – 'Grafflich Rantzau-Breitenburger Bibliothek II' (stamp to first title).

£15,000–20,000

\$20,000–27,000

€18,000–23,000



**201**

BARBAROSSA (1478-1546) – *Soltan Charadi ditto Barbarossa Re Dalgeri*. [19th-century impression on earlier paper from woodblock of c. 1535].

Hayreddin Barbarossa, admiral of the Turkish fleet, was famous throughout Europe for his achievements as Ruler of Algiers and Admiral of the Ottoman Fleet, securing the Mediterranean for the Ottoman Empire through his many naval victories. His image was well known through numerous depictions in many media. The present block dates from c.1535 but the monogram 'LA' was added later, almost certainly to give authorship to Luca Antonio degli Uberti (fl. 1503-1557; cf Clelia Alberici in 'Achille Bertarelli, Stampe popolari italiane', Milan 1974). Sixteenth-century copies of this anonymous woodcut are held at the Rijksmuseum (dated c. 1535) and Milan (Achille Bertarelli collection, dated c. 1550-1599).

Broadside (350 x 253mm). Woodcut, portrait in half-length profile to right, bearded, wearing feathered helmet and armour, right hand raised, ring on thumb, monogram 'LA' added later to the print, the woodblock showing some defects, 19th-century paper with watermark of a crescent moon (very minor spotting, old hinge tape at top of verso).

£1,500-2,000

\$2,000-2,700  
€1,800-2,300



**202**

SOLIS, Virgil (1514-1562). *Biblische figuren*. Frankfurt: David Zöpffel, Johann Rasch and Sigmund Feyerabend, 1560.

**First edition of a series of biblical woodcuts by the prolific Nuremberg engraver Virgil Solis.**

These fine and popular designs, intended for non-reading members of the Christian public, went through an expanded second edition in 1562 and were copied in a number of later 16th-century bibles. This copy contains numerous interleaved annotations by a 16th-century priest. Adams S-1400; BL/STC *German Books* 819; USTC 616779; VD16 S 6973.

Quarto (191 x 148mm). Title printed in red and black, 147 half-page woodcuts by Virgil Solis, interleaved with old paper containing manuscript annotations (faint spotting and staining, 8 leaves with lower margins cut away and replaced at an early date). Early 17th-century red dyed vellum (lightly worn); modern green cloth slipcase, morocco spine label lettered in gilt. *Provenance*: Silberegg, Austria, Elias Habercet (protestant priest, d.1612; his ex-libris on title). The book was used as a *stambuch*, with liturgical rites and other manuscript entries added chiefly between 1600-1603) – Fürstlich Oettingen-Wallersteinsche Bibliothek (according to an inscription, sold at auction in Munich by Karl & Faber in 1936) – Schweinfurt, Otto Schäfer (monogram on rear pastedown).

£3,000-5,000

\$4,000-6,700  
€3,500-5,700





0 203

STIMMER, Tobias (1539-1584) and Johann FISCHART (c.1545-1591). *Neue künstliche Figuren biblischer Historien*. Basel: Thomas Guarin, 1576.

**First edition of a famous picture bible illustrated by Tobias Stimmer**, with an introduction and accompanying verse by Johann Fischart. USTC 676944; VD16 F 1155.

Quarto (200 x 153mm). Title with decorative woodcut border, 170 further woodcut illustrations within borders (small marginal repair to A1, lightly washed and pressed). Late 19th-century half black morocco by Lortic Fils, spine lettered in gilt, top edge gilt. *Provenance*: early faded inscription on title – J. Pegner (?) (faded inscription dated 1822) – Oliver Henry Perkins (bookplate; his library sold Anderson Galleries, 23-24 March 1926) – Schweinfurt, Otto Schäfer (monogram on rear endpaper).

£2,500–3,500

\$3,400–4,700

€2,900–4,000

0 204

STÖFFLER, Johannes (1452-1531). *Elucidatio fabricae ususq[ue] astrolabii*. Oppenheim: Jacobus Köbel, 1512-13.

**First edition.** The most comprehensive treatise on the astrolabe of its time, ending with a discussion of perspective and measurement. 'Stöffler recognized that, in mapping, computation of the distance between two places whose latitude and longitude were known failed to take into account the convergence of the meridians' (Stillwell). This work is printed at the first press at Oppenheim and is one of the rarest books from that press. The poem by Melanchthon on XIV is probably the reformer's first appearance in print. Adams S-1886; Houzeau and Lancaster 3256; Stillwell, *Science* 892; USTC 649878; VD16 S-9191; Wellcome 6099.

Folio (274 x 204mm). Woodcut architectural title border, woodcut coat-of-arms of Georg Simler, woodcut printer's device at end, numerous woodcut illustrations and charts including 19 large diagrams, with extension slips to those on A6v, B3v, C4v and D3, and 15 woodcuts illustrating measurement and perspective (occasional light spotting and toning). Contemporary blindstamped Italian half calf over wooden boards (restored). *Provenance*: a few marginalia – 'di Brecatto Orecchi' (early 18th-century inscription on title, another one crossed out underneath) – Albert Ehrman, Broxbourne, Hertfordshire (1890-1969, armorial bookplate and monogram stamp) – John P. W. Ehrman (1920-2011, historian, son of Albert; bookplate; sold Sotheby's 1978 lot 409) – Schweinfurt, Otto Schäfer (monogram stamp, bought in 1984).

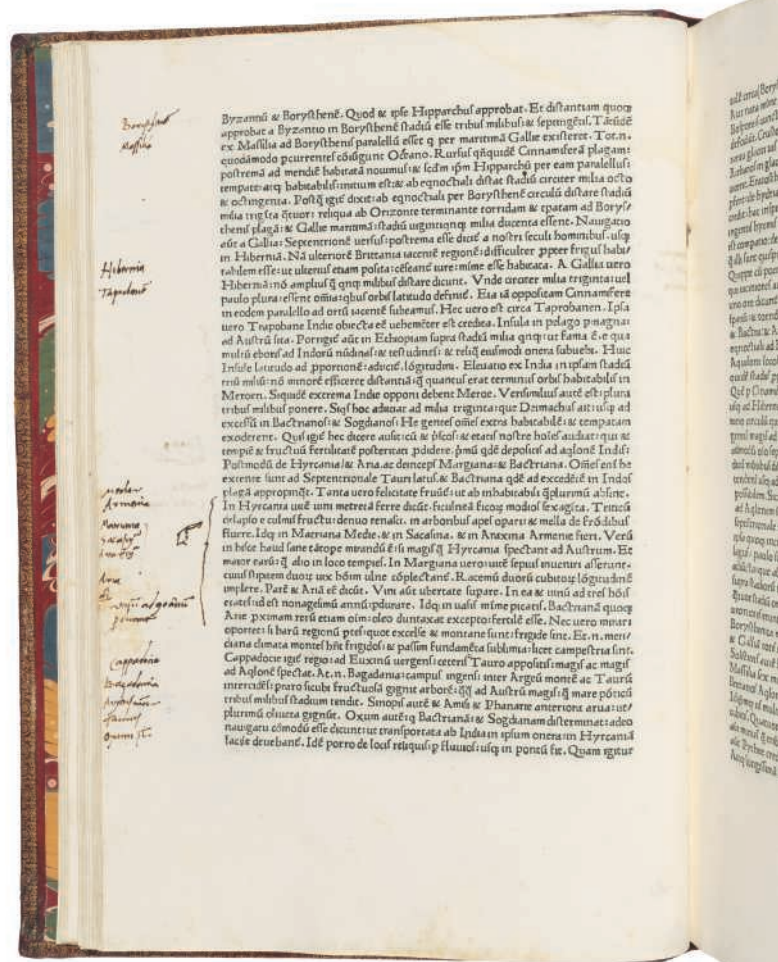
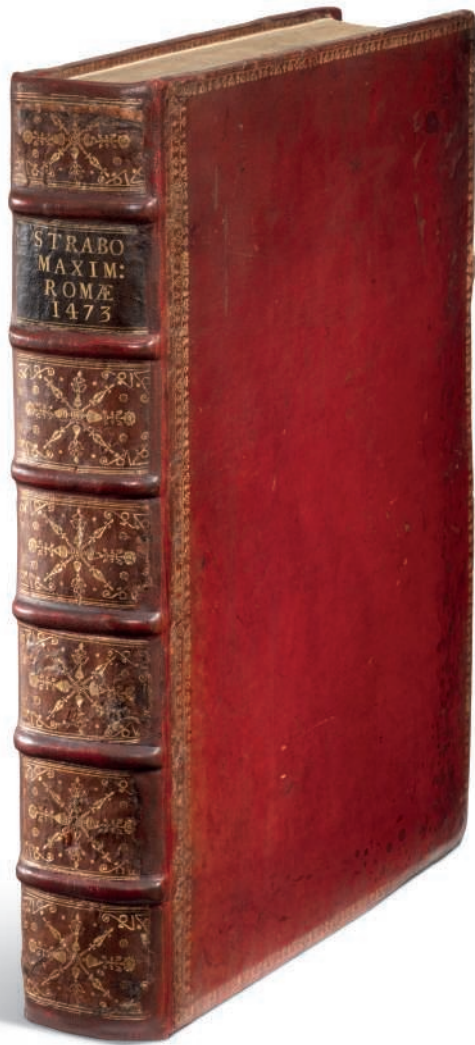
£3,000–5,000

\$4,000–6,700

€3,500–5,700







**0 205**

STRABO (64/63 B.C.-c.25 A.D.). *Geographia, libri XVI*. Translated by Guarinus Veronensis and Gregorius Tiphernas. Edited by Johannes Andreas, bishop of Aleria. Rome: Conradus Sweynheym and Arnoldus Pannartz, 12 February 1473.

**Extremely rare edition of the first comprehensive work to bring together all the geographical knowledge of the world.** The work surveys the topography, history and political characteristics of the principal regions of the Roman world. In bringing up to date the work of the first systematic geographer, Eratosthenes (3rd century B.C.), whose writings are now lost, Strabo relied on other Greek sources but paid scant attention to recent Roman records. His treatise brought together philosophy, political theory, geology, mathematics, and history. Following Eratosthenes, he presented the world as a single ocean-girt landmass on the northern half of a sphere, immobile within a revolving universe. He 'devoted much attention to the forces that had formed the *oikoumene* [inhabited land]... Strabo suggested that some islands were torn from the mainland by earthquakes, while others (including Sicily) were thrown up by volcanic action. He gave examples of both local and widespread land subsidence and alluded to the uprising of seabeds with consequent flooding; he further described the silting of rivers that form alluvial plains and deltas' (DSB). His descriptions of the Mediterranean regions, Asia Minor and Egypt are excellent, while those of Gaul, Britain and Greece are weaker (the errors relating to his native country may have been due to his excessive veneration of Homer, whose authority he extended to geography). That Strabo's geography was unknown to the Romans, even to Pliny the Elder, in spite of his expressed wish that it be read by the statesmen and rulers of the Empire, is evidence that it may have been written far from Rome. The work was not generally known until the 5th century, but came to be the standard geographical reference work during the Middle Ages.

This is the third edition; ISTC records 21 copies in institutions, which makes it rarer than the preceding editions from Rome (1469, also Sweynheym and Pannartz, 28 copies in 27 institutions) and Venice (1472, 72 institutions). This magnificent folio was translated by Guarino of Verona from manuscripts now lost and is considered superior to the first Greek edition, published later in 1516 by Aldus in Venice. No copy recorded at auction since 1976 (ABPC/RBH), one copy traced in the trade in 1982 (Kenneth Nebenzahl, cat. 35, item 92). **This copy is in fine, fresh condition with wide margins.** HR 15088; BMC XII 1; BSB-Ink S-596; IGI 9172; ISTC is00795000; Goff S-795.

Folio (380 x 260mm). 238 leaves (of 240, without first and final blank). Initials supplied in blue (some light worming at beginning through to quire e and to last two quires, mainly confined to margins, but affecting a few individual letters, occasional light scattered spotting and minor finger-soiling restricted to margins). 18th-century red morocco, covers with narrow gilt border composed of foliate and dotted roll tools, gilt turn ins and edges (rebacked preserving compartments of the original spine, corners repaired, extremities lightly rubbed). *Provenance:* contemporary annotations in two different hands, one in light-brown ink, the other in dark-brown ink, mainly confined to the first and last 20 leaves, one or two extreme letters cropped by the binder.

£50,000-70,000

\$67,000-93,000  
€57,000-80,000



θ 206

TERENTIUS AFER, Publius (195/185-159 B.C.). *Comedie: cum annotationibus Petri marsi et Pauli malleoli*. Strasbourg: Johann Prüss, 1506.

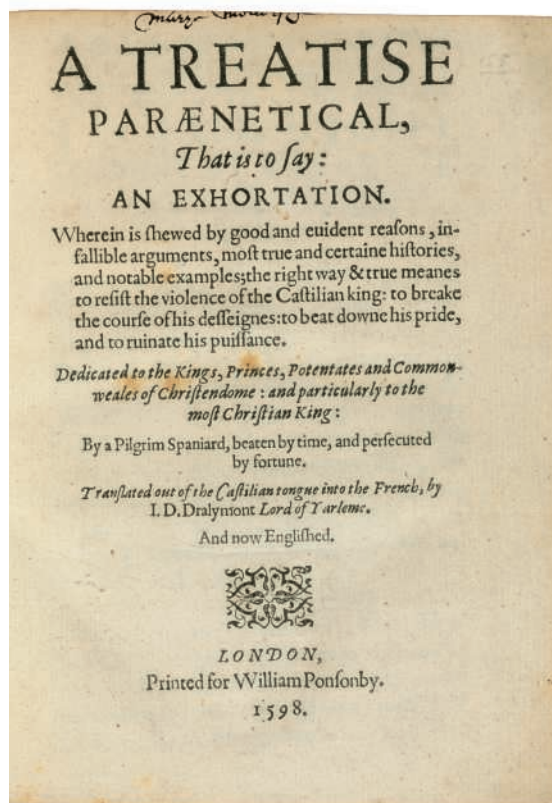
**Second annotated edition** following the Koln edition of 1507, with an illustration to each of Terence's six plays. USTC 682229; VD16 T-364, listing copies only at Munich, Leipzig and at Schweinfurt with Otto Schäfer.

Quarto (198 x 133mm). 6 full-page woodcut illustrations, with final blank (some toning and staining). Contemporary blindstamped half pigskin over wooden boards, a triskelion-type carving on upper board, manuscript labels on spine, traces of clasps (somewhat worn, corners chipped, 18th-/19th-century restorations). *Provenance*: ?Leipzig, Marcus Schreyer ('artium baccalaureus liptzicus formatus' inscription) – Peter Firtram (inscriptions dated 1564 and 1567) – ?Tübingen, Johannes Corarius (inscription dated 1570), perhaps Johannes Mendlin (1505-1577), professor of logic and dialectic in Tübingen – Schweinfurt, Otto Schäfer (monogram stamp, bought in 1981).

£2,000–3,000

\$2,700–4,000

€2,300–3,400



θ 207

[TEIXEIRA, Jose]. *A Treatise Paraenetical, that is to say: an Exhortation. Wherein is shewed ... the right way and true meanes to resist the ... Castilian King ... by a pilgrim Spaniard*. London: [Richard Field] for William Ponsonby, 1598.

**First edition in English. The Leconfield-Penrose copy of an important anti-Spanish treatise**, presenting the 'common sort of Castillians' as 'maligne & perverse ... full of pride, arrogancie, ambition, tyranie, & infidelitie'. It also includes an early account of Sir Francis Drake's 1589 Lisbon campaign as well as references to Brazil and the West Indies. Palau 328878; Sabin 96752; STC 19838.

Quarto (173 x 128mm). Woodcut initials, head- and tail-pieces (a couple of tiny rust holes, some numerals, headlines and marginal annotations shaved). 20th-century polished calf gilt (rebacked preserving spine). *Provenance*: ?mar ye mer... (cropped contemporary inscription on title) — contemporary marginalia — Boies Penrose (bookplate).

£2,500–3,500

\$3,400–4,700

€2,900–4,000



Edelhart billich also hieß  
 Dann Er heedes Rheinen verdrieff  
 Dem Lewren Helben füegen zu  
 Schaden nachteyl darzu vnu  
 Auf ein zeit Er zu dem Helde kam  
 Den Er heimlich auf ein ort nam  
 Vnd sprach wie Im schiffthomen wer  
 Das sich ein großmechauer her

0 208

PFINTZING, Melchior (1481-1535). *Die geuerlicheiten und einsteils der geschichten des loblichen streytparen und hochberumbton helds und Ritters herz Tewrdannckhs*. Nuremberg: Hans Schönsperger the Elder, [1517].

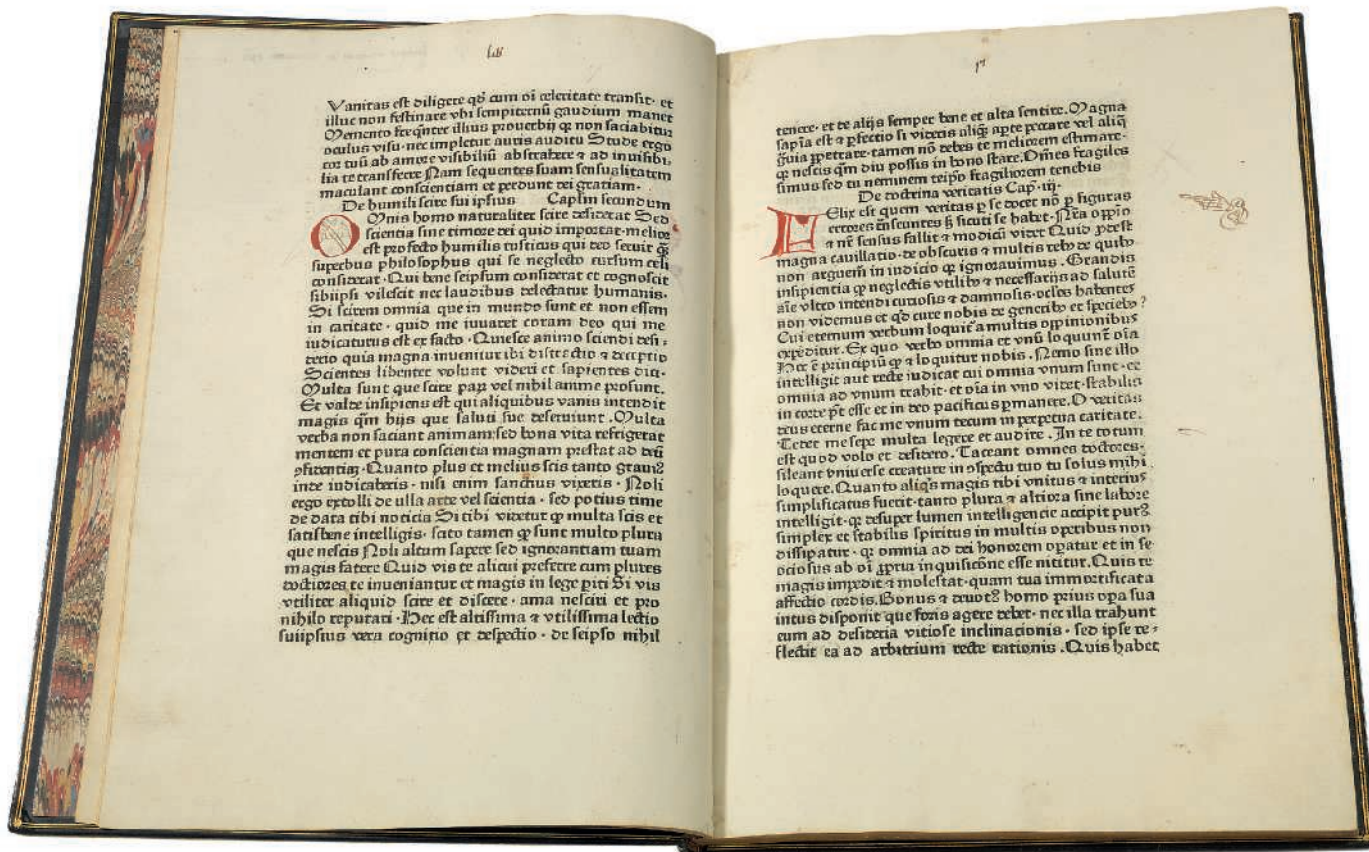
**A superbly coloured copy of the first edition** of this privately-printed chivalric poem celebrating the heroic deeds of Emperor Maximilian, one of the finest illustrated books of the German Renaissance. *Theuerdanc* was conceived as a deluxe production and Maximilian himself was closely involved in all aspects of its creation, from its composition to its distribution after printing. Maximilian had composed first drafts in 1505-1508, portraying himself as Theuerdanc, overcoming the difficulties of his journey to win his bride, Mary of Burgundy (Kunigin Erreich in the poem). He turned over the completion and general editing of the work to Melchior Pfintzing, his private secretary. Maximilian called Schönsperger from Augsburg to the imperial city of Nuremberg to print the work (the only work Schönsperger printed there); at least part of its paper stock was made specifically for the edition and bears a watermark of the double eagle with arms of Austria and Burgundy; a remarkable series of woodcut illustrations — among the finest of the German Renaissance — were cut, commissioned from some of the greatest woodcut artists of the day, Schäufolein, Beck and Burgkmair; and a calligraphic type was specially cast to print it. The design of the type is traditionally attributed to Vinzenz Rockner, Maximilian's court secretary. No copies of the first edition were available for sale. The whole stock of copies lay in six chests at Augsburg until March 1526, when the Archduke Ferdinand decided to distribute, through Max Treitzsauerwein, the contents of five of the chests to different German subjects as memorials of the late Emperor. The other chestful the archduke kept for himself (Fairfax Murray, *German*). *Theuerdanc* forms part of a trilogy, along with *Weisskunig* and *Freydal*, but was the only one of the three to be published during Maximilian's lifetime. Adams P-962; Brunet V, 787; Fairfax Murray, *German* 329; USTC 633810; VD16 M1649.

Folio (335 x 230mm). With blank P5, with correction slips on A6 and A8r, xylographic title, elaborate flourishes, 118 large woodcuts by Hans Leonhard Schäufolein, Leonhard Beck, Hans Burgkmair and possibly 3 others, all lavishly coloured by a contemporary hand in rich purple, green, blue, red, pink, and orange, and heightened in gilt and silver (discreet repair on title, top flourishes sometimes shaved, a few marginal tears, some affecting text or woodcuts deftly closed, D5 and G2 corners repaired, marginal tear reaching woodcut on r1, soiled and stained). Early 17th-century calf gilt, gilt edges (extremities rubbed, head cap more heavily, slightly defective). *Provenance*: 18th-century ownership inscription.

£40,000–60,000

\$54,000–80,000

€46,000–68,000



0209

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. 1/4v) 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.

£35,000–50,000

\$47,000–67,000  
€40,000–57,000



0 210

THWROCZ, Johannes de (1435-1489). *Chronica Hungarorum*. [With:] ROGERIUS. *Carmen miserabile super destrucione regni Hungariae per Tartaros facta*. Augsburg: Erhard Ratdolt, for Theobaldus Feger, 3 June 1488.

**Second edition**, published seventy-five days after the first, of the foremost book so far written on the history of Hungary. This version omits the conquest of Vienna and other Hapsburg lands by the Hungarian king; it may have been considered a controversial topic for the German market. It has more woodcuts than in the previous Brno edition, although printed from fewer blocks. On the recto of the second leaf is a very fine full-page cut representing King Ladislaus in pursuit of the Turks who kidnapped the the bishop of Varasd's daughter. Arnim (1984), *Schäfer* 197; HC \*15518 = H 15516; BMC II 381; Bod-inc T-204; BSB-Ink T-342; ISTC it00361000; Goff T-361.

Quarto (237 x 167mm). 172 leaves only (of 174), without blank leaves v3-4, but with last blank, 66 woodcuts of which three full-page, woodcut printer's device (faint soiling to first and last few pages mostly, a couple of marginal wormholes). Contemporary blindstamped calf-backed wooden boards, rebaked in later blindstamped pigskin (hinges repaired, upper corner of lower board defective, without clasp, rubbed). *Provenance*: near contemporary account of Matthias Corvinus' death in Vienna in 1490 and Vladislaus II of Hungary's succession (manuscript note on blank v2v dated 1498) – Passau, Augustinians Canons, St Nicolaus (18th-century engraved armorial bookplate) – George S. Richwood (Sotheby's 1949, lot 498) – Sylvain S. Brunschwig (1882-1970) (green leather booklabel; Rauch 1955, lot 36) – Schweinfurt, Otto Schäfer (monogram).

£10,000-15,000

\$14,000-20,000

€12,000-17,000

0 211

THUROZCZ, Johannes de (c.1435-1489). [*Chronica Hungariae*]. *Der Hungern chronica*. Translated by Hans Haug zum Freystein. [Nuremberg: Johann Petreius] for Hans Metzger in Vienna, 1534.

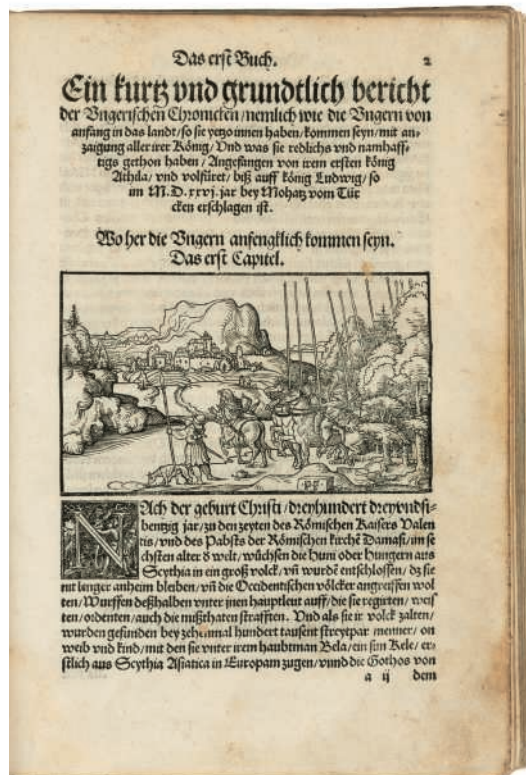
**First edition in German of this important history of the Huns and Magyars**, originally published in Latin in 1488, in both Brunn and Augsburg. This edition is enlarged to include accounts of more recent events such as the disastrous battle of Mohács in 1526. USTC 633628; VD16 T 1212 (with the 4 variant leaves).

Folio (286 x 192mm). Large woodcut on title and 18 further cuts by Peter Flötner, woodcut initials. With the final blank (title just cropped at upper margin, occasional faint waterstaining and thumb-soiling). Modern limp vellum. *Provenance*: Schweinfurt, Otto Schäfer (monogram on rear pastedown).

£5,000-8,000

\$6,700-11,000

€5,700-9,100





0212

VERGILIUS MARO, Publius (70-19 B.C.). *Opera*. Edited by Sebastian Brant (1457-1521). Strasbourg: Johann Grüninger, 28 August 1502.

**First illustrated edition of Virgil's works.** Although the introduction suggests that Brant himself was the designer, it is more likely that the extensive and richly detailed illustrations were executed under his supervision. These woodcuts, which bring a Renaissance twist to this classical text, form the basis of practically all Virgilian imagery in the 16th century. The question of whether the illustrations are mistakenly anachronistic or purposefully so remains unsettled; however, given Brant's didactic approach, it seems more likely that the intention was to reach a less educated audience through the popular form of iconography. USTC 688629; VD16 V1332.



Folio (298 x 215mm). Title printed in red, 214 large woodcut illustrations including title woodcut and a double page illustration, historiated woodcut initials, printer's device at end (title repaired and re-attached on guard, a few closed tears, some worming, occasional light staining). Contemporary blindstamped half pigskin over wooden boards, remains of clasps (lightly wormed, upper corner of lower board defective). *Provenance:* extensive manuscript notes – Wittenberg (purchase record inscription dated 1509) – L.B. of Schellersheim (perhaps Friedmann Heinrich Christian Ludwig Freiherr von Schellersheim (1752-1836), collector of antiquities; inscription) – sold London, Sotheby's, 1984, lot 257 – Schweinfurt, Otto Schäfer (monogram, bought in 1986).

£7,000-10,000

\$9,400-13,000

€8,000-11,000

0213

ACCADEMIA DELLA CRUSCA. *Vocabolario degli Accademici della Crusca*. Venice: Giovanni Alberti, 1612.

**First edition of the first Italian dictionary.** The Accademia della Crusca, founded in 1582, was dedicated to the cultivation and purification of the Italian language. The publication of their dictionary in 1612, 21 years after it was begun, contributed enormously towards the fulfilment of these aims. Its methods and principles served as the model for all subsequent dictionaries, including that of Samuel Johnson in 1755 [see lot 316]. PMM 115.

Folio (348 x 230mm). Engraved title vignette, text in double column within double-ruled border, woodcut initials, 2S2 and 2S5 duplicated (marginal waterstaining in a few preliminary leaves, occasional faint spotting and browning). Contemporary Italian vellum, titled in manuscript on spine (rebacked to style, tape marks on pastedowns, edges worn). *Provenance:* partially erased inscriptions on title, retaining the initials 'B H' and 'B M' and 'no. 1869' – occasional red pencil annotations.

£4,000-6,000

\$5,400-8,000

€4,600-6,800



0214

WYTWYLER, Ulrich (fl. 1567). *Von dem Leben unnd Sterben des heiligen Einsidels und Marterers Meinrati* [and other works]. Edited and with additions by Joachim Müller von Einsiedeln (d.1589). [Freiburg?]: 1577.

**A finely coloured copy of a popular Life of St Meinrad, from the library of the Augsburg monastery of SS Ulrich and Afra.** Second edition, the first to contain supplementary biographies of St Justus by the Venerable Bede, St Mauritius by Eucharius of Lyons, and Bishop Wolfgang and St Gerolt by Joachim of Einsiedeln. Einsiedeln became a place of pilgrimage as the site of pious seclusion chosen by the 9th-century monk, Meinrad. After Meinrad's murder in 861, a Benedictine monastery was established there, and Meinrad's reliquary was installed in the newly-built chapel. His legend derives from an ancient source, and was transmitted in various versions and forms to satisfy the pilgrimage demand. Blockbook editions of about 1450-64 established the illustrative cycle, which are the source for all Meinrad editions of the 15th and 16th centuries. The present version of the Meinrad legend is the work of Ulrich Wytwyler, priest, administrator and abbot of Einsiedeln. It was first printed at Freiburg in 1567 without the additional saints' lives. No place of printing is given in this second edition, but the ornamental capitals are identical to those found in the previous edition. VD-16 W-4715.

Quarto (192 x 144mm). **32 large woodcuts, all fully coloured by an early hand**, type-ornament border to all pages (a few short marginal tears, tear at lower hinge of title, last leaf laid down). Contemporary Augsburg binding by Mathias Gärtner or Caspar Horneffer of flexible vellum tooled in gilt with IHS stamp on front cover and Virgin and Child on back cover, flat spine tooled in compartments, red edges (gilt rubbed, new endpapers, older flyleaves preserved at end); modern folding box. *Provenance:* Augsburg, Monastery of SS Ulrich and Afra (16th/17th-century inscription) – Paul Scherrer-Bylund (modern bookplate) – the Arcana Collection.

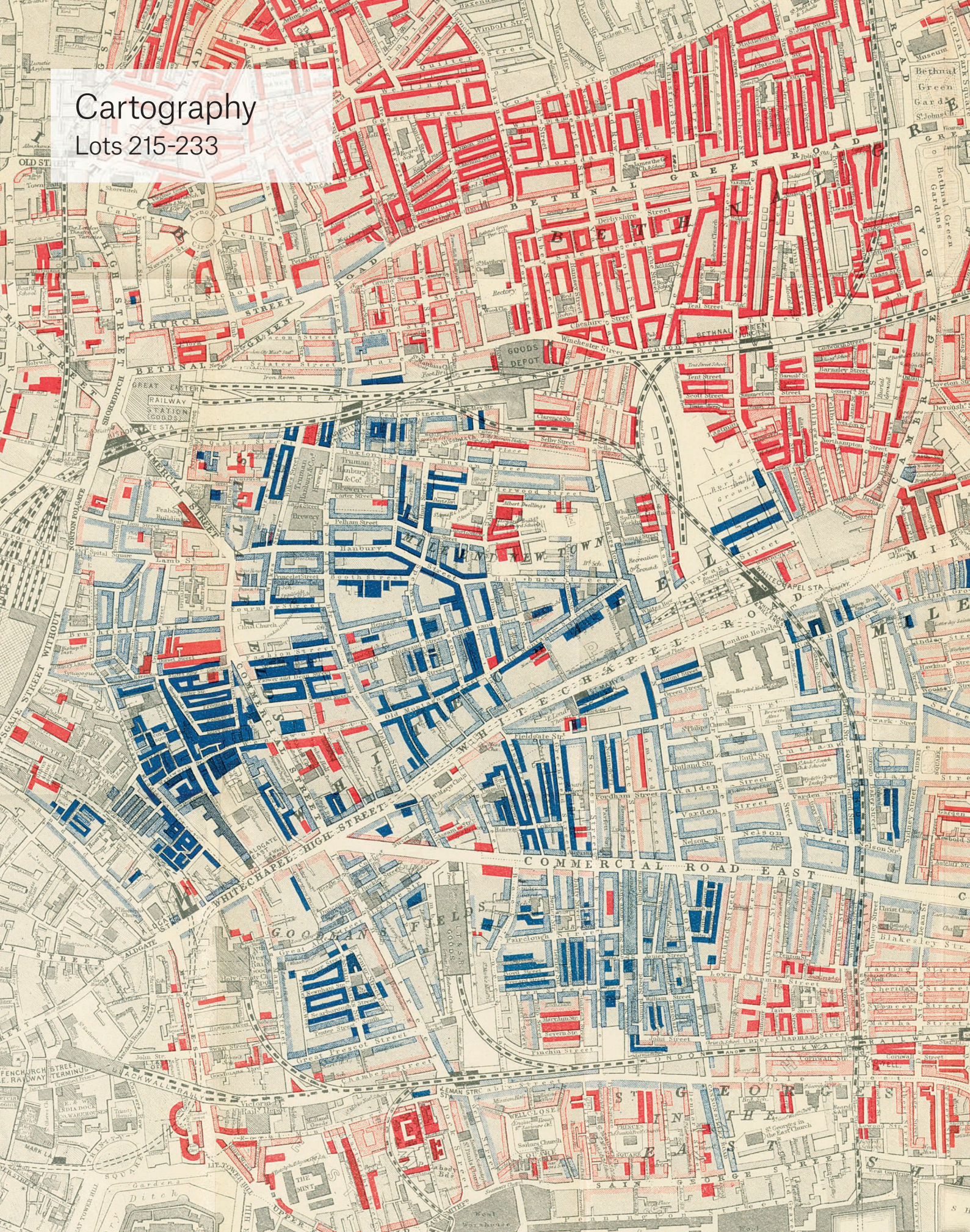
£7,000–10,000

\$9,400–13,000

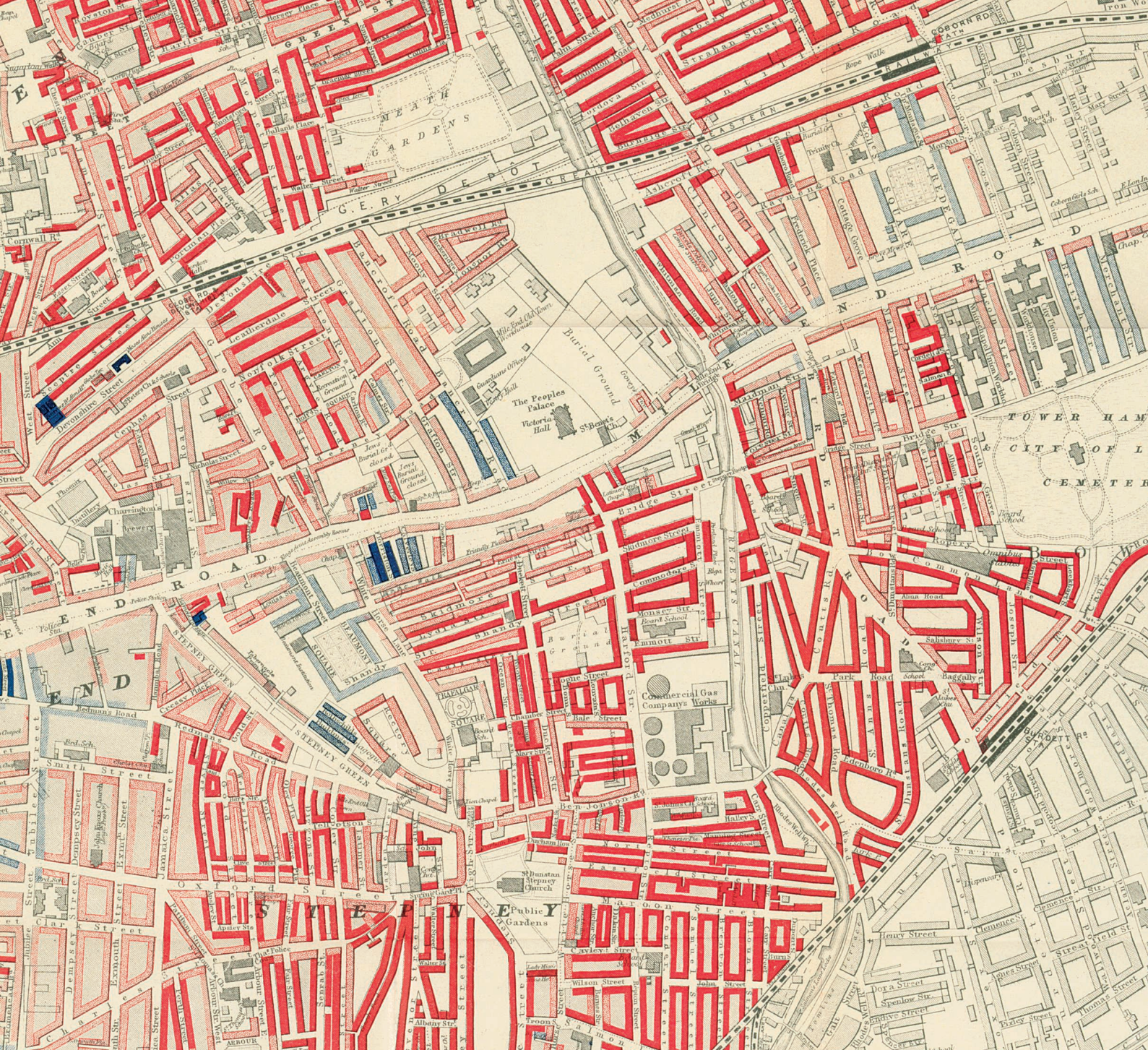
€8,000–11,000

# Cartography

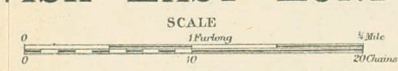
Lots 215-233







# JEWISH EAST LONDON

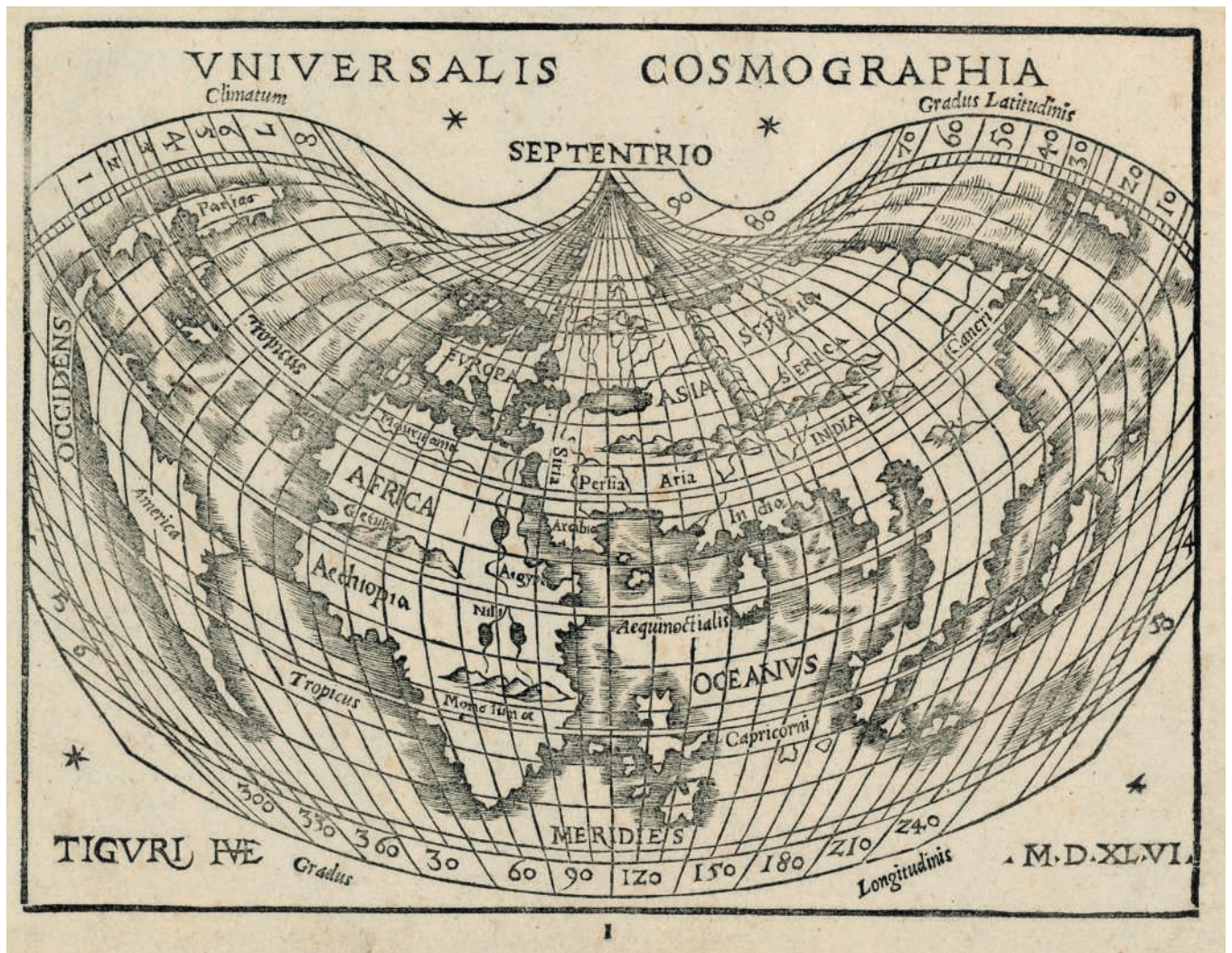


This Map shows by Colour the proportion of the Jewish population to other residents of East London, street by street, in 1899.

## EXPLANATION OF COLOURING.

- Proportion of Jews indicated.
- 95% to 100%.
  - 75% and less than 95%.
  - 50% and less than 75%.
  - 25% and less than 50%.
  - 5% and less than 25%.
  - Less than 5% of Jews.

**NOTE.**—In all streets coloured blue the Jews form a majority of the inhabitants; in those coloured red, the Gentiles predominate.



0215

HONTER, Johann (1498-1549). [*Rudimentorum cosmographicorum* (atlas only). Zurich: Christoph Froschauer, c.1548].

**A rare series of woodcut maps, including a reduced version of Waldseemüller's famous cordiform map of the world.** The maps are usually folded and bound in as the appendix to Honter's geography, published in octavo; here they are separately bound and remain unfolded. cf. Nordenskiöld pp.212-214; cf. Shirley 86.

Quarto (191 x 142mm). 3 woodcut illustrations including an armillary sphere, one half-page woodcut map of Sicily and 12 full-page woodcut maps, each printed from two blocks, blank on verso (faint stain on map of Sicily, without title or text). Modern vellum, red morocco spine label; modern green cloth slipcase.

Provenance: Schweinfurt, Otto Schäfer (monogram on rear pastedown).

£3,000-5,000

\$4,000-6,700  
€3,500-5,700



0216

ORTELIUS, Abraham (1527-1598). *Theatrum orbis terrarum*. – *Parergon*. – *Nomenclator ptolemaicus*. [Antwerp: Plantin Press,] 1595.

**A fine coloured copy of the Theatrum in a contemporary binding.** Only the *Nomenclator* of the 1595 edition is dated, printed by Plantin who took over the publication of Ortelius's landmark atlas in 1579. Considerably improved and enlarged since the first edition of 1570, this edition incorporates the maps of the *Additamentum V*, amounting to 115 numbered maps and 32 maps and views within the *Parergon*, the atlas of ancient geography. The maps and plates in the *Parergon* may be considered 'the most outstanding engravings depicting the wide-spread interest in classical geography in the 16th century' (Van der Krogt). Amongst the amendments to this edition are the maps of ancient Britain and Egypt. Formerly printed on two sheets each, they were replaced by new maps in this edition, each on one sheet. **Only 500 copies were printed of this 1595 edition of Ortelius's landmark atlas.** Shirley BL, T.ORT-1aa; Van der Krogt 31:051.





3 parts in one volume, folio (435 x 295mm). Latin text. Engraved allegorical title, full-page portrait of Ortelius, woodcut architectural border to *Parergon* title, 145 (of 147) engraved maps, **all coloured by a contemporary hand**, all on guards, most double-page, large Plantin device on *Nomenclator* title (lacking map 143 *Abrahami Patriarchae Peregrinatio*, and map 147, *Daphne Antiochiae Suburbium*, both from the *Parergon*, 4 tiny marginal wormholes from beginning through to map 3, only in the caption of the title, in border of world map and in sea of Asia, a few very short marginal repaired tears, light soiling and browning, heavier to map 80, Tuscany, occasional insignificant ink stains, Munich on map 65 obscured by an ink smudge). Contemporary (?publisher's) panelled calf, central arabesque and cornerpieces (some old repairs to corners and head- and tailcaps, spine worn and defective, extremities rubbed, lacking silk ties). *Provenance*: occasional ink marginalia in an early hand.

£60,000–90,000

\$80,000–120,000

€69,000–100,000





0217

RAMUSIO, Giovanni Battista (1485-1557) and Giacomo GASTALDI (fl.1539-1566). *Universale della Parte del Mondo Nuovamente Ritrovata*. [Venice: 1606].

**Strong, fresh impression of this important map of the Western Hemisphere, the first printed map of the Americas to include any of the names from the travels of Francisco Vasquez de Coronado of 1540-1542.** Issued in Ramusio's *Terzo Volume delle Navigazioni et Viaggi*, which contains an account of Coronado's explorations: 'Coronado was the first European to travel extensively the southwestern part of North America... He was searching for the great cities of *Cibola* and *Quivera*, both of which proved disappointing... The *Sierra Neuadas* appear for the first time, following the voyage of Juan Rodrigues Cabrillo, in 1542, when he sailed two vessels along the Californian coastline as far as Santa Barbara' (Burden). Third state, with the geography unchanged, and only minor alterations to the title and pagination. Burden 24; Wagner, *Northwest Coast* 35.

Woodcut map of the Americas, image diameter 275 x 265 mm (300 x 402mm sheet).

£2,500-3,500

\$3,400-4,700  
€2,900-4,000



218

BLAEU, Willem (1571-1638). *Nova totius terrarum orbis geographica ac hydrographica tabula*. Amsterdam: c.1630.

**A classic single-sheet world map on Mercator's projection**, first issued by Willem Blaeu in 1606. It remained in circulation for 50 years and is 'celebrated as one of the supreme examples of the map maker's art' (Shirley). This is the 4th state with 'Terra del Fuego' now an island, 'Fretum le Maire' added and the title now concludes 'auct: Guiljelmo Blaeuw.' Shirley 255.

Engraved world map, fully coloured by a contemporary hand, image 405 x 543 mm (485 x 590 mm sheet). Within a border of allegorical representations of the sun and the moon and the five known planets, four panels along the side illustrate the elements and the seasons, and seven vignettes of the seven wonders of the world along the bottom, German text on verso. In an 18th-century gilt frame, glazed.

£7,000-10,000

\$9,400-13,000

€8,000-11,000



219

GASTALDI, Giacomo (c.1500-1566). *Il Disegno della terza parte dell'Asia*. Venice: Girolamo Olgiato, [1570].

**Extremely important and rare four-sheet map of India, China and South-East Asia by the greatest master of Venetian cartography.** Gastaldi was born in Villafranca, Piedmont, but had established himself in Venice by 1539. He originally worked as an engineer, but turned to mapmaking from the 1540s onward. By the late 1550s his reputation as a cartographer was such that he was styled 'cosmographer to the Republic of Venice,' and he was devising the large-scale monumental masterpieces that would confirm his legacy. The present lot represents the eastern-most portion of an intended colossal map of Asia, a project so ambitious that it was never realised. Indeed, the present map is the culmination of a slow process of cartographic accretion, starting with a single-section in 1559, then extended southwards with the addition of portions reaching the equator; finally, in 1565, the Indonesian archipelago was added. Girolamo Olgiato then republished the maps in 1570 adding his imprint. It provides a magnificent perspective of India, the Malay Peninsula and southern China, and shows the Philippines in their entirety. Karrow 30/91.1; Tooley 1939 62; Thomas Suarez, *Early Mapping of Southeast Asia* (1999), chapter 11, the 2 southern sheets of the present lot reproduced as Fig.75 on pp.136-137.

Engraved map by Fabio Licinio, on 4 sheets (2 joined), comprising: sheet 1 showing India and central Asia, title cartouche at lower centre, compass rose in Bay of Bengal, 400 x 370mm (plate mark), 465 x 399mm (sheet); sheet 2: showing China and western-most Japan, 405 x 373 (plate mark), 465 x 398mm (sheet); sheets 3 and 4 (joined), showing southern India, the Maldives, the Malay Peninsula, Indonesia and the Philippines, as well as the (unnamed) Spratly Islands: 410 x 720mm, 465 x 749mm (joined sheets). All maps mounted (all sheets with a few light spots in the margins, some heavier soiling to the southern sheets mainly confined to the Indian Ocean, former faint vertical and horizontal creasefolds, some traces of mounts on verso). (3)

£70,000-100,000

\$94,000-130,000  
€80,000-110,000







**An exceptional copy of this iconic panoramic view of London before the Great Fire, one of only two known copies of this edition, the only one in private hands, in an excellent state of preservation.** With its viewpoint from the south bank of the Thames, the old St Paul's Cathedral and London Bridge dominate the central viewpoints. The Amsterdam draughtsman, engraver and cartographer Claes Jansz Visscher might never have visited London – the Tower of London boasts some rather imaginative onion-styled domes – but it is a testament to his artistic vision that this panorama combines accurate representations of buildings, streets and features, such as bridges, with a sensitivity to real-life and humour: in the foreground, the Globe theatre has non-paying audiences trying to sneak views of performances through the windows.

The present lot is the second edition: the first edition is signed 'CJ Visscher delineavit' in the lower right-hand corner of sheet 2, and was printed in Amsterdam in 1616 with the woodcut title *Londinum Florentissima Britanniae Urbs Toto Orb Celeberrimum Emporiumque*. Copies are located at the British Museum, Guildhall Library in London, Royal Library in Stockholm, and one in Paris; this first state is known to have a proof before text at Oxford (see Hollstein, 135).



The present engraving has the same dimensions as the first, but is completely redrawn, and printed from new plates. Hollstein 136 states that it was etched in Visscher's workshop; it is signed 'C J Visscher excudit' in a rectangle in the lower left-hand corner of sheet 1. The most notable differences from the first edition are the disappearance in the sky of the 4 winged heralds and of the cartouches at the extremities of the print, and their replacement by the royal arms and those of the City of London, and a plainer title banner. The greatest topographical change is to the river to the east of the Tower, which is greatly reworked showing what is now modern-day St Katherine's Dock. The rest of the print closely follows the arrangement of the first edition, but there are new figures to the right of London Bridge, the number and position of boats on the Thames is slightly changed, and there are many new architectural details, including an enlarged Tower of London. Some of the toponyms have also changed from the first state and are engraved with new letter-forms and orthography – Fishmongers Hall, spelled correctly in the first edition, now erroneously reads 'Eismogers hall'. **We have only been able to locate one other copy of this edition** at the Folger Library in Washington DC, although this bears the same woodcut title as the first edition. Therefore it seems likely the present lot is an earlier state before the title was added; this state before title is unknown to Hollstein 136. The British Library holds a third, later edition attributed to Frederick de Wit, and dated to c.1650.

Very large engraved panorama printed on 4 numbered sheets joined, second edition, extending from Garden Stairs in the west to St Olaf's in the east, unadorned title banner and coats of arms in the sky, numerous large ships in the Pool of London, and smaller water craft on the rest of the Thames, the shadows indicating afternoon with a westerly sun, 456 x 2115mm (plate mark), 485 x 2168mm.(sheet).

£80,000-120,000

\$110,000-160,000  
€91,000-140,000

LONDON





0 221

HOLLAR, Wenceslaus (1607-1677). *The Prospect of London and Westminster, taken from Lambeth*. [London: after 1697, probably early 18th century].

**Rare and interesting post-Great Fire panorama of London.** This is a later state of Hollar's panorama published posthumously, showing the rebuilt St. Paul's Cathedral which was completed in 1697. The references and key in the lower border have been greatly expanded from the earlier issues. Pennington 1013.ii.

Etched and engraved panorama on 4 sheets, joined, laid paper with crowned fleur-de-lis watermark, sheet 350 x 1550mm, plate mark 321 x 1540mm.

£4,000-6,000

\$5,400-8,000

€4,600-6,800



THE PROSPECT OF  
 L O N D O N  
 and  
 W E S T M I N S T E R  
 Taken from Lambeth by W. Hollar.





## 222

DONCKER, Hendrick I (1626-1699) or Hendrik DONCKER II (1664-1739). *Amsterdam*. Amsterdam: [after 1685, perhaps c.1700].

**Extremely rare example of this stunning panorama of Amsterdam at the height of the Dutch Golden Age.** The economic power of the Netherlands, based upon its sea power at this time in history, is plain for the viewer to see, as huge numbers of ships and other water-craft dominate the IJ. Unlike London, which was devastated by the Great Fire, the Amsterdam of the mid-17th century is still highly recognisable today, even if the waterfront is now obscured by the main railway station.

This print is a reworked version based on Jacob Savry's panorama first published in 1647 (d'Ailly 55). This is known to have been copied by Justus Danckerts around 1685 (d'Ailly 143), van Keulen in about 1720 (d'Ailly 178), and Ottens c. 1730 (d'Ailly 186). No Doncker imprint is recorded by d'Ailly, but the signature suggests that Doncker either copied or reworked the plates from Danckerts. The Danckerts' panorama is signed in a parallelogram in the lower right-hand corner of sheet 4 'I. Danckerts excudit'; there is a copy of this in the Stadsarchief Amsterdam (Dreesmann Atlas), but unfortunately we have not been able to undertake an online or physical comparison. The present lot has the same parallelogram in sheet 4, but the 'I' now has a crossbar in drypoint to form an 'H' with the downstroke of the 'D', and the name now reads 'Doncker', but without any further evidence of reworking. The plate shows much urban development after 1665, including the Nieuwe Stathuys, Nieuwe Statherberg and the development to the east (i.e. left-hand-side of the print), including the 't Landts Magesyn and De Lijbanen vande Admiraliteyt en Oostindische Compagnie'. d'Ailly records smaller profiles of Amsterdam published by Doncker in the 1670s (see nos 124, 126, 127), but not this panorama. **We have only been able to trace one other example of this state of the panorama** in the BnF, Collection géographique du marquis de Paulmy, 2325; a physical comparison has not been made. A.E. d'Ailly, *Repertorium van de profielen der stad Amsterdam en van de plattegronden der schutterswijken* (Amsterdam, 1953).

Engraved map on 4 numbered sheets joined, the view centred on the Nieuwe Kerck, paper watermarked with a fleur-de-lis surmounting Strasbourg bend countermarked 'G.P.' which is suggestive of an early 18th-century paper, the arms of Amsterdam in the sky, signed 'H. Doncker Excudit' in lower right-hand corner of sheet 4, 415 x 2144mm (plate mark), 467 x 2193mm (sheets joined).

£30,000–50,000

\$40,000–67,000

€35,000–57,000

ERDAM.



AMSTERDAM.





0 223

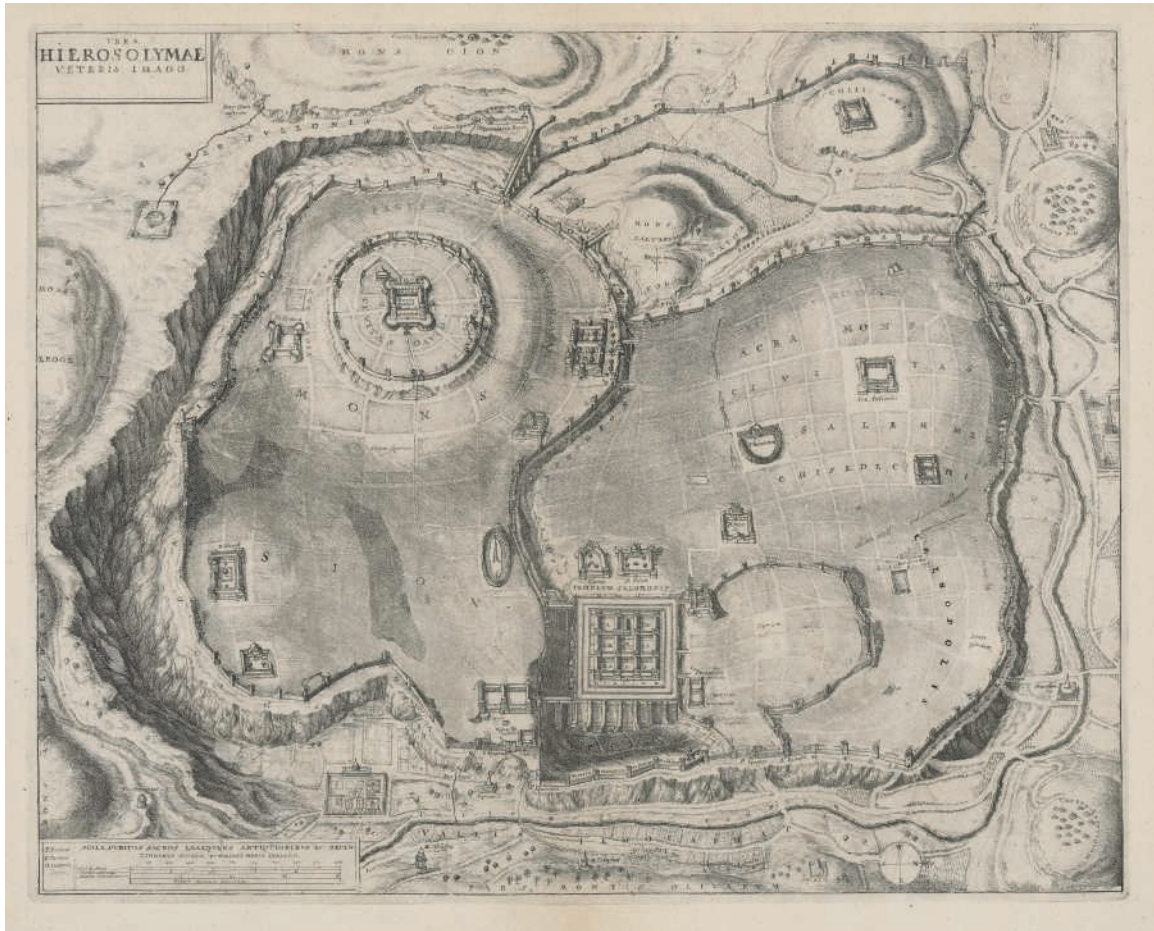
JAILLOT, Alexis-Hubert (c.1632-1712). *Le Grand Caire*. Paris: 1669.

**Magnificent unrecorded large-scale bird's eye view of Cairo, possibly unique.** This map gives a superb view of the location, architecture and layout of what was then the second-largest city in the Ottoman Empire after Constantinople. The wealth of the current city is depicted by the nobility in fine clothing in the foreground, while the irrigated gardens and date harvest indicate agricultural plenty; the numerous boats on the Nile suggest vibrant trade, while the troop exercises to the left-hand side imply military strength and prowess. The long, ancient history of Egypt is shown with the famous pyramids surrounding the modern city, and the Sphinx, depicted in a very Western fashion, appears to the right with explanatory text.

The map's ancestors are many and varied. Probably most derive from Matteo Pagano's woodblock view of 1549 (or from a Venetian engraving derived from it), as it shows Cairo with same bird's eye perspective, and introduces some of the foreground detail. There is a strong resemblance to Braun and Hogenberg's 1572 'Cairos, quae olim Babylon, Aegypti maxima urbs,' especially with the replication of the two riders in the foreground, as well as Donato Bertelli's 'La gran città del Cairo' (Venice, 1575), and Henri de Beauvau's 'Le Grand Caire' in his *Relation journaliere du voyage du Levant* (Nancy, 1615).







0224

HOLLAR, Wenceslaus (1607-1677). *Vera Hierosolymae veteris imago*. [London:] 1656.

**Dramatic bird's eye view of ancient Jerusalem within its walls.** The *Civitas David* is a circular walled structure in the top-left, with a square keep in the centre, while the Temple is bottom centre. This print was one of a series of 8 such etchings executed by Hollar that derived from the work of the Italian Jesuit, Johannes Baptista Villapando. They are reduced in size from the original engravings, although Pennington notes that the present view 'is superior to that in the Italian book.' Pennington 1129.

Double-page etched bird's-eye view, verso blank, 361 x 452mm (plate mark), 447 x 540mm (sheet).

£2,500–3,500

\$3,400–4,700  
€2,900–4,000



0225

LEVANTO, Francesco Maria (fl.1660s). *Prima parte dello Specchio del Mare*. Genoa: G. Marino and B. Celle, 1664.

**Rare Mediterranean sea atlas.** 'Little is known about its author, but the work displays a strong Dutch influence, particularly in the style of the Van Keulens' (NMM). It appears to be an Italian translation of Goos' *Straets-Boeck* of 1662 with the maps revised by Levanto, with the beautiful engraved title mirroring that of Goos' *Zee-Atlas*. The woodcuts in the text show a large number of navigational instruments, coastal and harbour maps as well as hundreds of coastal profiles. Koeman Lev 1; Phillips 7858; NMM III.1, 42.

Folio (420 x 280mm). Title within wide engraved border, 25 folding engraved plates (some very slight creases and minor repaired tears, 2 maps with creasefolds reinforced on verso). Contemporary vellum (rebacked).

£10,000-15,000

\$14,000-20,000  
 €12,000-17,000



0226

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

**A clean and attractive set of Mortier's re-issue of Blaeu's *Townbooks of Italy*.** In 1672 Blaeu's printing house was destroyed by fire, and Mortier took over what was left of Blaeu's plates. New plates were engraved, and Mortier re-issued Blaeu's *Townbooks of Italy* with a mixture of the old and the new, including fine, large panoramas of Genoa, Venice and Naples, as well as many other detailed plates of Italian towns and cities. These seem to have been largely provided by his friend the philosopher and lawyer Carlo-Emanuele Vizzani (1617-1661) whom he knew from his travels in Italy during his youth. Van der Krogt 43:222.1-4.

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

£20,000-30,000

\$27,000-40,000

€23,000-34,000



(4 sheets joined for illustrative purposes)

0227

HAAS, Johann Matthias (1684-1742). *Europa in partes suas ... divisa*. [Nuremberg: Homann Heirs, 1746].

**Impressive and large continental wall map of Europe, printed on 4 sheets, in a fine, strong impression.** Haas was an historian, cartographer, theologian and mathematician who worked for Homann's Heirs from 1730s. This particular example of Haas' striking work was, according to Tooley, published posthumously. Tooley *Dictionary* II, p.240.

Engraved map on 4 sheets, partially hand-coloured, 2 large, elaborate and decorative cartouches in upper left and lower right, with a smaller cartouche to lower left, combined printed area 937 x 1110mm (assembled sheets together 1027 x 1190mm).

(4)

£2,500-3,500

\$3,400-4,700

€2,900-4,000



## 0228

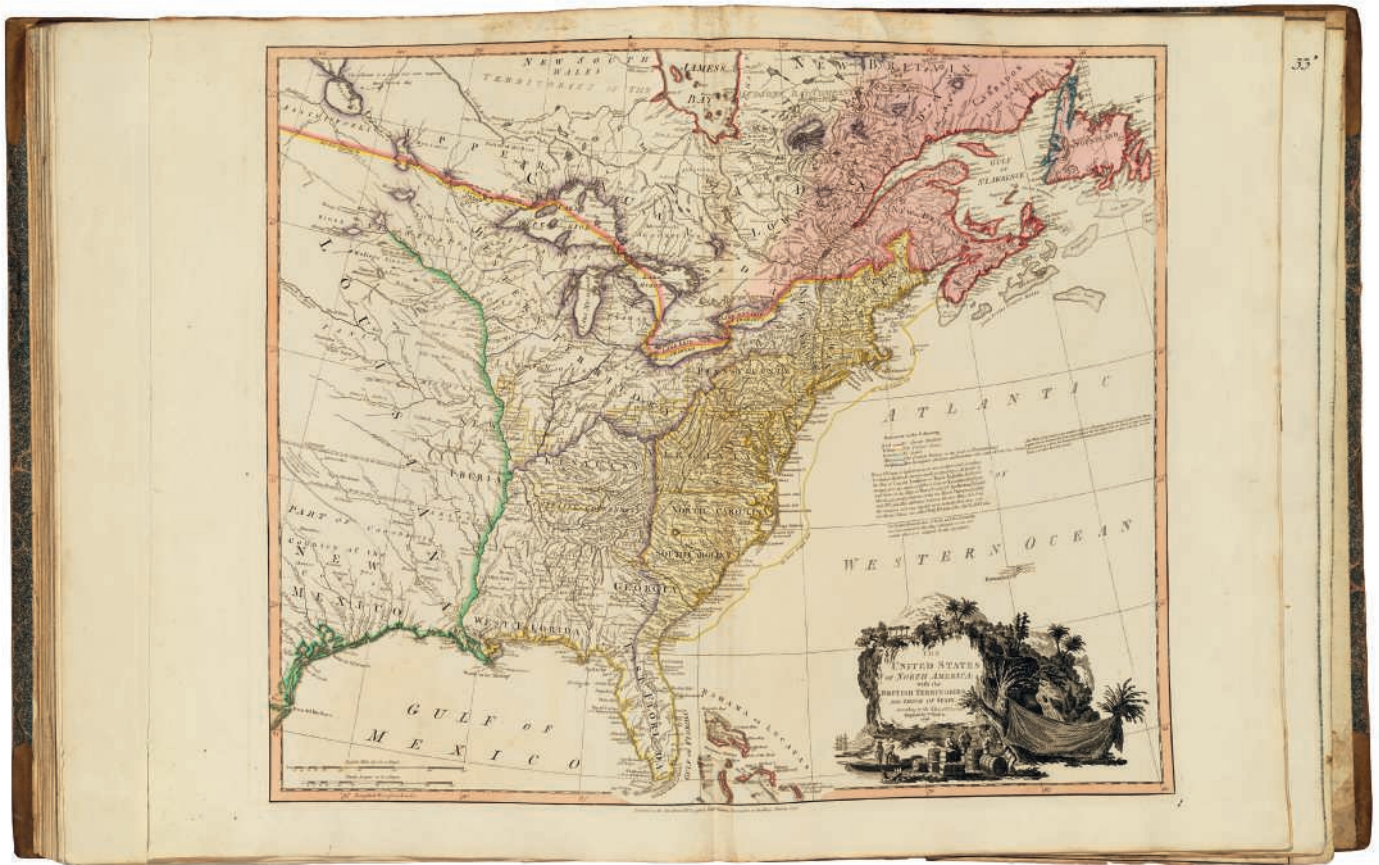
SPILSBURY, John (1739-1769). *Europe divided into its Kingdoms*. London: J. Spilsbury, [c.1766].

**A very rare example of the earliest known jigsaw puzzle, in remarkably fine and near-complete condition.** The formulation of the earliest jigsaws, known as 'dissected maps', originates in John Jefferys' *A Journey Through Europe*, a map game published by Carrington Bowles in 1759. Though the exact relationship between the cartographic engravers and the publishers John Jefferys (fl.1720-1750) and Thomas Jefferys (c.1710-1771) is unclear, they operated in close proximity, the former at Westminster, the latter at Charing Cross. Thomas became Geographer to the Prince of Wales from 1746, and later to the King. In 1753 Spilsbury entered into an apprenticeship with Thomas Jefferys, and may have first become acquainted with John's game at this period. Upon leaving Thomas' employ in 1760, Spilsbury established his own business in Russel Court, Covent Garden. He appears at this address in *Mortimer's Universal Director* for 1763, where he is described as 'Engraver and Map Dissector in Wood, in order to facilitate the Teaching of Geography'. This suggests Spilsbury was already making jigsaw maps by this time, although no earlier 'dissected map' appears to have survived. Only one copy of the current map is known with a printed date of 1766; in the present lot, the date has been erased from the plate, suggestive of a later impression. Linda Hannas, *The English Jigsaw Puzzle* (1972), pp.15-20, 84; Tooley, *Dictionary 4*, pp.196-7.

Hand-coloured engraved sheet (453 x 480mm assembled), mounted on wood and dissected to form a puzzle (lacking the islands of Corsica and Sardinia and Italy's heel, ink mark to Spain). Contained in a later wooden box (extremities rubbed, 'Europe' inscribed in ink on upper cover).

£4,000-6,000

\$5,400-8,000  
€4,600-6,800



0 229

FADEN, William. [Composite Atlas]. London: maps dated 1778-1806.

**A composite atlas with 55 engraved maps**, all but two with original hand-colour, the majority by Faden but including others by Laurie and Whittle, Bowles and Carver etc. With 4 hemisphere maps, as well as maps of Bengal, the United States of North America, general charts of Cook's discoveries and the West India Islands.

Folio (586 x 448mm). Printed contents leaf with one manuscript addition, 55 engraved maps all with original hand-colour except those of Gibraltar and the Cape of Good Hope, most double-page or folding (the hemisphere maps trimmed just into engraved text, that of England, Wales and Scotland with small loss at left margin, some tears into engraved image, occasional mostly marginal staining, a few repairs). Modern half calf preserving contemporary marbled boards (extremities rubbed).

£4,000-6,000

\$5,400-8,000  
€4,600-6,800



## 230

GRIESSEN, A.E.P. (1875-1935). Collection of approx. 26 printed and manuscript maps depicting town and garden-planning projects in Delhi, Agra, Patna and elsewhere, 1909-1922 and undated.

The hand-coloured plans comprise:

New Delhi: 'Triangular lay out ... Gurdwara Garden, New Delhi' (by W.H. Nichols, 1000 x 670mm);

Delhi Durbar, 1911: a large plan of 'Coronation Durbar, Delhi, 1911'; showing the overall layout and relation to the city of Delhi and Yamuna River, surveyed by Lt P.C.S. Hobart, R.E., drawn and heliozigraphed at the Survey of India Offices, Calcutta, 1911 (910 x 755mm, backed onto linen attached to batons); also plans of 'Their Royal Majesties' Camp, now forming Govt House Grounds' and United Provinces Camp (both by Griessen, 660 x 870mm and 815 x 595mm), and an unidentified element of the Durbar gardens (360 x 810mm);

Agra: planting in the grounds of Government Circuit House, Agra, including sight-lines to the principal monuments of the city (990 x 770mm), the 'Camp of H.H. the Lieut Governor / United Provinces / Agra' (three copies, 330 x 410mm, one uncoloured), the gardens of the Welcome Club (1000 x 730mm), 'hydraulic rams / as erected by the Supdt.' at Government Circuit House (two), McDonnell Park and an unidentified site in Agra (all approx. 950 x 700mm), and plan and elevation of a gateway in Agra (340 x 430mm);

Muttra: 'Muttra / approved suburb planning scheme / by / Griessen' (670 x 1010mm);

Raisana: layouts by Griessen for two compounds, the first at 16 Asoka Road, 'the residence of Mr Grindal' (coloured, 500 x 475mm), the second at 25 Akbar Road, 'the residence of Sir S. Crookshank' (680 x 625mm);

Also uncoloured plans showing planting around the government buildings and university at Patna (two versions, the first on a single sheet, 810 x 1910mm, the second on three detached sheets, each 1020 x 690mm) and the 'Christian Endeavour Worlds Convention Camp', Agra, 19-23 November 1909 (two, 410 x 1085mm and similar); and blueprints showing a suggested layout for the Kudsia Garden at the Delhi Flower Show, 1922 (two, 700 x 900mm), and for sections of causeways and tanks at two historic gardens in or near Lahore, the Shalamar Garden (585 x 860mm), and Jahangir's tomb (580 x 855mm).

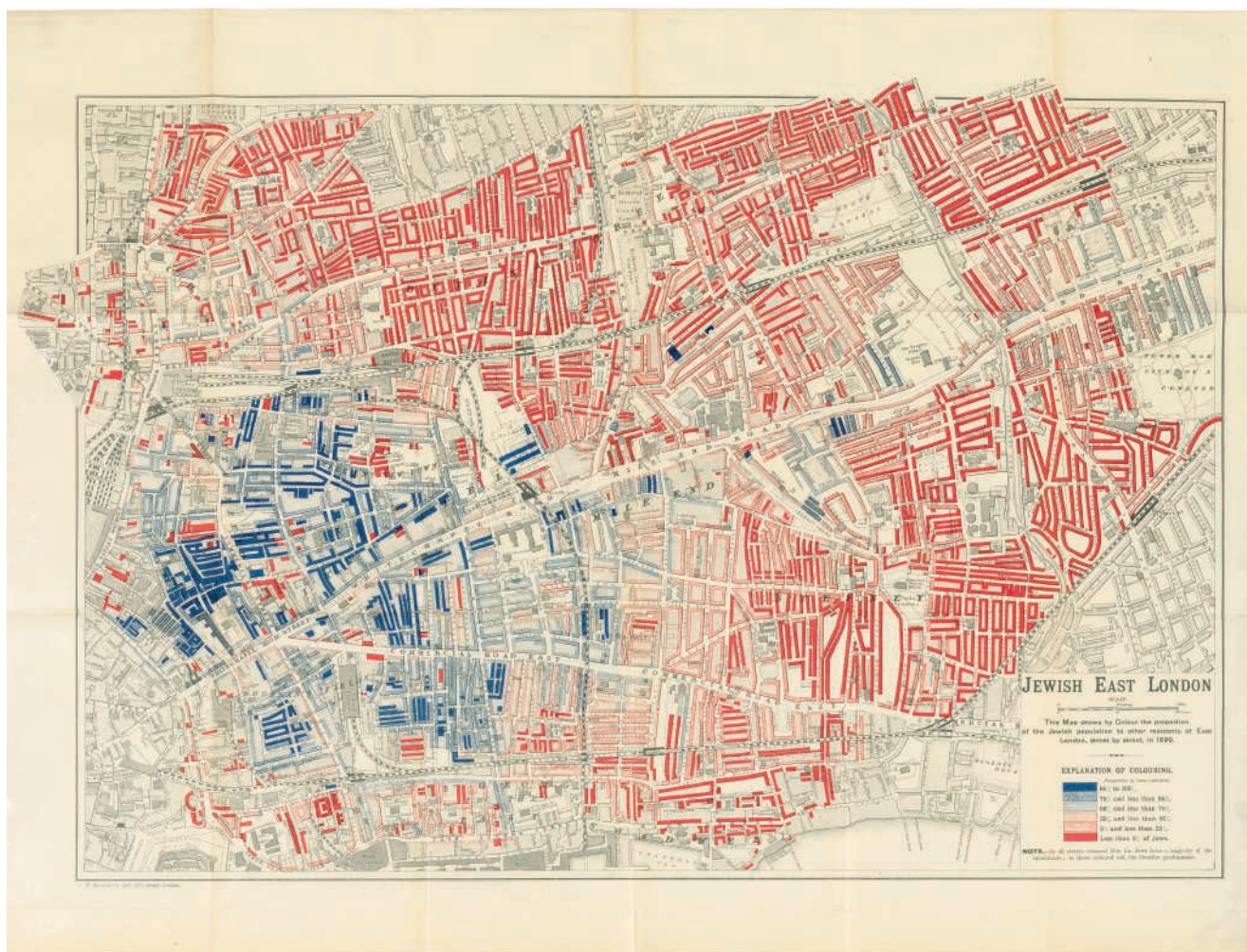
**Garden and town designs for New Delhi, the Delhi Durbar, sites in Agra and elsewhere.** A.E.P. Griessen's first appointment in India was in 1898, at the Government Botanic Gardens in Calcutta; soon after, he moved to Agra as Superintendent to the Taj and Government Gardens, and in this capacity carried out important restoration work to the Taj Mahal and its surroundings. His responsibilities grew to encompass the Delhi Durbars of 1903 and especially the extraordinary pageant of the Coronation Durbar in 1911, depicted on one of the present plans. His transfer to Delhi became permanent around this time, and he collaborated with Lutyens on the planting schemes for the new imperial capital at New Delhi, as well as carrying out town-planning schemes in Muttra, Patna and elsewhere. A number of the plans are signed by Rahim Uddin or Imam Uddin, draftsmen. *Provenance:* by descent from A.E.P. Griessen.

£10,000-15,000

\$14,000-20,000

€12,000-17,000





0 231

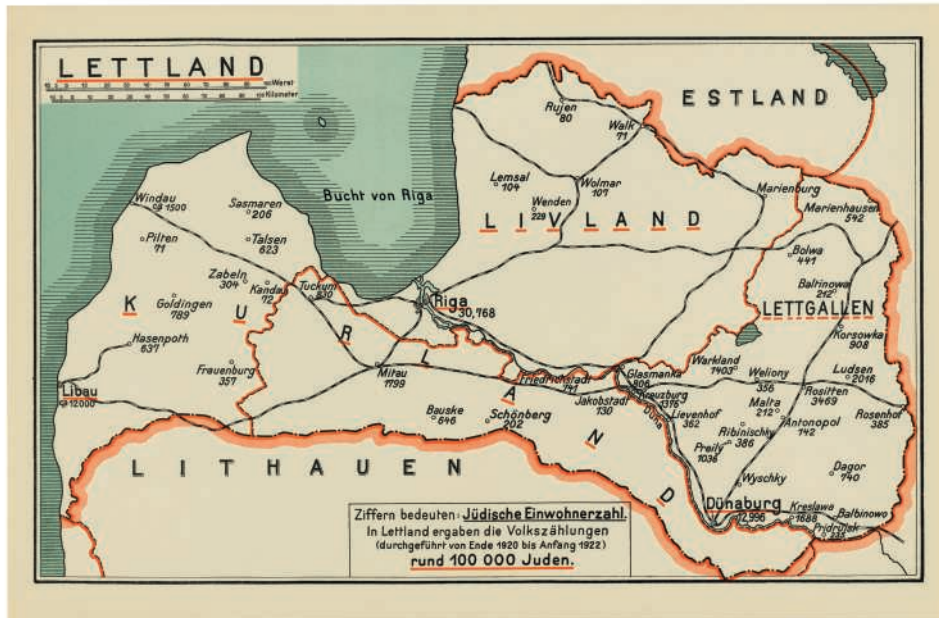
RUSSELL, Charles, and Harry Samuel LEWIS. *The Jew in London: a Study of Racial Character and Present Day Conditions*. New York: Thomas Y. Crowell, 1901.

**A fine, clean copy, complete with the infamous Arkell map of Jewish population in the East End of London.** George Arkell had been the cartographer responsible for the production of Booth's poverty maps of London, and Arkell used these as a basis for the current map which may be held up as an example of misleading statistical cartography. Fleeing the resurgence of pogroms in eastern Europe and Tsarist persecution in Russia, many Jews had fled to London in the second half of the 19th century. At that time Britain had no restrictions on immigration, and estimates suggest that some 7000 Jews arrived in Britain per year between 1881-1900, by which time the Jewish population in the East End had risen to 135,000. The map shows the Jewish population in blue, but the overwhelming red graphic might give the casual viewer the impression that the East End was being dominated by the new arrivals. Even read correctly, the map can be construed as alarmist: the dark blue colour denotes an area with a Jewish concentration of 95-100%; Booth's poverty maps used the same dark blue for areas demarcated 'vicious, semi-criminal poverty.' In 1905 the Aliens Act was passed, designed specifically to halt Jewish immigration. Barber, *London: a history in maps* (2012), p.236; Bryars & Harper, *A History of the 20th Century in 100 Maps* (2014), pp.22-25.

8vo (190 x 125mm). First American edition. Large folding chromolithographic map 'Jewish East London' by George E. Arkell (map bound in upside down, evidently an original publication error, very small spot on front pastedown fading through to title). Original blue publisher's cloth. *Provenance*: Arnold Green (booklabel).

£2,500-3,500

\$3,400-4,700  
€2,900-4,000



232

0 232

TRietsch, Davis (1870-1935). *Atlas der Jüdischen Welt*. Berlin: Orient-Verlag, 1926.

**Extremely scarce atlas with attractive graphic design, showing statistical cartography for Jewish populations.** Trietsch was born in Dresden, Germany, before moving to New York, where he studied Jewish migration. In 1895 he proposed the Jewish colonization of Cyprus. Later, in 1897, he attended the First Zionist Congress at Basel, Switzerland, where he was one of only four Americans in attendance and the only American delegate. In the early 20th century, Trietsch moved back to Germany and settled in Berlin where he published such cartographic material as the present lot to promote the Zionist cause and emigration to Palestine; he himself settled in Palestine in 1932. Trietsch seems to have had a fluid publication policy, and it is difficult to keep track of 'editions' of his atlases. 9 of the maps in this atlas were also simultaneously published in his 1926 *Palästina-Wirtschafts-Atlas*, and one of the maps in the present lot has had its date changed from 1925 to 1926. Only one copy of this Trietsch atlas can be traced in an institution (Hamburg, giving date of 1925 and with 15 ll. only). The maps and charts cover Jewish land ownership in Palestine, Jewish populations in the USA and under the British Empire, etc. Perhaps the most emotive is the map of Jewish populations of Latvia, most of which would be eradicated less than 20 years after the publication of this map.

16 colour-printed maps and charts (383 x 260mm), 3 of which folding (lacking contents leaf, this supplied in facsimile, very occasional faint marginal creasing). Original portfolio (extremities faintly rubbed).

£2,000-3,000

\$2,700-4,000  
€2,300-3,400

0 233

ARMSTRONG, George. *Palestine, from the Surveys Conducted for The Committee of the Palestine Exploration Fund and Other Sources ... revised by Colonel Sir Charles W. Wilson ... and Major C.R. [Claude Reignier] Conder*. London: Edward Stanford for the Palestine Exploration Fund, 1890.

**Extremely rare expanded edition of the Palestine Exploration Fund's 'Great Map,' with the cartography covering Eastern Palestine into Transjordan.**

The PEF originally restricted its 1870s survey of the Holy Land to western Palestine, and their pioneering, and exceptionally accurate, map was published on 26 sheets at a scale of one inch to a mile (1:63,360) in 1880. It was published alongside a series of memoirs entitled *A Survey of Western Palestine*. In 1881, Conder, assisted by Lieut. A.M. Mantell, R.E., and Sergeants G. Armstrong and T. Black, was tasked with surveying east of the Jordan River, a job made easier by reusing the American Palestine Exploration Society's triangulation stations and cairns which they had built during their own survey of the Transjordan area in the 1870s. All work came to an abrupt halt in 1882 when the Ottoman authorities denied permission to continue the survey. Apparently, the areas which had been completed were laid down on a scale of one inch to a mile in accordance with the map of Western Palestine, but none seem to have survived. The PEF waited to see if the Ottoman restrictions would be lifted, but by 1883 they had given up, and by 1884 all of Conder's work was in the PEF's Committee's hands. Instead, the PEF decided to publish the map of Eastern Palestine on the reduced scale of 3/4 inch to 1 mile (1:168,960) together with cartography of Western Palestine in a unified map, and issue it with a new set of volumes simply titled *A Survey of Palestine*, covering both east and west, in 1889. The print run was restricted to 500 copies, and was advertised as ready in January 1890. However, it appears that Stanford was promoting the map as a separate publication from as early as 1885. This suggests the present lot is a slightly later issue; one conundrum is why Sergeant Armstrong receives headline billing as the compiler, and not Conder himself; Colonel Wilson was surveyor of Jerusalem 1864-1865, and was the architect of the PEF's thorough and painstaking survey in all aspects, cartographic, archaeological, meteorological and geological.

Large chromolithographic wall map drawn on a scale of 3/4 inch to 1 mile (1:168,960), dissected and mounted onto linen, and folded into 4 separate sections, unfolded the whole map approx. 2450 x 1670mm, with the south-western sheet with flap extending 640 x 210mm. An elaborate map with the base topography printed in brown, water features printed in blue, places and geographical areas of Biblical and Classical interest over-printed in red and blue, title and scale printed in top left-hand corner of north-west section, key, explanatory text and index map showing extent of ground survey in bottom right-hand corner of south-east sheet. Original leather slipcase (extremities lightly rubbed). *Provenance*: Charles Thurburn (bookplate on verso of each section panel) – contemporary manuscript index leaf on verso of first section panel.

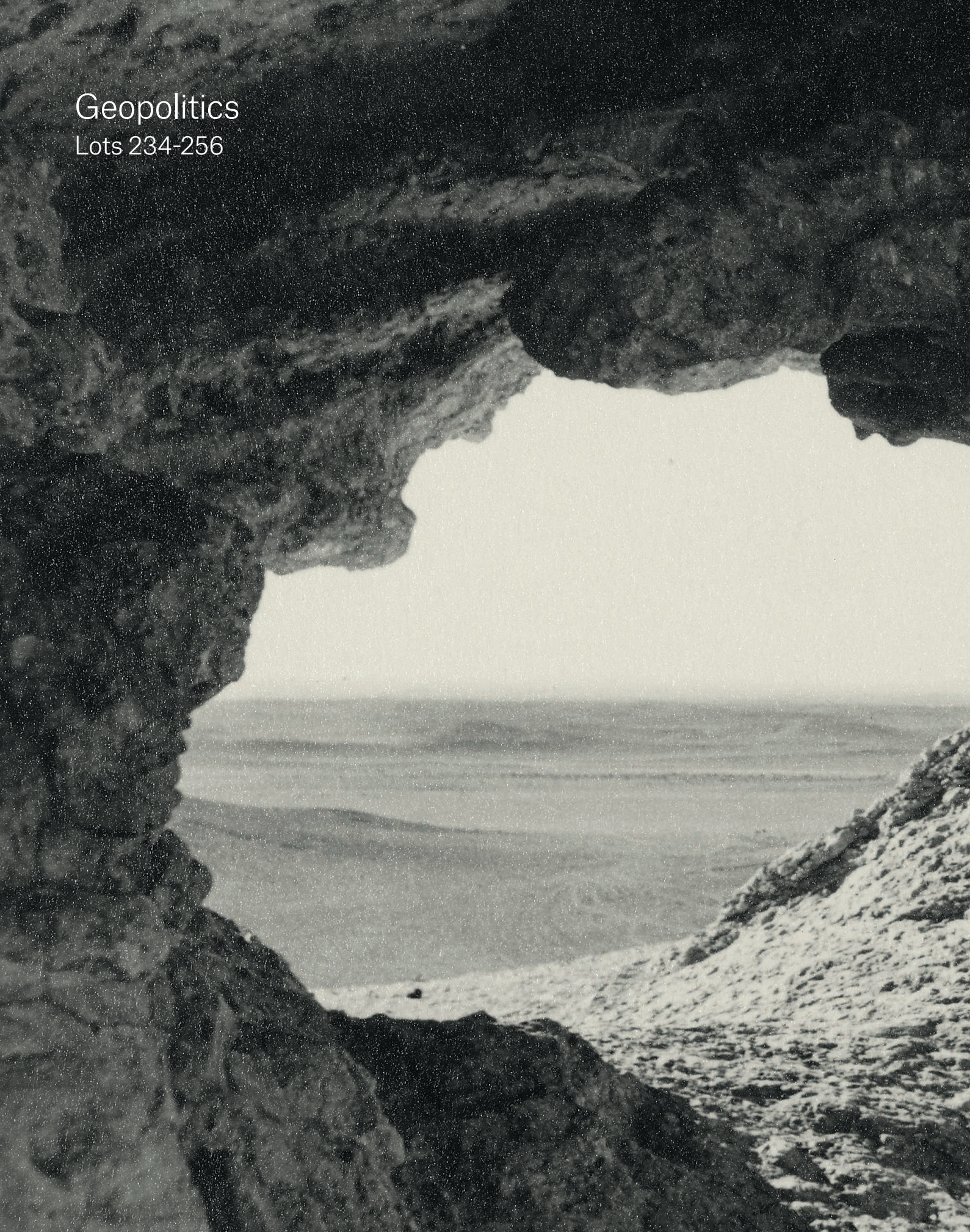
(4)

£2,000-3,000

\$2,700-4,000  
€2,300-3,400



Geopolitics  
Lots 234-256







**234**

HURLBUT, Jesse Lyman. *Traveling in the Holy Land*. New York and London: Underwood & Underwood, 1900 [but with later copyright stamp dated 1905].

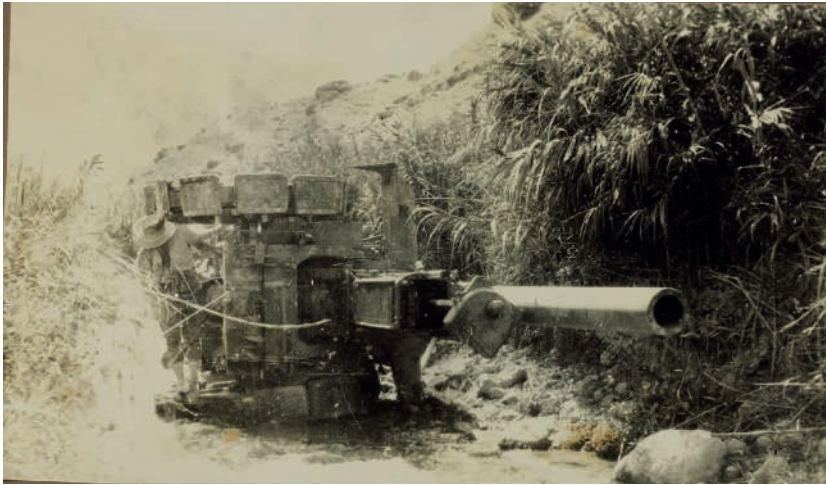
**Large collection of stereoscopic photographs of Palestine and Egypt** from the early 20th century, with accompanying descriptive book and patented map system for identifying monuments and the positions from which the photographs were taken. A contemporary wooden stereoscopic viewer with folding handle comes with the lot.

Octavo (185 x 120mm). 5 (of 7) folding maps printed in red and black (lacking maps 6 and 7). Original brown cloth (extremities rubbed). With 241 accompanying stereoscopic cards, housed in four souvenir boxes in the shape of books (one box broken). Sold with all faults, and not subject to return. (8)

£1,500-2,000

\$2,000-2,700  
€1,800-2,300





### 237

WORLD WAR ONE - PALESTINE FRONT. *Driver* T.H. ROBERTS, 5th Cavalry Division, Egyptian Expeditionary Force. Photograph album. Palestine: 1918-1919.

**Unusual images of the Palestine Front, including two photographs of shot-down German aircraft,** at Junction Station, Palestine. Although the album mostly contains scenic shots with a civilian setting, it does include military images such as Turkish prisoners of war, an ambulance convoy en route to Jerusalem, a mosque receiving incoming fire, and a disabled 'Jericho Jane' (i.e. a Turkish 15cm Krupp K16 field gun) lying on its side in a wadi. Although the album focuses on Palestine with images of Jerusalem, Ramleh and Bethlehem, it covers quite a wide geographical spread, with images of Gibraltar, Malta, Damascus, Suez and Cairo among others.

143 photographs (most 55 x 80mm or 60 x 100mm, a few larger and smaller) and 13 postcards mounted on 13 leaves, typescript contents list loosely inserted, oblong octavo (205 x 255mm). Original cloth-backed boards (extremities rubbed, covers abraded, rear inner hinge broken). Sold with two Great War 1914-1918 medals with ribbons, engraved 'T-390096 Dvr TH Roberts'. (3)

£1,000-1,500

\$1,400-2,000  
€1,200-1,700



### 238

SARROUF, Theodore (fl. 1930s). *Photographs of the demonstrations which took place in Palestine 1933*. Jaffa: Press & Publication Office Jaffa, 1934.

**Very scarce Arab publication on the Palestine riots and their firm suppression by the British forces.**

Following the rise in racial persecution in Nazi Germany in 1933, the numbers of Jewish immigrants to Palestine grew from a few thousand in previous years to 37,000. The series of Arab demonstrations in October 1933 occurred largely as a reaction to this increase. The second demonstration, held on 29 October across Jaffa, Haifa, and Nablus, saw the highest levels of unrest, with violence from the demonstrators leading British forces to disrupt proceedings with officers on horses and with the use of clubs and guns. It is thought that 29 protesters died and 180 were injured over the course of the month. After the introduction of the Nuremberg Laws in 1935 and the subsequent further rise in Jewish immigration, growing Arab unrest led ultimately to the Arab rebellion of 1936-1939. Theodore Sarrouf, the publisher of the album, states that his aim is for English readers to 'form to themselves a clear and correct impression of the demonstrations held by the suppressed Arabs as a cry for justice in Palestine, this unfortunate part of the Arab World'.

Oblong folio (243 x 350mm). Photographic illustrations throughout, in parallel English and Arabic (some very minor marginal tears throughout, occasional insignificant light marginal staining.) Original printed wrappers, silk tie (a few minor spots to wrappers).

£2,000-3,000

\$2,700-4,000  
€2,300-3,400





### 239

PALESTINE - T. FITZWILLIAM, Royal Air Force. Two photograph albums. Palestine and Transjordan: 1930-1933.

**Large and numerous photographs of the RAF presence in the Middle East in the 1930s.** The albums effectively show two sides of the RAF's responsibilities in the Middle East at that time. One is air cover, with numerous photographs of Fairey Gordons, Bristol Fighters, Fairey III Fs, Westland Wapitis ('Wapatis'), King Feisal's squadron of DH.60 Moths, and DH.9As. There are images of bombs being loaded onto the bombers as part of Trenchard's theory of air power, used to suppress tribal insurrection in the colonies. The RAF also had a land-based role, providing military security using armoured cars. There are many images of the armoured car squadrons in camp, on parade and on patrol. Both albums cover an extensive geographical area, with images of Ramleh airbase and Jerusalem in Palestine, and Maan and Amman in Transjordan. Other interesting photographs include a shot of King Abdullah I of Transjordan, and ten images of the Nebi Musa festival which show large crowds, a heavy Palestine Police presence, both mounted and on foot, cameramen filming the scene, and a large crowd of Jewish onlookers.

101 original photographs (most 160 x 214 or 55 x 82mm, with a few other variant sizes) mounted on 24 leaves, oblong octavo (185 x 245mm). Original cloth; 108 original photographs and 9 commercial photographic postcards (most 160 x 214 or 55 x 82mm, with a few other variant sizes) mounted on 21 leaves, oblong octavo (185 x 245mm). Original cloth (fore-edge of upper board crudely repaired). (2)

£3,000-5,000

\$4,000-6,700

€3,500-5,700



**0 240**

ARAB NATIONALISM UNDER THE BRITISH MANDATE – *A Collection of Different Fatwas by Islamic Scholars and men of knowledge in Palestine and other regions, against the occupation of the land by Jews, selling land to the Jews, assisting in moving land from the hands of the Arabs to the Jews, or brokering property or land to the Jews* [Arabic]. Jerusalem: The Islamic Printing Press, [1934].

**Very rare pamphlet agitating for the restriction of land transfers to Jews.** These policies became a central aim of Arab nationalists, and the British, having militarily suppressed the Arab Rebellion of 1936-1939, appeased Arab sentiment by enforcing controls on sale of lands and property to Jews and the restriction of Jewish immigration to Palestine in 1939 with the publication of 'The White Paper' (Cmd 6019). These restrictions were only lifted upon the Declaration of the Independent State of Israel in 1948.

Octavo (240 x 169mm). 14pp. Original stapled wrappers (staples rusted, closed tear to rear wrapper with tiny hole, minor spotting confined to margins of upper wrapper, faint vertical crease throughout). [Sold with:] AL-HUSSEINI, Mohammed Amin (c.1897-1974), Grand Mufti of Jerusalem. Signed photograph (222 x 161mm), mounted 294 x 231mm), Beirut, 1961. (2)

£1,000–1,500

\$1,400–2,000  
€1,200–1,700

**241**

PALESTINE – THE ARAB REBELLION – *Trooper A.S. WILLIAMS, XI Hussars (Prince Albert's Own)*. Photograph album. Egypt and Palestine: 1934-1937.

**Fascinating photographs depicting the newly mechanised XI Hussars deployed in Egypt and Palestine, with images of the regiment's headquarters at Nablus during the Arab rebellion.** Based in England between 1926-1934, the regiment converted from horses to armoured cars. On 15 November 1934 they sailed from Southampton to Alexandria in Egypt on HMT Nuerala (shown in one of the photographs), and then spent the next 4 years alternating between Egypt and Palestine. There are 2 leaves of images showing the regiment entraining for Palestine from Egypt, and then later in the album, the regiment crossing back across the Suez Canal to Egypt. In July 1936, the regiment was stationed at Nablus, from where they provided military escorts, negotiating terrorist landmines and gunfire. Images of these types of action are included in the album, such as roadside bombs, sniper positions, and the destruction of Arab property in Jaffa in a reprisal operation. During this time the XI Hussars developed a close relationship with the RAF, and it is interesting to note a number of photographs of aircraft in this album.

162 photographs (mainly of 2 sizes, 92 x 145mm and 62 x 86mm) mounted on 25 leaves, most captioned, oblong octavo (179 x 260mm). Original cloth-backed decorative olive-wood boards (extremities faintly rubbed).

£2,000–3,000

\$2,700–4,000  
€2,300–3,400



## 242

PALESTINE - THE ARAB REBELLION -  
Photograph Album. Malta, Alexandria, Palestine  
and Cyprus: 1935-1936.

**An extensive album of images compiled by a Royal Navy submariner who took part in land military operations during the Arab Rebellion.** The unnamed photographer served on H.M.S. Thames, and he appears to have been involved with the manning of rail armoured cars in Palestine. There are a series of photographs showing the result of bombs in Tel Aviv, searching Arab suspects, Jewish and British funerals, and Arab prisoners. There are also a number of images taken of H.M.S. Thames from her conning tower while diving, and also at distance of her on the surface sailing at high speed. The album also extensively covers Malta, Alexandria and the western Egyptian desert.

213 photographs (mainly of 3 sizes, 164 x 213mm, 87 x 138mm and 60 x 85mm) mounted on 46 leaves, most captioned, oblong octavo (223 x 230mm). Original card wrappers (extremities rubbed and corners creased).

£3,000-5,000

\$4,000-6,700

€3,500-5,700



## 243

PALESTINE - THE ARAB REBELLION - Press photographs, 1936-1939.

**Large-format photographs of the Arab Rebellion**, these good quality photographs show British troops guarding oil pipelines, armoured car patrols, searches of Arab suspects and their baggage, and Major-General R.N. O'Connor directing operations at the Damascus Gate in Jerusalem. The Arab Rebellion's tactics of sabotaging bridges are depicted in two photographs, while others show the British response with checkpoints and fire positions. The huge military effort made by the British is encapsulated by shots of troops emplaning onto a huge biplane transport, and the 2nd Scots Guards embarking for Palestine at Southampton.

A group of 26 press photographs, dated 1936-1939, various sizes (largest 228 x 180mm, and smaller), most with typescript descriptions on versos, stamps and serial numbers of various British, American and French press agencies, together with five images of mounted Jewish Settlement Police ('Manim') by the noted photographer Walter Zadek (1900-1992), a caricature of George VI wearing a crown topped with the Star of David handing a naked Chaim Weizmann the Grand Mufti's head on a plate, and a typescript flyer (328 x 205mm) entitled 'Awake Humanity' issued by the Arab Revolutionary Council dated 29 October 1938 with cyclostyled signature of Arif Abdul-Razik, decrying British military and police operations. (33)

£2,500-3,500

\$3,400-4,700

€2,900-4,000





## 244

PALESTINE – ARAB REBELLION AND JEWISH UNREST – Press photographs. 1936-1938.

**Interesting collection of large-format photographs of the British trying to maintain order on two fronts.** They show Palestine Police and soldiers trying to maintain order in the face of Jewish protests, stimulated by the execution of Shlomo Ben-Yosef and hostility to the British 'White paper' of 1939 restricting Jewish migration into Palestine, while on the other hand, the effects of the Arab Rebellion are clearly shown by derailed trains, burnt-out buildings at Lydda airport, and searches of Arab suspects. The formation of Jewish settlement police is shown, wearing traditional 'kolpak' hats before receiving Australian-style slouch hats, while another image shows a troop of armed Arabs filing through a village watched by onlookers. The erection of watch towers and guarded barbed-wire fences demonstrates the Jewish reaction to contemporary events. Included are images of Fawzi Bey Al-Qawkchi and Haj Amin Al Husseini, Grand Mufti of Jerusalem, leaders of the Arab Rebellion, as well as British politicians, including Edward Keith-Roach, District Governor of Jerusalem.

A group of 29 press photographs, dated 1936-1939, various sizes (mostly approx. 180 x 230 mm., a few larger or smaller), most with typescript descriptions on versos, stamps and serial numbers of mostly American press agencies, with a few from British agencies (a few light marginal creases.) (29)

£2,000–3,000

\$2,700–4,000

€2,300–3,400

## 0 245

PALESTINE - ARAB REBELLION. Three maps showing British military operations during the Arab Rebellion, 1936-1939.

**Military and police operational maps used during the Arab Rebellion, with contemporary annotations relating to the deployment of the Royal Ulster Rifles.** 2nd Battalion RUR arrived in Palestine on 28 November 1937. At this time, the Arab Rebellion was underway, and in September 1937, the British declared martial law. The battalion was responsible for central and northern Palestine, including the important towns of Jenin and Nablus, around which most Arab terrorist activity was focused. The other map in the lot gives extensive detail on the locations of the Jewish Settlement Police at this time.

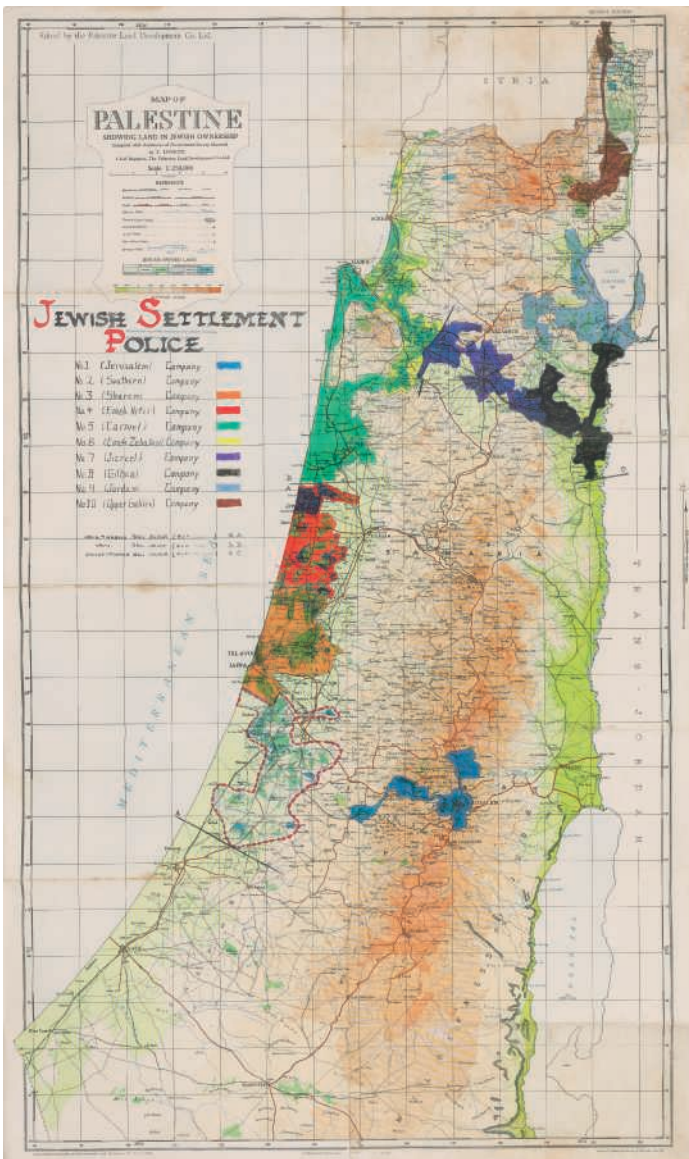
**SURVEY OF PALESTINE.** [Jerusalem: c.1937]. Folding chromolithographic map of northern Mandate Palestine to the scale of 1:100,000, printed on 6 sheets, dissected, and mounted on linen, forming two separate sections (northern section 666 x 752mm at greatest extent; southern section 750 x 790mm), the scales and keys cut out and remounted. The map over-inked in different colours with 3 main areas labelled 'Tarcol' (centred on Tulkarem), 'Nabcol' (centred on Nablus) and 'Jencol' (centred on Jenin) each denoting the area of responsibility for units of the 2nd Battalion Royal Ulster Rifles during the Arab Revolt; 2 RUR positions, pill boxes and police posts are demarcated on the northern section. This map is quite plainly a hastily organised operations map composed of sheets from the second state of the Survey of Palestine's 1:100,000 mapping. This map was produced in 4 formats; these sheets are from the 'provisional' format, printed in 4 colours only as opposed to the 'full' 7 colour map, designed for quick production due to the pressure of the Arab rebellion and the need for accurate cartography. The northern section of map is intriguing, as it shows pencil annotations extending across the border into Lebanon and Syria. Dov Gavish, *A Survey of Palestine under the British Mandate, 1920-1948*, (London, 2005) pp. 219-239.

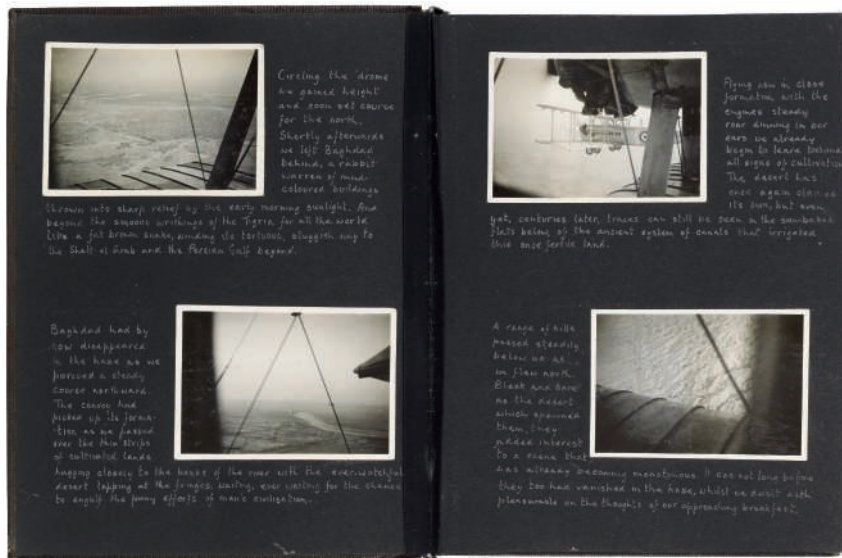
**LIFSHITZ, F. Map of Palestine showing land in Jewish ownership.** Palestine Land Development Co. Ltd. [Jerusalem:] 1938. Second edition, folding chromolithographic map of Mandate Palestine to the scale of 1:250,000 (sheet 1000 x 63mm). With colour-printed areas denoting Jewish land ownership, this over-painted with 10 different colours each denoting the area of responsibility for a company of Jewish Settlement Police, together with ink and pencil lines demarcating three different police districts, with a large key to this effect in the Mediterranean Sea, just touching title cartouche. (3)

£1,000–1,500

\$1,400–2,000

€1,200–1,700





246

IRAQ – Airman James JOHNSON, Royal Air Force. Two photograph albums, October 1934 – November 1936 and 1944.

**Two albums with photographs of Iraq taken by a British serviceman in the RAF, stationed at Hinaidi and Ser Amadia during the 1930s.** The first album containing images showing the Vickers Victoria and Hawker Hardy bombers based at Hinaidi and used in the suppression of local tribal insurrections, the base's engine repair sections and engine test beds, while at the same time testifying to a vibrant community life on camp, centred around the 'White Horse Inn', concerts, the manufacture of the 'Bug' – a homemade car – and swimming parties, alongside images of local towns, architecture and people. Johnson charts his route back from Iraq to the UK with shots of Basra, Karachi, Aden, the Red Sea and Malta, before ending with a few shots of his posting to 611 (B) Squadron, Liverpool. The second album offers a detailed overview of his posting to Ser Amadia, an RAF summer training camp at 6,000-7,000 ft above sea level in the Kurdish mountains, with photos accompanied by titles and a later account in autograph.

Two albums: 1. 'Hinaidi', 148 original photographs (chiefly 161 x 205mm and 65 x 90mm) mounted on 23 leaves, 200 x 225mm. Original cloth (lacking upper cover, but using the first leaf as title cover, spine ends worn, extremities lightly rubbed); 2. 'Ser Amadia; The Tale of a Kurdish Holiday', 23 original photographs (60 x 87mm) mounted on 7 leaves, 216 x 164mm, autograph titles and accompanying account. Original cloth (upper cover stained, extremities rubbed). [With, tipped in:] an incomplete letter from Johnson, n.p., n.d., giving an account of his life in Iraq over several days, 12 pages, 250 x 200mm. (2)

£3,000–5,000

\$4,000–6,700

€3,500–5,700

235



PROPERTY FROM FARINGDON HOUSE, OXFORDSHIRE

**247**

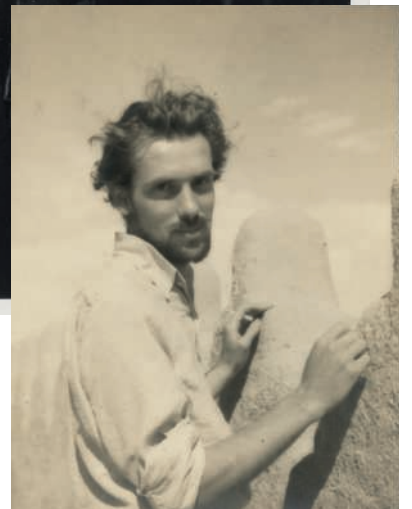
SAUDI ARABIA – Gerald Simpson Hillairet Rutland Vere DE GAURY (1897-1984). 106 individual photographs of Ibn Saud (1875-1953), first monarch and founder of Saudi Arabia, together with his family, royal household and entourage, and including the royal palace at Riyadh, and various landscape and desert scenes. c.1939-1940.

**A very rare and extensive archive of photographs of Saudi Arabia, and its founder, on the cusp of the discovery of oil, taken by one of the earliest Britons to enter Riyadh.** This collection includes images of Ibn Saud with some of his sons, HRH the Emir Mansur, HRH The Emir Mitaab, Yusuf Yassin, the king's private secretary, royal falconers, other family members and servants of the royal household, as well as images of Bedouin in camp and with their livestock, and architectural images of Riyadh, including a self-portrait of the photographer on the rooftop of the royal palace. The total number of photographs comes to 131, with a number in duplicate, and four negatives.

De Gaury was a British military officer, Arabist, explorer, historian and diplomat. Wounded four times during the First World War, De Gaury later served as the British political agent in Kuwait in the 1930s. In 1934, he travelled from Jeddah overland to Kuwait, stopping at Riyadh for his first audience with Ibn Saud, making De Gaury one of the first half-dozen Britons to enter the city. The following year he helped organize, and took part in, the official visit of Sir Andrew Ryan to Riyadh in November 1935, to present Ibn Saud with the Order of the Bath. This is described in De Gaury's book, *Arabia Phoenix* (London, 1946), in which some of the photographs present here in this lot are reproduced; a copy of the book, along with his memoir, *Traces of Travel Brought Home from Abroad* (London, 1983) in which the 1934 visit is described in detail, are included in the lot, as is De Gaury's biography *Travelling Gent. The life of Alexander Kinglake (1809-1891)* (London, 1972). These latter two contain authorial presentation inscriptions to Robert Heber Percy (1911-1987).

£10,000-15,000

\$14,000-20,000  
€12,000-17,000





OTHER PROPERTIES

**248**

WORLD WAR TWO – PALESTINE – *Private T. CARPENTER*, 1st Battalion, Argyll and Sutherland Highlanders. Photograph Album. Palestine: 1939-1940.

**Striking images of the last days of the Arab Rebellion.** Upon the outbreak of the Second World War, the 1st Battalion Argyll and Sutherland Highlanders was deployed to Palestine, where it encountered the remaining elements of the Arab Rebellion before its final suppression by the British in late 1939. The compiler of this album was evidently highly involved in these last actions, with photographs taken at Nablus, Tulkarem and Jenin. This album contains images showing the aftermath of rebel strikes on the railways and military vehicles, Arab prisoners, an interrogation scene, as well as a number of showing the demolition of property in Arab villages as collective punishment.

187 photographs (the majority 67 x 92mm, a few larger and smaller) mounted on 35 leaves, most captioned, oblong octavo (150 x 195mm). Original leather-backed boards (spine torn and defective, extremities rubbed).

£2,000–3,000

\$2,700–4,000

€2,300–3,400



**249**

PALESTINE – *Aircraftsman G. HORSFIELD*, Royal Air Force. Photograph album, Palestine, 1941.

**Images of terrorist activity in Palestine during the Second World War**, taken by a member of the RAF while posted to Jerusalem. The majority are photographs of the usual tourist sites, but this album also contains a number of images of the servicemen based at Mt Scopus, including their billets and radio transmitting hut, a crashed French aircraft at Ma'an (Transjordan), two photographs of oil tanks burning in Haifa, and another of the burning Palestine-Iraq oil pipeline.

92 photographs (most 70 x 92mm, some smaller), most with manuscript annotations, mounted on 22 leaves, oblong octavo (160 x 220mm). Original cloth-backed olive wood decorative boards (upper board split but holding).

£2,000–2,500

\$2,700–3,300

€2,300–2,800



0 250

*The Mass Extermination of Jews in German Occupied Poland.*  
London: Hutchinson for the Polish Ministry of Foreign Affairs [1943].

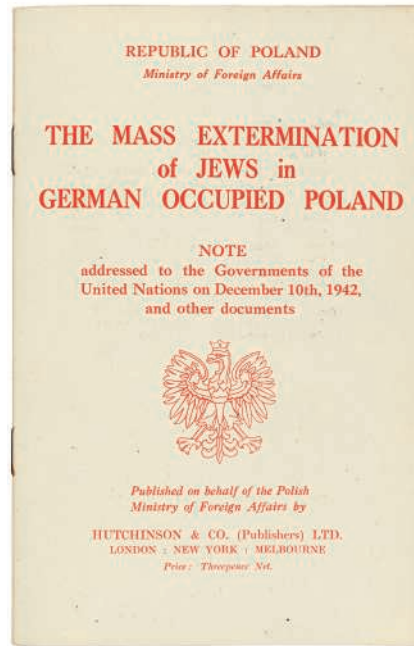
**A very early official announcement of the Holocaust addressed to the United Nations.** Using false documents Polish army Captain Witold Pilecki let himself be captured, and entered Auschwitz, where he spent two years gathering information of the mass extermination of Jews. His reports, which provided the evidential basis for this and other appeals to the UN by the government of Poland, were generally met with disbelief, and his repeated calls to liberate the camp, where he organized prisoners, fell on deaf ears. Pilecki escaped after almost 1000 days in Auschwitz. This report was written in 1942 and printed in 1943 'in the hope that the civilised world will draw the appropriate conclusion, the Polish Government desires to bring to the notice of the public, by means of the present White Paper, these renewed German efforts at mass extermination, with the employment of fresh horrifying methods'.

Octavo (216 x 140mm). Title printed in red. Stapled, as issued (staples rusted).

£1,500-2,000

\$2,000-2,700

€1,800-2,300



251

PALESTINE - POLICE MOBILE FORCE. Photograph album. [c.1944].

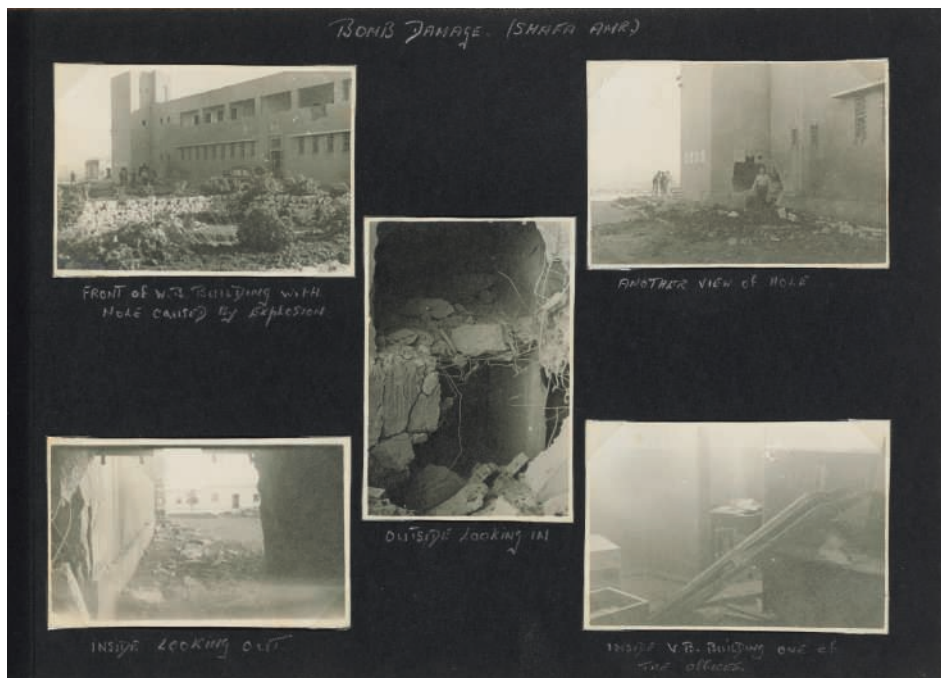
**Very rare images of the short-lived Police Mobile force (PMF) division of the Palestine Police Force (PPF).** In 1944, with the retreat of German forces in Europe due to Stalin's march from the East, and the Allied invasion in Normandy, Irgun and Lehi started to increase their anti-British terrorist activities. Faced with this rising threat, the PPF created the PMF, a lightly armoured mobile detachment of the PPF, conceived as an elite, rapid-reaction, counter-terrorist force that would allow the PPF to reduce their reliance on military units. In reality, it only recruited around half of the number of personnel that was originally envisaged, and those that did join were pitifully trained. The photographs here show PMF Otter armoured vehicles, as well as the effects of terrorist bombs on a Taggart (sic) fort at Shafa Amr (Shefa-'Amr).

159 original photographs (most 65 x 92mm, a few smaller) mounted on 18 leaves, oblong octavo (175 x 255mm). Original decorative cloth (extremities lightly rubbed). Sold with another small album of 15 original photographs (55 x 80mm) mounted on 14 leaves (one image loosely inserted), depicting various Palestinian scenes from a slightly earlier period, probably during the Arab Rebellion, with images of Arab prison camps and prisoners, as well as practising with 'A new weapon of war, a Bren gun;' oblong 12mo (74 x 102mm), original cloth. (2)

£2,000-3,000

\$2,700-4,000

€2,300-3,400





252

PALESTINE - SCOTT, Robert (Acting Chief Secretary). *Proclamation by the Officer Administering the Government*. Jerusalem: 15 November 1945.

**Rare poster illustrating the British reaction to armed rebellion against Mandatory rule.** It outlaws possession or carrying of arms and explosives, incitement to violence, and armed resistance. The penalty for possession of arms is stated as being life imprisonment, while that for carrying is the death sentence. The situation the British faced in 1945 was so grave, that Robert Scott was assigned three bodyguards (one policeman, and two bedouin). In a letter to his mother after the end of the Second World War, Scott stated: 'It is a very astringent thought that reversion to peacetime conditions means in Palestine a return of the pre-war conditions of gangsterism but this time it is the Jews and they are much more efficient' (quoted in Hoffman, p. 220).

Very large poster (635 x 704mm), royal coat-of-arms top-centre, text in three columns printed in Hebrew, English and Arabic (small marginal chip to top-right hand edge and a few other closed tears and creases expertly repaired, a few scattered spots, a little faint soiling).

£2,000-3,000

\$2,700-4,000  
€2,300-3,400



253

PALESTINE - HAGANAH AND IRGUN MILITARY ACTIVITY AGAINST THE BRITISH AND ARABS. Press photographs. 1946-1948

**Unusual images of the two major Jewish paramilitary units at the end of the British Mandate.** Chronologically, the images start with Irgun's attack on the King David hotel in July 1946, ending mid-1948 with the Arab-Israeli war, and scenes of Haganah attacking Arab positions around Acre. In between are images of Acre Prison, scene of the Irgun attack on 4 May 1947 in which 28 Irgun prisoners and 214 Arab prisoners escaped through a hole blown in the prison wall; one of the scaling ladders is being inspected after the raid by British officers. Menachem Begin, leader of Irgun, later founder of Likud and sixth prime minister of Israel, is shown inspecting an Irgun parade in Jerusalem in August 1948. More parade photographs show Haganah troops under the Star of David flag, and Palmach Commando armoured-car crews, both taken in Jerusalem in 1948. Included are images of successful Jewish attacks on British military positions and personnel.

A group of 30 press photographs, dated 1946-1948, various sizes (largest approx. 205 x 255mm and smaller), most with typescript descriptions on versos, stamps and serial numbers of various American press agencies (a few images with some minor marginal creasing). (30)

£2,000-3,000

\$2,700-4,000  
€2,300-3,400

## 254

PALESTINE – THE BRITISH IN PALESTINE. Press photographs. 1945-1948

**Important collection of images showing the end of British rule in Palestine.** Many photographs show British soldiers with Jewish prisoners rounded up for transportation to interrogation and detention centres. This was the normal British response to the discovery of large arms caches, some of which are shown in the images here. Scenes of British martial law are well represented, including a shot of deserted streets in Netanya with a British machine gun post hidden in a clump of bushes, while the area is cordoned off during the 'Sergeants Affair' of June 1947. The international political dimension is illustrated by photographs of meetings of the Arab League and the United Nations, as well as a scene of a demonstration in San Francisco against British policy in Palestine. There are three images of General Gordon MacMillan, appointed GOC British Forces in Palestine and Trans-Jordan on 13 February 1947. Just five days after his appointment, the British government decided to place the question of the future of Palestine to the United Nations, making MacMillan the last British GOC of the Mandate. While there are images of British troops leaving Ramallah, and Arab fighters occupying evacuated British positions in Jerusalem, there is also an image dated 4 May 1948 shows British tank transporters entering Palestine from Egypt, just 10 days before the final evacuation of British men and matériel from Palestine.

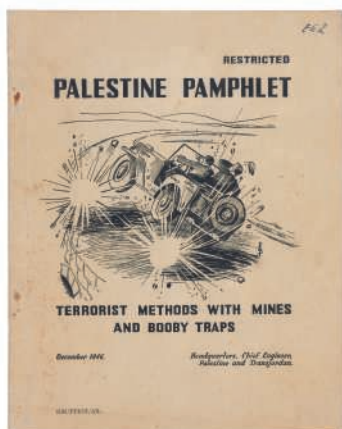


A group of 58 press photographs, dated 1945-1948, various sizes (largest approx. 205 x 255mm and smaller), most with typescript descriptions on versos, stamps and serial numbers of mainly American press agencies, together with some from British sources (some minor creasing). (59)

£2,500–3,500

\$3,400–4,700

€2,900–4,000



## 0 255

BRITISH ARMY COUNTER-TERRORISM. *Palestine pamphlet: terrorist methods with mines and booby traps.* [Jerusalem: Headquarters, Chief Engineer, Palestine & Transjordan, December 1946.

Restricted British Army manual dealing with Jewish terrorist explosive devices and methods. **Very rare:** only 2 copies can be traced in institutions (National Library of Israel and Thomas Fisher Rare Book Library, Toronto).

Small quarto (215 x 168mm). 38pp., frontispiece and 6 plates, 16 full-page text-illustrations. Original decorative buff printed wrappers (very faint soiling).

£1,000–1,500

\$1,400–2,000

€1,200–1,700

## 256

ARAB-ISRAELI WAR 1947-1949 - PRESS PHOTOGRAPHS

**Photographs of the defining moment in 20th-century Middle Eastern history.** Photographs show Arab civilians displaced in refugee camps, Arab prisoners in Ramleh, two images of prisoner swaps in Jerusalem, various shots of UN officers, and a photograph of an Arab-Israeli truce in Jerusalem dated 25 July 1948. The conflict's international reach is shown by images of Egypt's military, as well as Syrian volunteers fighting in Nablus and Jerusalem. The new state of Israel is perhaps best visualised in a image of an army relay team on the newly opened Valor Road (Kvish Hagevurah). Opened in December 1948, this road cemented communication between the two cities, with the photograph showing the army relay team running to deliver a message from Jerusalem to Tel Aviv.

A group of 57 press photographs, dated 1947-1948, various sizes (largest approx. 260 x 205mm, smaller), most with typescript descriptions on versos, stamps and serial numbers of various American press agencies (a few with minor editorial emendations, some light staining to a couple of images' versoes, occasional light marginal creasing). (57)

£2,500–3,500

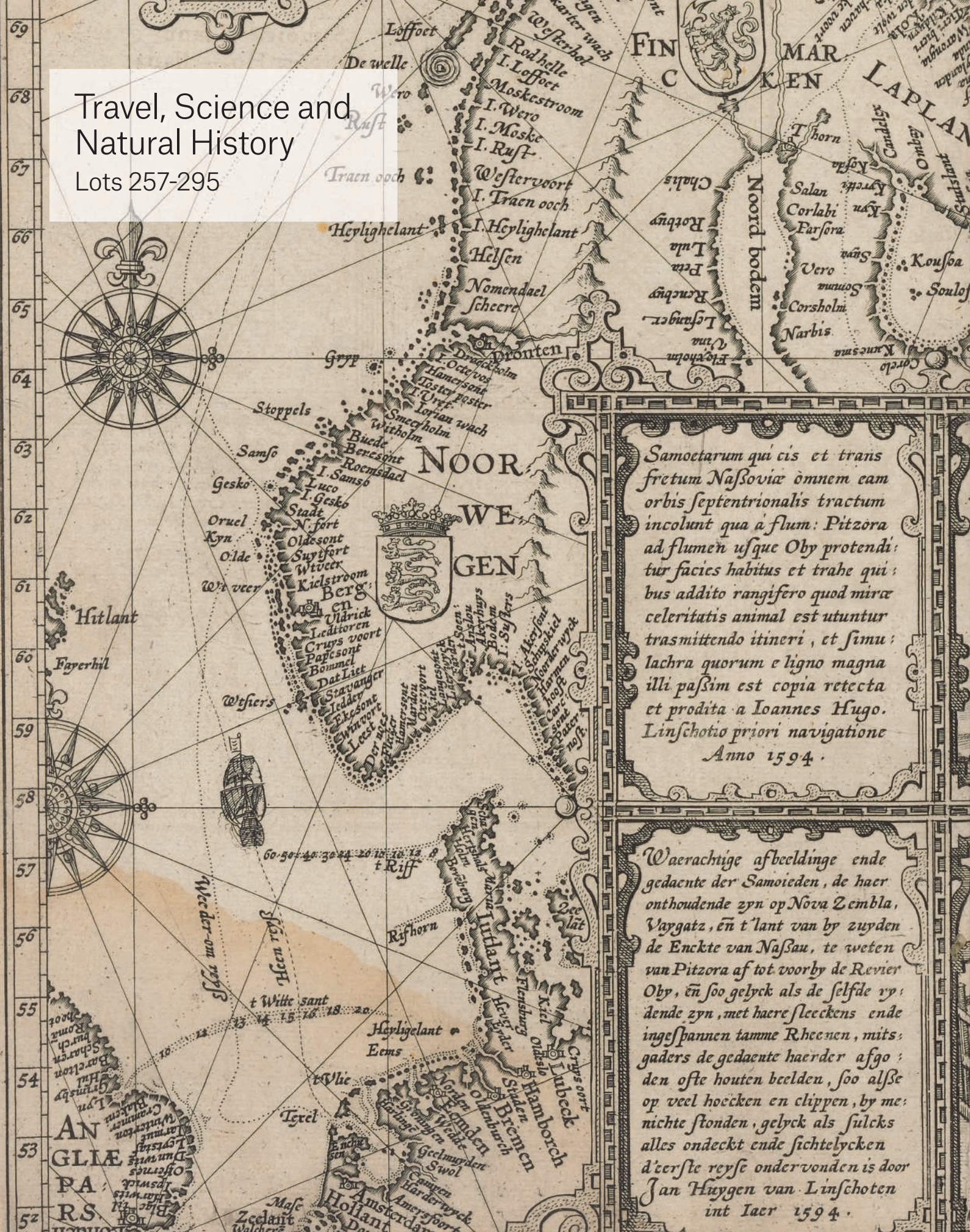
\$3,400–4,700

€2,900–4,000



# Travel, Science and Natural History

Lots 257-295



Samoetarum qui cis et trans  
fretum Nassovia omnem eam  
orbis septentrionalis tractum  
incolunt qua a flum: Pitzora  
ad flumen usque Oby protendi-  
tur facies habitus et trahere qui-  
bus addito rangifero quod mirae  
celeritatis animal est utuntur  
trasmittendo itineri, et simu-  
lachra quorum e ligno magna  
illi passim est copia relecta  
et prodita a Ioannes Hugo.  
Linschotio priori navigatione  
Anno 1594.

Waerachtige afbeeldinge ende  
gedaente der Samoieden, de haer  
onthoudende zyn op Nova Zembla,  
Vaygatz, en t'lant van by zuyden  
de Enckte van Nassau, te weten  
van Pitzora af tot voorby de Revier  
Oby, en soo gelyck als de selfde ry-  
dende zyn, met haere sleetkens ende  
ingespannen tamme Rheenen, mits-  
gaders de gedaente haerder asgo-  
den ofte houten beelden, soo alsse  
op veel hoecken en clippen, by me-  
nichte stonden, gelyck als sulcks  
alles ondeckt ende sichtelycken  
d'erste reyse ondervonden is door  
Jan Huygen van Linschoten  
int Jaer 1594.



DISCOURS  
DE LA METHODE

Pour bien conduire la raison, & chercher  
la verité dans les sciences.

PLUS  
LA DIOPTRIQUE.  
LES METEORES.

ET  
LA GEOMETRIE.  
*Qui sont des essais de cete METHODE.*



A LEYDE  
De l'Imprimerie de IAN MAIRE.  
C I O I O C X X X V I I I.  
*Avec Privilège.*

FROM A DISTINGUISHED AMERICAN COLLECTION

0257

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.

**The Lessing Rosenwald-Richard Green copy of the first edition of Descartes' first published work.** Taking radical doubt as his starting point, Descartes lays the foundation of all modern scientific and philosophic thought. In the first part he 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' (PMM). From his investigations into logic, metaphysics, and physics came the subsequent enquiries of Locke, Leibniz and Newton and the basis of empirical experimentation. Dibner, *Heralds of Science* 81; Grolier/Horblit 24; Guibert, *Bib. Descartes* 1; Norman 621; PMM 129.

Quarto (203 x 150mm). Woodcut printer's device on title, numerous illustrations and diagrams in the text (some light spotting and browning, tiny associated hole on b4). Contemporary calf, red sprinkled edges (spine ends and corners restored, lightly rubbed, small split at head of upper joint); morocco pull-off case. *Provenance:* Lessing J. Rosenwald (small morocco monogram bookplate); given to the Library of Congress (bookplate and duplicate stamp) – Richard Green (Christie's NY, 17 June 2008, The Richard Green Library, lot 87).

£70,000–90,000

\$94,000–120,000  
€80,000–100,000

DISCORSI  
E  
DIMOSTRAZIONI  
MATEMATICHE,  
*intorno à due nuoue scienze*

Attenenti alla  
MECANICA & i MOVIMENTI LOCALI,

*del Signor*

GALILEO GALILEI LINCEO,  
Filosofo e Matematico primario del Serenissimo  
Grand Duca di Toscana.

*Con una Appendice del centro di gravità d'alcuni Solidi.*



IN LEIDA,  
Appresso gli Elsevirii. M. D. C. XXXVIII.

*Secunda Editio Bononiae 1656*

0 258

GALILEI, Galileo (1564-1642). *Discorsi e dimostrazioni matematiche, intorno a due nuove scienze attenenti alla mecanica & i movimenti locali*. Leiden: Elsevier Press, 1638.

**First edition of 'the first modern textbook of physics, a foundation stone in the science of mechanics' (Grolier/Horblit).** Forbidden to publish in Italy due to his heretical support for heliocentrism, Galileo managed to have a manuscript copy of the present work smuggled out of the country to France, from where it was brought to the Elzeviers in Holland. Like the earlier *Dialogo* (1632), the *Discorsi* takes the form of a conversation; its subject matter includes uniform and accelerated motion, parabolic trajectories, the constitution of matter, the nature of mathematics, the role of experiment and reason in science, the weight of air, the nature of sound and the speed of light, among other things. 'Mathematicians and physicists of the later seventeenth century, Isaac Newton among them, rightly supposed that Galileo had begun a new era in the science of mechanics. It was upon his foundations that Huygens, Newton and others were able to erect the frame of the science of dynamics, and to extend its range (with the concept of universal gravitation) to the heavenly bodies' (PMM). Dibner, *Heralds of Science* 141; Grolier/Horblit 36; Norman 859; PMM 130; Wellcome 2648.

Quarto (200 x 141mm). Errata leaf at end, printers' woodcut device on title, numerous woodcut illustrations and diagrams in text, woodcut initials, head- and tailpiece (occasional light spotting). Contemporary reversed calf, gilt ruled (rubbed, small wormholes to lower cover, head of spine defective); modern half morocco folding case. *Provenance*: inscription on title referring to the Bologna edition of Galileo's collected works – a few leaves with 18th-century marginalia.

£45,000–60,000

\$60,000–80,000

€52,000–68,000

DIOPHANTI  
ALEXANDRINI  
ARITHMETICORVM  
LIBRI SEX,  
ET DE NVMERIS MVLTANGVLIS  
LIBER VNVS.

*CVM COMMENTARIIS C. G. BACHETI V. C.  
& obseruationibus D. P. de FERMAT Senatoris Tolosani.*

Accesit Doctrinae Analyticae inuentum nouum, collectum  
ex varijs eiusdem D. de FERMAT Epistolis.



Excudebat BERNARDVS BOSCH, à Regione Collegij Societatis Iesu.  
M. DC LXX.

0 259

DIOPHANTUS of Alexandria (fl. A.D. 250). *Arithmeticon libri sex, et de numeris multangulis liber unus*. Edited by Claude Bachet de Méziriac (1581-1638), commentary by Pierre de Fermat (1601-1665). Toulouse: Bernard Bosc, 1670.

**First printing of Fermat's theorems relating to number theory**, in the second edition of Bachet's Diophantus. Fermat owned a copy of the Greek editio princeps of 1621 in which he wrote notes on the mathematical problems posed by Diophantus; he died without any intention of having them published. When his son Claude-Samuel chose to include the annotations in this second printing of the work, he presented the first contribution by a Renaissance mathematician to the theory of numbers and the first step in the invention of differential calculus. The most famous of the 48 observations made by Fermat is the first statement of his celebrated 'Last Theorem', not proven until 1995 when Andrew Wiles, professor of mathematics at Princeton, completed a 130-page proof – Fermat had claimed he knew the proof but lacked the space in the margin to show it. Honeyman 893; Norman 777.

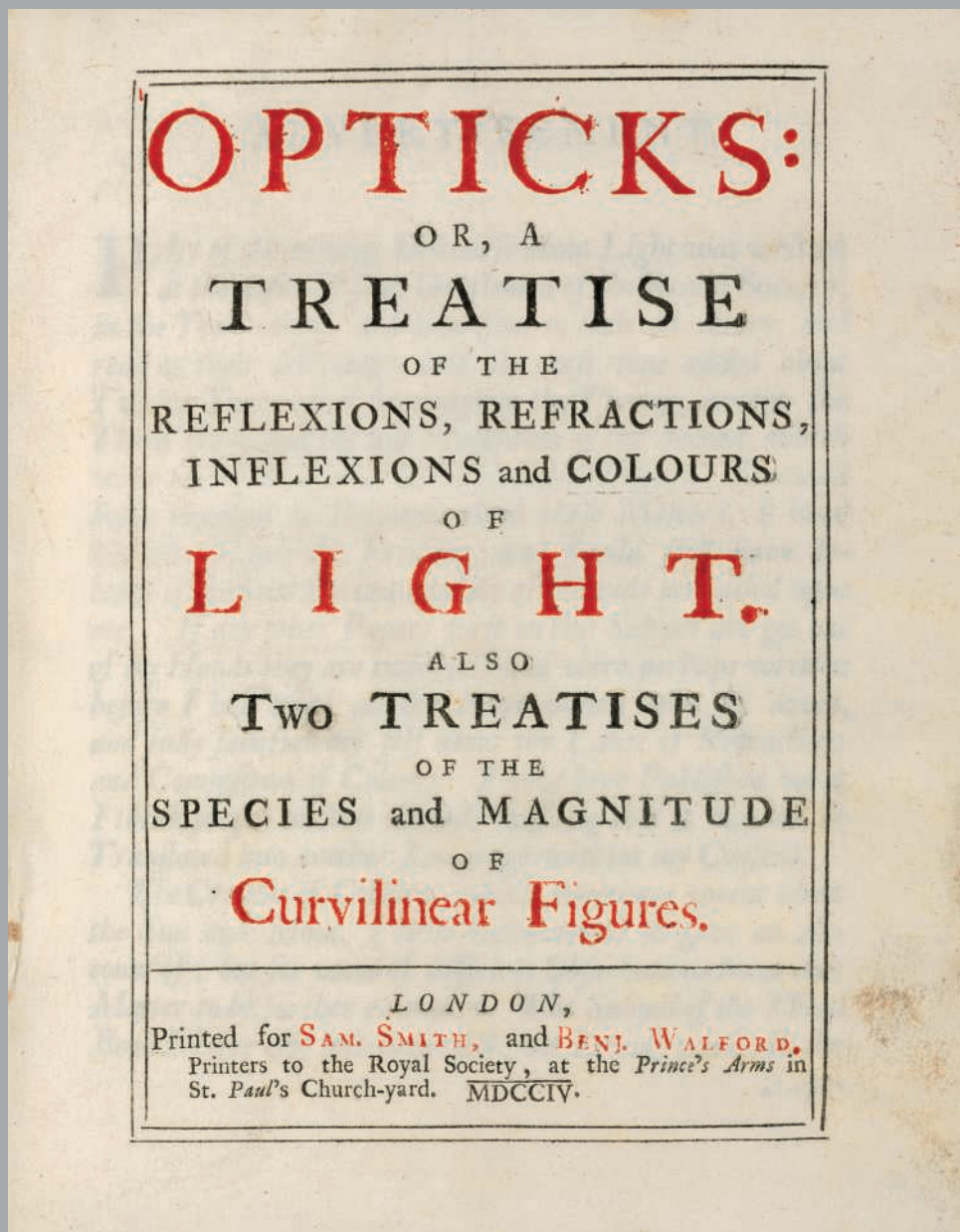
Folio (339 x 220mm). Greek and Latin text in parallel columns, Latin commentary in single column. Engraved title vignette after Rabault, two engraved headpieces, engraved opening initial, woodcut initials and ornaments (some faint waterstaining in upper inner corner, light spotting and browning, a few minor marginal nicks). Contemporary vellum, manuscript title and old shelf labels on spine (slightly bowed with faint stain on lower cover, a minor split and small wormholes in spine); modern blue half morocco box. *Provenance*: early Italian manuscript shelfmark on front pastedown – D. G. B. (early initials on endpaper).

£18,000–25,000

\$24,000–33,000

€21,000–28,000





0 260

[NEWTON, Isaac, Sir (1642-1727)]. *Opticks: or, a Treatise of the Reflexions, Refractions, Inflexions and Colours of Light. Also Two Treatises of the Species and Magnitude of Curvilinear Figures*. London: Sam. Smith and Benj. Walford, 1704.

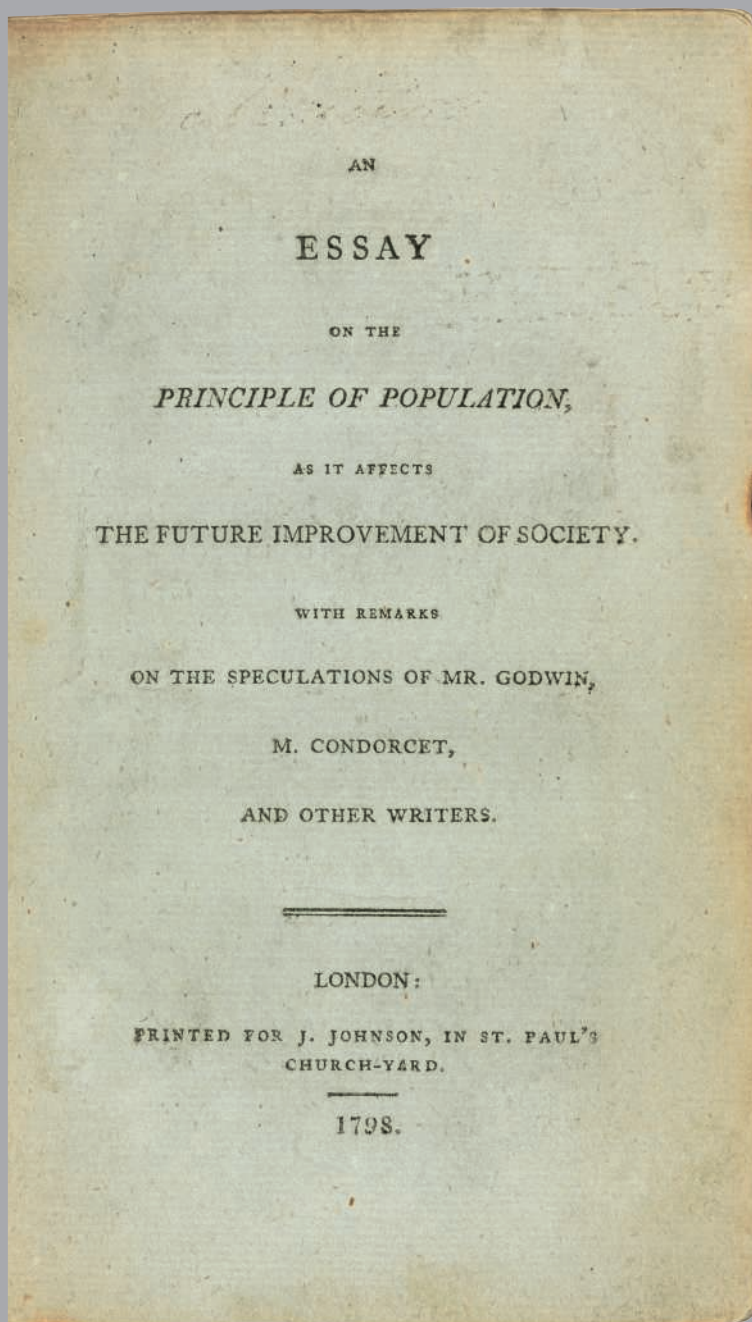
**First edition, first issue, of Newton's revolutionary work on light and colour**, the title printed in red and black within a border, and the imprint without the author's name, the two treatises on calculus at end. *Opticks* contains Newton's account of his discoveries concerning light, from his first published paper in 1672 onward, including his work on the spectrum of sunlight, the degrees of refraction associated with different colours, the colour circle, the rainbow, 'Newton's rings', and his invention of the reflecting telescope. Newton's *Opticks* did for light what his *Principia* had done for gravitation, namely, placed it on a scientific basis' (Babson, p.66). **A fine copy.** Babson 132; Dibner, *Heralds of Science* 148; Grolier/Horblit 79b; Norman 1588; PMM 172.

Quarto (242 x 190mm). Title printed in red and black, 19 folding engraved plates (minor finger-soiling in a few margins). Contemporary English blind-panelled calf, morocco lettering piece on spine, edges red-speckled (joints and extremities lightly rubbed, small chip at head of spine); modern green half morocco box. *Provenance:* 'E Lib Dmi Evremond' (contemporary inscription on front pastedown).

£50,000–80,000

\$67,000–110,000

€57,000–91,000



0261

[MALTHUS, Thomas Robert (1766-1834)]. *An Essay on the Principle of Population, as it affects the Future Improvement of Society*. London: J. Johnson, 1798.

**First edition of Malthus's disturbing economic treatise exploring the relationship between food supply and population.** 'The central idea of the essay – and the hub of Malthusian theory – was a simple one. The population of a community, Malthus suggested, increases geometrically, while food supplies increase only arithmetically. If the natural increase in population occurs the food supply becomes insufficient and the size of the population is checked by "misery" – that is the poorest sections of the community suffer disease and famine.' (PMM). Although his hypothesis was alarming to anyone of a benevolent nature, the *Essay* had great influence on the socio-economic thought of the 19th century, influencing theorists from Ricardo to Mill and Marx. It led to Quetelet's and Verhulst's precise statistical studies of population growth, and helped convince both Darwin and Wallace of the idea of 'the struggle for existence.' Garrison-Morton 1693; Kress B.3693; Norman 1431; PMM 251.

Octavo (208 x 128mm). (Small stain on 2B4, a few minor marginal spots.) 19th-century black half leather over marbled boards, flat spine gilt (extremities lightly rubbed); modern half morocco solander box. *Provenance*: inscription erased from title.

£55,000–75,000

\$74,000–100,000

€63,000–85,000

0 262

EINSTEIN, Albert (1879-1955). *Die Grundlage der allgemeinen Relativitätstheorie*. Leipzig: Johann Ambrosius Barth, 1916.

**First separate edition of Einstein's general theory of relativity, one of the most monumental achievements in 20th-century science.**

This *Sonderdruck* from *Annalen der Physik* incorporates textual revisions, the addition of a table of contents on pp.3-5 and Einstein's introduction on pp.5-6. Norman 696; Weil 80a.

Octavo (248 x 165mm). Original printed wrappers (slight split at upper hinge, lightly tanned at head); modern green half morocco box. *Provenance*: manuscript shelfmarks on title.

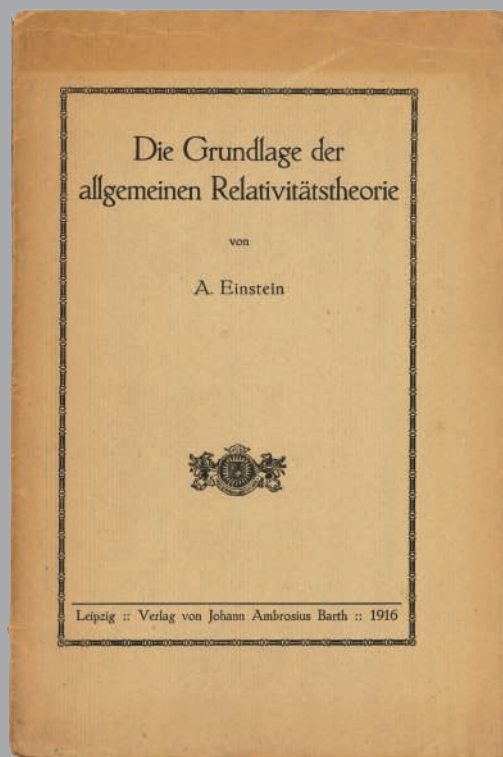
[Sold with 2 other important offprints by Einstein:] — 'Zur affinen Feldtheorie.' Berlin: Verlag der Akademie der Wissenschaften, 1923. Weil 132. [and:] — 'Einheitliche Theorie von Gravitation und Elektrizität.' Berlin: Verlag der Akademie der Wissenschaften, 1931. Weil 182.

(3)

£3,000-4,000

\$4,000-5,300

€3,500-4,500



0 263

HAYEK, Friedrich A. (1899-1992). *The Road to Serfdom*. London: George Routledge & Sons Ltd., 1944.

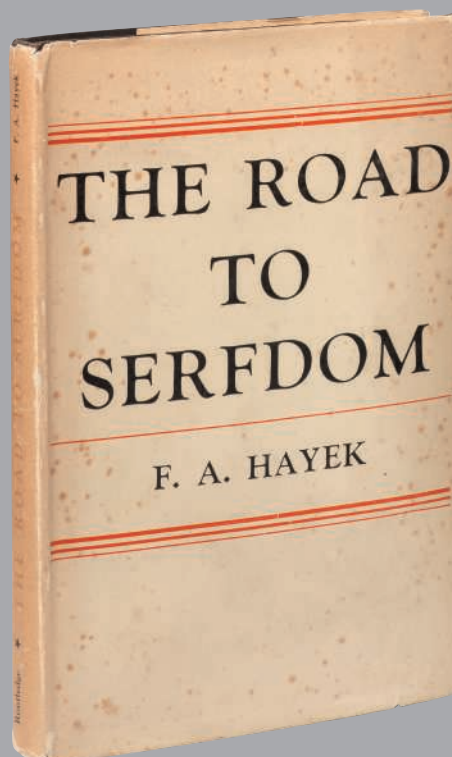
**First edition, in the scarce dust-jacket, of a landmark of 20th-century economic and political philosophy.** Hayek's most important work offers a defence of market libertarianism and the system of private property, and attacks the central economic planning associated with a socialist state. He won the Nobel Prize for Economics in 1974. An extraordinary revival of interest in his book occurred in 2010 when an American TV personality described it as 'a Mike Tyson (in his prime) right hook to socialism in Western Europe and in the United States' (reported in *New York Times*, 9 July 2010). The first owner of this work was J.E. Hartill, managing director of the Minton pottery factory at Stoke-on-Trent.

Octavo (215 x 133mm). Publisher's black cloth, titled in gilt on spine, dust-jacket (jacket lightly toned and spotted with tiny chips to spine ends, endpapers lightly spotted); modern cloth solander box. *Provenance*: J.E. Hartill (flyleaf inscription dated May 1944).

£2,000-3,000

\$2,700-4,000

€2,300-3,400





OTHER PROPERTIES

0 264

MEDICINE – A *Sammelband* of nine works published in Germany, 1552-1558, with an added manuscript appendix in various hands. Comprising:

1. DAUBMANN, Hans (d.1573). *Artzneybuch*. Kaliningrad: Hans Daubmann, 1556. 272 leaves only (of 274, lacks leaves Ccc1 and 4, tear on Bbb4 affecting text but without loss). USTC 613539, locating 4 copies; VD16 A-3875.
2. NOVENIANUS, Philipp Michael (d.1563). *Von den bösen vmbflechtenden Bauchflüssen*. Wittenberg: Lufft, 1558. USTC 703184, locating 5 copies; VD16 N-1921.
3. *Apotecken tax der Stadt Dresden*. Dresden: Matthes Stöckel, 1558. USTC 612602, locating 4 copies; VD16 D-2687.
4. LANFRANCUS Mediolanensis (1250-1306) and Otto BRUNFELS (1488-1534). *Ein nützliches wundartzney büchlein*. Frankfurt: Hermann Gülfferich, 1552. USTC 644760, locating 5 copies; VD16 L-256.
5. BRUNFELS, Otto (1488-1534) and Lorenz FRIES (1489-1550). *Von allerhandt apoteckischen confectionen*. Frankfurt: Hermann Gülfferich, 1552. USTC 702714, locating 8 copies; VD16 B-8573.
6. JOHANNES VON BERIS (1539-1552). *Ein new wundartzney*. Frankfurt: Hermann Gülfferich, 1552. 23 leaves only (of 24, lacks last leaf with printer's device). USTC 645129, locating 9 copies; VD16 J-370.
7. CHARETANUS, Johannes (1514-1584). *Wundartzney zu allen gebrechen des gantzen leibs*. Frankfurt: Hermann Gülfferich, 1552. 30 leaves only (of 36, lacks quire C, and leaves E2-3). USTC 707344; VD16 C-2058.
8. BURREN, Lorenz (1500-1599). *Ein new wund artzney buechlein*. Frankfurt: Hermann Gülfferich, 1552. USTC 645127, locating 4 copies; VD16 B-9863.
9. BRUNDSCHWIG, Hieronymus (1450-1512). *Distillierbuch der rechten kunst neuwe und gemein distillier*. Frankfurt: Weigand Han, 1558. 96 leaves only (of 100, lacks Z2-3 and Aa1 + 4, small tear without loss on J2, frog woodcut on Z4 excised). **Only one other copy** of this edition at BSB. USTC 640257; VD16 B-8729.

[With:] An appendix of medical recipes and contemporary wisdom added in a variety of 17th- and 18th-century German hands on the final 27 leaves, opening with a treatment to ward off the plague, and including a recipe for *Rauchpulver* alongside remedies for common ailments such as fevers.

**A rare gathering of early illustrated German medical texts in contemporary pigskin binding**, profusely annotated by a series of owners in a fascinating appendix compilation reflecting the most important medical learning of the day.

9 works in one volume, quarto (187 x 144mm). Most titles printed in red and black, numerous woodcuts, 27 blank leaves at end with manuscript annotations (some staining and soiling). Contemporary German blindstamped tinted pigskin over wooden boards dated 1565 from Wolfgang Schreiber's workshop in Wittenberg [EBDB w000441; Haeberl I 434], later leather ties (rubbed, somewhat darkened). *Provenance*: The initials 'A P' stamped along with the 1565 date on the binding – Ownership inscription of Gottfriedus Dietzman, 12 June 1641 on first flyleaf; his is perhaps the hand responsible for the copious marginal notes scattered throughout and for the earliest medical recipes added on the final 27 blank leaves – Unidentified owner's inscription noting that the volume was given to him by H[err] Schwage v[on] tizu (?) in 1698 on first flyleaf – Partial author index in an 18th-century German hand on first flyleaf.

£20,000-30,000

\$27,000-40,000  
€23,000-34,000



θ 265

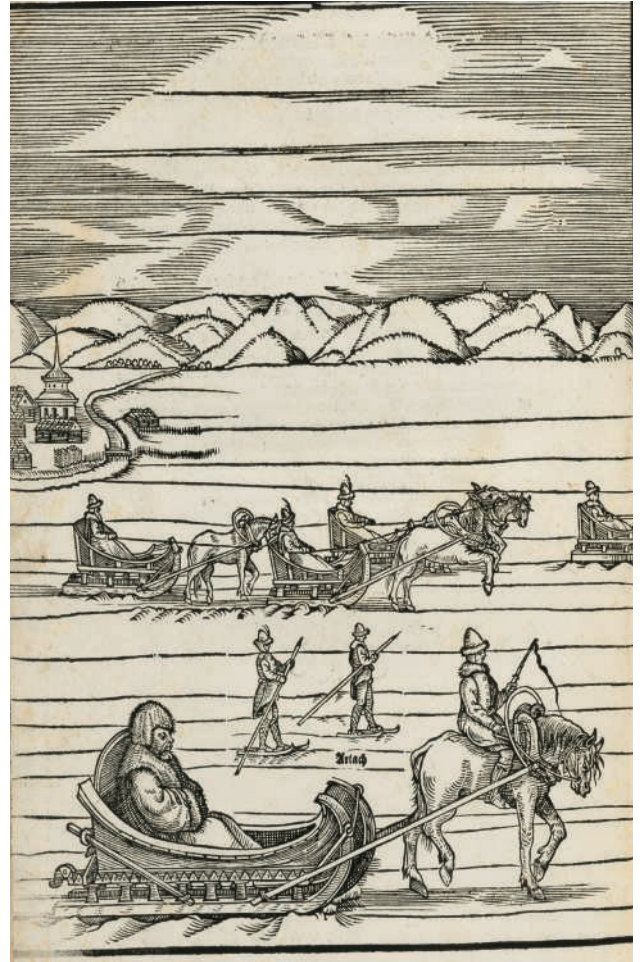
GESNER, Conrad (1516-1565). *Vogelbüch darin die Art, Natur und Eigenschafft aller Voglen sampt irer waren Contrafactur angezeigt wirt*. Translated into German by Rudolf Heusslein. Zurich: Christoph Froschauer, 1557.

**First edition in German of Gesner's encyclopaedic work on birds**, which remained a standard reference during the 16th and 17th centuries. Considered one of the fathers of zoology and called the 'German Pliny', Gesner set out to rationalise the animal kingdom in the way that his contemporaries Brunfels, Bock, and Fuchs had done for botany. USTC 702117; VD16 G 1734; Wellisch A 25.4.

Folio (383 x 242mm). Woodcut on title and over 200 further cuts of birds. With the final blank (light marginal waterstaining, some leaves faintly thumbsoiled). Contemporary blindstamped pigskin over bevelled wooden boards by Nickel Zinn [EBDB w003711; Haebler I, pp.514-515] with his monogram 'NZ' on upper cover, stamped with the letters 'VGGIEFZA' representing the motto of Joachim Ernest, Prince of Anhalt, and dated 1561 (extremities lightly rubbed, a few stains). *Provenance*: Joachim Ernest, Prince of Anhalt, Dessau (1536-1586; binding) - Edwin Schindler (stamp on title dated 1950) - Schweinfurt, Otto Schäfer (monogram on rear pastedown).

£3,000-5,000

\$4,000-6,700  
€3,500-5,700



θ 266

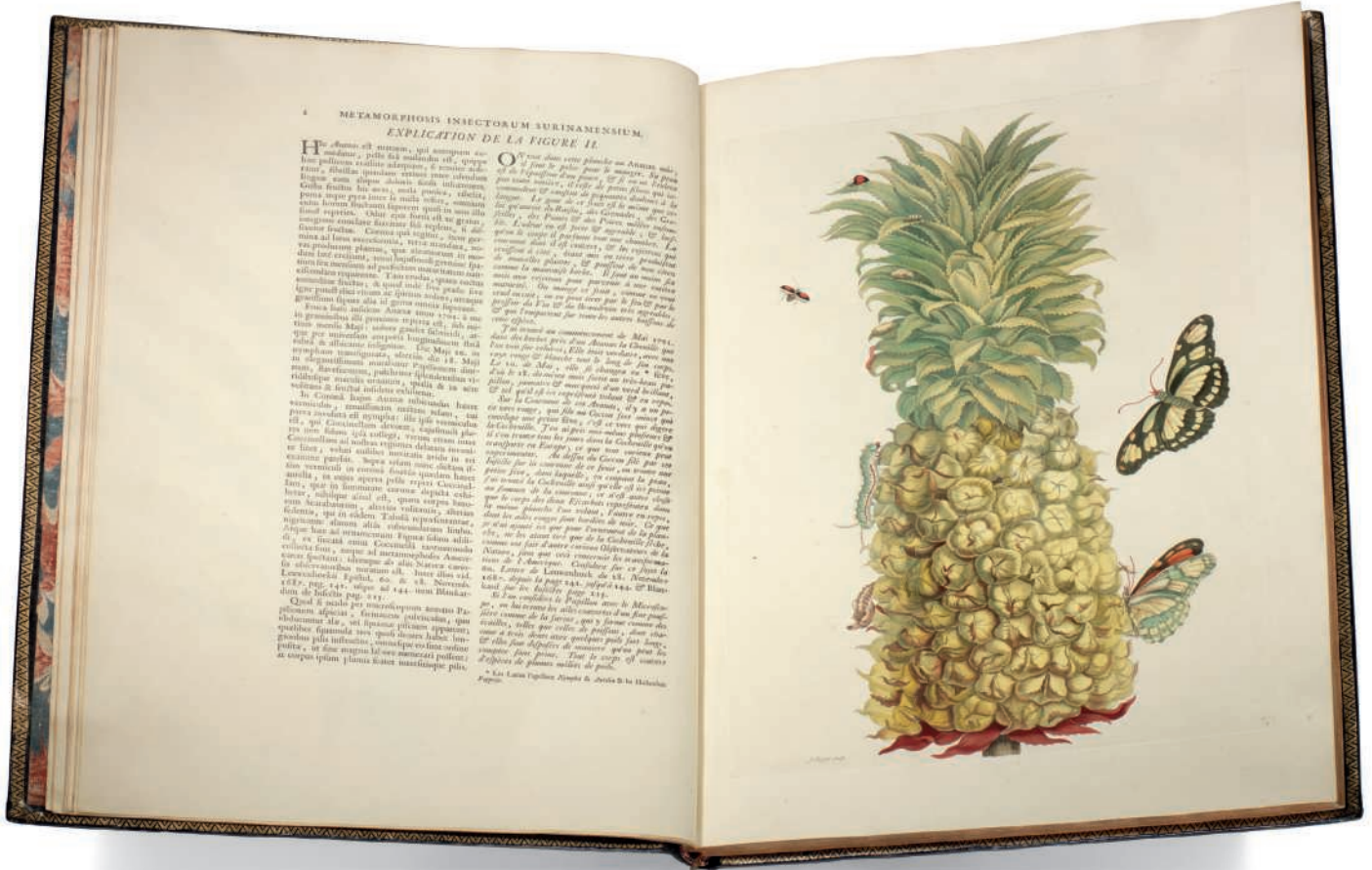
HERBERSTEIN, Sigismund von (1486-1566). *Moscovia der Hauptstat in Reissen*. Vienna: Michael Zimmerman, 1557.

**First edition in German of the principal source of Western European knowledge about Russia in the 16th century**. First published in a Latin edition of 1549, the present lot is the only edition of the author's own German translation. **A large copy with several deckle edges**. USTC 676475; VD 16 H 2206.

Folio (317 x 202mm). With the 2 errata leaves at end, often lacking. Titled printed in red and black, 16 woodcuts, 3 of which are folding including maps of Russia and Moscow (some spotting, occasional faint waterstaining in upper margin, first map repaired, second with a tear along centrefold, the folding genealogical table repaired and laid down). 19th-century mottled calf, red spine label gilt lettered (rebacked preserving most of original spine). *Provenance*: M. ?Smolonik (gift inscription in Russian on front endpaper) - unidentified library label on front pastedown, partly erased - Schweinfurt, Otto Schäfer (inscription on rear endpaper).

£4,000-6,000

\$5,400-8,000  
€4,600-6,800



0 267

MERIAN, Maria Sibylla (1647-1717). *Dissertatio de generatione et metamorphosis insectorum Surinamensium ... Dissertation sur la generation et les transformations des insectes de Surinam*, translated by J. Rousset de Missy. The Hague: Pierre Gosse, 1726.

**First edition in French of Merian's most famous work.** The author travelled to Surinam with her daughter Dorothea in 1699. The pair spent two years studying and recording plants and insects, returning to Amsterdam with a series of finished drawings on vellum, together with sketches and natural history specimens, from which they continued to work. The first edition of their labours appeared in 1705 in Latin; the present lot is the third Latin edition published with a French text for the first time, and contains 12 additional plates by Merian's elder daughter Johanna. The *Metamorphosis* is 'the most magnificent work on insects so far produced ... [combining] science and art in unequal proportions, meeting the demands of art at the expense, when necessary, of science. Her portrayals of living insects and other animals were imbued with a charm, a minuteness of observation and an artistic sensibility that had not previously been seen in a natural history book' (Peter Dance, *The Art of Natural History*, pp.50-51). **It is almost certainly the first artistic expression of the modern science of ecology.** BM(NH) III, 1290; Hunt 467; Nissen *BB1* 1341; Pritzel 6105. See also: Dunthorne 205; *Great Flower Books* (1990), p.119; and *Oak Spring Flora* 101.

Folio (517 x 355mm). Titles and text in Latin and French, titles printed in red and black with engraved vignettes, engraved arms of the dedicatee Diego de Mendoca on dedication leaf, engraved frontispiece by F. Ottens bound before Latin and French titles together with the title-page from Joan Oosterwyk's Amsterdam edition of 1719, 72 engraved plates by Joseph Mulder, Pieter Sluyter and D. Stopendaal, **all coloured by a contemporary hand, with the dedicatee's arms, title vignettes and initials in the preliminaries heightened in gold** (a fresh, clean copy, with only some faint insignificant soiling). Later 18th-century dark blue morocco, gilt spine, gilt edges (extremities lightly rubbed). *Provenance:* Grosvenor (armorial bookplate).

£40,000-60,000

\$54,000-80,000  
 €46,000-68,000





### 0 268

BULLIARD, Pierre (1742-1793). *Herbier de la France. Avec leurs détails anatomiques, leurs propriétés, et leurs usages en médecine*. Paris: chez l'auteur, Didot jeune, Debure et Belin, 1780-[1792].

**An impressive and very ambitious French herbal, the publication of which was interrupted by the death of its author during the Revolution: it is illustrated with 560 engraved plates (of 602), printed in colour.** The copy also includes the first editions of *Histoire des plantes vénéneuses et suspectes de la France* 1784, the *Dictionnaire élémentaire de botanique* 1783, illustrated with 10 plates (9 in colour), and the first volume of *Histoire des champignons de la France* 1791, with 3 plates (one in colour). The second part of the history of mushrooms, posthumously published in 1812, is lacking as usual: most copies were destroyed by fire soon after printing. **The plates were engraved and colour-printed by the author himself;** the botanist used a sequence of plates, one for each colour, explaining in his preface the thirteen years it took to publish the seven volumes of his *Herbier de la France*. The plants were organized according to the traditional herbals – medicinal, poisonous, edible – remaining botanically valid since the plants were classified according to the Linnaean system. **A remarkable copy, bound in contemporary red morocco gilt.** Brunet I, 1388; Dunthorne 70; *Great Flower Books* (1990) pp.81-83; Nissen *BBI*, 296; *Souhait 18th century* 14; Stafleu and Cowan 905, 907, 908, 910.

Together 9 volumes, folio (297 x 202mm), comprising three text volumes bound in two, and seven volumes of plates. Engraved title, and 560 plates (of 602, lacking plates 561-602), all printed in colour, 11 (of 12) engraved index leaves (occasional very light browning and spotting; without volume 2 of the *Champignons* published in 1809-1812). Uniform binding of contemporary red morocco, covers with triple gilt fillet borders, flat gilt spines with green and citron morocco labels, gilt turn-ins, gilt edges (spines fractionally faded). *Provenance:* the Library of Jean Bonna, sold as lot 138 in our sale on 16 June 2015. (9)

£10,000-15,000

\$14,000-20,000  
€12,000-17,000





0 269

CIRUELO, Pedro Sanchez (1470-1548). *Cursus quattuor mathematicarum artium liberalium*. [Alcalá de Henares: Arnald Guillén de Brocar], 1516.

**First Spanish edition of this early mathematical work** from the press of Arnald Guillén de Brocar, the printer of the Complutensian Polyglot Bible. Its four parts cover arithmetic, geometry, perspective, and music, the last credited to Jacobus Faber Stapulensis. Ciruelo studied theology in Paris from 1492-1502, during which time he published his *Tractatus arithmeticae practicae* and corrected editions of Bradwardine (all 1495). This makes it the more interesting that a fragment from Bradwardine's *Preclarissimum mathematicarum* (Valencia: Juan Joffre for Jérôme Amiguetus, 1503) is here bound in. Ciruelo returned to Spain in 1515 to assume a post at the University of Alcalá and shortly afterwards published the present work, 'one of the first books on mathematics and the liberal arts printed in Spain' (Palau); it also appeared at Paris in the same year. Rare. 9 recorded copies in Spanish libraries, only one copy traced at auction - the Honeyman copy in 1979 (lot 694). Martin Abad, *Alcalá de Henares 1502-1600* 50; Anglés y Subira II, 174; Palau 54923.

Folio (290 x 210mm). Woodcut printer's device on title within ornamental border, device repeated on colophon leaf, woodcut diagrams and initials throughout, 11 leaf fragment from Bradwardine's *Preclarissimum mathematicarum* (Valencia, 1503) bound in (a few marginal chips and tears, some mostly marginal dampstaining). 18th-century speckled half calf over marbled boards, paper label on spine (small hole at head of spine, extremities lightly rubbed). *Provenance*: Josef Duaso (label on front pastedown).

£10,000-15,000

\$14,000-20,000

€12,000-17,000



0 270

LINSCHOTEN, Jan Huygen van (1563-1611). *Voyasie, ofte Schip-vaert ... van by Noorden om langes Noorwegen de Noordt-Caep, Laplandt, Vinlandt, Ruslandt, de Witte Zee, de Kusten van Kandenoës, Swetenoës, Pitzora, .* Amsterdam: Jan Evertssen Cloppenburg, 1624.

**Exceedingly rare description of pioneering Arctic voyages in search of the North-East Passage to China.** Linschoten accompanied Willem Barents on his first and second voyages of 1594 and 1595 to the Arctic Ocean. During the first voyage, Linschoten actually managed to enter the Kara Sea at the beginning of August, which was unusually free of ice that year. The second voyage was launched on a much grander scale, with the vision of completing the North-East passage, and included 7 ships loaded with merchandise destined for China. However, this time the approach to Novaya Zemlya was impassable due to ice, and the fleet turned south, landing at Pechora Bay (Pechorskaya Guba), where they were met by a party of Samoyeds. The tracks of the voyages were rather similar, and are detailed on the map of Scandinavia (15), complete with the easterly route of the more successful first voyage into the Kara Sea. This map comprises Norway and parts of Denmark, Sweden, and Finland, and is the last engraving in the work. It is accurately and decoratively engraved by Johannes van Doetecum and his son Baptista, and includes 3 illustrations in the lower right-hand corner depicting Nenet huntsmen, a reindeer sled, and some Nenet gods. A description of the second voyage follows, and the work ends with an extract from a resolution of the States General regarding the voyages. The first edition had appeared in 1601; this second edition can be identified by the spelling of 'Voyasie' on the title-page, and the fact that the 15 double-page plates of maps each have binding placement instructions in the lower right-hand corner of each plate. **'Both editions are scarce'** (Ginsberg); both were published in Dutch, and no translation has appeared. According to ABPC/RBH, **no copy of the first edition of 1601 has appeared at auction since 1976; the only copy of this 1624 second edition sold in that time was lot 122 at Christie's New York on 19 December 1986**, bound in a single volume together with the 3 volume 1644 edition of Linschoten's *Itinerarium*. Church 324 (first edition only); Ginsberg 49 (map 15); Howgego L132 (first edition only).

Folio (296 x 192mm). Second edition, text in Dutch. Title within engraved architectonic border, elaborately decorated with hunters armed with bows and arrows, hanging fish, and inset map of Novaya Zemlya supported by a polar bear and walrus, 15 double-page engraved maps, some of which folding (very light stain to lower portion of title, a few text leaves and maps, mainly affecting versoes, map 13 just trimmed into image with the loss of a couple of letters, very short marginal tear to second text leaf affecting two letters, some soiling and scattered spotting). The whole disbound and loose.

£20,000–30,000



\$27,000–40,000  
€23,000–34,000



0 271

BRY, Johann Theodor de (1561-1623) and Johann Israel de BRY (1565-1609). *Orientalische Indien. Das ist, Auszfürliche, und vollkommene Historische, und Geographische Beschreibung Aller, und jeden Schiffahrten, und Reysen ... in unterschiedliche Königreich, Insuln, und Provintzien der Orientalischen Indien vorgenommen und verrichtet worden.* [Little Voyages. India, parts I-XIII, in German]. Frankfurt: Frankfurt: Caspar Rötzel for Wilhelm Fitzer, 1628.

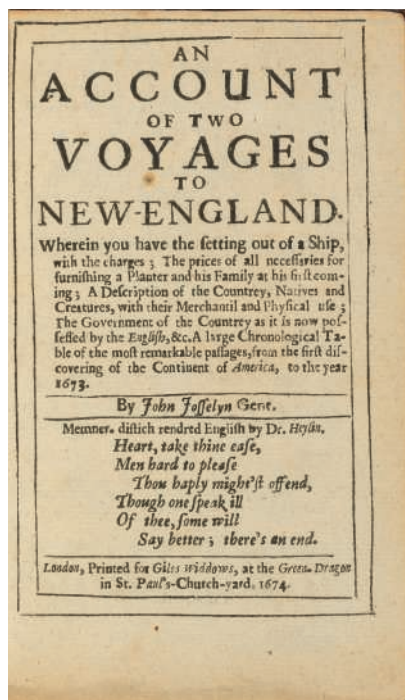
**Extremely rare description in German of 16th-century European exploration of Africa, the Middle East and South and East Asia**, generally referred to as the *Petits Voyages*. The first portion is an abridgement of parts I-XI that were published separately, with the second and third portions of the text, comprising parts XII and XIII respectively, added to complete the volume. It contains several important points of interest, such as the rarely found map of China, entitled *Descriptio Chorographica Regni Chinae*, 皇明一统方輿備覽 [Huang Ming yi tong fang yu bei lan]. This was based on a map published in Samuel Purchas' *Purchas his Pilgrimes* (London, 1625) and published in part XII of the *Petits Voyages* (misbound in this copy in part 1, p.24). The Jesuit missionary Matteo Ricci is portrayed in the western margin, while the lower corners contain vignettes of male and female Chinese costume. The present lot also contains an engraved illustration of the island of Mauritius showing a bird hunt with dodos in the background (part 1, p.191); this first appeared in the 1619 edition of the *Grands Voyages*, but here it is completely redrawn and re-engraved, leading to a much more faithful depiction of the dodos. **Very rare at auction.** According to ABPC/RBH, only one copy has sold at auction (the present lot); Christie's sold part XII only in 2008, lacking the map of China. Crawford p. 201; Church 244-245 for final two parts only (the first portion of the volume not listed).

3 parts in one volume, quarto (325 x 195mm). Title within engraved architectonic border decorated with non-Europeans in local costume, 11 engraved maps and views, numerous engravings in the text, many half-page or larger, with final blank to first portion, the second and third portions published without separate title-pages and using drophead titles surmounted by headpieces depicting Noah's Ark (title backed with losses to all edges extending into plate area but only touching image, small loss to area of letter-press affecting a couple of letters, repairs to corners of most leaves, final two leaves extensively repaired with areas of loss to text, Dd4 in part 1 repaired with some minor loss of text, large repair to Aaaa4 and a few other leaves with similar but small repairs without loss of text, map of Goa and plate of market-place at Bantum cropped at sides, the map of China with tiny hole affecting a river and repairs to verso, variable browning throughout). Modern vellum. *Provenance*: purchased at Jeschke van Vliet, 18 January 2013, lot 110.

£10,000-15,000

\$14,000-20,000

€12,000-17,000



0 272

JOSSSELYN, John (active 1630-1675). *An Account of Two Voyages to New-England.... Chronological Observations of America, from the year of the World to the year of Christ, 1673*. London: Giles Widdows, 1674.

**The first edition of one of the earliest works on the flora and fauna of New England and the Middle Atlantic states.** Josselyn first visited New England in 1638-1639, and returned again for a longer stay from 1663 to 1671. He published only two volumes; the present lot has been described as: 'the more ambitious work: it is a rather strange compound of scientific lore, suggestions for settlers, bits of local history, and much general observation' (DAB). The work comments on the medical uses and abuses of various flora and fauna, including tobacco. Josselyn included many medical and surgical observations with his American botanical descriptions, and also provided one of the best contemporary English accounts of New Netherland' (Streeter II, lot 635). Church 627; Cox *Travel* II:71; ESTC R20234; Howes J-254 ('c'); Sabin 36672; Wing J-1091; See Howgego B12 ('Virtually the only description of North American natural history to that date was to be found in the works of John Josselyn').

2 parts, octavo (152 x 92mm). Publisher's woodcut device on A1r (spot obscuring a couple of letters on D7, marginal ink pen trials on G7-8, final gathering with light marginal dust-soiling, some light scattered spotting and browning). Contemporary calf (rebacked, corners lightly bumped). *Provenance:* the Arcana collection.

£9,000-12,000

\$12,000-16,000

€11,000-14,000



0 273

CHARDIN, Jean (1643-1713). *Voyages... en Perse, et autres lieux de l'Orient*. Amsterdam: Jean Louis de Lorme, 1711.

**First complete edition**, copiously illustrated with engraved plates, of Chardin's account of a journey to Persia. The author describes in great detail the historical, literary, cultural, religious, and political life of the region. cf. Atabey 219.

3 volumes, quarto (255 x 195 mm). Engraved frontispiece portrait of the author, 79 engraved plates, many folding, engraved headpieces (occasional light marginal staining, some plates repaired, a few tears). Contemporary calf, red morocco spine labels, edges red (neat restoration to joints and corners). (3)

£1,200-1,800

\$1,600-2,400

€1,400-2,000



0 274

REGNAULT, Nicolas François (1746-c.1810) and Genevieve de Nangis REGNAULT (b.1746). *La Botanique mise a la portée de tout le Monde ou collection des Plantes d'usage dans la Medecine, dans les Alimens et dans les Arts*. Paris: the author and Didot le jeune, [1770]-1774-[1780].

**First edition of 'Perhaps the most impressive French botanical book of the period' (Blunt), 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. 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. Many of the hand-coloured engraved plates are the work of Geneviève de Nangis Regnauld. Each plate, as well as each printed description, was printed on single sheets; and, as stated in the 'Avertissement', the book was to be organised by the owners according to their preference; hence the arrangement in 8 volumes here.

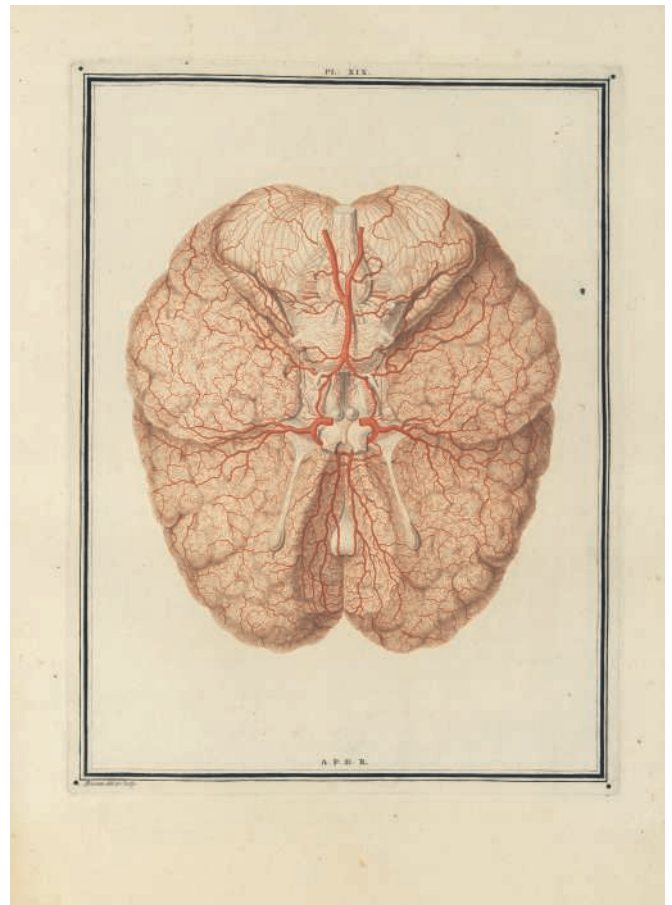
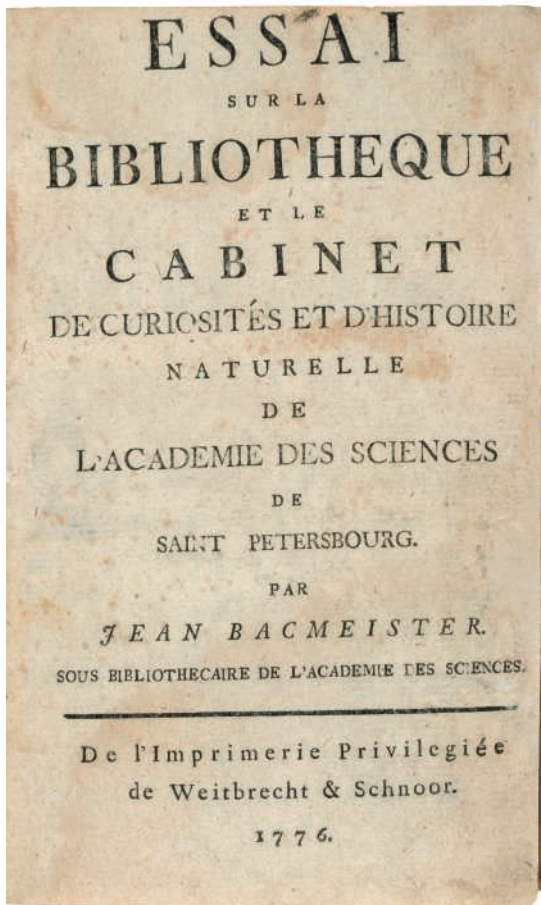
This copy contains the 2pp. 'Table des Noms', concluding with the 'Privilege du Roi' dated 1774, but not the 1pp. table of names of plants sometimes included in the 'Supplement,' nor the additional printed leaf headed 'La Botanique ... ordre de la Distribution' (noted in the Plesch copy). The printed index has been replaced by manuscript index leaves; due to a lack of printed titles, there is a mixture of shorter inserted copies and manuscript calligraphic titles that were obviously inserted at the time of binding. Blunt & Stearn, p.171; Johnston 517; Dunthorne 256; *Great Flower Books* (1990), p.131; Nissen *BB1* 1600; Pritzel 7475; Stafleu & Cowan 8810; *Soultrait* 18th century 118.

8 volumes, folio (484 x 364mm). 6 hand-coloured engraved titles in vols 1-2 and 5-8, those to vols 1, 5 and 6 seemingly supplied from shorter copies and tipped onto adjoining leaves, title to vol. 2 folded and loosely inserted, the volume numbers supplied in manuscript on the titles in vol 1, and 5-8; 6 pen and ink manuscript fly-titles in vols 1-6, those in vols 3 and 5 signed by the 'master calligrapher, Bernard of Rouen'; 472 hand-coloured engraved plates by or after the Regnaults comprising 3 plates of botanical details numbered I-III, and 469 plates numbered with in ink manuscript at head of plates and explanatory text leaves; one engraved leaf 'Introduction la Botanique' printed recto and verso at beginning of vol. I; 7 leaves of contemporary manuscript index leaves at the end of vols 1 and 3-8; 1 letterpress leaf 'Table des noms des plantes' at end of vol. 5; one letterpress leaf 'Avertissement' at beginning of vol. 8; 6 letterpress leaves 'Table des Maladies' bound in at end of vol. 8 (occasional faint spotting and browning, mainly confined to vol. 1, a few minor short marginal tears, 5 plates lightly creased with some associated minor soiling). Contemporary green-stained vellum, small paperlabels to upper covers with vol. numbers in ink manuscript (extremities lightly rubbed, corners and joints more heavily, vols 1-6 with head- and tailcaps defective). *Provenance*: cost price in contemporary hand on front pastedown of vol. 1. (8)

£18,000-25,000

\$24,000-33,000

€21,000-28,000



0275

SAINT PETERSBURG ACADEMY OF SCIENCE — BACMEISTER, Johann Vollrath. *Essai sur la bibliothèque et le cabinet de curiosités et d'histoire naturelle de l'Académie des Sciences de Saint-Petersbourg*. St Petersburg: Weitbrecht and Schnoor, 1776.

**First edition of a rare guide to the collections of the St Petersburg Academy of Science.** The academy was founded in 1724 by Peter the Great, who incorporated into it the collections of Areskinov, Pitkernova, and Binius. The Kunstkammer was rich in natural history specimens (from the collections of Seba and Ruysch, acquired by Peter the Great in Holland) and globes and scientific instruments from the collection of Mikhail Lomonosov, and the Czar's own private collection. In 1747, most of the original buildings were destroyed in a fire and rebuilt. Scarce. The last copy to appear at auction was the Breslauer copy in 2005 (Christie's New York, sale 1594, lot 871).

Octavo (175 x 110mm). Woodcut head- and tailpieces (without blank Q8, very minor repair on title, faint waterstains in first and last few quires). Contemporary calf stamped in blind and gilt, red spine lettered in gilt (extremities lightly rubbed). *Provenance*: V.A. Krylov (stamp) – Antikvariat P. Gubar & U. Volkov, St Petersburg (label) – Russian bookseller's price stamp.

£2,000–3,000

\$2,700–4,000  
€2,300–3,400

0276

VICQ D'AZYR, Félix (1748-1794). *Traité d'anatomie et de physiologie, avec des planches coloriées représentant au naturel les divers organes de l'homme et des animaux... Tome premier* [all published]. Paris: Francois Ambroise Didot l'aîné, 1786.

**First edition of 'the most accurate neuroanatomical work produced before the advent of microscopic staining techniques'** (Garrison-Morton). The interest of the present work, projected as a multi-volume study of human anatomy and physiology but never finished, lies in its intelligent utilization of the new print-making technique of aquatint for the purpose of accurate anatomical illustration. Vicq d'Azyr had commenced publication of the work in parts, undoubtedly at his own expense. The Revolution prevented its completion, and, since the instructions for binding the work were probably never issued, copies differ in the order in which they are bound. Garrison-Morton 401.2; *Heirs of Hippocrates* 1073; Norman 2150.

Folio (470 x 325mm). Half-title, engraved title vignette, 69 engraved plates by and after Angelique Briceau, including 34 aquatints, some with stipple engraving, printed in two or more colours and representing the same figures as the line engravings (lacking frontispiece, occasional light toning and spotting). Contemporary half roan, morocco title label (reinforced with two roan strips on spine, somewhat worn). *Provenance*: G. S. Dieterici (doctor in medicine and surgery; bookplate) – Dr A. Asenjo (ownership inscription dated 1947).

£4,000–6,000

\$5,400–8,000  
€4,600–6,800



0 277

SPALOWSKY, Joachim Johann Nepomuk (1752-1797). *Vorbothe der Naturgeschichte*. Vienna: J. Hraschanzky, 1789.

**Very rare natural history work which includes five plates of orangutans, and discussion of their form and their relationship with humans.** Spalowsky was official physician to the Bürgerliches Regiment of Vienna, and the author of several books on natural history, the least uncommon being *Beytrag zur Naturgeschichte der Vögel* (1790-1795). This is one of Spalowsky's earliest works, and in the introduction he states that he has produced it as a 'taster' ('Vorgeschnack') for his collected work on natural history. It may be that this is the harbinger of his planned 10-volume *Naturgeschichte der vierfüßigen Thiere, Vögel, Amphibien und Conchylien, nebst Abhandlungen der ökonomischen Wissenschaft, dann der Numismatik* (Vienna, n.d.). This ambitious project is recorded only in Graesse (VI, 457), and was probably never realised. Impressive, highly coloured 'illuminated' natural history works by Spalowsky exist, which were probably intended to solicit patronage, including that of Franz II and Maria Theresa. It may be that despite his efforts Spalowsky was unable to realise his grandiose scheme, and that the present lot is the only extant part. Extremely rare. Worldcat records 7 copies in institutions, of which only one is in the USA (Kenneth Spencer Research Library, Kansas). Nissen ZBI 3924.

Quarto (280 x 210mm). Engraved frontispiece and 25 plates (lightly staining throughout, occasional light scattered spotting). Original blue-grey wrappers, uncut (lightly soiled and stained, edges a trifle creased, some tiny losses to spine).

£3,000-5,000

\$4,000-6,700

€3,500-5,700



0 278

BRUCE, James (1730-1794). *Voyage en Nubie et en Abyssinie, entrepris pour découvrir les sources du Nil*. Paris: Plassan, 1790-1792.

**First edition in French** translated by Jean Henri Castéra, published in the same year as the English edition (vol. 5 includes 'Quatre voyages dans le pays des Hottentots et la Cafrerie en 1777, 1778 et 1779'; also translated by Castéra). Bruce had arrived in North Africa in 1768, accompanied by the Italian artist Luigi Balugani; he spent five years in Upper Egypt and Abyssinia before returning home in 1774, and publishing his book half a century later. He was the first European to trace the Blue Nile to its confluence with the White Nile. Brunet I, 1283.

6 volumes including atlas, quarto (247 x 190mm). Half-titles, atlas with 88 engraved maps and plates, of which 21 folding; text with a further 10 engraved plates, of which 2 folding (occasional faint spotting and browning, a few marginal repairs, minor marginal wormholes in vol. 2 and marginal stains in vol. 3). Contemporary calf-backed boards, spines gilt (discreet restoration to spines). (6)

£1,200-1,800

\$1,600-2,400

€1,400-2,000



**0279**

LEVAILLANT, François (1753-1824). *Voyage ... dans l'intérieur de l'Afrique par le Cap de Bonne-Esperance. Nouvelle édition.* Paris: Chez Déterville, [1795]. [and:] - *Second voyage ... dans les années 1783, 84 et 85.* Paris: H.J. Jansen, [1796].

**Very handsome large-paper issues of two of the most influential 18th-century works on Africa, with the suppressed plate present.** A Dutch Guiana-born naturalist, explorer, ornithologist, and author, Levaillant was sent by the Dutch East India Company on two expeditions through South Africa in the 1780s. Upon his return he published two thrilling – and at points shockingly explicit – accounts, involving extensive dealings with local tribes, battles with rival colonists, and encounters with exotic animals. The texts were accompanied by engravings of the tribes and their camps, landscapes across territory, wildlife and plants, as well by a large folding map of South Africa indicating the routes of Levaillant's expeditions. The plate which was later suppressed depicts a nude Hottentot woman. The works became an immediate sensation with a European public hungry for tales of African adventure, and within six years of their publication had gone into twelve editions in nine languages. The volumes' influence in shaping European consciousness of the region was considerable, and today Levaillant is reckoned as a founding figure of Afrikaner culture. Mendelssohn I, 889-892; Nissen ZBI 2480, 2482.





2 works bound in 3 volumes, large folio (440 x 290mm). Second edition of first work, first edition of the second work. 41 engraved plates, each in two states, one printed in colours and finished by hand, the other uncoloured, by Boutelou, Bovinet, A.F. Coiny, C. Fessard, Hulk, and Mariage, large engraved folding map of South Africa by Perriex after Levailant, with routes travelled in colour (folding map with some light creasing, occasional scattered faint spotting and browning, text leaf S in vol. III with marginal chip due to paper flaw). Uniform contemporary French straight-grained red morocco, elaborate gilt borders composed of scrolls, roll-tools and multiple fillets with foliate cornerpieces and small bird tools, gilt spines tooled with sunbursts, gilt edges, by Bozerian, signed at the foot of vol. I (corners slightly bumped, extremities lightly rubbed). *Provenance*: W. Harrison (bookplates) – Sir Alfred Lane Beit (bookplates). (3)

£70,000-100,000

\$94,000-130,000

€80,000-110,000



0 280

LEVAILLANT, François (1753-1824). *Histoire Naturelle des Oiseaux d'Afrique*. Paris: J.J. Fuchs [vols. 1-3], Delachaussée [vols. 4-6], 1799-1808.

**Deluxe large-paper copy, with plates in two states, of 'by far the most important ornithological work on Africa published up to this period'** (Mendelssohn).

The work was published in both quarto and folio formats in 51 parts, the printing directed initially by J.B. Audebert and continued by Langlois. Levaillant was the son of the French consul to Dutch Guiana, and through him acquired a love of travel; his interest in natural history began at an early age, and in 1779 he set off on his first trip to southern Africa, arriving in Cape Town in March 1781. He completed his first six-month trip of the Veldt the following year, and began a second trip in 1783 travelling north up the Orange River. On his return to France he was imprisoned by the revolutionaries, but survived and returned to his estate of La Noue in Champagne, where he wrote about the exotic fauna that he loved.

**The set is magnificently bound in straight-grained red morocco gilt by Tessier of Paris.** He succeeded J.-C. H. Lemonnier in about 1780, altering the former's label. He appears to have survived the vicissitudes of the Revolution, the Empire and the Restoration with remarkable cynicism and apparently undisturbed success (Léon Gruel, *Manuel historique et bibliographique de l'amateur de reliures*, 1905, p.164). The present lot has his label with the address of Rue de la Harpe 45, where he (or the firm?) operated from 1809-1843. Anker 298; *Fine Bird Books* (1990) p.118; Mendelssohn I, 892; Nissen *IVB* 555; Zimmer p. 391.

6 volumes, large folio (508 x 327mm). 299 engraved plates only (of 300), each in two states, one printed in colours and finished by hand, the other uncoloured, by Fessard and Perée after J. Lebrecht Reinold, printed by Langlois (very occasional light spotting, minute hole in numeration of plain plate 198, lacks both states of plate 24, present in modern facsimile, the originals evidently never bound with this copy). Contemporary French straight-grained red morocco gilt, covers with roll-tooled gilt borders enclosing large gilt panels composed of figures of birds and ornamental swags within double gilt fillets, framing ornamental cornerpieces, spines in compartments with gilt imperial eagle and other tools, gilt turn-ins, blue watered silk doublures and free endpapers, gilt edges, by Tessier of Paris, with his ticket in vols. 1-3 (lower cover of 3 with abrasion patch, covers of vol. 5 rubbed, corners fractionally bumped). *Provenance*: French customs label on front free papers – Erich Meyer/Abegg-Stiftung (of Bern, booklabels) – I. & F.W. Hosken (bookplates) – Christie's, 11 June 1982, lot 342. (6)

£70,000-100,000

\$94,000-130,000

€80,000-110,000



*Fig. 1.*

*Fig. 2.*



**0 281**

REDOUTÉ, Pierre-Joseph (1759-1840). *Les Liliacées*. Text by Augustin-Pyramus de Candolle (vols. I-IV), François Delaroché (vols. V-VI) and Alire Raffeneau-Delile (vols. VII-VIII). Paris: Imprimerie de Didot jeune for the author, 1802-1816.

**First edition of Redouté's largest and most ambitious work and a masterpiece of botanical illustration; an outstanding association copy from the library of one of his most influential patrons, the Duchesse de Berry.**

*Les Liliacées* was the first of Redouté's three great collections of botanical prints, preceding his *Les Roses* and *Choix des plus belles fleurs*. He had come to the attention of Empress Josephine through his contributions to Ventenat's *Jardin de la Malmaison* (1803-04) and indeed it was for her that he produced some of his best work. With the prints of *Le Jardin de la Malmaison*, Redouté's *Liliacées* 'constitute the highest peak of [his] artistic and botanical achievement' (Hunt *Redoutéana*, p. 21). Many of the flowers depicted in *Les Liliacées* were drawn at Malmaison, and he named a rare specimen after the empress, *Amaryllis josephinae*, illustrating its luscious beauty here as the sole double-page plate.

Redouté combined his brilliant artistic skills with a technical mastery to bring botanical illustration to a level never achieved before or since. He adopted the painstaking technique of applying all the colours to a single stipple-engraved plate, thus requiring re-inking after each impression. This method was ideally suited to the subtle expression of tone and contour but had not been previously applied to the depiction of flowers. The great beauty of his work has somewhat overshadowed his scientific contribution, but for each lily Redouté gives the history, nomenclature, plate description and observations. His work on lilies was particularly useful in providing detailed images of a fragile plant impossible to preserve as a dried specimen. Also, the work is far more than a monograph of the lily, as the specimens illustrated 'encompass petaloid monocotyledons in general' (Blunt and Stearn): irises, orchids, heliconias, agaves, amaryllis, and bromeliads, including pineapple and banana.

Too young to have been a patron of *Les Liliacées*, the Duchesse de Berry studied botanical drawing under Redouté and became a strong supporter, acquiring all of his works in fine copies, including 170 original drawings for *Les Roses*. She formed one of the great libraries at Rosny, with special emphasis on natural history, and favoured the finest bindings, original drawings and paintings. In 1830 she was exiled from France with her father-in-law Charles X, and took part of her library with her to Italy and later to Brunnensee, Switzerland. Presumably in need of funds, she arranged for some books, including this copy of *Les Liliacées* (and the original drawings of *Les Roses*) to be shipped to England in 1830 where they were sold at auction the following year as a 'Splendid Library of an Illustrious Foreign Personage'. In 1832 she returned to France to canvas support for a counter-revolution to secure the throne for her son. She was arrested in Nantes, imprisoned and later released. She owned a second, less grand copy of *Les Liliacées* (merely backed in morocco and with her monogram stamp), which was sold with the rest of her library in 1837 as lot 332.





*Les Liliacées* was limited to 280 copies issued in 80 parts between 1802 and 1816. From 1806 Redouté simultaneously produced 18 copies of a large-paper issue. Staffeu and Cowan 8747; Nissen *BBI* 1597; *Great Flower Books* p.71; Dunthorne 231; I. MacPhail, 'Books Illustrated by Redouté' in G. H. M. Lawrence *A catalogue of Redoutéana exhibited at the Hunt Botanical Library, Pittsburgh*: 1963. 10.

8 volumes, folio (508 x 340mm). Original front blank in vol. I, half-titles, dedication 'Au Citoyen Chaptal' in vol. I. Engraved portrait of Redouté by C. S. Pradier after Gerard, **487 stipple-engraved plates printed in colours and finished by hand** (plate 372, uncoloured as usual), by Bessin, Chapuy and others after Redouté, plates numbered 1 - 486, with 370/71 a single folding plate and two versions of plate 428 *Narcissus Laetus*, second state of plate 95 *Tradescantia Virginica*. (Plate numbers being printed close to the margin are often shaved or cut away, also some imprint or title captions, 17 plates shaved with slight or very slight loss to the image, very occasional light spotting, slightly heavier spotting on first and last text leaves and some plates, vols. VII and VIII with some light offsetting of text onto plates.) **Bound for the Duchess de Berry in contemporary red straight-grained morocco gilt by F. Doll**: Berry arms [Olivier 2554 fer 2] centrally tooled on the sides, surrounded by an elaborate gilt and blind-tooled border composed of rules, roll-tools, various small tools and some pointillé work in blind, spine in seven compartments with double raised bands, lettered in two, the others tooled in gilt and blind, gilt turn-ins and edges (lower edges slightly scuffed, vol. VI with old faint stain, vols I and VIII with very slight scuff marks on sides). *Provenance*: Marie-Caroline-Ferdinande-Louise de Bourbon-Sicile, duchesse de Berry (1798-1870; sale Evans 21 March 1831, lot 815, described as on vellum paper, 'most beautifully and delicately coloured after nature, bound in red morocco, gilt leaves'; binding) - Beriah Botfield (1807-1863; acquired from Payne & Foss for 40gn.19s.; by descent to his wife:) - Isabella Botfield (d.1911; by bequest to:) - Lord Alexander Thynne (1873-1918), Longleat (pencilled shelfmark, sale Christie's, 30 March 1994, lot 82).

£350,000-500,000

\$470,000-670,000  
\$400,000-570,000





PASSAGE FROM THE SECOND TO THE THIRD GALLERY IN THE GREAT PYRAMID

282

### θ 282

[MAYER, Luigi (1755-1803).] *A Selection of the Most Interesting of Sir Robert Ainslie's celebrated Collection of Views in Turkey in Europe, and in Asia; Syria, Sicily, the Eolian Islands...* [Bound with:] *Views of Egypt, Palestine, and Asia Minor*. London: T. Bensley for R. Bowyer, 1811.

**Extra-illustrated edition of Mayer's fine views of the Middle East.** This issue of contains an extra 8 plates, mainly of Palestine, not found in other editions. Perhaps the most dramatic image of all is of an interior scene, showing the passage from the second to the third gallery inside the Great Pyramid. Cf Abbey 369; Atabey 790; Blackmer 1100.

2 works bound in one volume, folio (485 x 330mm). 1: 24 hand-coloured aquatint plates, of which one double-page finished; 2: 32 hand-coloured aquatint plates (8 more than advertised in plate list). Title in second work watermarked 1810; plates in both works watermarked 1809. Contemporary half calf (extremities rubbed).

£3,000-5,000

\$4,000-6,700  
€3,500-5,700

### θ 283

FORBIN, Louis, Comte de (1777-1841). *Voyage dans le Levant*. [With:] *Voyage dans le Levant, en 1817 et 1818*. Paris: Imprimerie Royale, 1819.

**First edition of 'one of the most important French books to use lithography on a grand scale'** (Blackmer). Forbin was appointed Director-General of Museums at the Louvre in 1816, and the following year set off on a year-long buying expedition to the Levant. The large illustrations in this volume depict people and scenes across the Levant including Jerusalem, Syria, Athens, Constantinople and Egypt. This copy is accompanied by the first octavo edition of the text, published the same year. **One of 325 copies. A fresh and uncommonly tall example.** Blackmer 614: 'the standard of production is equal to that of Napoleon's *Description de l'Egypte*'; Atabey 447 & 448.

2 vols, comprising: atlas, folio (712 x 511mm) and text, octavo (200 x 124mm). Atlas: half-title, 66 leaves of text and 80 plates of which 70 lithographed, 8 aquatinted before letters and 2 engraved, by Englemann and Debucourt after Prevost, Deseynes, Fragonard, Isabey, Vernet and Forbin himself; text: half-title, engraved folding plan of the Holy Sepulchre at Jerusalem (both volumes with occasional faint spotting). Atlas bound in contemporary half calf, spine gilt with green morocco lettering-piece (lightly rubbed); text in contemporary quarter calf and marbled boards. (2)

£8,000-12,000

\$11,000-16,000  
€9,100-14,000

283







0284

SMITH, Miss. *Studies of Flowers from Nature dedicated by permission to... the Princess Elizabeth*. Doncaster: Miss Smith, [watermarked 1817-1818].

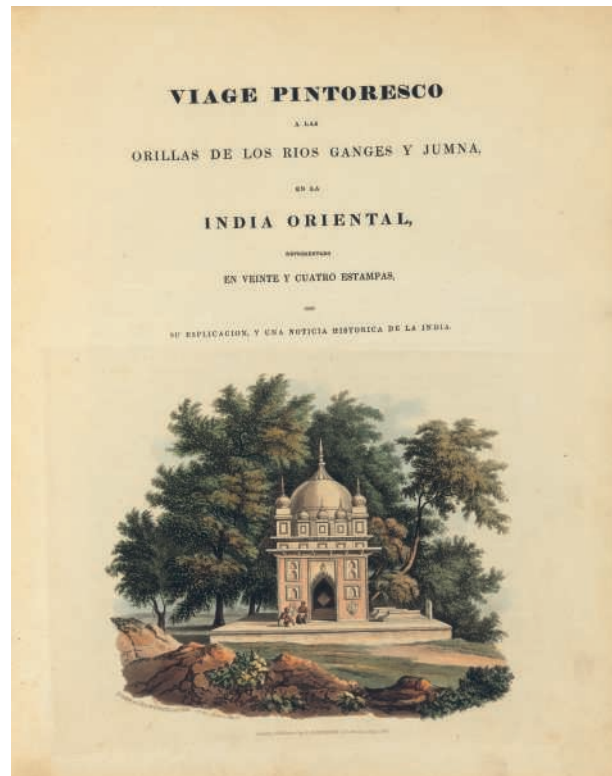
**A rare and finely illustrated botanical work.** The subscribers list shows that just 88 copies were subscribed for by 76 names. Flower painting was very much in vogue during the Regency period – the dedicatee of this volume, the Princess Elizabeth, was herself a keen amateur artist. The present work, with the uncoloured duplicate plates intended for amateurs to practice on, is one of the finest of the many instruction manuals supporting this fashion. Its small print run, distributed locally, is reflected in very limited library holdings. WorldCat lists just two copies in institutions; Copac records a copy at Cambridge University only. Dunthorne 283: 'A rare work with finely coloured plates'; Nissen *BB1* 1855.

Quarto (358 x 261mm). Engraved calligraphic title within hand-coloured aquatint wreath, 20 aquatint plates each in two states, hand-coloured and uncoloured, the uncoloured *Paeonia* and *Ixia Tricolor* plates partially hand-coloured, 3pp. subscribers list and erratum slip at end. Contemporary straight-grained green morocco decoratively tooled in blind and gilt, all edges gilt (lightly rubbed and scuffed).

£5,000–8,000

\$6,700–11,000  
€5,700–9,100





0 285

[FORREST, Charles Ramus (c.1787-c.1827)]. *Viage pintoresco a las orillas de los rios Ganges y Jumna, en la India Oriental*. [London: R. Ackermann, 1827.]

**Rare book with fine hand-coloured views of India**, published in Spanish to cater for the rapidly expanding market in South America. British interest in South America steadily grew during the first part of the 19th century, and by 1824, there were at least 3,000 British citizens living in Buenos Aires. Investment started to pour into Argentina, and Ackermann, sensing an opportunity, started to advertise his publications with Spanish text from about 1825. However, by 1840, the South American bubble had burst, and Ackermann ceased offering Spanish editions of his works. *Abbey Travel* 444; *Palau* 361572.

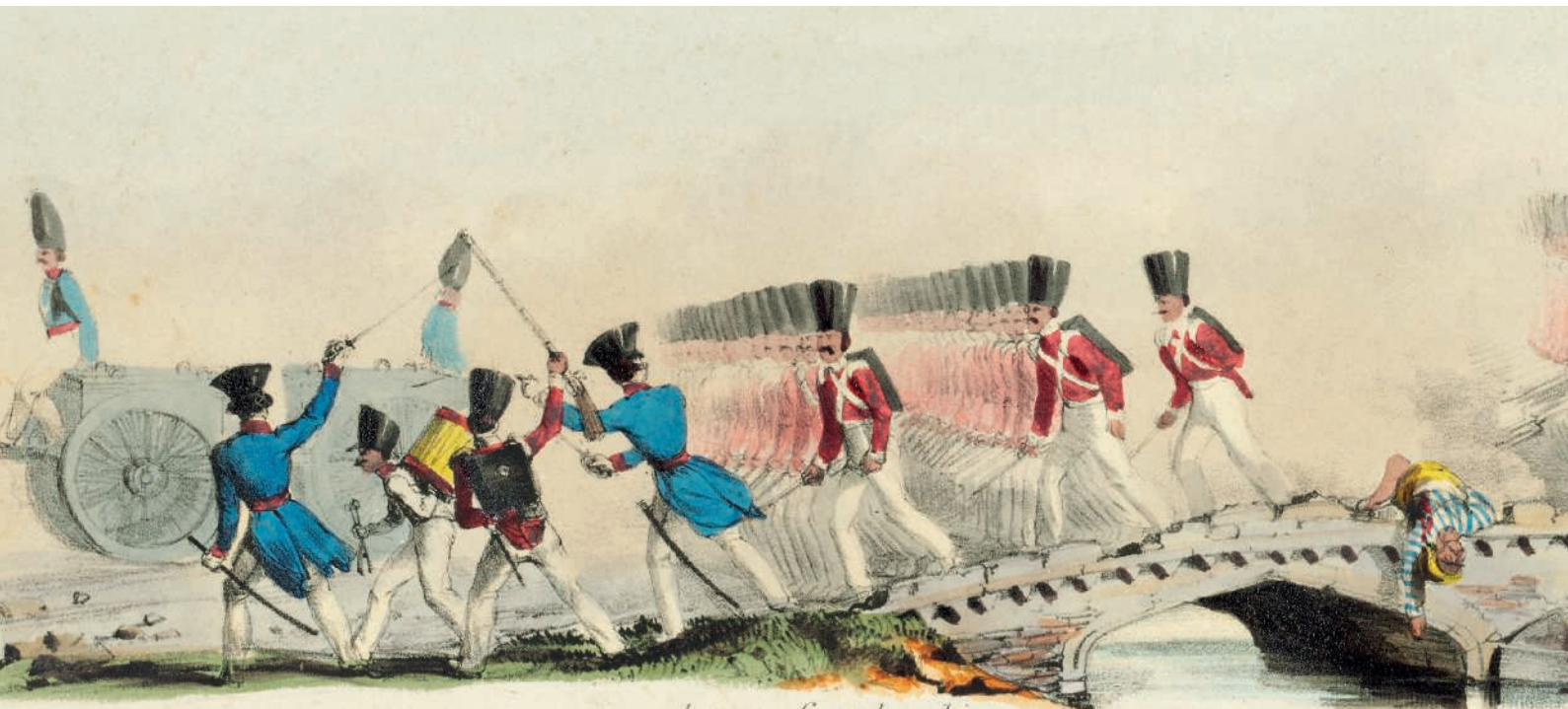
Folio (346 x 270mm), hand-coloured vignettes on title and at end of explanatory text, 24 hand-coloured aquatint plates by G. Hunt and T. Sutherland after Forrest (minor spotting and soiling, mainly confined to margins, a few repairs, one or two plates stained in corner). Contemporary red half roan, morocco title label on upper cover (rebacked preserving portions of original spine, extremities rubbed).

£2,000–3,000

\$2,700–4,000

€2,300–3,400

286 (detail)





0 286

LUDLOW, William Andrew Ludlow (1803-1853). *Bengal Troops on the line of March. A Panoramic Sketch by an Officer of that Army.* London: Day and Haghe, [1835].

**A rare, finely observed panorama of the hazards encountered in the movement of troops in India.** Captain Andrew Ludlow is listed in the East India Register and Directory as being on furlough from the Twelfth Regiment Bengal Native Infantry in 1835. In the descriptive text accompanying the panorama, he describes putting together the sketches for publication on the long sea voyage home: 'This hasty sketch, put together on board Ship, was originally undertaken as much for the purpose of breaking the monotony of a long sea voyage, as to give to a numerous acquaintance at home a better idea of Troops moving in the East, than the Designer could convey in conversation.' *Abbey Life* 530.

Folio (260 x 360mm), zincographic title (210 x 287mm) and 18 plates (approx. 518 x 115mm, a few slightly smaller) all coloured by a contemporary hand, signed with initials 'WAL' in the title plate and plate no. 9, the plates mounted recto and verso on folio leaves, the panorama when joined extending to approx. 8806mm long, complete with zincographed leaf of explanatory text (title lightly creased and with some light, even browning, some faint soiling to plates, minor tears and repairs to printed leaves, some leaves detached). Late 19th-century straight-grained roan (worn, spine defective). *Provenance:* The Hon. Mr Justice H. D. Cornish, Madras (bookplate).

£4,000–6,000

\$5,400–8,000

€4,600–6,800

287 No Lot





0 288

GOULD, John (1804-1881) and Richard Bowdler SHARPE (1847-1909). *The Birds of Asia*. London: Taylor and Francis for the author, January 1850 - October 1883.

**The most comprehensive work on Asiatic birds of its time, containing illustrations of many birds not previously described.** The intended geographical range of the work was enormous, and very much in keeping with the seemingly limitless self-belief of the 19th-century's best known ornithologist. As Sharpe writes in his excellent introduction, the work covers 'Species from Palestine to the westward, and from the Moluccas to the east.' Unsurprisingly, the subjects of the plates are amongst the most varied of Gould's folios including trogons, kingfishers, sunbirds, woodpeckers, partridges, parrots, pittas and pheasants. This great undertaking was originally issued in 35 parts to 207 subscribers, and took 34 years to produce, the final three parts only being completed by Sharpe after Gould's death in 1881. Sharpe's descriptions are identified by his initials; those without initials were presumably printed from Gould's notes. William Hart completed the lithographs from Gould's sketches. Anker 178; *Fine Bird Books* (1990) p.102; Nissen *IVB* 368; Sauer 17; Wood p.365; Zimmer pp.258-9.

7 volumes, folio (558 x 378mm). 530 hand-coloured lithographic plates by Gould, H. C. Richter, J. Wolf, and W. Hart, list of subscribers (some scattered spotting and offsetting, but the majority of plates unaffected, one plate towards the end of vol. II, *Psaltria erythrocephala*, lightly creased, repaired tear in one leaf of text in vol. III). Modern red half morocco, gilt spines and top edges, by Sangorski and Sutcliffe (extremities lightly rubbed). (7)

£80,000-120,000

\$110,000-160,000  
€91,000-140,000





0 289

GOULD, John (1804-1881). *The Birds of Great Britain*. London: Taylor and Francis for the author, [1862]-1873.

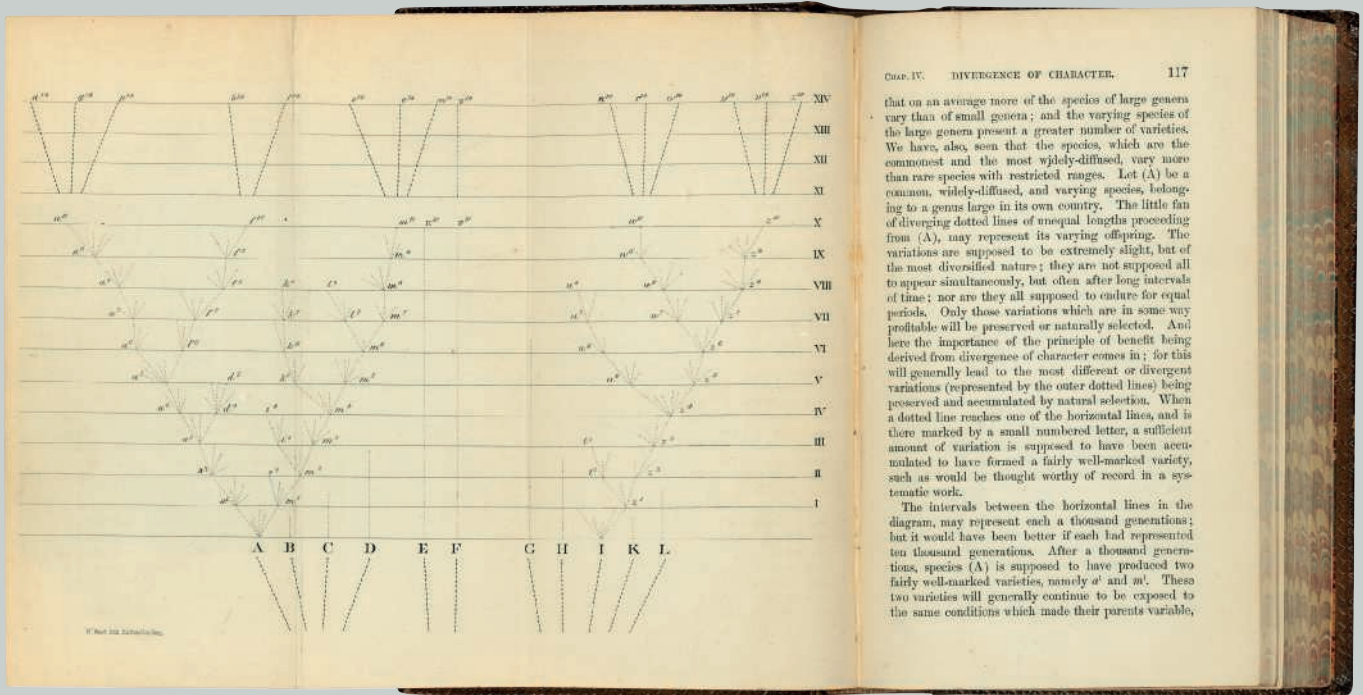
**'Such beautiful illustrations as those of the *Birds of Great Britain* scarcely existed before and are not likely to be surpassed,'** (Richard Bowdler Sharpe). Gould was especially proud of this work, and it 'was seen - perhaps partly because its subject was British, as the culmination of [his] ... genius' (Isabella Tree, *The Ruling Passion of John Gould*, London, 1991, p.207). The text is, of course, longer than in any of his other works, and the illustrations, many of them prepared from freshly killed specimens, include many more depictions of chicks, nests and eggs. Wolf, who drew 57 of the plates, had accompanied Gould on an ornithological tour of Scandinavia in 1856, and was responsible for persuading Gould and Richter to adopt a livelier treatment of the illustrations. **'The most sumptuous and costly of British bird books'** (Mullens and Swann, pp.240-242). Sauer 23; Zimmer p.261; *Fine Bird Books* (1990) p.102; Wood p.365; Nissen *IVB* 372.

5 volumes, large folio (545 x 370mm). 367 fine hand-coloured lithographic plates, most heightened with gum-arabic, by Gould, Henry Constantine Richter, Joseph Wolf and William Hart, printed by Walter or Walter & Cohn, 2 wood-engraved illustrations (occasional light spotting mainly confined to margins). Contemporary green morocco, sides with wide gilt borders composed of birds, cornucopia, foliage and flowers, between double fillets and toothed rolls, spines elaborately tooled, gilt turn-ins, gilt edges (extremities lightly rubbed, head- and tailcaps more heavily, spine slightly sunned). (5)

£50,000-80,000

\$67,000-110,000  
 €57,000-91,000





that on an average more of the species of large genera vary than of small genera; and the varying species of the large genera present a greater number of varieties. We have, also, seen that the species, which are the commonest and the most widely-diffused, vary more than rare species with restricted ranges. Let (A) be a common, widely-diffused, and varying species, belonging to a genus large in its own country. The little fan of diverging dotted lines of unequal lengths proceeding from (A), may represent its varying offspring. The variations are supposed to be extremely slight, but of the most diversified nature; they are not supposed all to appear simultaneously, but often after long intervals of time; nor are they all supposed to endure for equal periods. Only those variations which are in some way profitable will be preserved or naturally selected. And here the importance of the principle of benefit being derived from divergence of character comes in; for this will generally lead to the most different or divergent variations (represented by the outer dotted lines) being preserved and accumulated by natural selection. When a dotted line reaches one of the horizontal lines, and is there marked by a small numbered letter, a sufficient amount of variation is supposed to have been accumulated to have formed a fairly well-marked variety, such as would be thought worthy of record in a systematic work.

The intervals between the horizontal lines in the diagram, may represent each a thousand generations; but it would have been better if each had represented ten thousand generations. After a thousand generations, species (A) is supposed to have produced two fairly well-marked varieties, namely a' and m'. These two varieties will generally continue to be exposed to the same conditions which made their parents variable,

0290  
 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).** 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* (see lot 261) 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. The only portion of Darwin's larger work to be published was *Variation of Animals and Plants Under Domestication* in 1868 (see lot 292). 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 (190 x 115mm). Folding lithographic diagram (bound without half-title and adverts, a few very small and insignificant scattered spots to title and first leaf of contents). Contemporary calf, gilt spine, marbled endpapers, marbled edges (extremities lightly rubbed). *Provenance*: Richard B. Martin (bookplate) - Ralph Edwards (ownership stamp on front free endpaper) - evidence of booklabel removed.

£70,000-100,000 \$94,000-130,000  
€80,000-110,000





0 291

DARWIN, Charles Robert (1809-1882). *The Expression of the Emotions in Man and Animals*. London: John Murray, 1872.

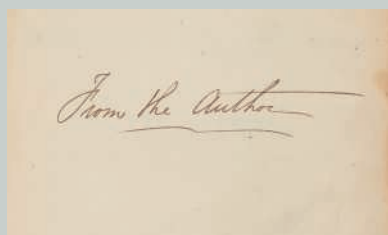
**Pre-publication presentation copy of the first edition, from Darwin to Oscar Rejlander, the photographer chosen by Darwin to provide the photographic illustrations in *The Expression of Emotions*.** Darwin enthusiastically embraced the new art of photography from its inception and saw the advantage of photographic illustration over drawings, as he notes in the work: 'photos [are] much superior for my purpose to any drawing however carefully executed'. Darwin chose Rejlander, a noted London photographer, owing to their shared interest in expression and close observation, as well as his technical ability to capture spontaneity, and the two men collaborated on the images and reproductive process to be used in the work. Darwin considered Rejlander's studio portraits of him as 'the best photographs of me'.

Rejlander's inscription is dated 2 November, three weeks before the official publication date of 26 November. In common with other presentation copies, its plates are numbered in Roman numerals, it has 3 preliminary leaves and the last two gatherings are 2B2 2C3, contradicting Freeman's priority of first and second issue features. Furthermore, it was specially prepared for presentation by having its pages trimmed by the binder. Presentation copies are shorter and narrower than the standard version, measuring 182 x 120mm versus 187 x 123mm, and the original cloth binding is correspondingly shorter, with the space on the spine between the lower edge of Darwin's name and upper edge of the word 'London' measuring 111mm versus 116mm on the standard version.

'With this book Darwin founded the study of ethology (animal behaviour) and conveyance of information (communication theory) and made a major contribution to psychology' (DSB). Written as a rebuttal to the idea that the facial muscles of expression in humans were a special, divine endowment, the work contains studies of facial and other types of expressions in humans and mammals, and their relationship to various emotions. 'This is an important member of the evolutionary set' (Freeman). Freeman 1141-2; Garrison-Morton 4975; Norman 600.

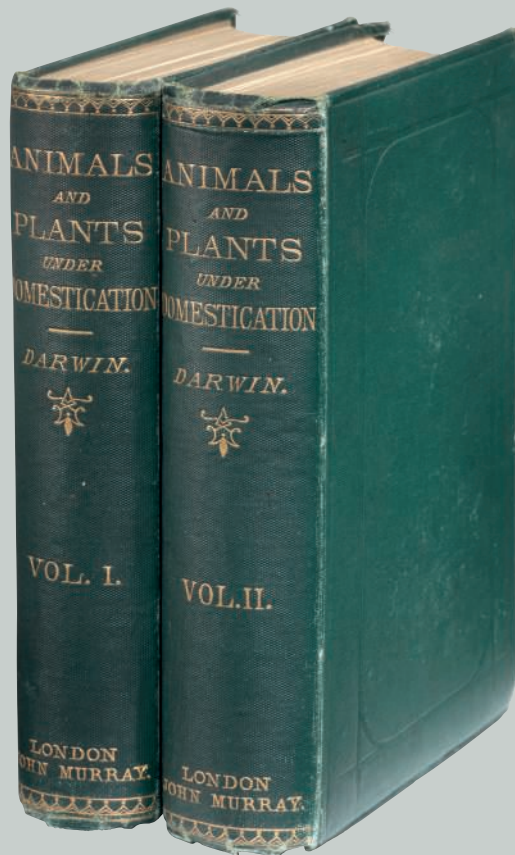
Octavo (182 x 120mm). 7 heliotype plates by O.G. Rejlander (3 folding), numerous illustrations in text. (Occasional small stain or spot, short tear at fold in 2 plates, small internal tear at gutter of pp.177-178, one plate slightly rubbed.) Original green cloth, blind-ruled sides, spine lettered in gilt, Edmonds & Remnants ticket on back pastedown (a little rubbed, repaired at spine extremities, corners and inner hinges). *Provenance*: secretarial presentation inscription: 'From the Author', to Oscar G. Rejlander (1813-1875, with his signature, dated 'Nov. 2 / 72').

£40,000-60,000



\$54,000-80,000

€46,000-68,000



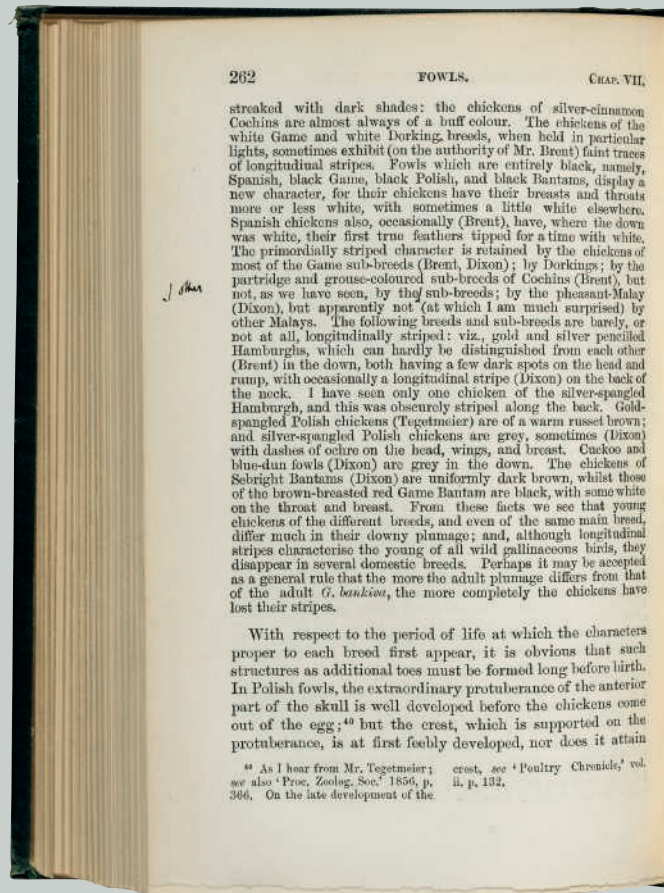
0 292

DARWIN, Charles Robert (1809-1882). *The Variation of Animals and Plants under Domestication ... Second edition, revised, fourth thousand*. London: John Murray, 1875.

**Author's presentation copy of his 'big book' on evolution by natural selection, with 11 revisions in the hand of Darwin's amanuensis.** 'This represents the only section of Darwin's big book on the origin of species which was printed in his lifetime and corresponds to its first two intended chapters (Freeman, p.122). As noted in the description of lot 290, the gestation of Darwin's theories was extremely long, starting with his observations and findings on the Beagle voyage, culminating over many years of painstaking research with an unwieldy 250,000 word treatise entitled 'Natural Selection' that was far from complete. Wallace's letter of June 1858 forced Darwin into writing an abstract of this work called *On the Origin of Species*. However, Darwin was determined to publish the research that had led him to the *Origin*, and work on *Variation* began two days after the second edition of the *Origin* appeared on 7 January 1860. Along with the ascertainable facts of artificial selection, it contained Darwin's hypothesis of pangenesis. Francis Darwin recorded that 'about half of the eight years that elapsed between its commencement and completion were spent on it. The book did not escape adverse criticism: it was said, for instance, that the public had been patiently waiting for Mr. Darwin's *pièces justificatives*, and that after eight years of expectation all they got was a mass of detail about pigeons, rabbits and silk worms. But the true critics welcomed it as an expansion with unrivalled wealth of illustration of a section of the *Origin*' (*The Autobiography of Charles Darwin and Selected Letters*, ed. F. Darwin, New York, 1958, p. 281). The book's slow progress towards publication was due not only to its size but the author's ill health. It was finally published on 30 January 1868, the first issue consisting of 1500 copies.

1274

<sup>32</sup> A Treatise, &c., p. 10.  
<sup>33</sup> Boitard and Corbié, 'Les Pigeons,'  
 &c., 1824, p. 173.  
<sup>34</sup> 'Le Pigeon Voyageur Belge,'  
 1865, p. 87. I have given in my  
 'Descent of Man' (4th edit. p. 466)  
 some curious cases, on the authority  
 of Mr. Tegetmeier, of silver-coloured  
 (i.e. very pale blue) birds being



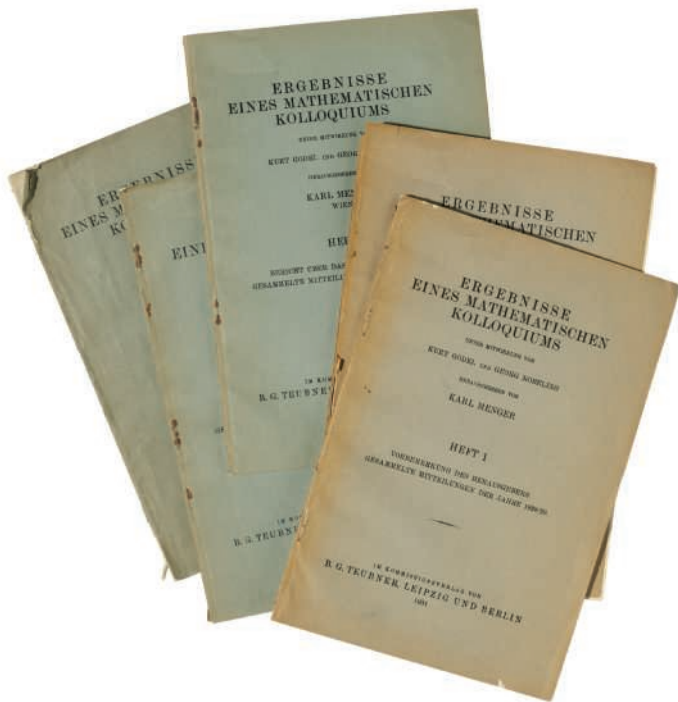
For this second edition, the text was substantially revised, and the format reduced in size to crown octavo. It is the final edition of the text – all subsequent editions were printed from stereotyped plates. There were 25 recipients of presentation copies of this second edition (*Darwin Correspondence*, vol. 24, p.596f.), including the German J. Victor Carus, and the Italian Giovanni Canestri, the translators of the 3rd German (1878; Freeman 916) and first Italian (1876; Freeman 920) editions respectively. It is possible that this copy is one of these, since the corrections, although of a minor nature, correspond largely with revisions in those editions. These textual corrections are found on pp. 170, 262, 264, 425, 434 and 442 of vol. I; and in the index only, on pp.431, 439, 450, 456 and 461 of vol. II. **The hand is identifiable as that of Francis Darwin, Charles' amanuensis at that period. The book block has been shaved to spare Darwin's recipients of presentation copies the trouble of opening the gatherings, and with the inscription in Charles' hand - rather than in the hand of the publisher's clerk as often found - suggests this is an important association copy.** Freeman 880.

2 volumes, crown octavo (185 x 120mm). Second edition. 43 woodblocks in text. Vol. II with 32p. advertisements for John Murray's books dated January 1876 (light spotting on titles.) Original green cloth, arches style, with covers stamped with blind frame, gilt spines (extremities rubbed). *Provenance*: Charles Darwin (presentation inscription on front free endpaper). (2)

£30,000-50,000

\$40,000-67,000  
 €35,000-57,000

With y<sup>r</sup> kind regards  
 From the Author.



0 293

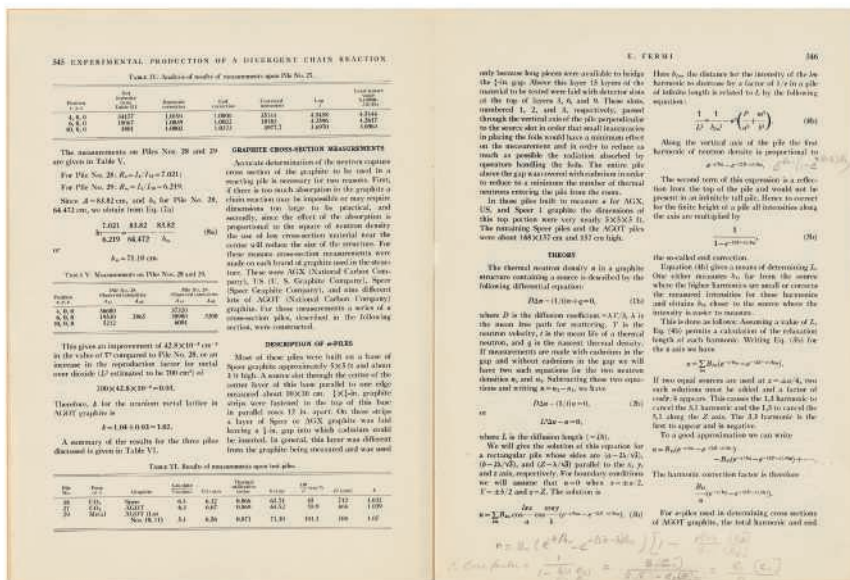
GÖDEL, Kurt (1906-1978), Georg August NÖBELING (1907-2008), Karl Menger (1902-1985), Abraham WALD (1902-1950), and Franz Leopold ALT (1910-2011). *Ergebnisse eines mathematischen Kolloquiums*. Heft 1-5 and 7. 1931-1936. Leipzig: Teubner, 1931-1933 (Heft 1-5) and Deuticke 1935-1937 (Heft 7).

**Very rare set of the proceedings of the famous mathematics colloquium founded by Karl Menger.** Initiated at the University of Vienna in 1928, the colloquium included some of the 20th-century's most important mathematicians, including: Kurt Gödel; Franz Alt (one of Menger's Ph.D. students; founding member of the Association for Computing Machinery (ACM) in 1947, later deputy director of American Institute of Physics in the 1970s); John von Neumann (built a framework for quantum mechanics, worked in game theory, and was one of the pioneers of computer science); Georg Nöbeling (student of Menger's; later president of the German Mathematical Society); Olga Taussky-Todd (helped publish David Hilbert's *Collected Works* while at Göttingen); and Abraham Wald (student of Menger's who obtained his Ph.D. in 1930 after taking only three courses, one of the founders of operational research). Their pioneering papers published in the present work proved to be immensely influential.

6 (of 8) parts, octavo (230 x 155mm). (Without parts 6 and 8, Heft 5 with some light creasing and 2 leaves with very tiny marginal chips, the other parts with occasional very faint and insignificant creasing of corners). Bound in the original parts in stapled wrappers (staples rusted, Heft 1 with tiny chips and nicks, upper wrapper of Heft 2 detached, Heft 7 lightly creased with short tears and some minor losses at spine and fore-edge). Contained in a box. (6)

£2,000-3,000

\$2,700-4,000  
€2,300-3,400



0 294

FERMI, Enrico (1901-1954). 'Experimental Production of a Divergent Chain Reaction.' Offprint from: *American Journal of Physics*, Vol. 20, No. 9. Lancaster, PA: Lancaster Press, 1952.

**Important association offprint of the first edition of Fermi's report describing the first controlled nuclear chain reaction.** The experiment took place on 2 December 1942 at the University of Chicago. Fermi's report remained classified for nearly 10 years. This copy of the report is from the collection of George Weil, Fermi's assistant, who operated the cadmium control rods in Fermi's atomic pile during the experiment. It was from this work that Fermi was sent to Los Alamos to work under the direction of J.R. Oppenheimer to assemble the atomic bomb. Fermi was the only physicist in the twentieth century who excelled in both theory and experiment, and he was one of the most versatile (DSB).

Quarto (267 x 197mm). Illustrations in text. Original printed wrappers. *Provenance:* George Weil (b. 1907), Fermi's assistant (signature on front wrapper, a few pencil annotations in text).

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

THE STRUCTURE OF DNA

J. D. WATSON<sup>1</sup> AND F. H. C. CRICK  
 Cavendish Laboratory, Cambridge, England  
 (Contribution to the Discussion of Provirus.)

*Francis Crick*  
*J. D. Watson*

It would be superfluous at a Symposium on Viruses to introduce a paper on the structure of DNA with a discussion on its importance to the problem of virus reproduction. Instead we shall not only assume that DNA is important, but in addition that it is the carrier of the genetic specificity of the virus (for argument, see Hershey, this volume) and thus must possess in some sense the capacity for exact self-duplication. In this paper we shall describe a structure for DNA which suggests a mechanism for its self-duplication and allows us to propose, for the first time, a detailed hypothesis on the atomic level for the self-reproduction of genetic material.

We first discuss the chemical and physical-chemical data which show that DNA is a long fibrous molecule. Next we explain why crystallographic evidence suggests that the structural unit of DNA consists not of one but of two polynucleotide chains. We then discuss a stereochemical model which we believe satisfactorily accounts for both the chemical and crystallographic data. In conclusion we suggest some obvious genetical implications of the proposed structure. A preliminary account of some of these data has already appeared in *Nature* (Watson and Crick, 1953a, 1953b).

I. EVIDENCE FOR THE FIBROUS NATURE OF DNA

The basic chemical formula of DNA is now well established. As shown in Figure 1 it consists of a very long chain, the backbone of which is made up of alternate sugar and phosphate groups, joined together in regular 3' 5' phosphate di-ester linkages. To each sugar is attached a nitrogenous base, only four different kinds of which are commonly found in DNA. Two of these—adenine and guanine—are purines, and the other two—thymine and cytosine—are pyrimidines. A fifth base, 5-methyl cytosine, occurs in smaller amounts in certain organisms, and a sixth, 5-hydroxy-methyl-cytosine, is found instead of cytosine in the T even phages (Wyatt and Cohen, 1952).

It should be noted that the chain is unbranched, a consequence of the regular internucleotide linkage. On the other hand the sequence of the different nucleotides is, as far as can be ascertained, completely irregular. Thus, DNA has some features which are regular, and some which are irregular.

A similar conception of the DNA molecule as a

<sup>1</sup> Aided by a Fellowship from the National Foundation for Infantile Paralysis.

long thin fiber is obtained from physico-chemical analysis involving sedimentation, diffusion, light scattering, and viscosity measurements. These techniques indicate that DNA is a very asymmetrical structure approximately 20 Å wide and many thousands of angstroms long. Estimates of its molecular weight currently center between  $5 \times 10^6$  and  $10^7$  (approximately  $3 \times 10^4$  nucleotides). Surprisingly each of these measurements tend to suggest that the DNA is relatively rigid, a puzzling finding in view of the large number of single bonds (5 per nucleotide) in the phosphate-sugar back-

D.N.A.

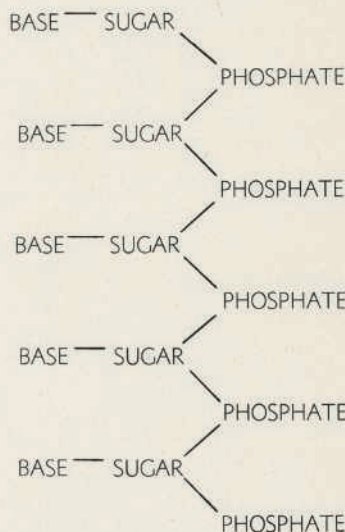


FIGURE 1. Chemical formula (diagrammatic) of a single chain of deoxyribonucleic acid.

[123]

0 295

WATSON, James Dewey (b.1928) and Francis Harry Compton CRICK (1916-2004). 'The Structure of DNA.' In *Cold Spring Harbor Symposia on Quantitative Biology*, Volume XVIII, pp. 123-131. Cold Spring Harbor, NY: 1953.

**First American announcement of the discovery of DNA, signed by Crick and Watson.** In June 1953, less than two months after the publication of their discovery in *Nature*, Cold Spring Harbor held a symposium on viruses. It had become immediately apparent that the novel double-helix structure of DNA proposed by Watson and Crick would have important implications for transmission and self-duplication of viruses. There are two papers, one by G.R. Wyatt on 'The Quantative Composition of Deoxypentose Nucleic Acids as related to the newly proposed structure,' and another by A.D. Hershey on 'Functional differentiation within particles of Bacteriophage T2' which address these questions. Watson attended the Symposium, although Crick did not; there is a picture of Watson wearing a pair of shorts among the photographs of attendees. In 1968, Watson became the Director of the Cold Spring Harbor Laboratory.

Quarto (275 x 197mm). Illustrated with photographs, text-figures and tables. Original red cloth (one corner fractionally bumped), plain (?later) dust-jacket, later cloth box. *Provenance*: Delaphine G.R. Wyckoff (bacteriologist, Dean of Women at Wellesley College; ownership inscription on front pastedown).

£6,000-8,000

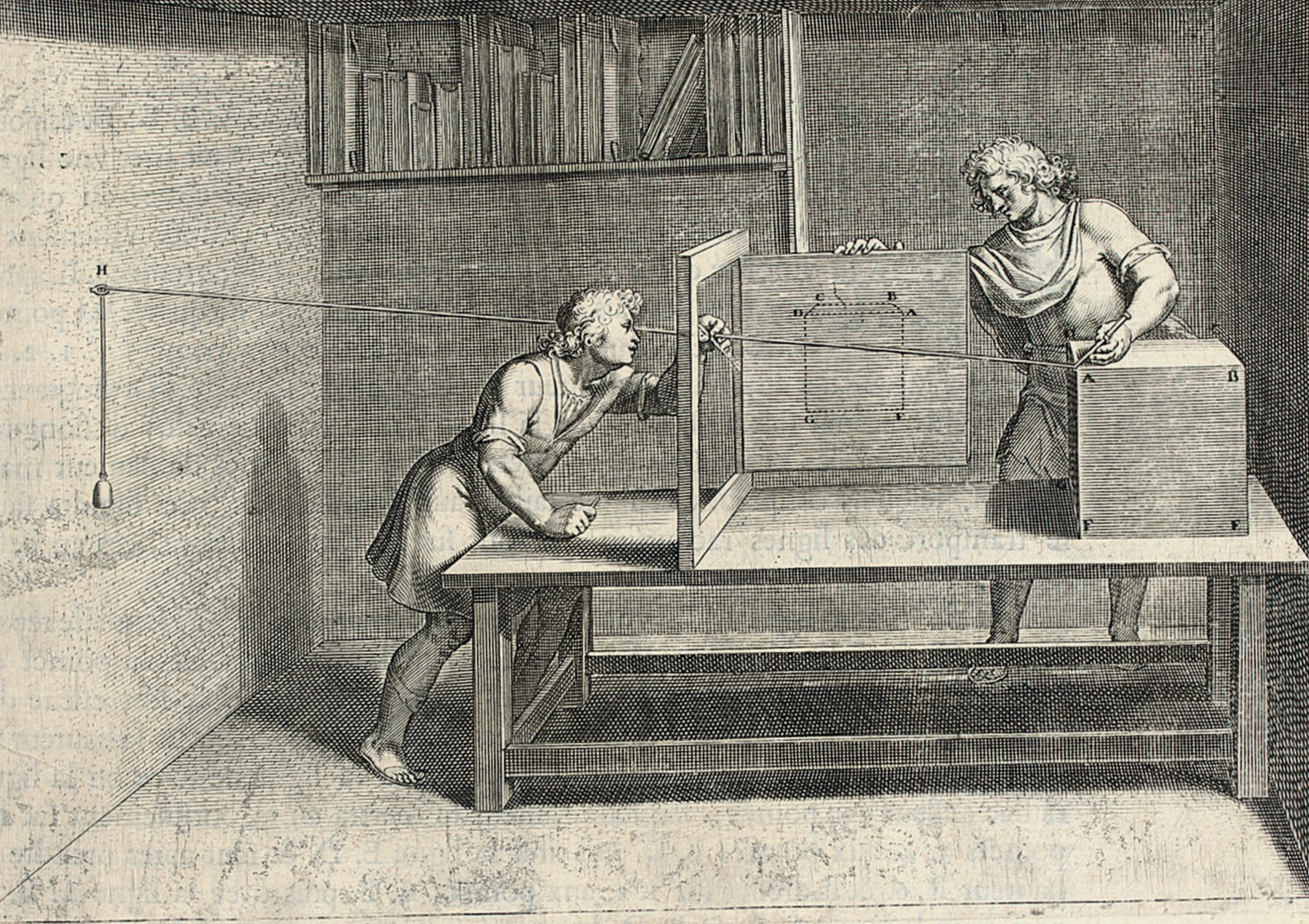
\$8,000-11,000  
 €6,900-9,100



17th-20th Century Printed Books

Lots 296-347





0296

CAUS, Salomon de (1576-1626). *La perspective, avec la raison des ombres et miroirs*. London: Jan Norton, 1612, with added imprint: Frankfurt: the widow Hulsius, [1619 or later].

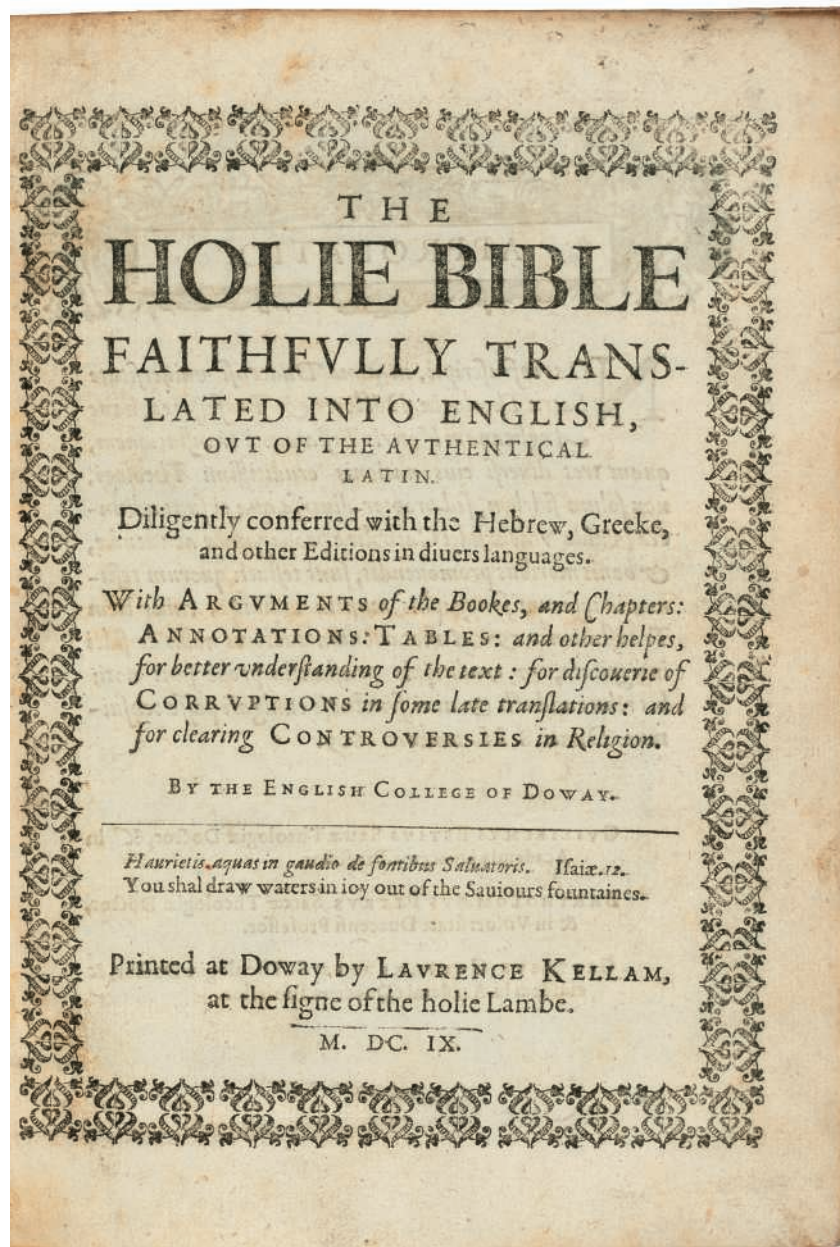
**First edition, second issue, of the first treatise on perspective printed in England** (Lowndes), and apparently only the second book printed in England to make use of folding or pop-up flaps in illustrations, after John Dee's *Euclid* of 1570. Much of the work is given to anamorphic drawing and problematic representation, including optical illusions, complex projections, mirroring, and the drawing of shadow in perspective. The present lot is the first edition, second issue, the engraved title having the additional imprint: 'Francfort chez la vesue de Hulsius'. Printing was shared between Richard Field in London who produced the preliminaries and the letterpress for some chapters, and Mommart in Brussels who printed the remainder. Berlin Kat. 4706; Brunet I, 1691; Graesse II, 90; Lowndes I, 394; STC 4869.

Folio (417 x 280mm). Engraved title, 80 engraved illustrations some of these full-page, woodcut head- and tailpieces (a very few plates just trimmed along one edge, a few leaves with a small dampstain mostly in the margin, some light marginal soiling, one plate spotted). Early, probably contemporary limp vellum, spine lettered in manuscript in a later hand (lacking ties, light soiling). *Provenance*: ?Frederic Krachler (early signature on title) – bookplate removed – the Arcana collection.

£8,000-12,000

\$11,000-16,000  
€9,100-14,000





0 297

DOUAI-RHEIMS BIBLE – *The New Testament of Iesus Christ ... Translated from Latin into English by Gregory Martin, under the supervision of William Allen and Richard Brostow.* Rheims: John Fogny, 1582 — *The Holie Bible faithfully translated into English, out of the Authentical Latin ... By the College of Doway.* Douai: Laurence Kellam, 1609-10.

**First editions of the Roman Catholic (Douai-Rheims) version of the Bible in English.** Martin's translation adheres closely to the Latin, while also drawing on existing vernacular editions. Most striking are the resemblances to Coverdale's diglot of 1538. This Rheims version exerted a strong influence on the King James Bible of 1611, transmitting to it an extensive vocabulary and distinctive phrases. The complete work is commonly known as the 'Douai-Rheims version'. Darlow & Moule 177 and 300; STC 2884 and 2207.

2 works in 3 volumes, quarto (vols I-II: 217 x 155mm, vol. III: 225 x 156mm). Titles printed within woodcut border, woodcut head- and tail-pieces, numerous woodcut initials (some sustained waterstaining, vol. III with extensive restoration to title affecting text and lacking the preface a2-c4, a few minor marginal chips). Vols. I-II: contemporary calf (rebacked and repaired); vol. III: 18th-century quarter reversed calf. *Provenance:* one leaf with contemporary annotations on papal authority.

£5,000–8,000

\$6,700–11,000  
€5,700–9,100



(detail)

0 298

LAZARILLO DE TORMES — *Zwo kurtzweilige, lustige, vnd lächerliche Historien: Die Erste, von Lazarillo de Tormes, einem Spanier was für Herkom[m] ens er gewesen.* Augsburg: Andreas Aperger, 1617.

**First German edition of the earliest picaresque novel**, first published anonymously in Spanish in 1554. VD17 notes that there were two distinct issues differing in their signatures; both issues also appeared under the Munich imprint of Hainrich. The original text, frequently attributed to Diego Hurtado de Mendoza, was deemed heretical and placed on the *Index Librorum Prohibitorum* by the Catholic Church. Its influence, however, has been wide-reaching, and can be seen in the works of Cervantes, Rousseau, Dickens, and Twain, among many others. VD17 32:735373P & 23:271778H.

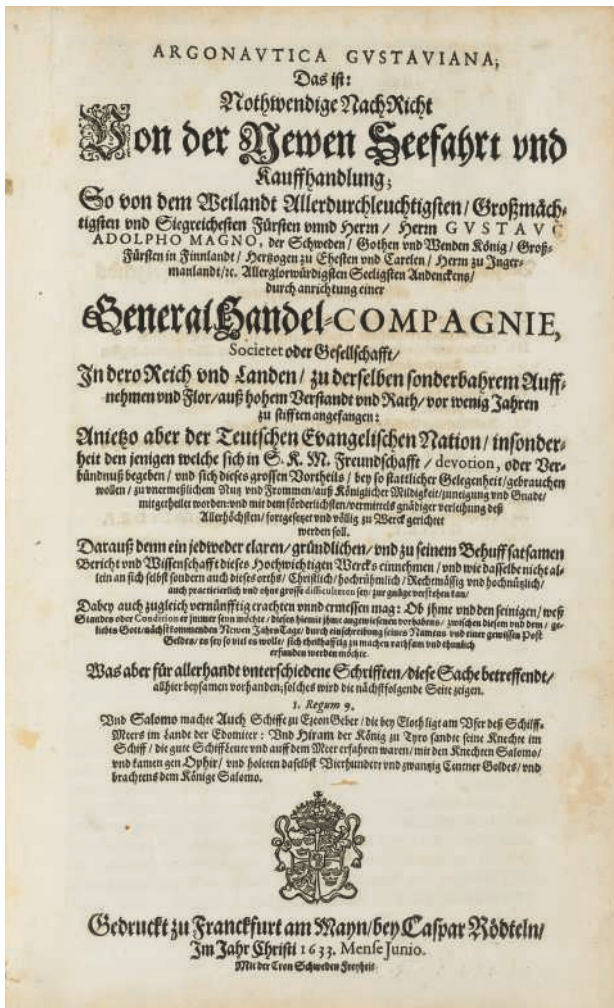
Octavo (153 x 88mm). Title printed in red and black (a few leaves just cropped at fore-edge). 17th-century calf, red speckled edges (joints slightly splitting, a few small wormholes).

[Bound with:] 3 other contemporary German pamphlets, the first lacking 2 leaves at end.

€2,000–3,000

\$2,700–4,000

€2,300–3,400



0 299

USSELINX, Willem (1567-1647). *Argonautica Gustaviana; Das ist: Nothwendige Nach Richt von der Newen Seefahrt Kauffhandlung.* Frankfurt: Caspar Rödtehn, 1633.

**Very rare piece of Americana by the founder of the Swedish South Company, outlining its charter, rules and regulations, as well as contracts and tariffs in relation to the trading status of the Swedish colony in North America along the Delaware River.** Usselinx, a native of Antwerp, moved to the Republic of the United Netherlands upon the capture of Antwerp by the Spanish in 1585. Determined that the Netherlands should be an independent nation with its own colonies to challenge imperial Spain and Portugal, he proposed the establishment of a Dutch West India Company, which was duly formed in 1621. Five years later, Usselinx persuaded king Gustavus Adolphus of Sweden to create the Swedish South Company, and establish New Sweden in North America. 11 expeditions to Delaware sailed between 1638 and 1655, but the venture was not successful: in 1649 the Swedish South Company lost its monopoly on tobacco, granted by the king of Sweden in 1641, and in 1655 New Sweden was annexed by New Netherland, bringing an end to the activities of the Swedish South Company, dissolving in 1680. Although this publication is quite common in institutions, **we cannot trace any copy that has appeared on the market since 1976 (ABPC/RBH).** Sabin 98197.

Folio (315 x 198mm). very short marginal tear and tiny hole in g4 due to paper flaw, tiny marginal hole in last 2 leaves, occasional faint even browning).

Contemporary vellum (covers bowed, remains of green silk ties). *Provenance:* evidence of bookplate removed.

€3,000–4,000

\$4,000–5,300

€3,500–4,500

0300

GROTIUS, Hugo (1583-1645). *De iure belle ac pacis*. Paris: Nicolas Buon, 1625.

**First edition of the 'foundation of modern international law'** (PMM). It was 'the first attempt to lay down a principle of right, and a basis for society and government, outside Church or Scripture. [It contains] the first expression of the "droit naturel", the natural law which exercised the great political theorists of the 18th century' (PMM).

Buon commenced printing the work in November 1624. By using two or three presses, a few copies, presumably of the first state (Ter Meulen and Diermanse), were ready to be sent to the Frankfurt fair in March 1625. The first state (of which Ter Meulen and Diermanse record only one copy, at the Bodleian), contains no table, indices, addenda or errata; all but the errata were added, constituting a second state, copies of which are also extremely rare as it appears not to have been published. Both first and second states contain substantive textual variants, principally in bifolium Qqq2.3 and in quires 5E-5G, which were modified under the author's supervision, probably in the course of printing, forming a third and final state to which the present lot conforms. PMM 125; Ter Meulen and Diermanse 565.iii.

Quarto (240 x 174mm). Title printed in red and black, Buon device on title, woodcut head- and tailpieces, initials, Greek, Hebrew, roman and italic types. With the blanks o4 and Sss4 (some light spotting). Modern binding using old calf, spine gilt, preserving segments of original spine (covers slightly scuffed). *Provenance*: dated on title in an 18th-century French hand.

£25,000-35,000                      \$34,000-47,000  
€29,000-40,000



0301

RONDINELLI, F. *Relazione delle nozze degli Dei*. [Part II: COPPOLA, Giovanni Carlo (1599-1652). *Le Nozze degli Dei*]. Florence: Amadore Massi and Lorenzo Landi, 1637.

**First edition** of the libretto for this masque celebrating the wedding of Vulcan to Venus, written by Giovanni Carlo Coppola, the Bishop of Muro, to commemorate the marriage of Grand Duke Ferdinando II de' Medici (1610-1670) to Princess Vittoria della Rovere of Urbino (1622-1694) on 8 July 1637. Della Bella's etchings (his first major undertaking for the Medici court, where he succeeded Jacques Callot) are the only surviving record of Parigi's staging of this remarkable production. Coppola wrote the libretto, and the choreography was done by Agniolo Ricci. **An exceptionally clean copy.** Berlin Kat. 4116; Brunet II, 262; De Vesme 918-925; Nagler, *Theater Festivals of the Medici* pp.162-74; Watanabe 1285.

Two parts in one, quarto (240 x 170mm). Etched title and 7 double-page plates by Stefano della Bella after the set designs of Alfonso Parigi, woodcut head- and tail-pieces and initials. 19th-century half vellum, morocco lettering-piece. *Provenance*: ownership inscription trimmed from title to *Relazione*.

£7,000-10,000                      \$9,400-13,000  
€8,000-11,000



0302

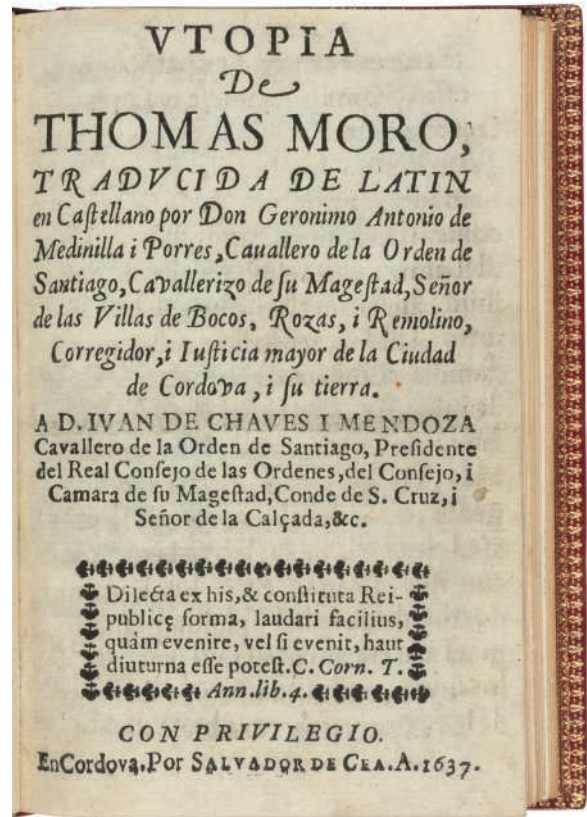
MORE, Sir Thomas (1478-1535). *Utopia ... traducida de Latin en Castellano por don Geronimo Antonio de Medinilla i Porres*. Cordoba: Salvador de Cea Tesa, 1637.

**Rare first edition in Spanish of Thomas More's *Utopia*.** A ground-breaking vision of an ideal island commonwealth, *Utopia* was written in Latin in 1515-16 and first published in Louvain (1516). It was influenced by Plato's *Republic*, St Augustine's *De civitate Dei*, Vespucci's accounts of the New World, and Erasmus's *Institutio principis Christiani*. 10 examples in Spanish libraries, RBH traces just two other copies of this edition at auction. Palau XX, 300427; not in Goldsmith.

Octavo (139 x 90mm). Woodcut initials and ornaments (a few leaves with small marginal repairs, some with letters supplied in manuscript). Red morocco gilt by Brugalla, 1952, supralibros on sides, gilt edges; modern cloth slipcase. *Provenance*: Pedro Padilla (his 19th-century note in Spanish, lending the book to 'Dr. J[oseph]', with Joseph's note of return on verso, window-mounted on rear blank) — Pau Font de Rubinat (1860-1948, politician and bibliophile), his gift to — Joseph Pin y Soler (1842-1927, dramatist who published the first translation of *Utopia* into Catalan in 1912; two notes on another end blank, one by Pin y Soler dated December 1912, apologising for not returning the book sooner, another by Font de Rubinat dated January 1913, insisting Pin y Soler keep the book as it had been of such help in his translation; names of correspondents supplied in a third hand).

£7,000-10,000

\$9,400-13,000  
€8,000-11,000



0303

COMENIUS, John Amos (1592-1670). *Orbis sensualium pictus trilinguis*. Levoča: S. Brewer, 1685.

**Rare trilingual edition of Comenius' popular textbook for the study of Latin, German and Hungarian, with numerous attractive woodcuts.** These include an early depiction of real tennis, also chess and other board games, a printer's shop and a bookseller. This adaptation of Comenius's 1633 *Janua linguarum reserata* has the Hungarian translation provided by Stephanus Benjamin Szilagyi. Brewer's press, established in 1625 and active until 1718, was at number 26 in Maestro Pavol Square in Levoča, and many of Comenius' works were printed there. Brunet II, 181.

Octavo, (156 x 100mm). Parallel Latin, German and Hungarian text, 152 woodcuts, woodcut of the barber's shop on K5v partially hand-coloured (woodcut on A5 verso not printed, short tears without loss to F8 and G5, some light browning throughout). Old vellum boards (front hinge cracking, boards lightly soiled). *Provenance*: George Hincker (old ink inscription on front pastedown). *Sale*: Sotheby's 26 Nov 1987, lot 24, to: – H.P. Kraus.

£4,000-8,000

\$5,400-11,000  
€4,600-9,100

0304

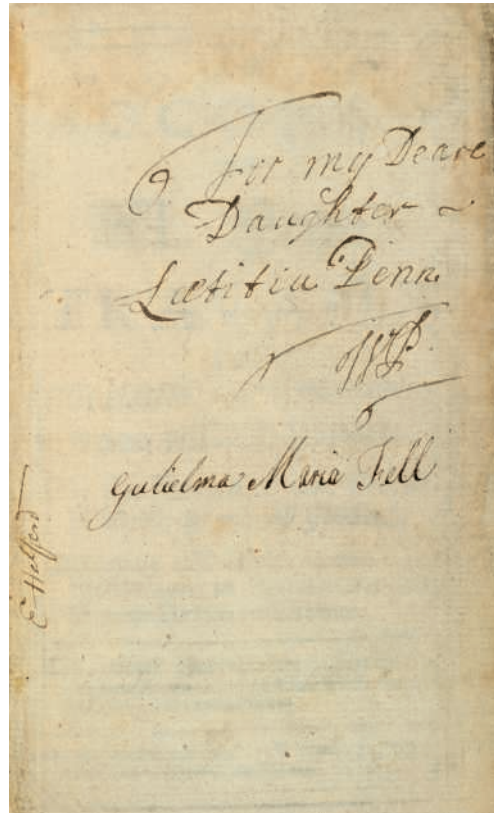
PENN, William (1644-1718). *An Account of W. Penn's Travails in Holland and Germany*. London: T. Sowle, 1695. [Bound with the same author's:] *A Call to Christendom*. London: T. Sowle, 1695. [and:] *Tender Counsel and Advice*. London: T. Sowle, 1695.

**Presentation copy, inscribed by the author to his daughter Letitia, of William Penn's account of his Quaker missionary work in Holland and Germany.** Second editions of all three works. Letitia, the fourth child of Penn and his first wife Gulielma Maria Springett, accompanied her father on his second visit to Pennsylvania in 1699. Rare. No presentation copy of any of Penn's works has appeared at auction since 1955 (RBH/ABPC). ESTC R28799, R28800 & R28424; Wing P-1246, P-1262 & P-1377.

3 works in one volume, octavo (159 x 94mm). (A few minor marginal repairs including to the first title, one leaf slightly loose, one short tear). 19th-century blindstamped black morocco, all edges black; brown morocco solander box. *Provenance:* Letitia Penn (daughter of William Penn, 1678-1746; inscription on front endpaper from William, 'For my Deare Daughter / Laetitia Penn / WP'; and initials on first title) – Guliema Maria Fell (granddaughter (1699-1740) or great-granddaughter (b.1724) of William Penn; inscription) – E. Halford (inscription) – Granville Penn (grandson of William Penn, 1761-1844; inscription) – William Stuart (grandson of William Penn, d.1874; inscription recording the gift from his cousin Granville Penn, and Aldenham Abbey bookplate with Tempsford Hall Library label).

£2,500-3,500

\$3,400-4,700  
€2,900-4,000



0305

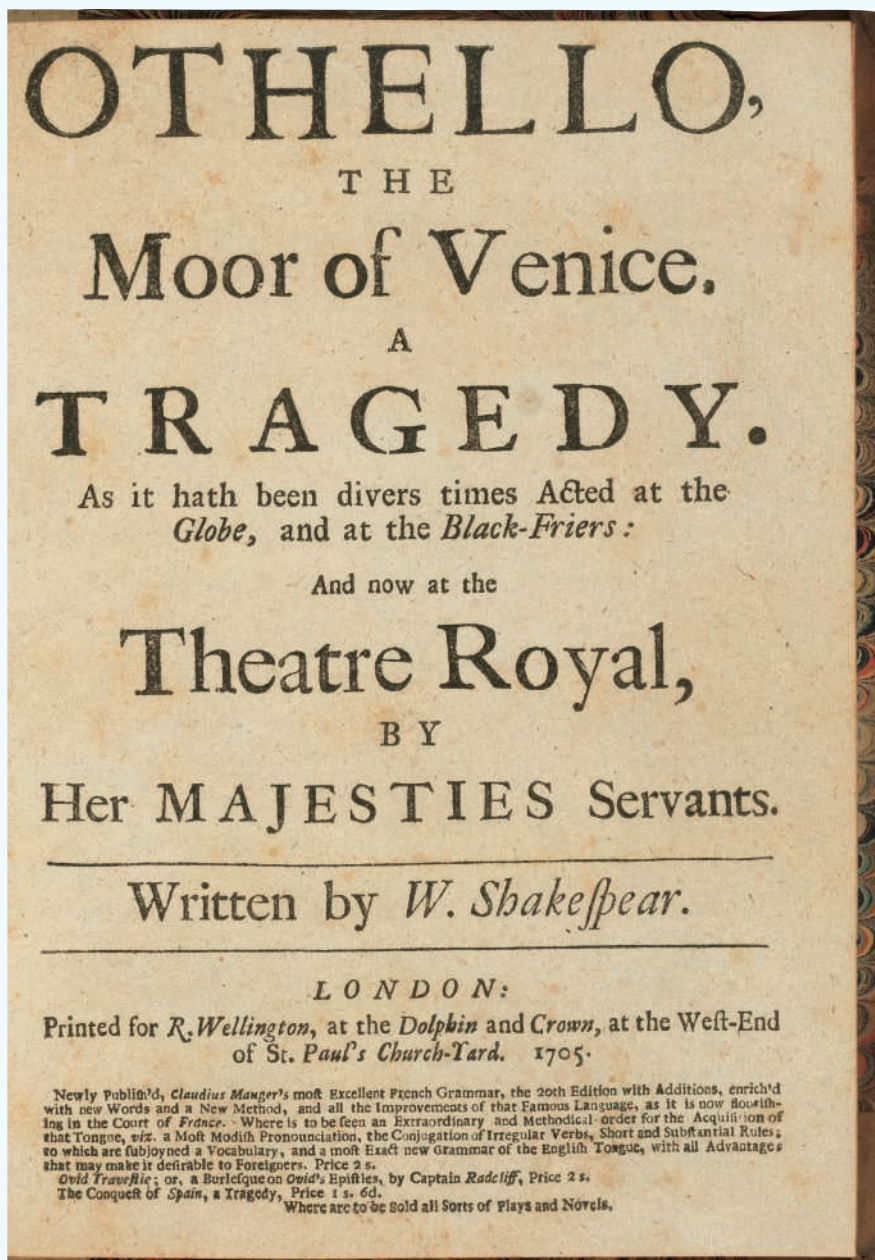
WEIGEL, Christoph (1654-1725). *Abbildung Der Gemein-Nützlichen Haupt-Stände Von denen Regenten*. Regensburg: Weigel, 1698.

**First edition of Weigel's popular account of trades and crafts**, a book famed for its detailed descriptions of contemporary professions and guilds contemporary. Some, like fishermen and ship's captains, were rather unusual in Nuremberg or southern Germany. VD17 1:081343C; BL/STC *German Books* W-688.

Quarto (207 x 164mm). Engraved frontispiece and 212 engraved plates, with errata leaf at the end, title in black and red, woodcut headpieces and opening initials (a few marginal tears with no loss, light soiling and staining). Vellum c. 1800, manuscript title on spine (front hinge repaired, lightly soiled). *Provenance:* House of Oettingen-Wallerstein (stamp on title).

£5,000-8,000

\$6,700-11,000  
€5,700-9,100



PROPERTY OF A NOBLEMAN

0306

SHAKESPEARE, William (1564-1616). *Othello, the Moor of Venice, a tragedy. As it hath been divers times acted at the Globe, and at the Black-Friers: and now at the Theatre Royal, by Her Majesties servants.* London: R. Wellington, 1705.

**The seventh and final quarto edition.** ESTC lists just 4 institutional copies in the British Isles. Bartlett 109; ESTC T43495; Jaggard 422.

Quarto (213 x 158mm). (A few headlines and page-numerals just cropped, some scattered spotting, two minor holes touching a couple of letters). 19th-century half vellum over marbled boards, black leather spine label (corners a little darkened and rubbed, small chips to label). *Provenance:* T. Connolly, Dublin (bookseller's label on front pastedown).

£3,000-5,000

\$4,000-6,700

€3,500-5,700

0307

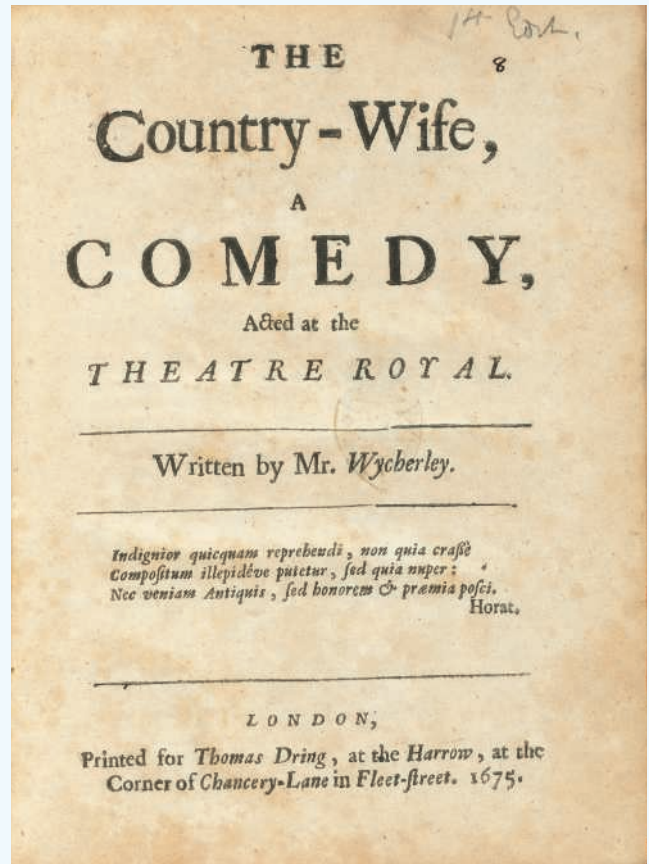
WYCHERLEY, William (1640-1716). *The Country-Wife, a Comedy acted at the Theatre-Royal*. London: Thomas Dring, 1675.

**First edition** of a notoriously bawdy Restoration comedy with borrowings from Molière. Although regularly reprinted up to 1790, its lack of moral restraint kept *The Country-Wife* off the stage between the mid 18th and early 20th centuries. ESTC R21398; Pforzheimer 1098; Wing W-3738.

Quarto (210 x 155mm). (Marginal chip affecting one headline, a few unobtrusive tears and holes in margins, some staining and spotting). 19th-century green half calf, spine lettered in gilt (extremities lightly rubbed). *Provenance*: ink armorial stamp on title verso -T. Connolly, Dublin (bookseller's label on front pastedown).

£1,500-2,000

\$2,000-2,700  
€1,800-2,300



0308

RESTORATION DRAMA — A collection of 20 separately bound plays including:

1. SHADWELL, Thomas (c.1642-1692). *The History of Timon of Athens, the man-hater*. London: J[ohn]. M[acock]. for Henry Herringman, 1678. First edition of this Shakespeare adaptation, one of two settings of the title date and leaf A4. ESTC R18723; Pforzheimer, 917; Wing S-2846.
2. [TROTTER, Catharine (1679-1749)]. *Agnes de Castro, a tragedy*. London: H. Rhodes, 1696. Only edition, founded on Aphra Behn's novel of the same name. ESTC R13402; Wing C-4801.
3. MOTTEUX, Peter Anthony (1660-1718). *The Novelty. Every act a play. Being a short pastoral, comedy, masque, tragedy, and farce after the Italian manner*. London: Rich. Parker, 1697. Only edition. ESTC R36606; Wing M-2958.
4. [CENTLIVRE, Susanna (c.1667-1723)]. *The Stolen Heiress or the Salamanca Doctor outplotted. A comedy*. London: William Turner, [1703]. Only separate edition. ESTC T26863.
5. SMITH, John. *Cytherea, or The Enamouring Girdle. A new comedy*. London: Langly Curtis, 1677. Only edition. ESTC R14120; Wing S-4122 – And 15 other volumes.

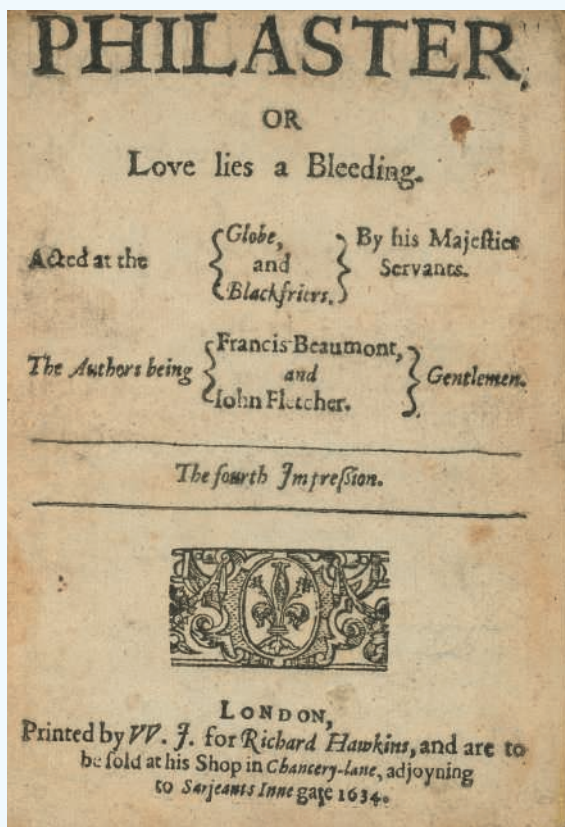
**Includes first editions of works by dramatists such as Thomas Shadwell, Nahum Tate, Catharine Trotter, and Susanna Centlivre.** A full list and condition report is available on request.

Together 20 volumes, quarto (most c.210 x 155mm). (Some leaves cropped into printed text, occasional staining). Various 19th-century bindings (some lightly rubbed with small chips).  
(20)

£2,000-3,000

\$2,700-4,000  
€2,300-3,400





### θ 309

RESTORATION DRAMA — A collection of 20 separately bound plays including:

1. BEAUMONT, Francis (1584-1616) and John FLETCHER (1579-1625). *Philaster, or Love lies a Bleeding*. London: W[illiam] J[ones]. for Richard Hawkins, 1634. Fourth impression. Greg II, 363(d); Pforzheimer 50; STC 1684.
2. WEBSTER, John (c.1580-1625). *Vittoria Corombona, or, The White Devil. A tragedy*. London: William Crooke, 1672. Third edition. ESTC R1547; Greg I, 306(d); Wing W-1226.
3. WYCHERLEY, William (1640-1716). *Love in a Wood, or, St James's Park. A comedy*. London: J.M[acock] for H. Herringman, 1672. First edition. ESTC R7945; Pforzheimer 1100; Wing W-3747.
4. BROME, Richard. *The Debauchee; or, The Credulous Cuckold, a comedy*. London: John Amery, 1677. First edition, one of two issues. ESTC R223960; Wing B-4869.
5. RAVENSCROFT, Edward (1654-1707). *The London Cuckolds. A comedy*. London: Jos. Hindmarsh, 1682. First edition. ESTC R477137; Wing R-332 – And 15 others.

**A collection of rare 17th- and early 18th-century English plays, most first editions, including works by Aphra Behn, John Vanbrugh, Edward Ravenscroft, Thomas Otway, and others.** A full list and condition report is available on request.

Together 20 volumes, quarto (most c.210 x 155mm). (Some leaves cropped just into printed text, occasional light staining). Various 19th-century bindings (some lightly rubbed and chipped). (20)

£3,000–5,000

\$4,000–6,700

€3,500–5,700

### θ 310

DRYDEN, John (1631-1700). A collection of 15 plays. all written or adapted by Dryden, including:

1. *All for Love; or, The World well lost. A tragedy*. London: Tho. Newcomb, 1678. First of many editions, based on Shakespeare's *Anthony and Cleopatra*. ESTC R15963; Pforzheimer 313; Macdonald 82a; Wing D-2229.
2. *Troilus and Cressida, or, Truth found too late. A tragedy*. London: Jacob Tonson and Abel Swall, 1679. First edition, one of two issues, a greatly altered version of Shakespeare. ESTC R16367; cf. Pforzheimer, 915; Macdonald 84ai; Wing D-2388
3. *The Tempest; or, The Enchanted Island. A comedy*. London: printed for J. Tonson, and T. Bennet, 1701. Later edition. ESTC T49922.
4. *Don Sebastian, King of Portugal: a tragedy*. London: Jo. Hindmarsh, 1690. First edition. ESTC R16736; Pforzheimer 322; Macdonald 89a; Wing D-2262.
5. *Oedipus: a tragedy*. London: R. Bentley and M. Magnes, 1679. First edition. ESTC R22022; Pforzheimer, 334; Macdonald 83a; Wing D-2322 – And 10 others.

**A collection of fifteen plays by England's first Poet Laureate**, including three adaptations of Shakespeare, the earliest of which, *All for Love* (1678), is considered 'the finest product of restoration tragedy' (Pforzheimer). A full list and condition report is available on request.

Together 15 volumes, quarto (most c.210 x 155mm). (Occasionally cropped into printed text, some staining and browning). Various 19th-century bindings (some lightly rubbed with small chips). (15)

£1,500–2,000

\$2,000–2,700

€1,800–2,300





OTHER PROPERTIES

0311

SCHENK, Petrus. [Afbeelding der voornaamste gebouwen van Amsterdam.] Amsterdam: Barent Greve, [c.1710].

**Extremely rare engravings of Amsterdam, depicting houses, churches, civil buildings and views of the city.** This is probably the output of Pieter Schenk I (1661-1711), engraver and bookseller who became a prominent map maker. Schenk was apprenticed under Gerard Valk, and married Valk's sister Agatha in 1687. From about 1680 both men specialised in portraits and topographical prints, of which the present series is an excellent example. The plates have captions in Dutch and Latin.

Oblong octavo (195 x 269mm). Engraved dedication to C. de Jonge van Ellemeet, list of plates, and 100 numbered plates (lacking title, some light soiling mainly confined to margins). Early 19th-century half sheep over imitation tree-calf paper-covered boards (extremities faintly rubbed), contemporary card slipcase (extremities rubbed). *Provenance:* Johann Christoph Böhm(e) (ownership inscription with place and date 'Krämerbrücke Haus No. 1233, Erfurt 30te Juni' on front free endpaper).

£2,000-3,000                      \$2,700-4,000  
 €2,300-3,400



0312

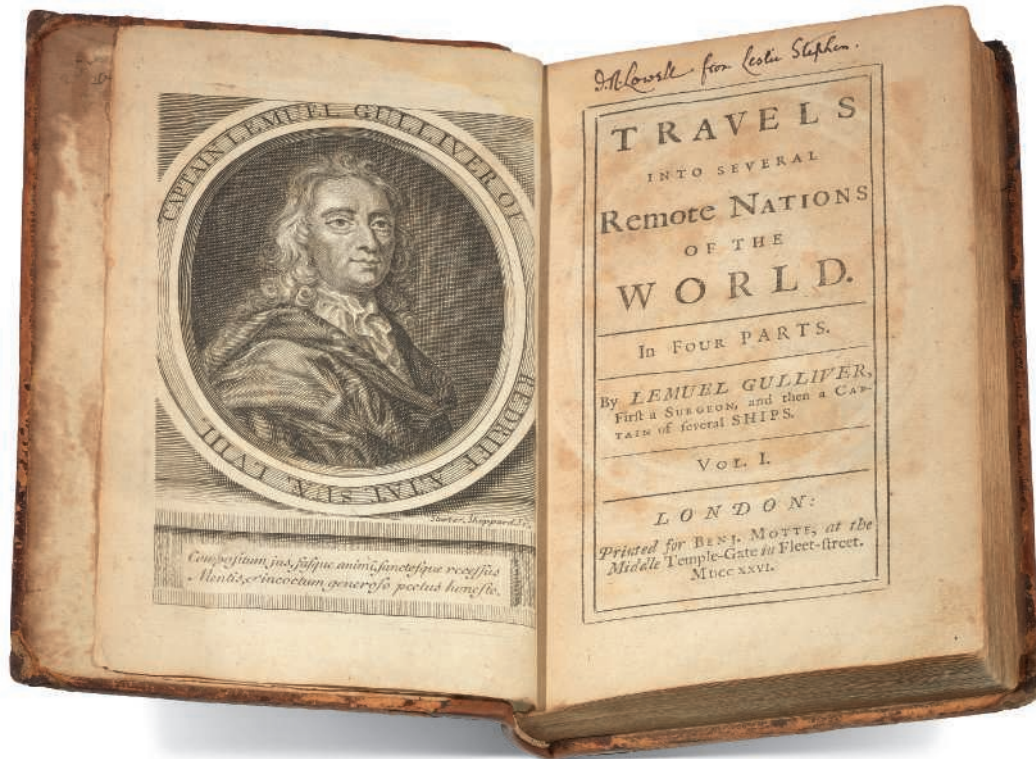
MERIAN, Matthaeus, the elder (1593-1650). *Todten-Tanz, wie derselbe in der löblichen und weit-berühmten Stadt Basel, als ein Spiegel menschlicher Besschaffenheit, gantz künstlich gemahlet und zusehen ist.* Frankfurt: Johann Andrea and H. Hort, [c.1700-1725].

**An exceptional hand-coloured copy of a work preserving a visual record of the famous Basel wall-paintings depicting a Dance-of-Death cycle.** Dating from the 15th century, they had undergone restoration in the 16th and early 17th centuries. The plates here are printed from the originals used in the *Grossbasler Totentanz*, first published in Basel in 1621. Merian added the 'Memento mori' plate as well as the famous final 'puzzle' engraving which can be viewed from two directions. The present work conforms to Wüthrich's seventh edition, although he notes that priority cannot be assigned between this and the eighth edition of 1725. Contemporary hand-coloured copies in a complete state are very rare. Wüthrich III, 360, 7.

Small quarto (195 x 160mm). Engraved title-page and 44 engravings in the text (complete with the 2 full-page plates 'Memento mori' and the transformation portrait of the death of Dives), all finely coloured by a contemporary hand, the title and illustrations (excepting the 'Memento mori' engraving which has text on verso) backed with contemporary marbled paper (occasional very light browning). Contemporary vellum, red edges, marbled endpapers, blank endleaves (extremities lightly rubbed and soiled). *Provenance:* Richard Moore (early ink purchase inscription with price of 20 francs, in English, neat captions to illustrations in the same hand) - the Arcana collection.

£15,000-20,000                      \$20,000-27,000  
 €18,000-23,000





**0313**

[SWIFT, Jonathan (1667-1745)]. *Travels into Several Remote Nations of the World ... by Lemuel Gulliver*. London: Benj. Motte, 1726.

**First edition, Teerink's 'AA' edition, an intriguing association copy of Swift's masterpiece**, inscribed by Leslie Stephen (1832-1904) to his friend the poet James Russell Lowell (1819-1891). Stephen, a noted author, critic and the first editor of the *Dictionary of National Biography*, published a study of Swift's life and works in 1882 in which he suggests that *Gulliver's Travels* 'is one of the very few books some knowledge of which may be fairly assumed in any one who reads anything' (p.170). Stephen met Lowell, one of the Fireside Poets of New England and a staunch abolitionist, in 1863 during a visit to the United States in which he also met President Abraham Lincoln. They formed a lasting friendship that saw Lowell become godfather to Virginia Woolf. Teerink 290; Grolier, *English* 42; PMM 185; Rothschild 2104-2106.

2 volumes, octavo (192 x 118mm). Engraved frontispiece portrait of the author in the second state, 6 engraved plates (small repaired hole to portrait, some light spotting and waterstaining). Contemporary panelled calf, spines neatly rebaked to style (lightly scuffed). *Provenance*: ?Weysell (early inscription on front pastedown) - Leslie Stephen (autograph letter tipped onto front pastedown of volume one, presenting the set to:) - James Russell Lowell (inscriptions on first title of each volume recording receipt of the set from Stephen). (2)

£4,000-6,000

\$5,400-8,000

€4,600-6,800

**0314**

KAZY, Francisco (1695-1760). *Historia regni Hungariae*. Trnava: Jesuit Academy, 1751.

**The dedication copy of the second edition, bound for the only female Habsburg ruler, Maria Theresa, Queen of Bohemia and Hungary**, with her arms on upper cover and the arms of Hungary on the lower. One of the most powerful rulers of her time, Maria Theresa reigned for 40 years. Her youngest daughter was Marie Antoinette.

Three volumes bound in one, folio (311 x 202mm). Folding engraved portrait of Maria Theresa (a few neat repairs to verso, some browning and spotting throughout). Contemporary Austrian red morocco, spine ornately gilt in compartments, gilt edges, gauffered spine ends, arms in gilt on upper and lower covers. *Provenance*: Maria Theresa, Queen of Bohemia and Hungary (1717-1780, binding) - [sale Sotheby's 28 June 1921, lot 180, £20 to Quaritch] - W.A. Foyle (bookplate, his sale, Christie's, 11-13 July 2000, lot 220) - Helmut N. Friedlaender.

£3,000-5,000

\$4,000-6,700

€3,500-5,700





0315

DIDEROT, Denis (1713-1784) and Jean D'ALEMBERT (1717-1783), editors. *Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers*. Paris: Briasson, David, Le Breton, Durand, 1751 [1752]-1757 [Vols I-VII] and Neuchâtel [i.e. Paris]: S. Faulche & Compagnie, 1765 [vols VIII-XVII]. 17 volumes. — *Recueil de planches, sur les sciences, les arts libéraux, et les arts mécaniques*. Paris: Briasson, David, Le Breton, Durand, 1762-1772. 12 volumes [I-XII]; vol. VII uniformly bound, but 'Seconde édition', Lucca: Vincent Giuntini, 1772] — *Supplément à l'Encyclopédie*. Edited by Jean Baptiste René Robinet. Amsterdam: M.M. Rey, 1776-1777. 4 volumes [I-IV] — *Table analytique et raisonné des matières contenues*. Edited by Pierre Mouchon. Paris: Panckoucke & Amsterdam: Marc-Michel Rey, 1780. 2 volumes [I-II].

**First edition, one of the most splendid products of the Enlightenment, and one of the great landmarks of western intellectual history in a contemporary binding.** 'A monument in the history of European thought; the acme of the age of reason; a prime motive force in undermining the Ancien régime and in heralding the French Revolution; a permanent source for all aspects of eighteenth-century civilization' (PMM). 'The greatest encyclopedia of science, which had widespread effect in establishing uniformity of terminology, concept, and procedure in all fields of science and technology' (Grolier/Horblit). The majority of entries were written by Diderot and D'Alembert; other collaborators included Baron d'Holbach, Rousseau, Voltaire, Montesquieu, Buffon, Marmontel, Condorcet, Necker and Turgot. The first seven volumes of the *Encyclopédie* were published in Paris under a royal privilege; when this was withdrawn in 1759 printing continued clandestinely, and the last ten volumes were issued under the false imprint of Samuel Faulche, Neuchâtel. Grolier/Horblit 25b; John Lough, *Essays on the Encyclopédie* (London 1968); PMM 200; Schwab, Rex, and Lough, *Inventory of Diderot's Encyclopédie*, I (1971), VII (1984) [*Studies on Voltaire and the Eighteenth Century* 80, 223].

35 volumes, folio (394 x 252mm). Uniform contemporary French mottled half calf, gilt spines with green and red morocco labels, red edges (extremities a little rubbed). *Provenance*: Léon Muller (bookplates).

Collation, contents and condition report available on request from the department.

(35)

£25,000-33,000

\$34,000-44,000  
€29,000-38,000



0316

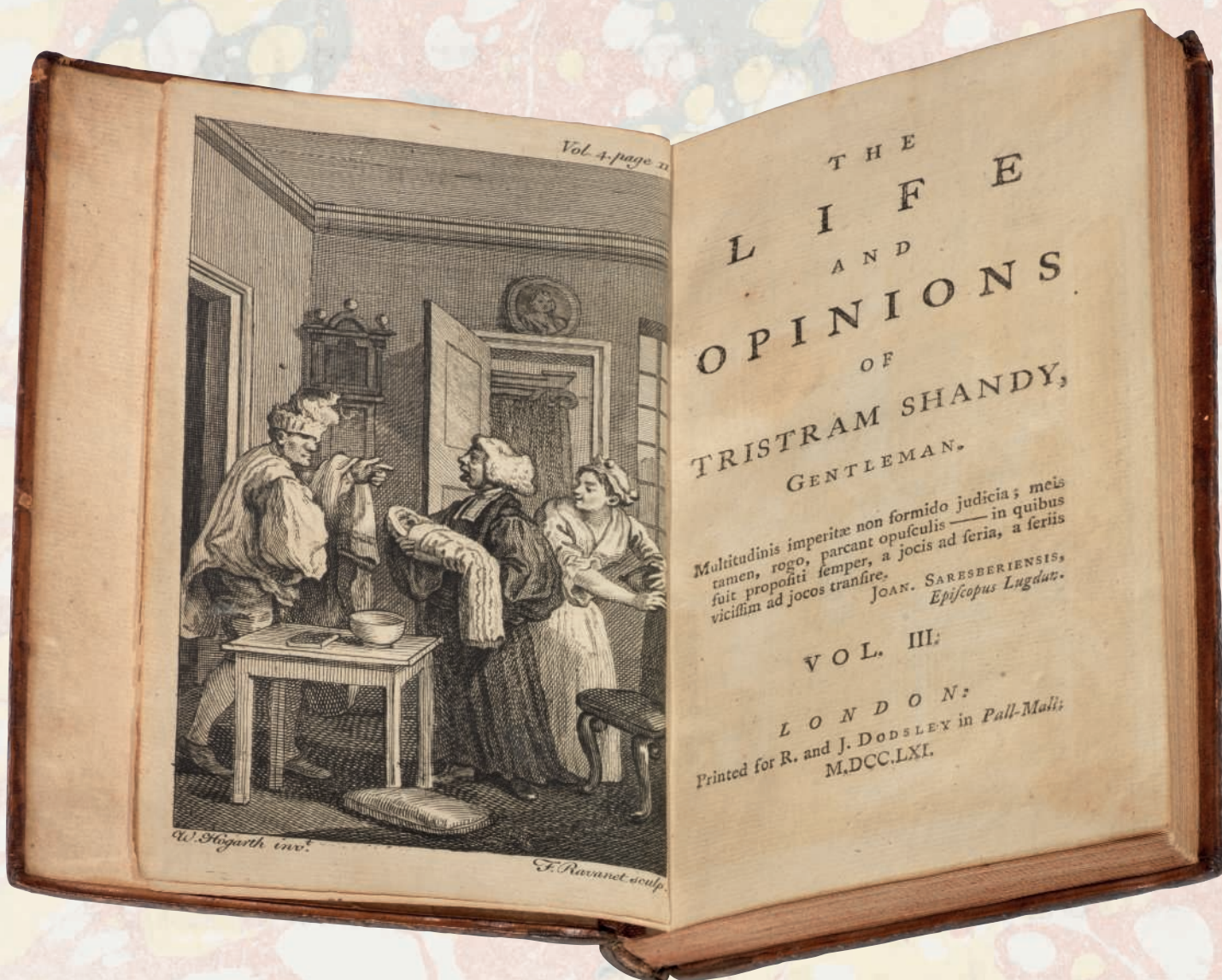
JOHNSON, Samuel (1709-1784). *A Dictionary of the English Language in which the words are deduced from their originals, and illustrated in their different significations by examples from the best writers*. London: W. Strahan for J. and P. Knapton; T. and T. Longman; C. Hitch and L. Hawes; A. Millar; and R. and J. Dodsley, 1755.

**First edition of Dr. Johnson's greatest literary achievement and 'the most amazing, enduring and endearing one-man feat in the field of lexicography' (PMM).** Johnson and his successive amanuenses took just over eight years to list the 40,000 words found in the *Dictionary*. He illustrated his definitions with over 114,000 quotations sourced from the classics of English literature, even rewriting some to fit his purposes. This first edition of the complete *Dictionary* was published on 15 April, 1755, in a print run of 2000 copies. Chapman and Hazen p.137; Fleeman I, p.410; PMM 201; Rothschild 1237.

Folio (413 x 255mm). Titles printed in red and black, woodcut tailpieces (a few marginal wormholes and faint waterstains, short tears in two leaves, scattered spotting and browning). Contemporary mottled calf, gilt-rolled borders, spines decoratively gilt in compartments, spine labels in red and green leather lettered in gilt (skilfully rebaced preserving backstrip, lightly rubbed). *Provenance*: William Savidge (bookplate) – William Twopenny (bookplate) – 'K. E. H' (bookplate).

£10,000–15,000

\$14,000–20,000  
€12,000–17,000



0317

STERNE, Laurence (1713-1768). *The Life and Opinions of Tristram Shandy, Gentleman*. [York] and London: [volumes 1-2 without imprint], [volumes 3-4: R. and J. Dodsley], [volumes 5-9: T. Becket and P.A. Dehondt], 1760-1767.

**First edition, first state with Sterne's signature in ink, as usual, at the head of the opening chapters in vols. 5, 7, and 9. According to an early inscription, this copy is from the collection of George III.** Publication on 1 January 1760 brought Sterne instant recognition. Although Johnson, Goldsmith, Richardson, Horace Walpole, and Richard Farmer were among those who disliked the book, Sterne went to London to be feted by society, had his portrait painted by Reynolds, and was presented to the apparent original owner of this set, King George III. Rothschild 1970.

9 volumes in 7, octavo (156 x 94mm). Half-titles in vols. 4, 5, 6 and 9 as issued, vol. 1 with the black leaf E5, vol. 3 with the engraved plate after Hogarth and the marbled leaf between L4 and L5, volume 7 in the first state with errata on title verso (minor marginal tear not affecting text in D4 of vol. 9). Contemporary speckled calf, gilt ruled, spines gilt-lettered, numbered and stamped with floral motif in compartments (neatly rebacked preserving original compartments, some lettering-pieces renewed). *Provenance:* Attributed to King George III (1738-1820; inscription on front pastedown of vol. I: 'S. Henley / 1781 / These 8 volumes of Tristram / Shandy were his majesty's') - 'S. Henley' (possibly the Rev. S. Henley, British clergyman and antiquarian, 1740-1815; ownership inscription). (7)

£4,000-6,000

\$5,400-8,000  
€4,600-6,800



**0318**

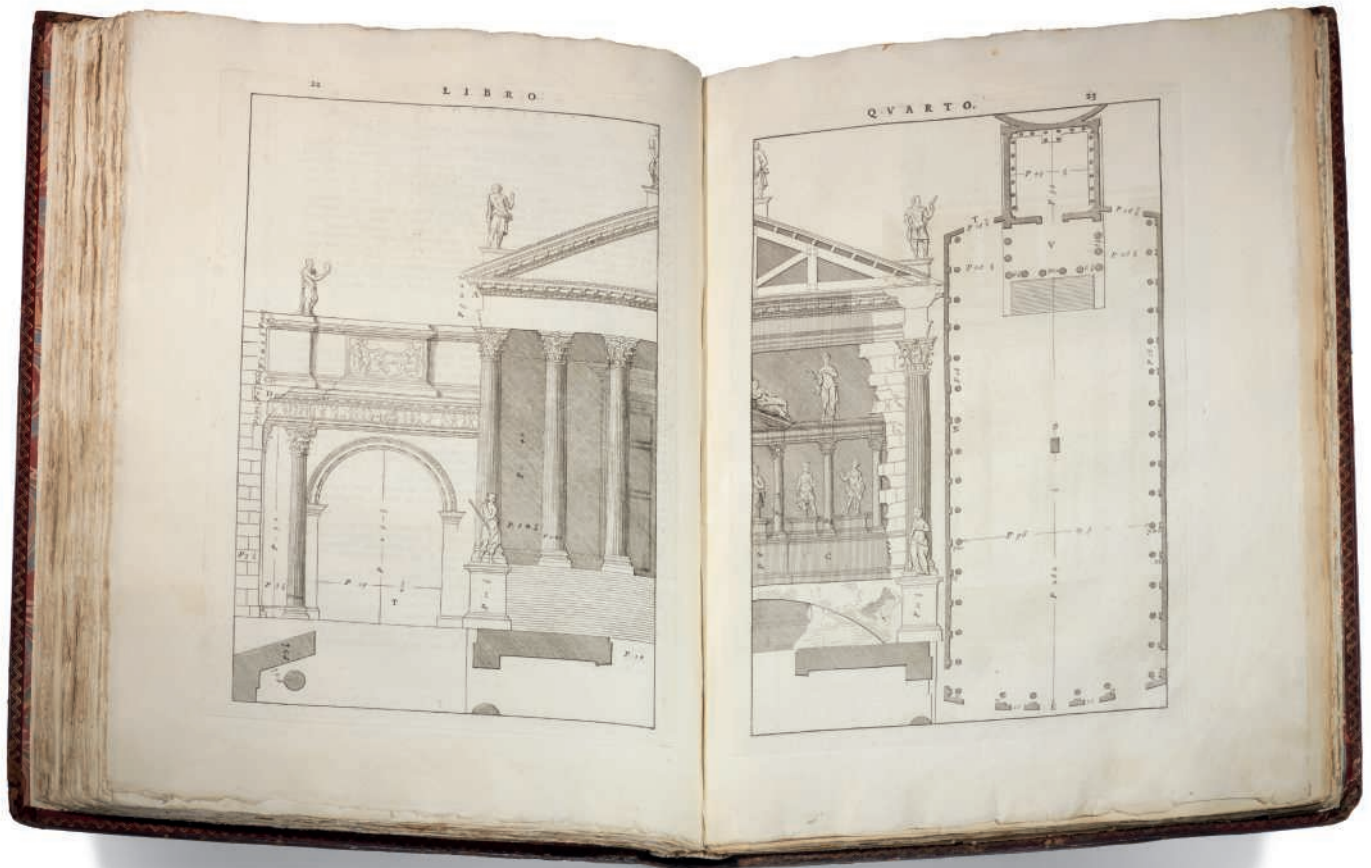
BARBAULT, Jean (c.1705-1766). *Les plus beaux monuments de Rome ancienne*. [With:] - *Les plus beaux edifices de Rome moderne*. Rome: chez Bouchard & Gravier, de l'Imprimerie de Komarek, 1761-1763.

**A fine set of Barbault's elegant views of the architectural highlights of ancient and modern Rome.** The volume dealing with Roman antiquities has the plates mainly arranged in pairs of one large view and one smaller plate with relating subject matter. The modern views are all impressive double-page plates, with Barbault offering alternative differing angles and points of view, so that he could fill the iconographic voids that could be found in his rival, Giambattista Piranesi's work. Brunet I, 646; Cohen-Ricci 112; Graesse I, 289; first work: Fowler 37; RIBA 184; second work: Berlin Kat. 2712.

2 volumes, folio (505 x 376mm). Half-titles, engraved vignettes on titles and 30 tailpieces, 44 double-page and 73 single-page plates (44 of which with 2 separate impressions), woodcut decorative initials (first work with half-title with large closed tear with neat old repair, very short marginal tear to Rr1, second work with some occasional light spotting and browning). Contemporary half calf (extremities rubbed, foot of spine of second work repaired). (2)

£5,000-8,000

\$6,700-11,000  
€5,700-9,100



0319

PALLADIO, Andrea (1518-1580). *I Quattro Libri dell'Architettura*. Venice: Giambatista Pasquali, 1766.

**An important copy of the reprint of the 1570 first edition.** This version of Palladio's hugely influential architectural work has been variously dated between 1767-1780 by bibliographers. However, this possibly unique copy bears an imprint date of 1766, clarifying the 'true' year of publication. Fowler 232; RIBA 2390.

Folio (354 x 260mm). 3 engraved title pages (of 4, lacking the second), numerous engraved architectural designs, 2 leaves in first book and 16 supplied in manuscript facsimile (a few leaves lightly thumbsoiled, a few manuscript illustrations torn). 19th-century red straight-grained morocco gilt, uncut (lightly soiled, rebacked to style). *Provenance*: offset inscription on first title.

£5,000-7,000

\$6,700-9,300  
€5,700-8,000



0 320

MAJOR, Thomas (1720-1799). *Les ruines de Paestum, ou de Posidonie, dans la Grande Grece.* London: J. Dixwell for T. Major, [1768].

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

Folio (535 x 365mm). 25 engraved plates numbered I-XVIII, XIXA, XIXB, XX-XIV, engraved royal arms, 5 engraved vignettes. List of subscribers, and a final leaf listing Thomas Major's engravings (title with light marginal stain, some faint even browning). Contemporary mottled calf, gilt spine (extremities lightly rubbed).

£2,000–3,000

\$2,700–4,000

€2,300–3,400

0 321

LE ROUGE, Georges-Louis (c.1710 – 1790). [*Cahiers des Jardins Anglo-Chinois*]. [Paris: for Le Rouge, 1770-1789].

**First edition. Rare, unfolded copy in original condition.** The most important printed work of the 18th century on the history of European gardens and the influence of the Anglo-Chinese aesthetic. The popularity of that garden style swept Europe at the time, and Le Rouge's work contains a special chapter of 99 plates dedicated to the Chinese Emperor's gardens.

Le Rouge was born in Hanover from whence his family fled the persecutions against the Huguenots. He started his career as a cartographer, publishing large maps of Darmstadt and Alsace, the War of the Polish Succession and, in the service of Maurice of Saxony, a large map of Holland. He was later associated with John Rocque to adapt and translate maps published in England.

Following the increasing interest in English-Chinese gardens in Europe, Le Rouge started working on his *chef-d'oeuvre* alongside his cartographic publishing. The present copy comprises 21 parts published between July 1775 and December 1788, containing 483 views, including the unannounced 'Parc de Meudon' and 11 pages of text, charts and tables, all engraved.

The most famous gardens illustrated here are: Stowe, Kew, Blair Atholl or Buckingham in England; Roissy, Monceau, Désert de Retz, Trianon, Raincy in France; Schwetzingen, Wurzburg, Steinfurt in Germany. The 99 plates of parts XIV to XVII are dedicated to the emperor of China's gardens, including the celebrated Yuanming Yuan that was destroyed in 1860.



**This is the very first complete western illustration of Chinese Gardens. Complete, unfolded copies are of the utmost rarity; the present copy, in its contemporary binding with the single plates unfolded, lacks only one plate and is the most complete to be auctioned in decades.** Royet (V.), *Georges-Louis Le Rouge, les Jardins anglo-chinois, Inventaire du fonds français. Graveurs du XVIIIe siècle*, vol. 15, I-483; Cereghini (E.), *Les Jardins anglo-chinois à la mode, un recueil à l'image des nouveaux jardins du XVIIIe siècle*, in Royet, op. cit., pp. 56-72 ('Cet assemblage de lieux disparates fait du recueil de Le Rouge un ouvrage unique et exceptionnel qui reflète d'une part la dimension sociale et culturelle de ce phénomène appelé "jardinomania" et d'autre part la dimension hétérotopique, pacifiste et universelle, propre au jardin de toute époque.'). Kat. Berlin, 3312 (19 cahiers); Ganay, 99 ('Ils sont extrêmement rares à rencontrer complets, même dans les bibliothèques publiques.').

21 parts, folio (447 x 300 mm), bound unfolded, 483 engraved plates; 4 parts in original blue publisher wrappers, 17 bound in 3 volumes contemporary soft-cover. 38 pages of text in part V and part XII (8 pp. of text), are missing here, as well as the plate 28 of part VIII; Parts XIII to XVI in original blue publisher wrappers; the plates of part V were trimmed at the frame and pasted up (small dampstain at the lower right corner of part XII).

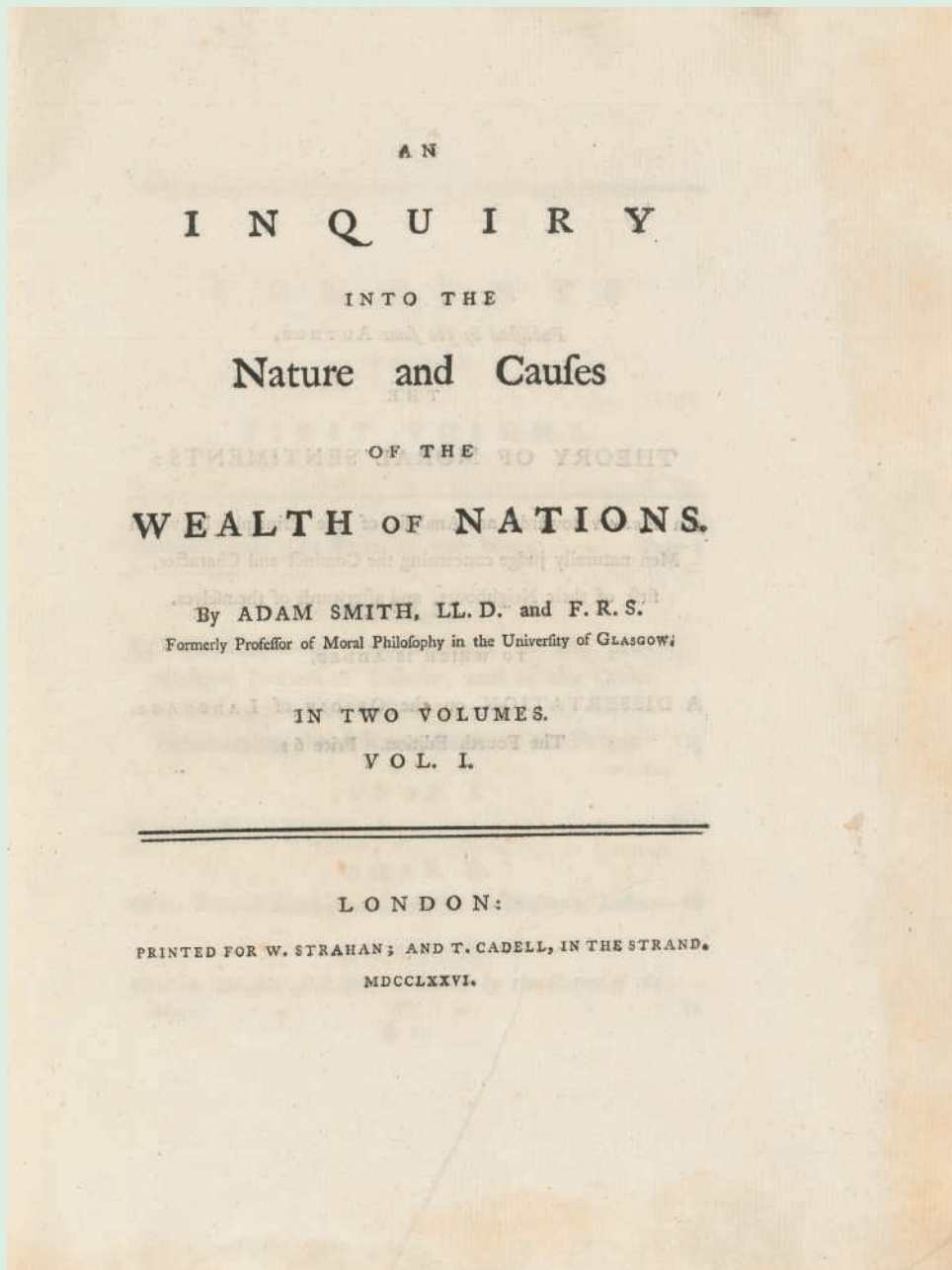
£35,000–50,000

\$47,000–67,000

€40,000–57,000







0322

SMITH, Adam (1723-1790). *An Inquiry into the Nature and Causes of the Wealth of Nations*. London: W. Strahan and T. Cadell, 1776.

**First edition of 'the first and greatest classic of modern economic thought' (PMM).** A very attractive 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.

2 volumes, quarto (287 x 224mm). With the half-title only in vol. II as issued, the final blank in vol. I, adverts printed on verso of last leaf in vol. II, and with, as often, cancels M3, Q1 U3, 2Z3, 3A4 and 3O4 in vol. I, and D1 and 3Z4 in vol. II (tiny hole in 3N2 of vol. I touching one word, marginal repair in 2Z1 in vol. II not affecting text, some leaves in 4b and 4C in vol. II misbound). Contemporary calf, spines decoratively gilt, red and green morocco lettering pieces gilt (a few light scuffs, tailcap to vol. I chipped, repairs to joints and spine ends). (2)

£70,000-100,000

\$94,000-130,000

€80,000-110,000

0323

ROGERS, Charles (1711-1784). *A Collection of Prints in Imitation of Drawings to which are annexed Lives of their Authors*. London: Printed by J. Nichols, and sold by John Boydell, Benjamin White, and Peter Molini, 1778.

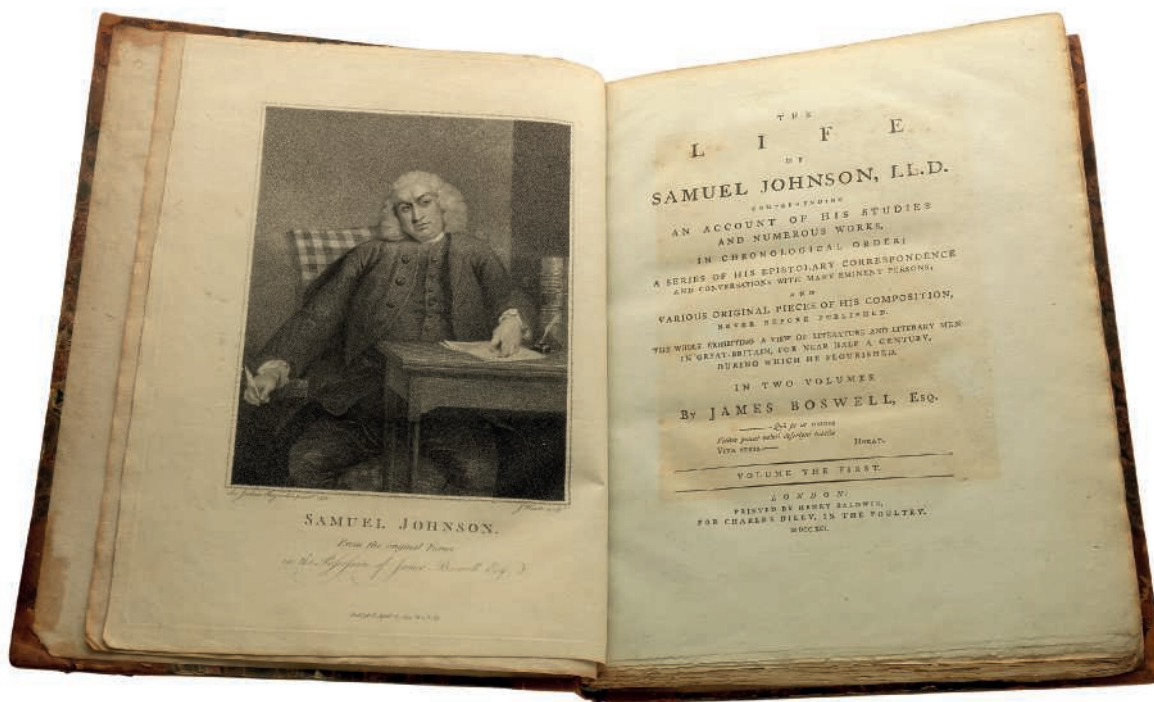
**First edition of a fine series of prints after old masters including Leonardo, Michelangelo, Raphael, Rubens, and Van Dyck.** Rogers commissioned some of the leading engravers of his day to replicate the style, colour and size of the original drawings.

2 volumes, folio (560 x 375mm). Two additional engraved titles by F. Bartolozzi after G. B. Cipriani and B. Rebecca, engraved dedication, mezzotint portrait of the author William Wynne Ryland after Joshua Reynolds, and 112 plates of which two are folding, the majority full-page (some light marginal soiling). Late 19th-century purple half morocco over cloth, spines gilt lettered (slightly scuffed and faded, boards a little skewed). (2)

£2,000-3,000

\$2,700-4,000

€2,300-3,400



0324

BOSWELL, James (1740-1795). *The Life of Samuel Johnson*. London: Henry Baldwin for Charles Dilly, 1791.

**First edition, first issue, of the most celebrated biography in the English language. A large, uncut copy.** Boswell's great biography of his friend Dr Johnson was published on 16 May 1791 in a print-run of 1,750 copies and achieved immediate critical acclaim. It has not been out of print since. Grolier, *English* 65; Pottle 79; Rothschild 463.

2 volumes, quarto (299 x 230mm). Engraved portrait of Johnson by James Heath after Sir Joshua Reynolds, 2 engraved plates of facsimiles by H. Shepherd (occasional light staining, bound without the blank A1 in vol. II, very light offsetting from frontispiece onto title). Contemporary half calf, spines gilt, red and black morocco spine labels, uncut (rebacked preserving the original spines, vol. I recornered, extremities lightly rubbed). (2)

£4,000-6,000

\$5,400-8,000

€4,600-6,800



325

**0 325**

REPTON, Humphry and John Adey REPTON (1775-1860). *Fragments on the Theory and Practice of Landscape Gardening. Including some remarks on Grecian and Gothic Architecture*. London: T. Bensley and Son for J. Taylor, 1816.

**First edition of Repton's final great work on landscape gardening.** In the introduction Repton bemoans the effect of the Napoleonic war on landscape gardening (financial rather than physical) and defines the subject as: 'the pleasing combination of Art and Nature adapted to the use of Man.' *Abbey Scenery* 391; Tooley 398.

Quarto (336 x 276 mm). Half-title. 43 plates, comprising: one wood-engraved and letterpress plan, 21 hand-coloured aquatints [of which 2 double page, 8 with overslips], 6 tinted aquatints [one with overslips], 13 aquatints [2 with overslips]; 27 text-illustrations, comprising: 9 aquatints [2 with overslips], 18 wood-engravings (short marginal tear to text leaf 2B1, occasional insignificant soiling mainly confined to margins). Contemporary half russia (rebacked and repaired preserving original gilt spine, spine rubbed with a few minor losses). *Provenance*: The Society of Writers to the Signet (gilt arms on covers).

£5,000-8,000

\$6,700-11,000  
 €5,700-9,100

**0 326**

REPTON, Humphry (1752-1818); John Adey (1775-1860) & George Stanley (d.1858). *Designs for the Pavillon at Brighton*. London: T. Bensley for J.C.Stadler, to be sold by Boydell and Co. and others, 1808 [watermarked 1807].

**First edition.** 'Repton's shift in scaling dramatizes the visual consequences of his plans. In the *before* flap on top, the Brighton pavilion appears hidden, isolated, distant – impressions intensified by the tiny person and by the overwriting on the shadowy building. When the flap is raised to reveal the proposed redesign, the space between us and the pavilion has now become intimate and comfortable, filled with well dressed visitors...' (Tuft, *Visual Explanations*, p.17). *Abbey Scenery* 57; cf. Tooley 396 (variant title).

Folio (530 x 358mm). 20 plates and illustrations, including an engraved hand-coloured plan; 19 aquatints, 9 hand-coloured [6 of these with overslips, one with overpage, one double-page, one folding], 2 with sepia wash, all by Stadler after Repton (frontispiece bound after 'Prefatory Observations' and before 'Of the Situation, Character, and Circumstances', double-page folding plate 'North Front towards the Parade' torn at fold but without loss, some light creasing to a few overslips, a few small marginal stains). Contemporary black morocco, covers with large panel of purple straight-grained morocco within border of gilt and blind fillets (rebacked with gilt spine to style, recornered, extremities rubbed). *Provenance*: Arthur Jeffress (booklabel).

£3,000-5,000

\$4,000-6,700  
 €3,500-5,700

326





0 327

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

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

Quarto (333 x 274mm). Stipple engraved frontispiece portrait by W. Holl after S. Shelley, 27 plates consisting of 22 aquatints, one double-page and one folding, 15 coloured or tinted by hand, 12 with overslips, and 5 etchings and line engravings. Aquatint and wood-engraved illustrations, 2 with overslips, illustration at foot of p.219 hand-coloured (short tear to folding plate 'General view of Bayham' but without loss, small ink spot on p.97 affecting a few letters, marginal dampstain to 'Corsham House' plate and facing text, occasional light soiling at margins). Modern brown morocco gilt by Bayntun, gilt edges. *Provenance:* Alan Waterworth (bookplate).

£2,000-3,000

\$2,700-4,000

€2,300-3,400





0328

KEATS, John (1795-1821). *Endymion: A Poetic Romance*. London: Taylor and Hessey, 1818.

**First edition, first state, in a spectacular crushed morocco binding by Thomas James Cobden-Sanderson.** A friend and associate of William Morris, founder of the Doves Bindery and Doves Press, Cobden-Sanderson rejuvenated English bookbinding with 169 hand-crafted designs between 1884-1893. This particular example was evidently favoured by the binder – it was one of three designs he entered for the Society of Arts bookbinding competition in 1887.

John Keats referred to the writing of *Endymion* as ‘a test, a trial of my Powers of Imagination and chiefly of my invention’. The second of only three lifetime publications, *Endymion* was a ‘feverish attempt’ at a long poem, showcasing moments of genius and poetic immaturity. Its opening lines, beginning ‘A thing of beauty is a joy forever’, are among the most famous and most beautiful in English poetry. MacGillivray 2; Tidcombe, *The Bookbindings of T.J. Cobden-Sanderson* 74 (where it is listed but not located).

Octavo (212 x 137mm). Half-title with ‘Printed by T. Miller, Noble street, Cheapside’ on verso, one-line erratum leaf (tear on section title of Book III expertly repaired, outer sheet of first two quires mounted on stub). Blue crushed morocco by Cobden-Sanderson, profusely gilt with leafy sprays and tiny stars, crescent moon in centre within a laurel wreath, solid heart-tool repeated four times, flat spine in six compartments, intricately tooled and lettered ‘ENDYMION 1818’, edges gilt over blue and elaborately gauffered with hearts, stars, and leafy flowers, signed and dated 1887 in gilt on rear turn-in; 20th-century blue cloth solander box, morocco spine label. *Provenance:* F. S. Ellis (his sale at Sotheby’s, 4 November 1901, lot 18, £131) – one line altered in manuscript.

£12,000–18,000

\$16,000–24,000

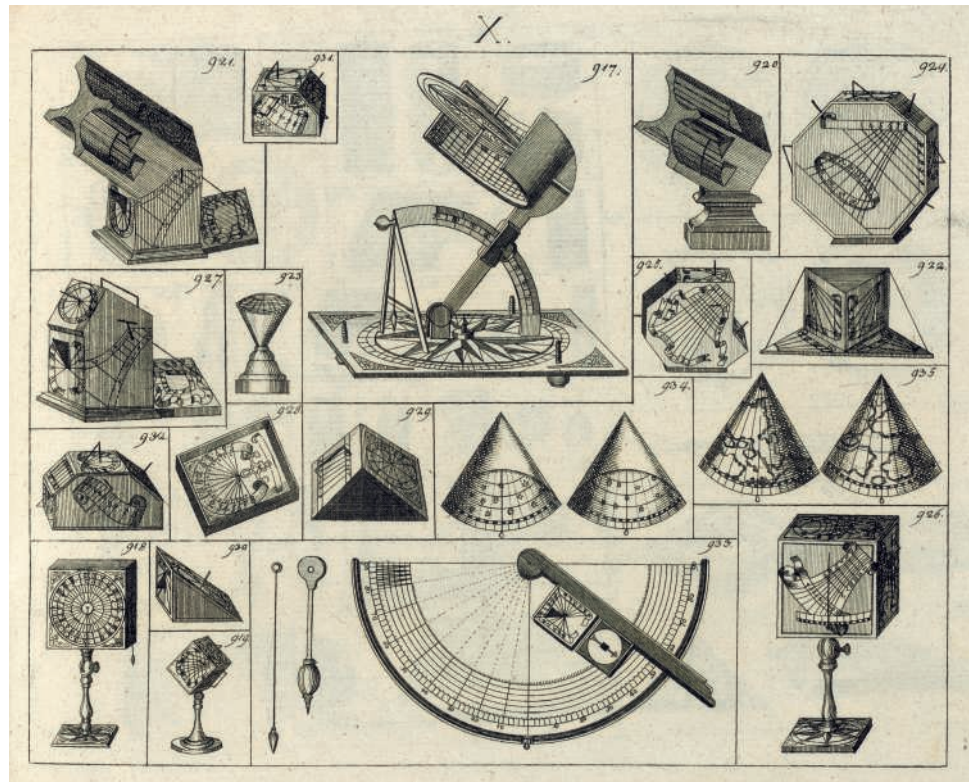
€14,000–20,000

0 329

BESTELMEIER, Georg Hieronimus (1764-1829). *Systematisches Verzeichniss eines magazins von verschiedenen Kunst- und anderen nuezlichen Sachen... Neue verbesserte Auflage*. Nuremberg: 1803.

**The fore-runner of the modern mail-order catalogue.**

Born into a family of brewers, Bestelmeier established a business selling toys and fashionable accessories in a building at the corner of the Nuremberg fruit market. Known as the *Bestelmeierischen Laden*, the shop continued to expand, and by 1793 he published his first mail order catalogue. This was successful, and he subsequently produced a run of such catalogues. The present lot seems to be a consolidated edition of the catalogues all published in 1803. Business was good, and Bestelmeier expanded his operation, receiving in 1803 permission from the Nuremberg council to establish a furniture store. This led to a year to a year-long dispute with local carpenters, who fiercely opposed Bestelmeier selling furniture made outside of the city. Although Bestelmeier was not the first person to retail using the mail order catalogue format – that honour belongs to the Berlin toy seller Peter Friedrich Catel (1747-1791) – by 1800, Bestelmeier was the only toy retailer in the world to operate its mail order business with illustrated catalogues. About a quarter of the inventory consisted of magic tricks, and illustration no. 739 in *Magazin VI*, pl. 6, appears to be one of the earliest depictions of a magic box of tricks. The catalogues also offer a substantial number of scientific instruments, as well as terrestrial and celestial globes.



9 parts in one volume, oblong octavo (196 x 245mm), comprising 32pp. introductory letterpress and index, followed by *Magazin I-VIII*, each with letterpress and a total of 70 engraved plates (first title-page creased and with 55mm tear with loss of one word on verso, the following 3 leaves lightly creased, occasional light browning and staining). Contemporary half vellum (extremities rubbed, one corner bumped).

£3,000–5,000

\$4,000–6,700  
€3,500–5,700

0 330

OKADA, Gyokuzan (1737-1812) et al. *Morokoshi meisho zue* [*Illustrated Description of Famous Places in China*]. Osaka: [1806].

**A finely illustrated work depicting Chinese life during the Qing Dynasty.**

Among the illustrations are several ancient astronomical and musical instruments, Chinese costumes, maps of Beijing and the Forbidden city, as well as views of the Great Wall, the observatory established by Johan Schall and Ferdinand Verbiest, and buildings such as the Imperial Elephant Stables that have not survived. Lust 54: 'Very scarce edition of this magnificent work'; not in Löwendahl.

6 volumes, octavo (260 x 185mm).

Printed from woodblocks on rice paper, approximately 250 woodcut illustrations, some printed or touched with red.

Contemporary yellow wrappers with printed paper labels (lightly worn, small loss to corner of one wrapper); modern blue cloth chemise. (6)

£2,000–3,000

\$2,700–4,000  
€2,300–3,400



0331

BENNER, Jean Henri (1776-after 1829). *Collection de vingt-quatre portraits de la famille impériale*. St Petersburg: Saint-Florent, and Moscow: M. Rosenstrauch, [c.1817].

A rare series of 24 engraved portraits of the Russian Imperial family, in proof state before letters in the original printed boards. Benner studied under Isabey in Paris before spending a long period at the court of Alexander I in St Petersburg. The subjects of Benner's portraits include the Tsar himself, his ancestors and close family. Vereshchagin 801.

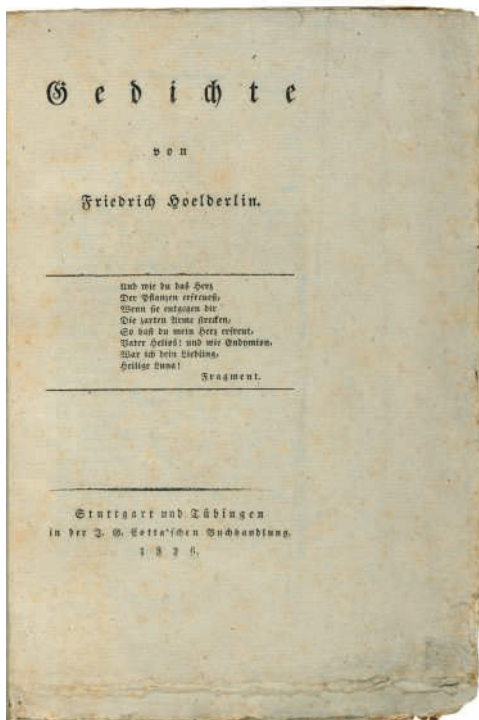


Folio (426 x 290mm). Title in Russian, 24 engraved proof plates before letters after Benner, 10pp. subscribers list in Russian supplied from another copy (some margins lightly spotted, 3 plates repaired into plate margin). Loose as issued in original printed boards in French and Russian, cloth ties (lightly rubbed, spine renewed).

£5,000-8,000

\$6,700-11,000

€5,700-9,100



0332

HÖLDERLIN, Friedrich (1770-1843). *Gedichte*. Stuttgart and Tübingen: J. G. Cotta, 1826.

First edition of Hölderlin's collected poems, largely unopened and uncut in contemporary card wrappers. Among the finest German Romantic poets, Hölderlin's work was not widely recognised during his lifetime. His personal life was dominated by a struggle with mental illness, while his poems appeared in rather a scattered manner before being collected in the present lot. IHB 53633.

Octavo (188 x 125mm). With the errata leaf (occasional faint spots). Contemporary marbled card wrappers, mostly unopened, uncut (lightly rubbed); modern blue quarter morocco solander box.

£10,000-15,000

\$14,000-20,000

€12,000-17,000





### 0333

SANQUIRICO, Alessandro (1777-1849). *Raccolta di varie decorazioni sceniche inventate e dipinte... per L'I. R. Teatro alla Scala*. Milan: [c. 1827]. [Together with:] — *Scene eseguite pel melodramma serio L'ultimo giorno di Pompei*. Milan: [c.1827].

**A fine and remarkably vivid collection of 71 hand-coloured engraved plates illustrating set decorations for La Scala in Milan.** *Raccolta*, which collects 62 plates depicting operatic scenes set in locations such as Ancient Egypt, Greece, the Middle East, and Italy, is here accompanied by the 8 impressive designs for Pacini's *L'ultimo giorno di Pompei* (1827). From 1818-1832, Alessandro Sanquirico was the chief scenic artist at La Scala, and his work became notable for his use of exotic locations and neo-classical architecture. His set designs for La Scala reached a higher and more celebrated standard than any others in the opera houses of Europe.

2 works in 2 volumes, oblong folio (399 x 475mm). *Raccolta*: 62 hand-coloured aquatints by G. Castellini, Carolina Lose, Bramati, A. Biasioli, C. Sanquirico, Durelli, L. Rados, Rainieri, A. Angeli, F. Albertoli, G. Alluisetti, D.K. Binatti, C. Zucchi and L. Castellini after drawings by Sanquirico. *Scene*: calligraphic manuscript title, neo-classical aquatint frontispiece and 8 hand-coloured aquatints. Uniform contemporary green pasteboard, gilt-rolled neo-classical border, the *Scene* volume backed in green morocco (corners lightly rubbed); both in contemporary green card slipcases. *Provenance*: [Zisska & Schauer sales 55, lot 2134, and 57, lot 1954; from a South-German Noble Library; identified elsewhere as being the library of the Dukes of Bavaria at Tegernsee]. (2)

£30,000-40,000

\$40,000-53,000  
€35,000-45,000

Encyclopädie  
der  
philosophischen  
Wissenschaften  
im Grundrisse.

Zum Gebrauch seiner Vorlesungen

von

Dr. Georg Wilhelm Friedrich Hegel,  
ordentl. Professor der Philosophie an der K. Friedr.  
Wilh. Universität in Berlin.

*L. Schultz*  
Dritte Ausgabe.

Heidelberg.

Verwaltung des Oswald'schen Verlags.  
(C. F. Winter.)

1830.

*Dem  
Herrn Dr. u. Professor Marheineke  
aus dessen Nachlass an K. Schultz, Heidelberg, 1846.*

*Herrn Dr. F. J. Schmidt  
dem Pfleger u. Förderer von  
Hegels Pfen  
1905. L. Schultz*

*als Zeugniss  
für die würdige Gabe  
und Freundschaft  
des Verfassers.*

0334

HEGEL, Georg Wilhelm Friedrich (1770-1831). *Encyclopädie der philosophischen Wissenschaften im Grundrisse*. Heidelberg: Verwaltung des Oswald'schen Verlags (C. F. Winter), 1830.

An important presentation copy of Hegel's third major work, inscribed by the author to the Hegelian theologian Philip Marheineke. Originally conceived as a textbook to aid attendees of his lectures at the University of Heidelberg, the *Encyclopaedia* represents a compendium of Hegel's philosophic system. This third edition was the last published during the author's lifetime. The recipient of this copy, Philip Marheineke, was one of Hegel's most prestigious followers and a major proponent of the Hegelian Right. He co-edited the posthumous series of Hegel's collected works, and as a lecturer was an early influence on Kierkegaard.

Octavo (203 x 117mm). (Occasional very light browning). Contemporary black painted boards, titled in manuscript on paper spine label (extremities rubbed); modern black quarter morocco solander box. Provenance: Philip Marheineke (1780-1846; presentation inscription from the author) - K. Schultz (owner inscription on title, and note on endpaper suggesting it came into his possession in 1846) - Ferdinand Jakob Schmidt (German philosopher, 1860-1939; gift inscription on endpaper).

£20,000-30,000

\$27,000-40,000  
€23,000-34,000

0 335

FORTSAS HOAX — [Renier-Hubert-Ghislain CHALON (1802-89).] *Catalogue d'une très-riche mais peu nombreuse collection de livres provenant de la bibliothèque de feu Mr. le Comte J.-N.-A. de Fortsas*. Mons: Emmanuel Hoyois, [10 July 1840].

**First edition of the famous Fortsas sale catalogue, the most successful hoax in book collecting history.** The 52 'unique' books offered in the sale were each clearly meant to appeal to one or more well-known collectors. Although a number of collectors sent representatives to participate in the auction, they were soon to learn that the entire affair had been an elaborate practical joke.

Octavo (205 x 130mm). Wood-engraved title vignette (two very short marginal tears). 19th-century brown morocco gilt (a few light scratches).

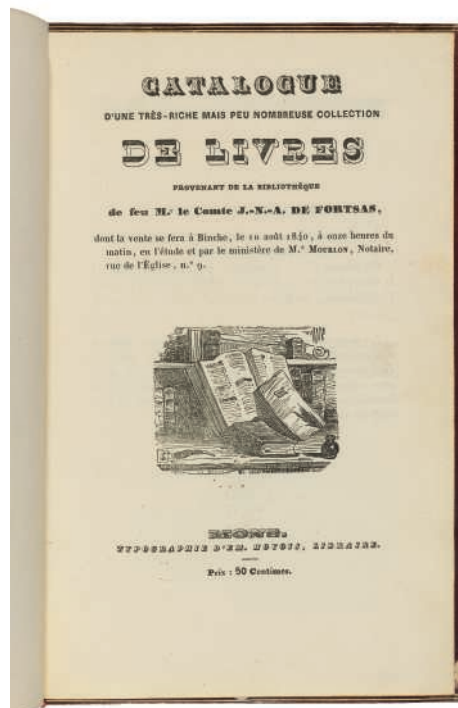
[Sold with:] HOYOIS, Emmanuel. *Documents et particularités historiques sur le Catalogue du comte de Fortsas*. Mons: Emm. Hoyois, 1857. First edition.

Octavo, yellow-paper issue, contemporary black half morocco. [and:] *Catalogue d'une tres-riche mais peu nombreuse collection de livres provenant de la bibliotheque de feu Mr. le Comte J.-N.-A. de Fortsas*. Mons: Emmanuel Hoyois, [not before 10 August 1840]. A later edition including the 'Avis'. Octavo, disbound. [and:] Jean-Nepomucene-Auguste Pichauld, *Compte de Fortsas et Renier Chalon*. G. d. I. C: from 'Le Livre et L'Estampe', number 9, January 1957. Octavo, printed wrappers. (4)

£5,000–8,000

\$6,700–11,000

€5,700–9,100



0 336

[DICKENS, Charles (1812-1870)]. *Oliver Twist; or, the Parish Boy's Progress*. By "Boz". London: Richard Bentley, 1838.

**First edition, copiously extra-illustrated, of this favourite Dickens novel.**

This set has authorship ascribed to "Boz" on each title-page, the cancelled 'Fireside' plate in volume 3, and includes 90 additional illustrations. Eckel 59; Gimbel/Podeschi A27; Smith I, 4; Sadleir 696; Wolff 1808.

3 volumes, 12mo (201 x 122mm). Half-titles, with the list of Cruickshank illustrations in volume 1. Etched frontispiece in each volume and 21 plates after George Cruickshank including the 'Fireside' plate. Extra illustrated with a complete proof set of duplicate Cruickshank plates, the substitute plate in vol. 3 showing the Scene at St Agnes's Tomb; two sets of 21 etchings by F. W. Pailthorpe, dated 1886, including one of 50 sets of India Proofs and one of 50 hand-coloured sets; 18 hand-coloured character sketches by 'Kyd'; 5 other engraved plates and an autograph note by George Cruickshank loosely inserted (some plates browned). Red morocco by Zaehnsdorf, top edges and turn-ins gilt, original cloth covers and spines bound in.

[Sold with:] manuscript volume, 216 written pages, by noted bibliographer Richard Herne Shepherd (1842-1895), recording the 'passages and words afterwards altered or omitted' in later editions of the novel. Shepherd published a bibliography of Dickens in 1880. Uniformly bound by Zaehnsdorf. (4)

£2,500–3,500

\$3,400–4,700

€2,900–4,000





337

0 337

DICKENS, Charles (1812-1870). *The Life and Adventures of Nicholas Nickleby*. London: Chapman and Hall, April 1838 - October 1839.

**First edition in original monthly parts**, with all the advertisements called for by Hatton and Cleaver. The first part has the publisher's imprint on the plates, parts 4 and 5 are first issue with 'visiter' on p.123 and 'latter' on p.160 respectively, part 14 has the notice of the postponement of the plates, plate 29 is first issue, the advertisement in part 19/20 for Hill's Seal Wafers has all 5 intact specimen colour wafers. **An extremely appealing set**. Hatton and Cleaver, pp.131-160.

20 parts in 19, octavo (224 x 139 mm). Half-title. Engraved frontispiece portrait of the author by Maclise and 39 engraved plates by Hablot K. Browne ['Phiz'] (2 plates with short marginal tears repaired, a few faint spots). Original blue-green pictorial printed wrappers (a few spots, some minor expert restoration to extremities); modern half morocco box. *Provenance*: J. Hamilton, St James's Square (inscription on upper wrapper of parts 2, 3, 4, 7, 8, 9, 11, 12, 15, 16) - Thomas Hamilton, St James's Square (inscription on upper wrapper of part 13) - small label removed from wrapper of part 18. (19)

£3,000-5,000

\$4,000-6,700

€3,500-5,700

0 338

DICKENS, Charles (1812-1870). *Dombey and Son*. London: Bradbury and Evans, October 1846 - April 1848.

**First edition in original monthly parts**, earliest issues of part 11 (p.324 with 'Capatin') and part 14 (p.426 with 'if' omitted at head of line 9 and without page numeral 431). Including all the advertisements called for by Hatton and Cleaver except that for Gilbert's Dictionary in part 10 which is sometimes bound in part 11. **An attractive set**. Hatton and Cleaver, pp.227-250.

20 parts in 19, octavo (224 x 142 mm). Half-title, 2-line Errata leaf. Engraved frontispiece and additional title, and 38 plates by Hablot K. Browne ['Phiz'] (some variable browning to plates). Original printed blue-green pictorial wrappers (light wear to part one, a couple of very minor marks); modern quarter morocco box. (19)

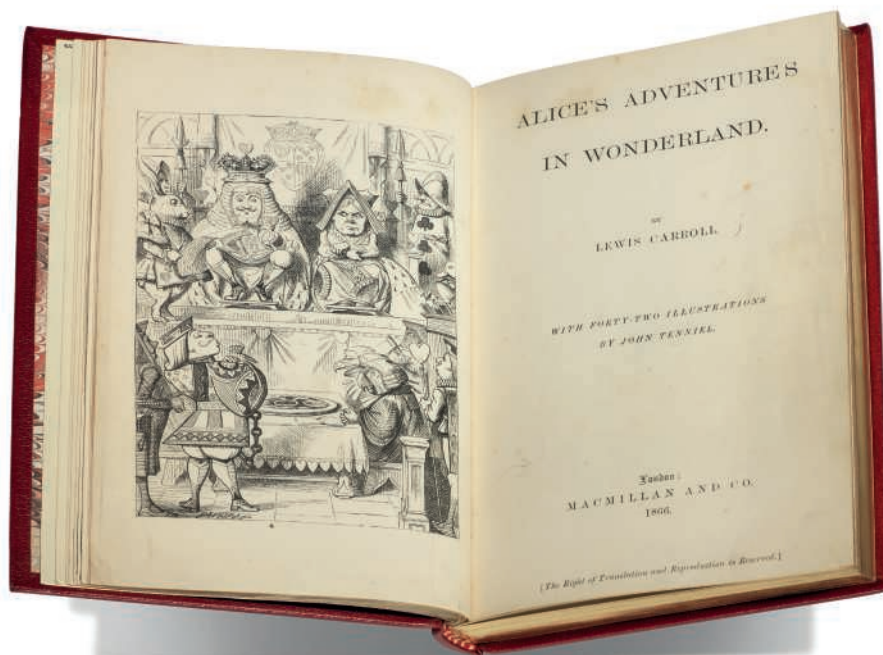
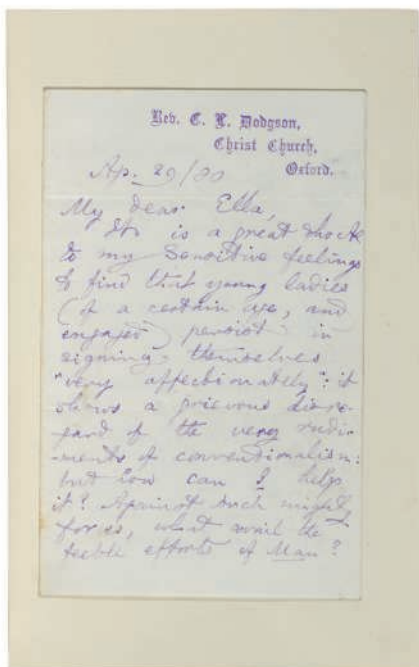
£1,500-2,000

\$2,000-2,700

€1,800-2,300



338



0339

DODGSON, Charles Lutwidge ('Lewis Carroll', 1832-1898). *Alice's Adventures in Wonderland*. London: Macmillan, 1866.

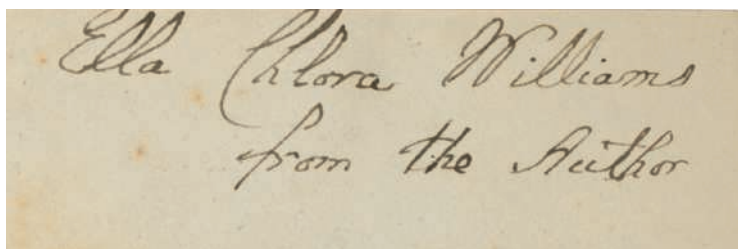
**Presentation copy of the second (first published) edition of *Alice's Adventures in Wonderland*, inscribed by the author to his child-friend Ella Monier-Williams, with three letters from Dodgson also bound in.** Ella was the only daughter of Monier Monier-Williams, a professor of Sanskrit at the University of Oxford, where Dodgson taught mathematics. The author first mentions her in a diary entry of 1 May 1866: 'Dined at Prof. Monier Williams'. We had each called on the other twice, but never met before. I thought him pleasant, and Mrs. Williams particularly so. Also I saw the little Ella, whom I had noticed before, and wished to photograph' (Wakeling, *Diaries*, vol.5, p.146).

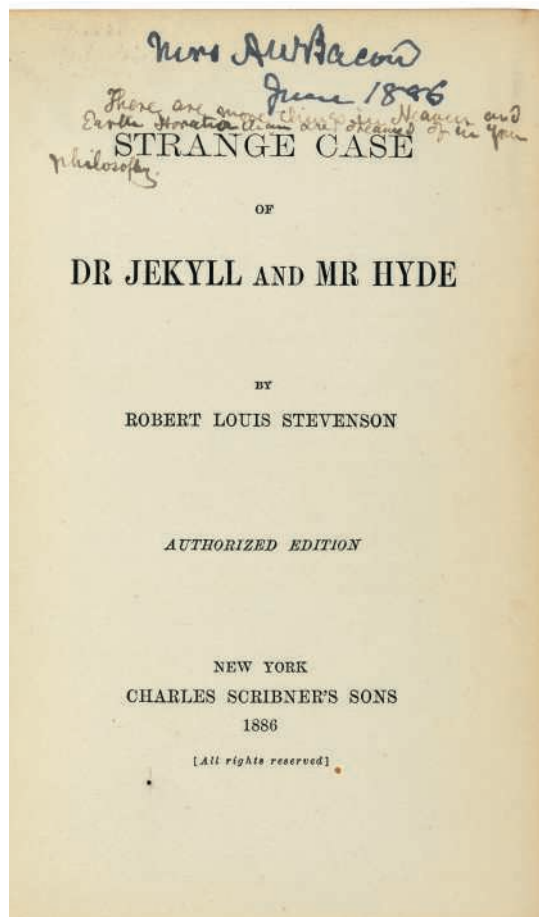
It is known that between May and July 1866, Dodgson took at least fourteen photographs of the young Ella, including several of her wearing articles of New Zealand dress borrowed from the Ashmolean Museum. Later in life, she reflected on her childhood interactions with the author: 'As a child he gave one the sense of such perfect understanding ... among my earliest recollections is being taken by my mother to his rooms in Tom Quad at Christ Church, again and again, to be photographed by him in some mood, costume, or attitude which caught his fancy or in which his discerning eye saw the unconscious expression of childish pleasure, hope, or awe'. This fascinating presentation copy of Dodgson's most famous work has never previously appeared in commerce. Williams 10. Octavo (190 x 125mm). Half-title, frontispiece and 41 illustrations from the woodcuts by Dalziel after John Tenniel, with the first state inverted 'S' on the last line of the contents page (scattered spotting and soiling, small ink stains on endleaf and half-title, a few marginal repairs including one just touching text). Full red morocco by Bayntun-Riviere, spine gilt-lettered, edges gilt; modern red cloth slipcase. *Provenance*: Ella Chlora Monier-Williams (1858-1954; presentation inscription on half-title) - by descent to the present owner.

[*With, bound in:*] Autograph letter signed ('C L Dodgson') to Mrs. [Julia Monier-] Williams, n.p., 31 January 1879, congratulating her on the engagement of her daughter Ella, 3 pages, bifolium - A facsimile circular letter signed in autograph ('yours electrically and affectionately C L Dodgson'), to Ella Monier-Williams, Oxford, 25 February 1880, on the creation of chain-words, one page - Autograph letter signed ('C L Dodgson') to 'Ella' [Monier-Williams], Oxford, 29 April 1880, playfully chastising her manner of signing letters and inviting her to visit, 3 pages, bifolium, envelope laid onto following leaf.

£25,000-35,000

\$34,000-47,000  
€29,000-40,000





### 0340

ALEXANDER III — *Description du Sacre et du Couronnement de... Alexandre III et l'Imperatrice Marie Féodorovna en l'année 1883*. [St. Petersburg:] Expédition pour la Confection des Papiers de l'Etat, 1883.

#### First edition of Alexander III's sumptuously illustrated coronation album.

Printed for members of the Russian imperial family and foreign dignitaries, this large and impressive production was never offered for public sale. Fekula 2112 ('very rare').

Folio (660 x 510mm). 27 chromolithographic plates, including the title, after Simakov, Makovskii, Sokolov, Savitskii, Karazin, Polenov, Kramskoi, Vereshchagin, Makorov, Bogdanov, Grigor'ev, Aleksandrovskii, Surikov and Samokish, decorative initials and illustrations in the text, many chromolithographed, text printed in black, blue and red (occasional spotting, some offsetting from plates onto the text, adhesion to text from two plates). Original dark green morocco-backed cloth, upper cover richly gilt incorporating the Russian imperial eagle, spine with imperial regalia blocked in gilt, lower side blocked in blind, white moiré endpapers, edges gilt (a few faint marks, extremities slightly rubbed).

£12,000-18,000

\$16,000-24,000  
€14,000-20,000

### 0341

STEVENSON, Robert Louis (1850-1894). *Strange Case of Dr Jekyll and Mr Hyde*. Authorized edition. New York: Charles Scribner's Sons, 1886.

**First edition, preceding the English edition by 4 days, of Stevenson's famous tale exploring the extreme duality of man.** 1,250 copies were issued in cloth and 3,000 in wrappers. An attractive copy. McKay 348; Prideaux 17. Octavo (179 x 117mm). Original green cloth, gilt-lettered on front cover and spine, top edge gilt (neat restoration to spinecaps and one corner). *Provenance*: Mrs A W Bacon (inscription on title) - another inscription on the title, giving a quotation from Hamlet - Henry Curtis Blackiston (bookplate).

£3,000-5,000

\$4,000-6,700  
€3,500-5,700



0342

[COCHIN, Charles Nicolas (1715-1790). *Suite de seize estampes représentant les conquêtes de l'Empereur de la Chine.*] Paris: China Merchants Steam Navigation Company, 1890.

**Extremely rare, perhaps unique set of collotype reproductions of the famous series of plates commemorating Emperor Qianlong's military victories.** In an imperial decree dated 13 July 1765, Emperor Qianlong (1710-1798) commanded that designs depicting his victorious campaigns of the 1750s against the 'Eleuths', i.e. Tartar Kalmucks, and certain rebels, be sent to Europe to be engraved by the best available artists. The original drawings for the plates were made by a number of missionaries: the discalced Augustinian John Damascene a Sanctissima Concepcion, an Italian by the name of Sallusti, who became Bishop of Peking in 1778; and the Jesuits Denis Attiret (1702-1768), Ignatius Sichelbarth (1708-1780) and Giuseppe Castiglione (1688-1766). The engraving was carried out under the direction of Cochin fils, by le Bas and his pupils between 1767 and 1776, with the prints measuring 570 x 910mm. The engraver Isidore Helman (1743-1806) then created a reduced set, measuring some 250 x 410mm, published in Paris in 1788.

The present lot is a set of collotype reproductions from Helman's prints, made for the China Merchants' Steam Navigation Company for presentation to the Guangxu Emperor in 1890. The 18 calligraphic sheets consist of a Foreword, an Introduction and 16 'Poems' originally composed by the Qianlong Emperor describing the scenes of the 16 engravings. **We have been unable to trace any other set, either at auction nor in institutions.** Broadsheets (485 x 650mm). 16 plates, image size 250 x 440mm (occasional light creasing and dog-earing at extremities). Contained in the original red cloth portfolio, upper cover panelled in gilt and blind and with gilt lettered Chinese title (extremities lightly rubbed). *Provenance:* Dr Reinhard Hoeppli (Swiss parasitologist, resident in China in the 1920s, gifted to:) – Sir Lionel Lamb (British diplomat, and thence by descent, sold to:) – John Randall (Books of Asia, sold to:) – the present consignor (details provided on request).

£7,000–10,000

\$9,400–13,000  
€8,000–11,000



0343

LEWINSKY [LEVINSKI], Elhanan Leib (1857-1910). *Masa le-erets yisrael bi-shenat 800* [A Journey to Palestine in the Year 2040]. Odessa: Bi-Defus Dukhna, 1892.

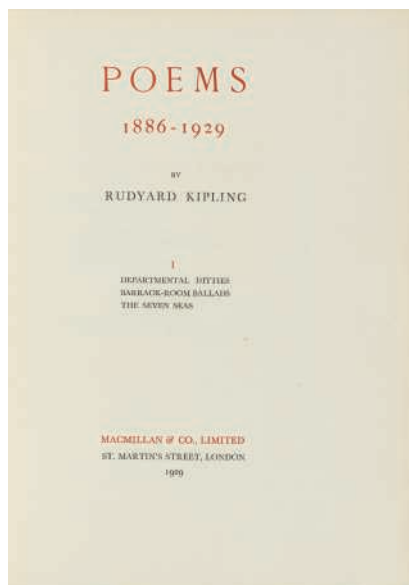
**Presentation copy, second edition, of a rare Utopian vision of Jewish life in Palestine, published 10 years before Herzl's *Altneuland* (1902).** Set in the year 2040, it is the tale of a flourishing society distinguished by its cultural harmony, thriving industry, technological advances and love of peace. RBH/ABPC list no copies of any edition at auction.

Octavo (171 x 127mm). Text in Hebrew (occasional chips and light stains, a few leaves loose at beginning). 20th-century cloth-backed boards preserving upper printed wrapper (lightly worn, wrapper restored with chips at edges). *Provenance:* Yechezkel Levit (writer, 1878-1945; presentation inscription in Hebrew on title, 'To my friend the writer Yechezkel Levit as a gift from the author') — Jewish Theological Seminary of America (labels and blindstamps).

£2,000–3,000

\$2,700–4,000

€2,300–3,400



0344

KIPLING, Rudyard (1865-1936). *Poems 1886-1929*. London: Macmillan, 1929.

**Number 251 of 525 copies, volume 1 signed by the author.** A finely printed edition, on handmade paper, of Kipling's collected verse.

3 volumes, quarto (265 x 195mm). Etched frontispiece portrait by Francis Dodd, signed by the artist in pencil. Titles and other headings in red. Original red morocco, spines lettered in gilt, gilt turn-ins, top edges gilt, others uncut (a few faint marks, spine of vol. 3 lightly scratched and worn at head). Stewart 574. (3)

£2,500–3,500

\$3,400–4,700

€2,900–4,000





0 345

DERAIN, André (1880-1954, illustrator) – RABELAIS, François (1483 or 1494-1553). *Les Horribles et espouvantables faitz et prouesses du très renommé Pantagruel Roy des Dipsodes fils du grand géant Gargantua*. Paris: Albert Skira, 1943.

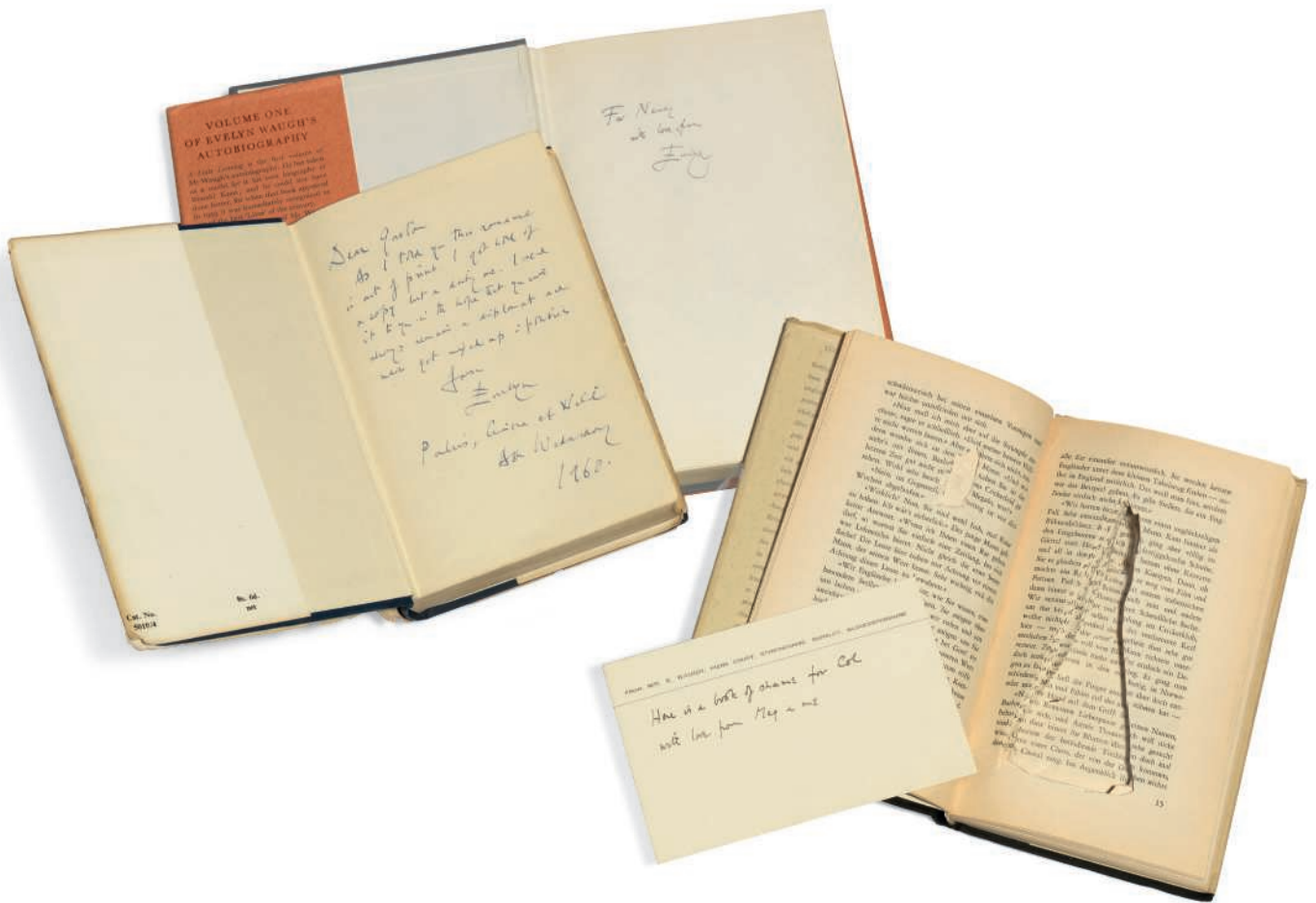
**Presented in a striking Moncey binding, one of only 35 copies to include the suite of coloured woodcuts on Madagascar paper.** For these fine woodcuts directly inspired by the xylography of Rabelais's time, Derain, the great master of woodcut illustration, developed a process without black outlines which required significant intervention by hand to colour the blocks, resulting in variations between copies and the 'caractère pour ainsi dire unique de chaque volume' (Chapon). Active 1946-1965, Thérèse Moncey won the 'grand prix de la reliure Française' in 1950, and took part in many successful exhibitions. On this occasion, she has produced a brilliantly colourful binding reflecting Derain's work. Edition limited to 275 copies on Vélín d'Arches, signed by Derain; this number 30. Chapon, *Le Peintre et le Livre* p.155.

Quarto (340 x 275mm). 180 woodcuts by Derain including those on half title, frontispiece, and title, 21 of these full-page, plus a suite of over a hundred coloured woodcuts on Madagascar paper, 39 of these full-page. Contemporary crushed black morocco gilt by Thérèse Moncey, with pictorial covers of contrasting coloured onlays after two of Derain's illustrations, title lettered on spine in the same style, cream leather endpapers, original wrappers preserved, gilt edges, black morocco gilt chemise with calf pastedowns, matching slipcase (spine of chemise slightly faded, slipcase rubbed at extremities).

£15,000-20,000

\$20,000-27,000  
€18,000-23,000





0346

WAUGH, Evelyn (1903-1966). *Brideshead Revisited*. London: Chapman & Hall, 1952.

**Presentation copy** of *Brideshead Revisited*, inscribed by the author to Gaston Palewski in 1960, urging him to 'remain a diplomat and not get mixed up in politics'. Palewski was a Free French colonel on Charles de Gaulle's staff in London. During the war, he began a famous and passionate affair with Nancy Mitford which continued until her death in 1973.

Octavo (185 x 120mm). Original blue cloth, titled in gilt on spine, dust-jacket (jacket slightly darkened, small chip at foot of spine).

[*sold with, loosely inserted:*] — Autograph postcard, a presentation note to 'Col' [Gaston Palewski] from 'Meg and me', [Piers Court, Gloucestershire], n.d. Two lines on headed postcard, 87 x 139mm. [*and:*] — *Tod in Hollywood*. Zurich: Verlag der Arche, 1950. Octavo, dust-jacket. Inscribed by the author and with the majority of leaves cut through apparently to house a smuggled pair of sugar tongs. [*and:*] — *A Little Learning*. [London:] Chapman & Hall, 1964. Octavo, dust-jacket. First edition, presented by the author to Nancy Mitford. (4)

£2,000–3,000

\$2,700–4,000

€2,300–3,400



0 347

JOAN MIRO (1893-1983) and Alfred JARRY (1873-1907). *Ubu Roi*. Paris: Tériade Éditeur, 1966.

**Limited edition, signed in pencil by the artist.** This is number 21 out of a total edition of 205, including 25 hors commerce copies. Jarry's *Ubu Roi*, here illustrated by Miro with 13 vibrantly coloured lithographs, is a masterpiece of fin-de-siècle theatre, first performed in Paris in 1896. Cramer 107.

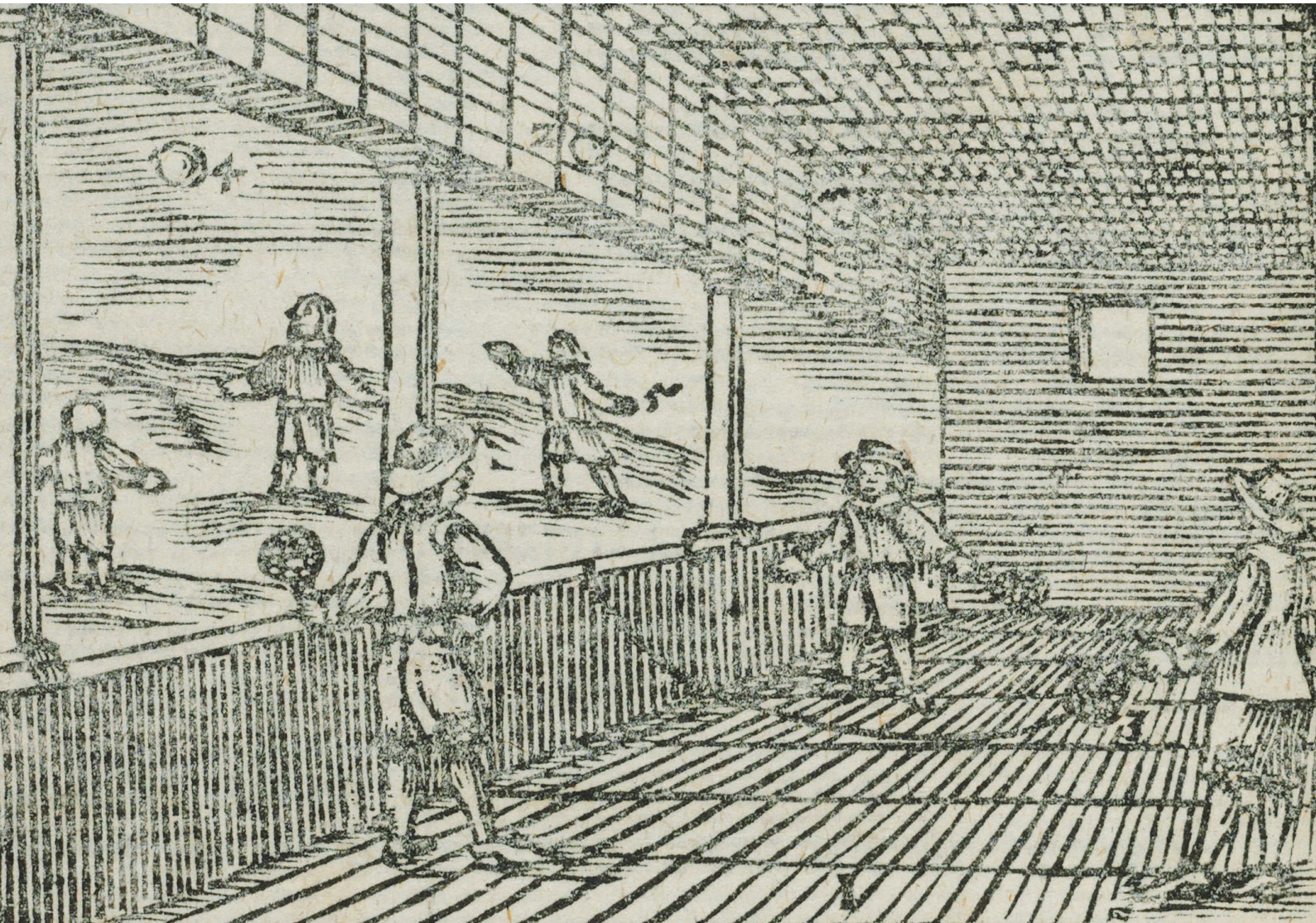
Folio (423 x 325mm). 13 double-page lithographs by Miro printed in colours on Arches paper. Loose as issued within printed card wrappers, grey-green cloth protective boards and slipcase.

£8,000-12,000

\$11,000-16,000  
€9,100-14,000

# Sporting

Lots 348-364



(illustration of a game of real tennis from lot 303)



0348

ALKEN, Henry (1785-1851, illustrator). *The National Sports of Great Britain*. London: Thomas McLean, 1821.

**First edition**, second issue of 'perhaps Alken's best known and most comprehensive work' (Schwerdt). Whereas he was so often the humourist, he here provides a grand panorama of sports being properly conducted. Schwerdt I, p. 19, Tooley 41.

Folio (474 x 311mm). Hand-coloured aquatint additional title and 50 hand-coloured plates by J. Clark after Alken, one bound in as frontispiece, parallel text in English and French (2 plates with reinforced outer margin, some spotting and finger-soiling). Contemporary straight-grained red morocco, covers with wide roll-tool border in gilt and blind and central emblem of a stag within a cartouche of foliage and flowers, all-over gilt spine, gilt edges (rebacked preserving original backstrip, recorned, rubbed). *Provenance*: Boies Penrose (bookplate).

£3,000-5,000

\$4,000-6,700

€3,500-5,700



“COME, COME, BOB—DON’T TELL ME YOU CAN’T REMEMBER YOUNG WISDEN!”

© PUNCH Magazine Cartoon Archive

THE PROPERTY OF HOWARD HANLEY

0349

WISDEN, John (1826-1884). *The Cricketer's Almanack for the Year 1864*. London: John Wisden, 1864.

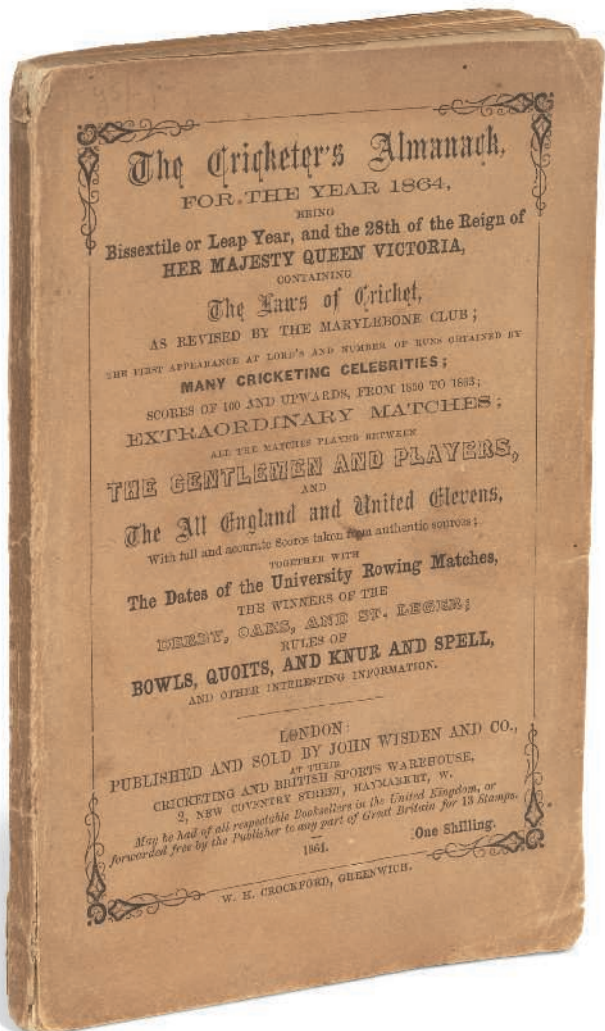
**Fine copy of the first edition in original wrappers and with spine well preserved.** John Wisden, founder of the paperbound almanack, was the son of a Brighton builder and bowling phenomenon known as the 'Little Wonder'. The printer was W.H. Crockford of Greenwich who, with W.H. Knight, was also the compiler of the early volumes. His name appears in the front cover imprint, though not the title-page of the first edition. The main body of the new publication provided the scores of Gentlemen v Players matches from 1806, and contests between the two England Elevens from 1857. Among 'Extraordinary Matches' is mention of the 2nd Royal Surrey Militia's first innings score of 0 all out against Shillinglee, 13 August 1855. Under the same heading is put the historic victory of H.H. Stephenson's team over a Victoria Eighteen at Melbourne, January 1-3 1862. The almanack cost a shilling, no more than one of the monthly parts of Dickens' *Our Mutual Friend*, serialised in 1864-65. To find a copy in its original state is extraordinarily difficult today.

Octavo (162 x 102mm), [4], 112pp. (Some light creasing at corners, more particularly the lower corners of final two quires, G-H). Original printed buff wrappers (spine chipped at head, two chips to upper edge of back cover, front cover with small nick to fore-edge, both covers with short tears at lower joints). *Provenance:* W. [?]Green (faded signature at head of title).

£12,000-18,000

\$16,000-24,000

€14,000-20,000



**The Cricketer's Almanack,**  
FOR THE YEAR 1864.

BEING  
Bissextile or Leap Year, and the 28th of the Reign of  
HER MAJESTY QUEEN VICTORIA,

CONTAINING  
**The Laws of Cricket,**  
AS REVISED BY THE MARYLEBONE CLUB;  
THE FIRST APPEARANCE AT LORD'S AND NUMBER OF RUNS OBTAINED BY  
**MANY CRICKETING CELEBRITIES;**  
SCORES OF 100 AND UPWARDS, FROM 1850 TO 1863;  
**EXTRAORDINARY MATCHES;**  
ALL THE MATCHES PLAYED BETWEEN  
**THE GENTLEMEN AND PLAYERS,**

AND  
**The All England and United Elevens,**  
With full and accurate Scores taken from authentic sources;

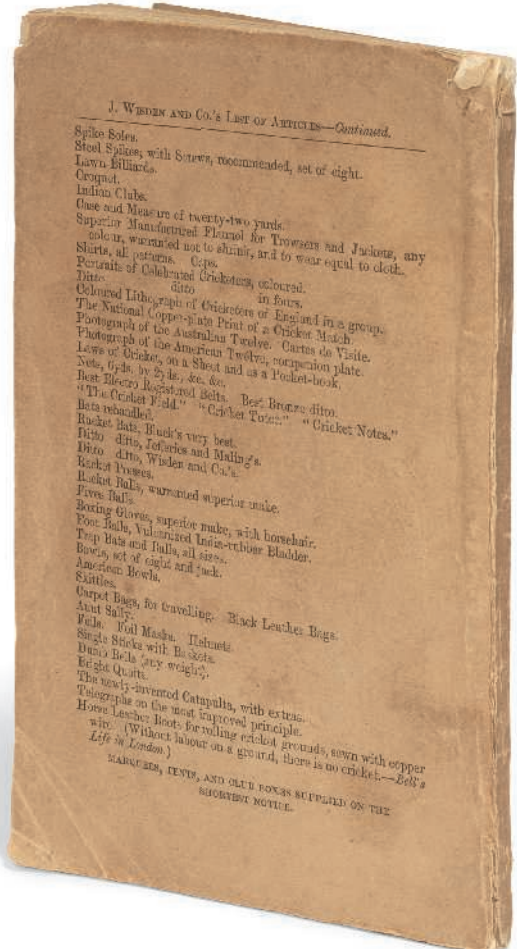
TOGETHER WITH  
**The Dates of the University Rowing Matches,**  
THE WINNERS OF THE  
**WREY, OARS, AND ST. LEGER;**  
RULES OF

**BOWLS, QUOITS, AND KNURE AND SPELL,**  
AND OTHER INTERESTING INFORMATION.

LONDON:  
PUBLISHED AND SOLD BY JOHN WISEN AND CO.,  
AT THEIR  
CRICKETING AND BRITISH SPORTS WAREHOUSE,  
2, NEW COVENTRY STREET, PATERNOSTER, W.

May be had of all respectable Booksellers in the United Kingdom, or  
forwarded free by the Publisher to any part of Great Britain for 13 Stamps.  
1864. One Shilling.

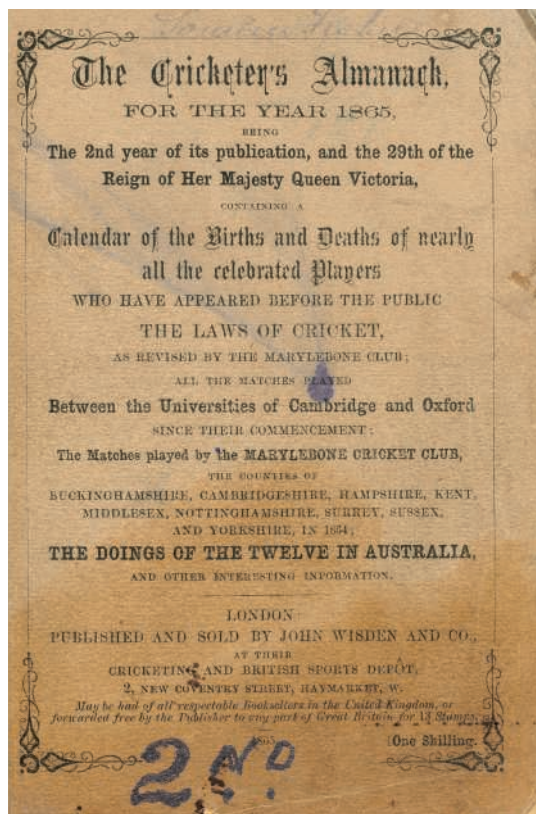
W. E. CROCKFORD, GREEN WICH.



J. WISEN AND CO.'S LIST OF ARTICLES—Continued.

- Spike Shoes.
- Steel Spikes, with Screws, recommended, set of eight.
- Lawn Billiards.
- Croquet.
- London Clubs.
- Case and Measure of twenty-two yards.
- Superior Manufactured Flannel for Trowsers and Jackets, any  
color, warranted not to shrink, and to wear equal to cloth.
- Shirts, all patterns. Cuts.
- Patterns of Coloured Cricketers, coloured.
- Ditto ditto in fours.
- Coloured Lithograph of Cricketers of England in a group.
- The National Copper-plate Print of a Cricket Match.
- Photograph of the Australian Twelve. Cartes de Visite.
- Photograph of the American Twelve. Cartes de Visite.
- Laws of Cricket, on a Sheet and as a Pocket-book.
- Net, 6/6. by 2/6. see. do.
- Best Electro Registered Belts. Best Braces ditto.
- "The Cricket Field." "Cricket Terms." "Cricket Notes."
- Bats rescaled.
- Rocket Bats. Buck's very best.
- Ditto ditto, Richards and Mallin's.
- Ditto ditto, Wisen and Co.'s.
- Rocket Presses.
- Rocket Balls, warranted superior make.
- Fives Balls.
- Boxing Gloves, superior make, with horsehair.
- Foot Balls, Vulcanized India-rubber bladder.
- Trap Bats and Balls, all sizes.
- Bowls, set of eight and jack.
- American Bowls.
- Skittles.
- Carpet Bags, for travelling. Black Leather Bags.
- Ant Salt.
- Felt. Felt Masks. Husbands.
- Single Sticks with Baskets.
- Double Bells (very weighty).
- Eight Quoits.
- The newly-invented Catapults, with exten-  
sive scope on the most improved principle.
- Horse Leather Boots for riding catcol grounds, sewn with copper  
wire. (Without labour on a ground, there is no cricket.—Bell's  
Life in London.)

MARQUEES, TENT, AND OLEO FOXES SUPPLIED ON THE  
SHORTEST NOTICE.



350

**0 350**

WISDEN, John (1826-1884). *The Cricketer's Almanack for 1865*. London: John Wisden, 1865.

**Second edition, rebound with original wrappers preserved.** At 160pp. the second edition was significantly larger than the first. Apart from covering Oxford and Cambridge scores from 1827, it largely restricted itself to results for the 1864 season in matches played by M.C.C. and the counties; most importantly, following a short memoir of George Parr, it provided scores for the 19 matches which his team played in Australia, January to April 1864. An acknowledgment of W.H. Crockford as printer appears at the foot of the final page.

Octavo (146 97mm). [4], 160pp. (Quires A-B and I-L with staining at bottom margin, staining also spreads onto text in lower part of title and two subsequent leaves, creasing to corner tips of early leaves). Modern brown buckram, spine gilt lettered, preserving original printed pink wrappers (front wrapper stained, affected by ink mark, and with '2nd' written in the same ink at foot, nick at bottom edge, both wrappers lightly soiled and with wear at corners, minor stains to back wrapper). *Provenance:* S. Fisher (signature at head of title).

£2,000-3,000

\$2,700-4,000

€2,300-3,400

**0 351**

WISDEN, John (1826-1884). *The Cricketer's Almanack for the year 1866*. London: John Wisden, 1866.

**Third edition, with wrappers.** As the title proudly states, this edition of Wisden's fledgling annual was published in the 30th year of Queen Victoria's reign. It records the scores of matches at Lord's, of games between the nine county sides and the wanderings of what had become three national teams, All England, United All England and United South of England. The All England Eleven typically took on local 22s or 18s, but on July 17-19 at Sheffield they triumphed over 11 of Yorkshire by as much as an innings and 255 runs. The final unnumbered page is blank but for the imprint of W.H. Crockford.

Octavo (147 x 99mm). [4], 195, [1]pp. (Title slightly soiled). Original printed buff front wrapper, original back wrapper lacking but supplied by a pink wrapper from another copy (both wrappers secured with adhesive tape, back wrapper with excision at upper edge causing slight loss of text on inside cover, spine lacking, stitching a little loose). *Provenance:* William Cox (signature at head of title) - William [?] Brown (faded signature on 'To the Reader' leaf).

£2,000-3,000

\$2,700-4,000

€2,300-3,400

**0 352**

WISDEN, John (1826-1884). *The Cricketer's Almanack for the Year 1867*. London: John Wisden, 1867.

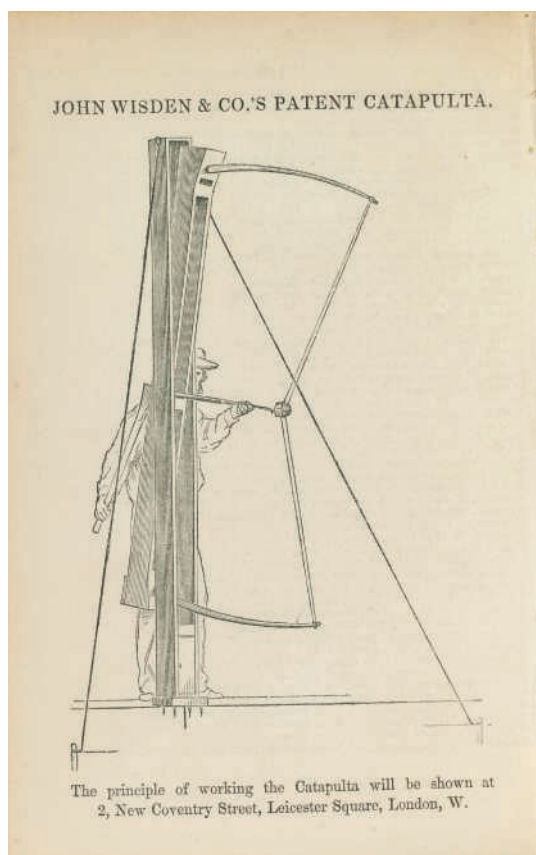
**Fourth edition. A good, clean copy, without wrappers.** W.H. Crockford of Greenwich is acknowledged as printer on the title verso. The sudden emergence of W.G. Grace as a genius with the bat is made clear in a statistical table of 'Scorers of 1000 (or more) runs in 1866' (p. 152). This shows the young cricketer at the top with a total of 2168 runs scored in 33 matches, and a highest score of 224 not out. This was in only his second season of top flight cricket. After him follow C.F. Buller and Henry Jupp with 1647 and 1605 runs a piece. There is no equivalent table for bowlers of prowess, though Wisden suggests that any bowler might benefit from his 'Patent Catapulta,' a bowling machine pictured on the final page, and marking the first use of any illustration in the almanack.

Octavo (147 x 92mm). [4], 159, [1]pp. Wood-engraved advertisement. (Piece torn from left-hand margin of title). Later brown cloth, lettered in gilt (upper joints lightly rubbed, lettering tarnished).

£1,500-2,000

\$2,000-2,700

€1,800-2,300



352

326

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue



0353

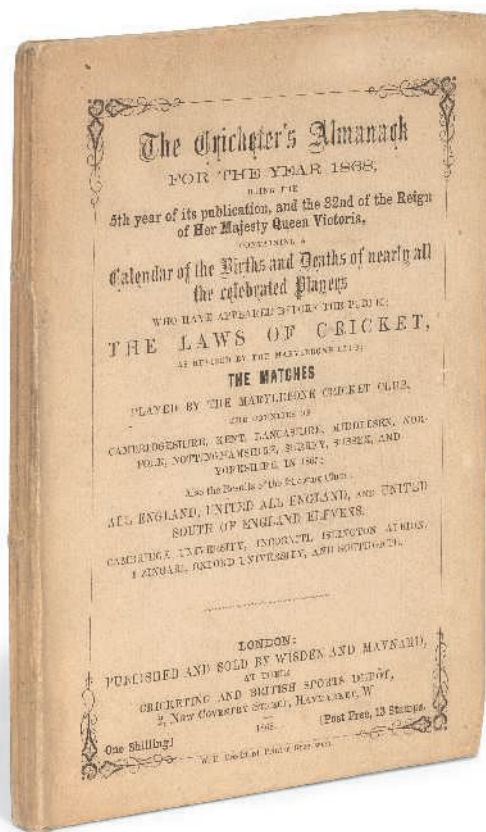
WISDEN, John (1826-1884). *The Cricketer's Almanack for the Year 1868*. London: Wisden and Maynard, 1868.

**Fifth edition. A superb copy in original wrappers with pristine spine.** What was in effect the first overseas tour by the M.C.C. is recorded in this edition. Their match against the Paris Club at Paris on 22 and 23 April 1867 resulted in a comfortable win; disappointingly perhaps, it cannot be considered a victory over the French since most of the Paris team have obviously English names. Played in Islington on exactly the same dates was a game between two teams with a different disability. This bizarre One Leg v One Arm contest ended in a draw, big scores being made by both Birchmore with one leg and Redfern with one arm.

Octavo (157 x 106mm). [4], 112pp. Original printed wrappers (slight chip to head of spine).

£3,500-4,500

\$4,700-6,000  
€4,000-5,100



0354

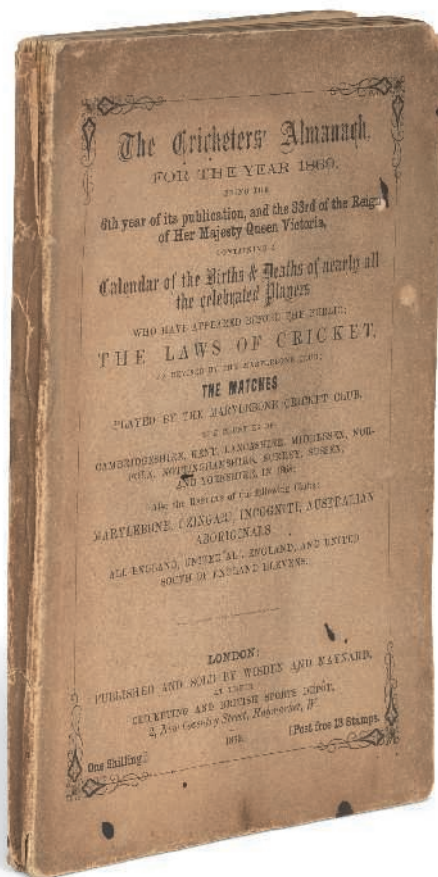
WISDEN, John (1826-1884). *The Cricketers' Almanack for the Year 1869*. London: Wisden and Maynard, 1869.

**The elusive sixth edition, bound in original wrappers with well-preserved spine. Particularly rare in this state.** The apostrophe in the title is moved, 'cricketers' becoming plural for the first time. Yet the almanack is still very much a collection of score cards, unenlarged by match reporting. In addition to the usual games of the season, the All England Eleven's triumphs against various American and Canadian sides in their tour of September to October, 1868, are faithfully recorded. The results of the awkwardly named 'Aboriginal Australians' Matches,' played all round England in 1868, are also summarised at the end. W.H. Knight contributes the almanack's first feature article, a historical piece on batsmen who have scored double centuries (pp.98-101).

Octavo (163 x 104mm). [4], 120pp. (Some light spotting, creasing to corner tips of quires A-B, p.49 slightly soiled at top margin). Original printed buff wrappers (somewhat soiled and stained, a few scattered ink marks, front cover a little worn at upper corner, back cover with light crease marks and minor paper defect, spine only a little rubbed and chipped).

£6,500-9,500

\$8,700-13,000  
€7,400-11,000





0 357

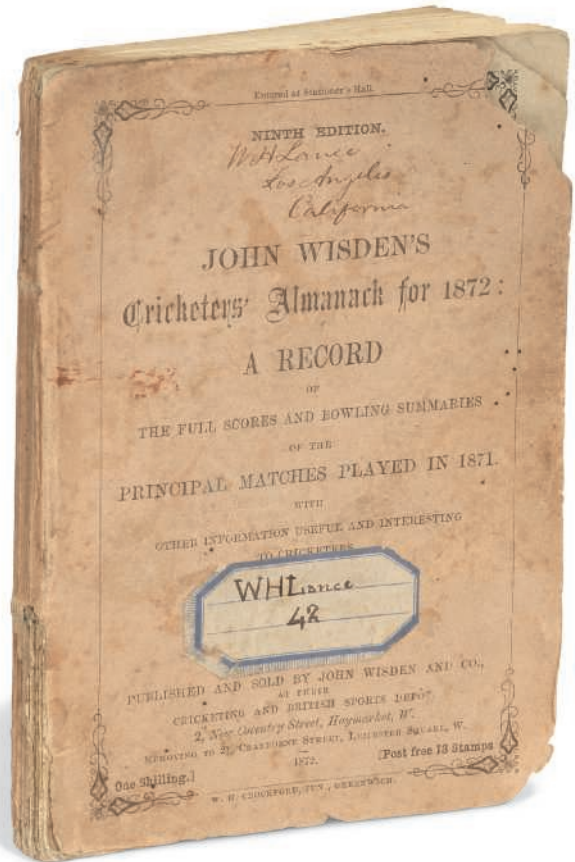
WISDEN, John (1826-1884). *Cricketers' Almanack for 1872*. London: John Wisden, 1872.

**Ninth edition, bound in original wrappers, spine partly preserved. Rare in this state.** Even W.G. Grace could have his lapses. In a famously high-scoring match at the Oval, 29 June-1 July 1871, between Gentlemen of the South and Players of the South, he contributed only 4 and 11 to the record accumulation of 1139 runs by both sides (see p. 87). For 'Willsher's Match', The Married v The Single of England, played at Lord's July 10 and 12, true form was restored. His score of 189 not out for The Single is described as 'a truly great innings, the latter part of it being played in a bad light and on wickets beaten out of all form by rain'. Because of it the Single won 'in a canter'. In 'H.H. Stephenson's match,' North v South, at the Oval 31 July- 2 August, 'a loud hum of surprise and disappointment buzzed round the ground' as Grace fell lbw to the first ball. Yet his massive second innings score of 268 saw the South win comfortably (see p. 97).

Octavo (151 x 105mm). 172pp. (Title lightly spotted, upper corner clipped and slightly soiled, lower corners of early leaves creased, paper adhesion affecting p.168, corner of p.169 soiled). Original printed pink wrappers (lightly soiled and stained, upper corner of front cover torn away with minor loss to border, spine somewhat worn but still partly preserved). *Provenance:* W.H. Lance, Los Angeles, California (inscription and name label on title).

£1,000-1,500

\$1,400-2,000  
€1,200-1,700



0 358

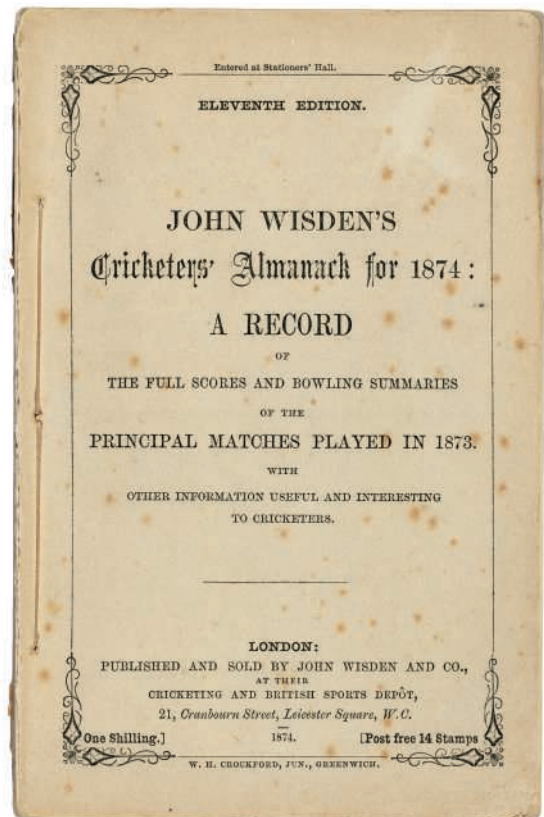
WISDEN, John (1826-1884). *Cricketers' Almanack for 1874*. London: John Wisden, 1874.

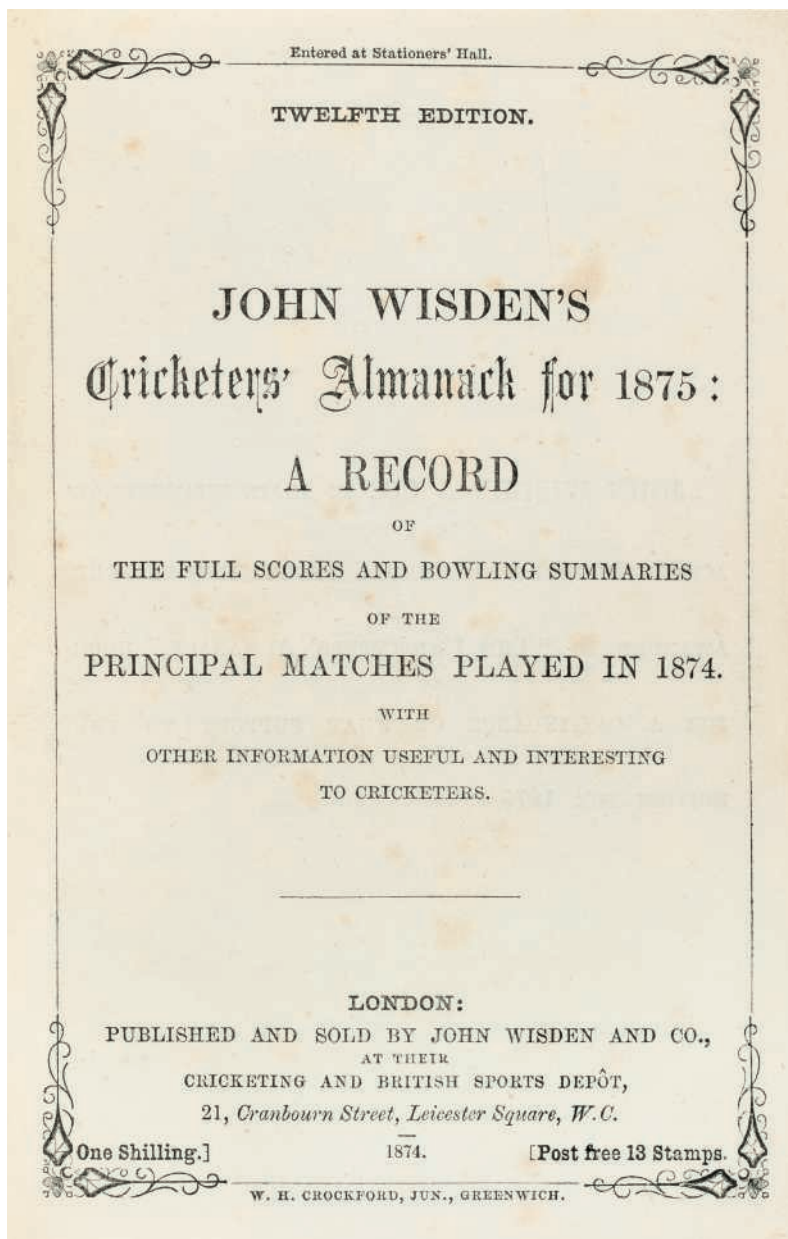
**Eleventh edition, original back wrapper preserved, front wrapper lacking, spine partly retained.** The last edition to be less than 200 pages, with coverage principally divided between the Marylebone Club, the recently-formed Prince's Club and the Counties, including Gloucestershire. W.G. Grace, who has a statistical table devoted solely to his own batting, scored no less than 2974 runs in 1873.

Octavo (161 x 103mm). 180pp. (Spotting to title and a few leaves following). Original printed pink back wrapper (front wrapper lacking, back cover lightly soiled and worn at extremities, spine chipped). *Provenance:* spine inscribed '1873 Cricket' in a contemporary hand.

£1,500-2,500

\$2,000-3,300  
€1,800-2,800





**0359**

WISDEN, John (1826-1884). *Cricketers' Almanack for 1875*. London: John Wisden, 1874.

**Twelfth edition, of great rarity. A good, clean copy, without wrappers.** For the first time the name of the printer, W.H. Crockford, Jun., Greenwich, appears on the title-page itself. A page devoted to 'The Largest and Smallest Innings scored in 1874' records an innings of 2 by Nether Stowey, both runs being leg byes. In addition to the usual matches for the season, the games played by 'The Three English Twelves who have visited Australia' are usefully summarised, the most recent visitors being W.G. Grace's team in 1873-74. A write up on 'The American Baseball Players in England, 1874' calls them 'a finely-framed, powerful set of men' who impress with their 'splendid long-distance throwing and truly magnificent out-fielding.'

Octavo (150 x 98mm). 212pp. (Light spotting to title, p.205 slightly cropped at foot). Modern brown buckram, spine gilt lettered (resewn).

£8,000-12,000

\$11,000-16,000  
€9,100-14,000

0360

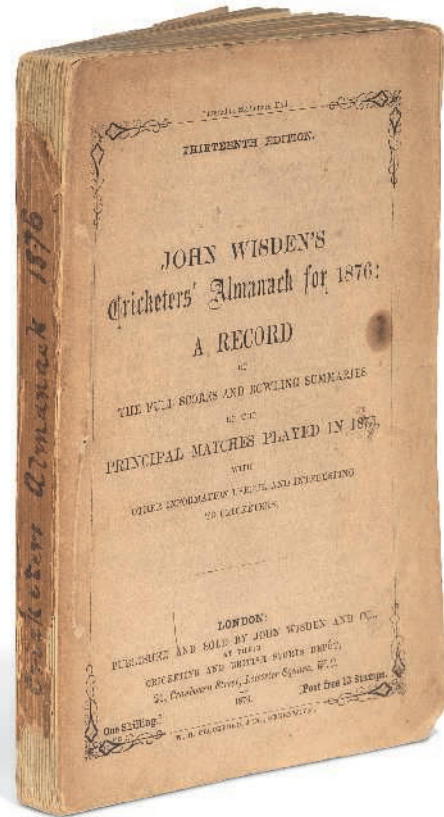
WISDEN, John (1826-1884). *Cricketers' Almanack for 1876*. London: John Wisden, 1876.

**Thirteenth edition, bound in original wrappers, spine partly preserved. Rare in this state.** Perhaps the most remarkable century in the 1875 season was G.F. Grace's 180 not out for Gloucestershire against Surrey. He 'thereby not only scored more runs than did the whole Surrey Eleven with the bat in either of their innings, but he made the largest Gloucestershire score of the season and the second highest "County" innings'. He also far outscored his two brothers, W.G. and E.M., who made 21 and 28 in the same innings.

Octavo (164 x 104pp). 224pp. (Small spot on title, quires A-B with corner tips creased, p. 217 slightly soiled). Original printed pink wrappers (lightly soiled, lower corners of both covers a little worn, small spot on front cover, staining on back cover also affecting text on verso, spine chipped but retaining centre portion). *Provenance*: spine inscribed 'Cricketers Almanack 1876' in an old hand.

£1,000-1,500

\$1,400-2,000  
€1,200-1,700



0361

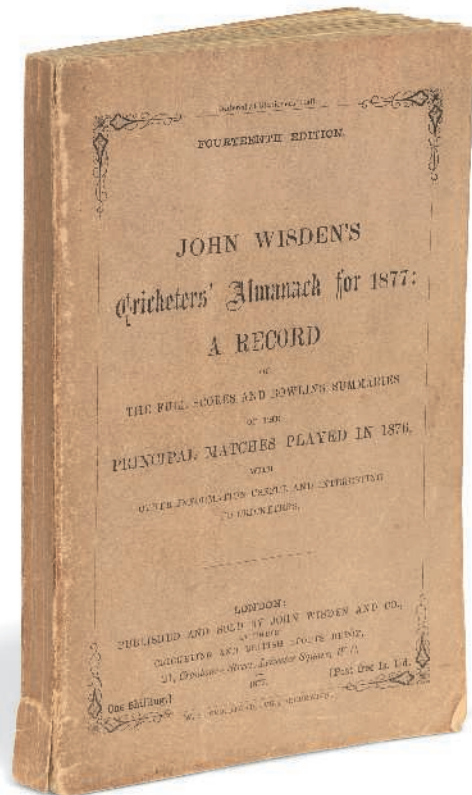
WISDEN, John (1826-1884). *Cricketers' Almanack for 1877*. London: John Wisden, 1877.

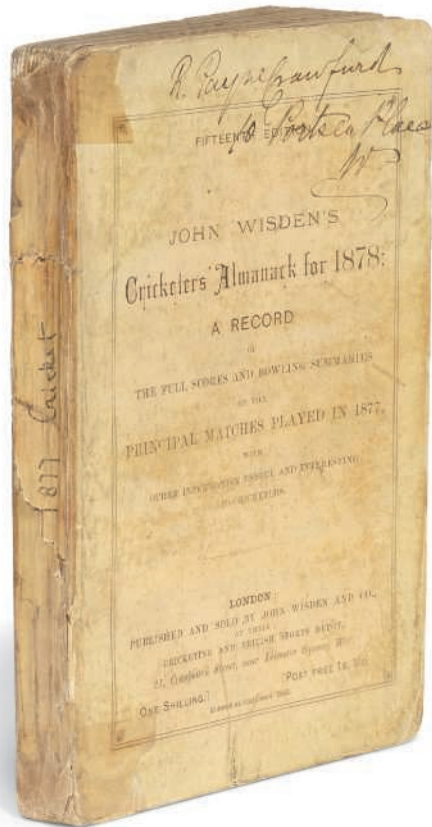
**Fourteenth edition, rare in original wrappers and with spine preserved.** W.G. Grace is the top century maker in the 1876 season with 400 not out for the United South of England Eleven against 22 of Grimsby, and the first ever triple centuries in the first class game, 344 for M.C.C. v Kent, and 318 not out for Gloucestershire v Yorkshire. He finishes the summer with 2,622 runs and 129 wickets. Meanwhile, Nicholas Felix, Thomas Box and Julius Caesar are among an older generation who quietly pass away.

Octavo (163 x 102mm). 248pp. (Light spotting to title, contents page and last few leaves). Original printed pink wrappers (joints lightly rubbed, tears at tail of spine which may detach, front cover discoloured, and with lower corner slightly worn).

£1,000-1,500

\$1,400-2,000  
€1,200-1,700





**0362**

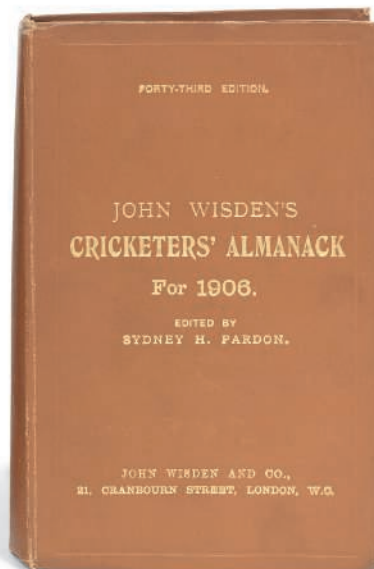
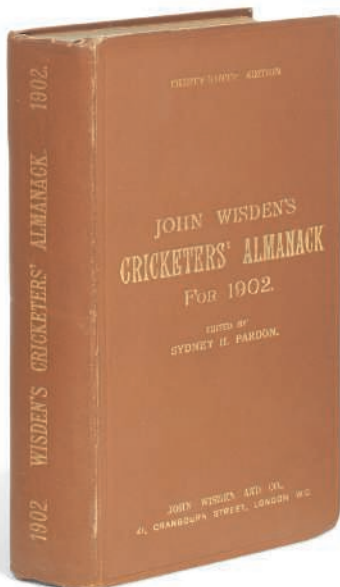
WISDEN, John (1826-1884). *Cricketers' Almanack for 1878*. London: John Wisden, [1878].

**Fifteenth edition, bound in original wrappers.** It reports on Gentlemen v Players matches; M.C.C. fixtures, one highlight of which is an innings of 516 by Cambridge against M.C.C. and Ground; and the county games, including a 'fill-up-the-time match between the Gloucester Eleven with broomsticks' and 'Eleven of Cheltenham with bats. The Broomsticks made a first innings of 290 runs; of these runs, Dr. E.M. Grace made 105 and Midwinter 58. The Batsmen had lost two wickets and scored 50 runs, when time was up.' The editor, W.H. Knight, looks forward to an even fuller season in 1878, exclaiming 'the more matches, the merrier the season; and the more cricketers, the happier country.'

Octavo (163 x 104mm). 249, [1]pp. (Some light spotting). Original printed yellow wrappers (spine worn and with adhesive tape repairs at head and foot also attached to covers, covers slightly discoloured, front cover rubbed at fore-edge). *Provenance:* R. Payne Crawford/ 10 Portsea Place/W' (inscription on front cover).

£700-1,000

\$940-1,300  
€800-1,100



**0363**

WISDEN, John (1826-1884). *Cricketers' Almanack for 1902* [and: 1906]. London: John Wisden and Co., 1902 and 1906.

**Seventh and eleventh editions in publisher's original hardback, with bright gilt lettering. Thirty-ninth and forty-third editions overall.**

2 volumes, octavo (164 x 100mm). 2 mounted photographic plates of 'Five Cricketers of the Year' with tissue guards. Publisher's original gilt-lettered brown hardback cloth (extremities a trifle rubbed, corners slightly bumped). (2)

£1,200-1,800

\$1,600-2,400  
€1,400-2,000



VARIOUS OWNERS

**364**

[FOOTBALL]. AN EARLY TABLE FOOTBALL GAME — Bush, Booth & Co, c.1915.

A green-painted pitch, with carved, yellow-painted grooves terminating in seven recesses, each contested by two plungers actuated by seven finger-pieces at each end; the brass plates marked *LEFT BACK*, *OUTSD LEFT*, *CENTR HALF*, *GOAL*, *CENTR FORWD*, *OUTSD BACK*, *RIGHT BACK*; further finger-pieces actuate plungers in the goal mouth; two brass scoring plaques to each side, the mechanism underneath, housed in a lidded oak case, ten balls, 220 x 556 x 410mm.

[With:] related documentation, including patent letter (number 8033/1915), two typed letters from the Lord Roberts Memorial Workshops regretfully declining the game as '[not] suitable for manufacture at these Workshops', typed letter from patent agents, 5pp. patent specifications *No 8033 A.D. 1915* (fig. 1 removed and placed in frame), part of 1907 patent description and diagram for another machine, advertising material, one page of written notes dated 1912 on 'The Bush Ball Game'.

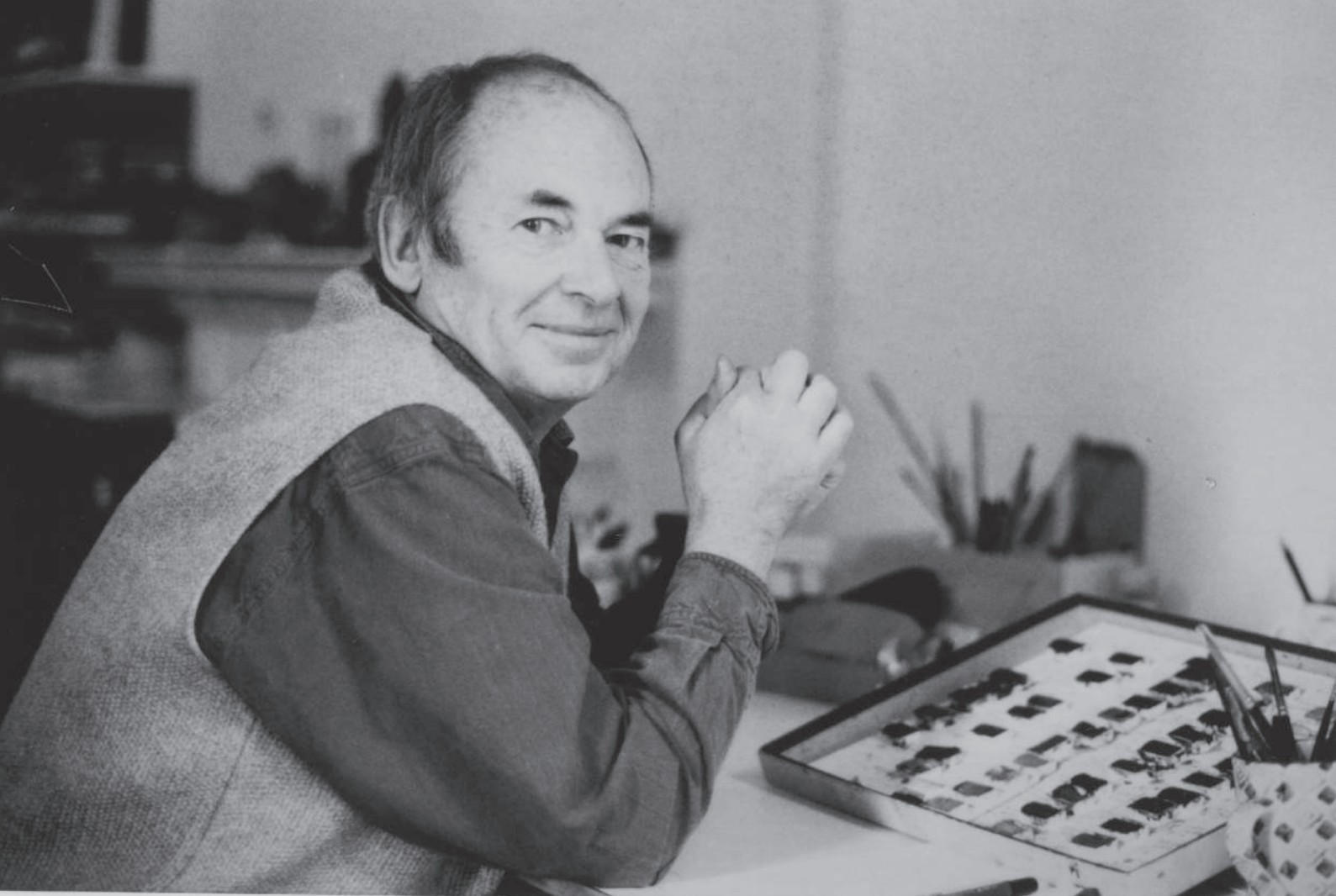
**One of the earliest extant table football tables.**

£30,000–50,000

\$40,000–67,000

€35,000–57,000

**END OF AFTERNOON SESSION**



# Quentin Blake: a Retrospective

Forty Years  
of  
Alternative  
Versions



## EVENING SESSION AT 5.30 PM (LOTS 365-394)

In a retrospective spanning 40 years, Sir Quentin Blake has chosen from his personal collection a wealth of illustrations to be offered to benefit three charities: The House of Illustration, Roald Dahl's Marvellous Children's Charity and Survival International. The works comprise 'Alternative Versions', preliminary drawings, and related artwork for many of Quentin Blake's best-loved projects which will be immediately recognisable to multiple generations of children and their parents. Alongside very many pieces from his collaboration with Roald Dahl – which defined an era in children's book illustration – there is artwork for his own books and those of other authors, including illustrations for Folio Society editions of classics such as *Candide* and *Don Quixote*. A wonderful variety of Alternative Versions from Quentin's work for hospitals – including St George's, Tooting and Angers University Hospital – and for public exhibitions completes the collection.

Quentin Blake explains his 'Alternative Versions' thus: 'Broadly speaking there are two kinds of alternative versions in my work. The first is related to book illustration. Normally I work from a rough on a lightbox on to a sheet of watercolour paper. When I have a black-and-white (or some other coloured ink) drawing, I move on to watercolour. If something goes seriously wrong, the drawing is torn up, but it may get to the final coloured stage and still not quite give satisfaction in an assortment of ways: size not quite right; expressions or gestures that could be improved; lack of continuity with other drawings in the series. There is one other alternative version: this is when I think I will just try again anyway, which can on occasion result in a better picture, or a picture that tells me what was right about the first one. Or even two pictures between which I find it hard to decide. The other kind of 'Alternative Version' are not alternatives in the same way, and they mostly result from hospital or other works for public spaces, as it may be, for the London Eating Disorder Unit or the Maternity Hospital in Angers in France, where I produced a large number of drawings on the same theme and select the required number of the most appropriate'.

**Lots 365-394 will be offered to benefit the following three charities:**



The House of Illustration is the UK's only public gallery dedicated to illustration and graphic art, founded by Sir Quentin Blake. We exhibit contemporary and historic work, commission emerging artists and run a pioneering education programme for children, young people, adults and families.



Roald Dahl's Marvellous Children's Charity funds specialist children's nurses across the UK, caring for children with serious and complex conditions such as epilepsy, sickle cell disease, neurological conditions and rare diseases and their families. The charity supports its nurses through ongoing development and training, encouraging innovation to continually improve the care of seriously ill children.



Survival International is the global movement for tribal peoples' rights. It is the only organization that champions tribal peoples around the world. It helps them defend their lives, protect their lands and determine their own futures.



365

QUENTIN BLAKE (B. 1932)

*The Enormous Crocodile*

A splendid, large illustration for *The Enormous Crocodile*, Roald Dahl's first book to be illustrated by Quentin Blake. Here, the Enormous Crocodile emerges from the big, brown muddy river, watched by Not-So-Big One: he is setting out to eat some delicious, juicy children for his lunch.

Alternative Version for pages 2-3 of the 1978 edition of *The Enormous Crocodile* by Roald Dahl.

Pen, ink, watercolour, watercolour paper, signed.  
385 x 540mm

£5,000–8,000

\$6,700–11,000  
€5,700–9,100

366

QUENTIN BLAKE (B. 1932)

*Wild Washerwomen driving recklessly*

'Look out, the wild washerwomen are coming!': Alternative artwork for a tale by Jonathan Yeoman. All seven of the overworked Wild Washerwomen – on strike from the laundry – are shown careening along in their cart as the laundry's owner, the dreadful Mr Balthazar Tight, looks on.

Alternative artwork for the 1979 edition of *The Wild Washerwomen: A new folk tale* by John Yeoman, for which Quentin Blake was a 'Highly Commended' runner-up for the Kate Greenaway Medal from the Library Association.

Pen, ink, watercolour, watercolour paper, signed.  
330 x 290mm

£2,500–3,500

\$3,400–4,700  
€2,900–4,000



367

QUENTIN BLAKE (B. 1932)

*Mr Twit whispers to Mrs Twit*

Perhaps two of the most fearsome and wicked of Roald Dahl's characters, the horrible Twits are shown plotting. Mr and Mrs Twit, the beastly couple who live together in a brick house without windows, are constantly playing nasty practical jokes on one another, as well as tormenting their pet monkeys, the Muggle-Wumps, and setting traps for the birds in the garden.

Alternative Version for page 52 of the 1980 edition of *The Twits* by Roald Dahl.

Pen, ink, watercolour, signed.  
180 x 255mm

£2,500-3,500

\$3,400-4,700  
€2,900-4,000



368

QUENTIN BLAKE (B. 1932)

*Mr Twit climbs a ladder up the Big Dead Tree*

'Boy Pie might be better than Bird Pie!' After Mr Twit's horrible plan to use Hug-Tight Sticky Glue on the branches of the Big Dead Tree to catch the birds in the garden for his pie results in the capture of four sticky little schoolboys, he decides that boys will serve as an excellent substitute for birds: 'More meat and not so many tiny little bones!'

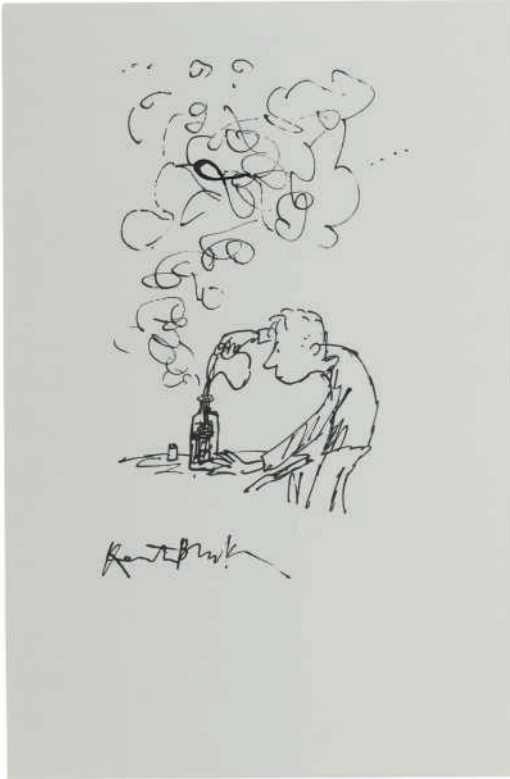
Alternative Version for page 43 of the 1980 edition of *The Twits* by Roald Dahl.

Pen, ink, watercolour, signed.  
290 x 235mm

£3,000-5,000

\$4,000-6,700  
€3,500-5,700





**369**

**QUENTIN BLAKE (B. 1932)**

*George pouring medicine into a bottle*

**A batch of George's Marvellous Medicine steams and froths as he decants it into a bottle, ready to be given to his grizzly old grandma to teach her a lesson.**

Alternative Version for the 1981 edition of *George's Marvellous Medicine* by Roald Dahl.

Pen, ink, watercolour paper, signed.  
225 x 145mm

£1,000-1,500

\$1,400-2,000  
€1,200-1,700

**370**

**QUENTIN BLAKE (B. 1932)**

*The BFG showing how he flaps his ears*

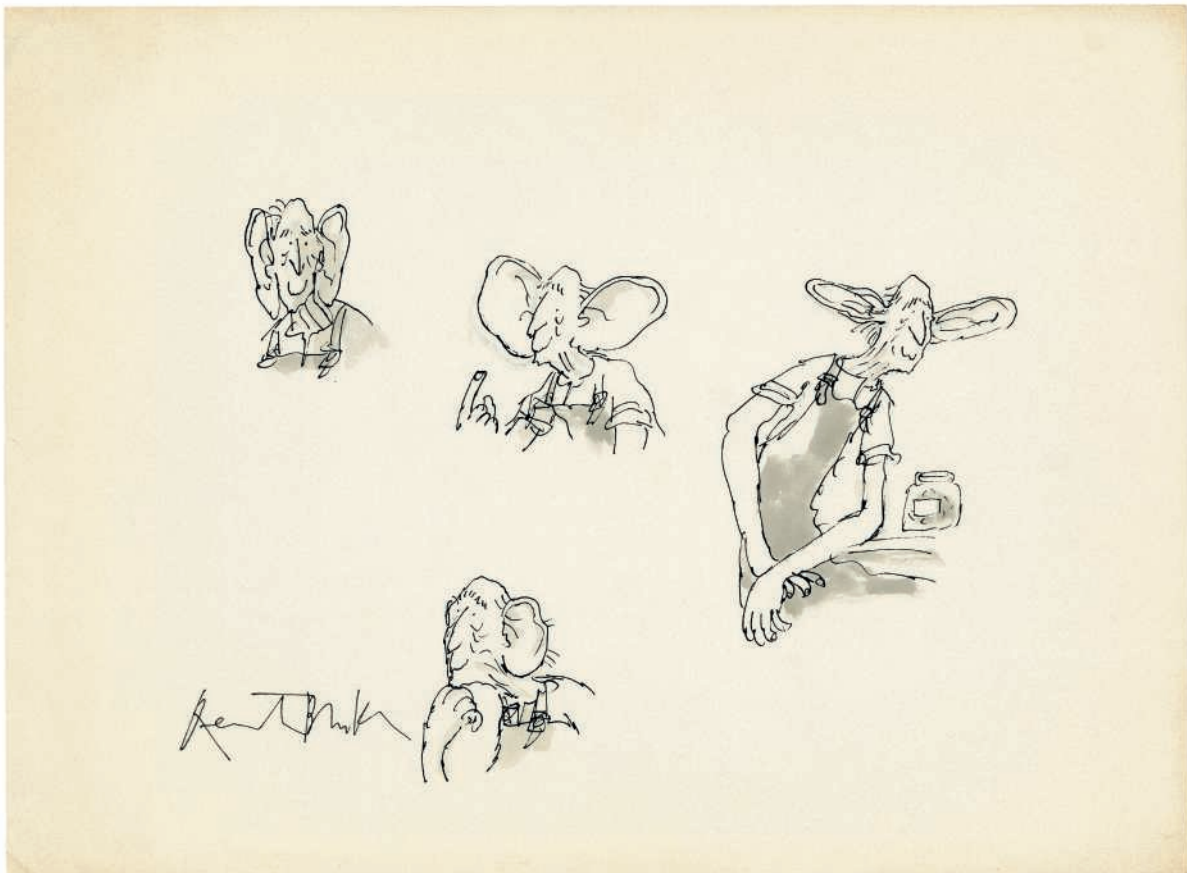
**Preliminary drawings showing the genesis of one of Roald Dahl's best-loved creations, the Big Friendly Giant.** Here we see Quentin Blake experiment with the size and movement of the BFG's ears, upon which he relies for his superhuman hearing abilities.

Preliminary drawings for the 1982 edition of *The BFG* by Roald Dahl.

Pen, ink, watercolour, watercolour paper, signed,  
275 x 375mm

£2,000-3,000

\$2,700-4,000  
€2,300-3,400



371

**QUENTIN BLAKE (B. 1932)**

*The BFG with Sophie in his cave*

**The BFG and Sophie inside his cave, stacked floor to ceiling with jars of dreams.** After a young orphan called Sophie spots the BFG at his nightly work – catching dreams with a long-handled net, then using his dream trumpet to blow the nice ones into little children’s minds as they sleep – he kidnaps her lest she tell anyone that she has seen a giant. Returning to his cave, hanging up his enormous swooshing cloak, he tells Sophie the nature of his work and, allaying her fears, that ‘BFG’ stands for ‘Big Friendly Giant’.

Preliminary drawing for page 17 of the 1982 edition of *The BFG* by Roald Dahl.

Pen, ink, watercolour, watercolour paper, signed.  
275 x 200mm

£4,000–6,000

\$5,400–8,000

€4,600–6,800



372

**QUENTIN BLAKE (B. 1932)**

*The Pig*

**Alternative Version for The Pig from Roald Dahl’s *Dirty Beasts*, a collection of poems about a menagerie of unusual animals.** ‘He simply couldn’t puzzle out/What LIFE was really all about’: this wonderfully clever Pig is pondering the eternal question when he comes to the shocking realisation that he has been bred for human consumption. Determined to avoid his fate, he turns upon his owner, Farmer Bland, the very next morning, eating him up from head to toe.

Alternative Version for the 1984 edition of *Dirty Beasts* by Roald Dahl.

Pen, ink, watercolour, watercolour paper, signed.  
180 x 220mm

£1,800–2,500

\$2,400–3,300

€2,100–2,800





373

QUENTIN BLAKE (B. 1932)

*Cyrano drawn in a chariot pulled by four giants*

An Alternative Version for the Folio Society edition of *Cyrano de Bergerac's Voyage to the Moon and Voyage to the Sun*, masterpieces of early modern science fiction that first appeared in print in 1657 and 1662, shortly after the author's death at the age of just 35. A splendidly-dressed Cyrano is shown here in a chariot pulled by four giants.

Alternative Version for pages 58-59 of the 1990 edition of *Voyages to the Moon and the Sun* by Cyrano de Bergerac.

Pen, ink, watercolour, watercolour paper, signed.  
285 x 380mm

£1,000-1,500

\$1,400-2,000  
€1,200-1,700



374

QUENTIN BLAKE (B. 1932)

*Professor Dupont and the Cockatoos*

*Cockatoos*, written and illustrated by Quentin Blake, sees the hapless Professor Dupont searching throughout for his escaped birds, in a book that employs joyful pictures to help its young readers learn to count and to identify different colours. Here, all ten of his prized cockatoos – who are too clever by half – are hiding in plain sight upon the chandelier.

Alternative Version for page 26 of the 1992 edition of *Cockatoos* by Quentin Blake.

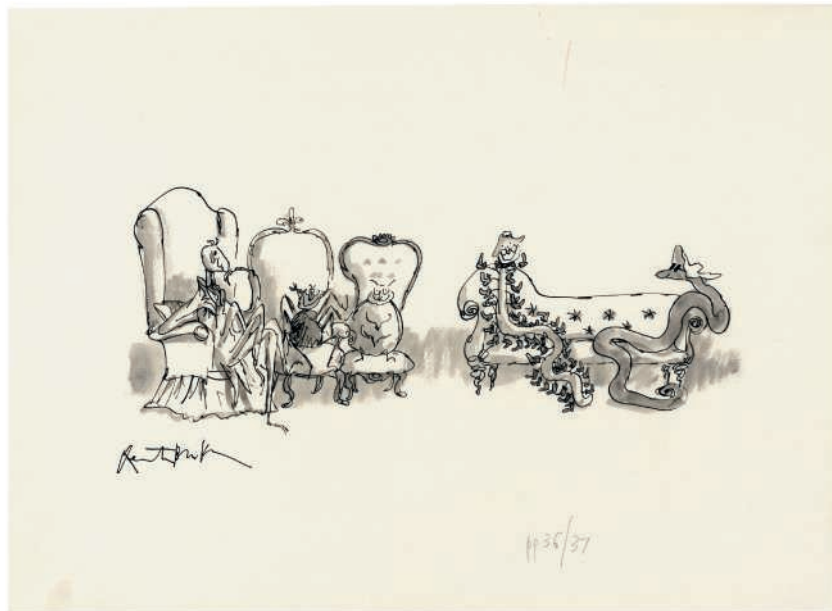
Pen, ink, watercolour, watercolour paper, signed.  
350 x 275mm

£2,000-3,000

\$2,700-4,000  
€2,300-3,400



375



376

**375**

**QUENTIN BLAKE (B. 1932)**

*Danny and his father walking to Hazell's Wood*

**Danny the Champion of the World** is shown with his father walking towards Hazell's Wood, site of many a pheasant poaching mission. When young Danny discovers his marvellous father's dark secret – that he poaches pheasants from the woods owned by Mr Victor Hazell – it leads them into a wild scheme and a lot of trouble.

Alternative Version for page 114 of the 1994 edition of *Danny, the Champion of the World* by Roald Dahl.

Pen, ink, watercolour, watercolour paper, signed.  
275 x 375mm

£1,500–2,500

\$2,000–3,300  
€1,800–2,800

**376**

**QUENTIN BLAKE (B. 1932)**

*The Insects sitting on chairs inside the Giant Peach*

**The fabulous group of insects who accompany James on his magical journey in Roald Dahl's *James and the Giant Peach*** are shown at their leisure inside the cavernous fruit. James is rid of his two beastly aunts and escapes on an unbelievable adventure in the Giant Peach with the help of the insects he finds living inside: [L-R] Old Green Grasshopper, Miss Spider, the Ladybug, the Centipede and the Earthworm.

Alternative Version for pages 36–37 of the 1995 edition of *James and the Giant Peach* by Roald Dahl.

Pen, ink, watercolour, watercolour paper, signed.  
275 x 375mm

£2,000–3,000

\$2,700–4,000  
€2,300–3,400



377

QUENTIN BLAKE (B. 1932)

*Mr Fox looks out of his hole*

**'In the wood there was a huge tree. Under the tree there was a hole. In the hole lived Mr Fox and Mrs Fox and their four Small Foxes'.** Here, Mr Fox sniffs the night air, preparing for one of his nightly raiding missions to the farms owned by the beastly Boggis, Bunce and Bean ('One fat, one short, one lean / Those horrible crooks / So different in looks / Are nonetheless equally mean').

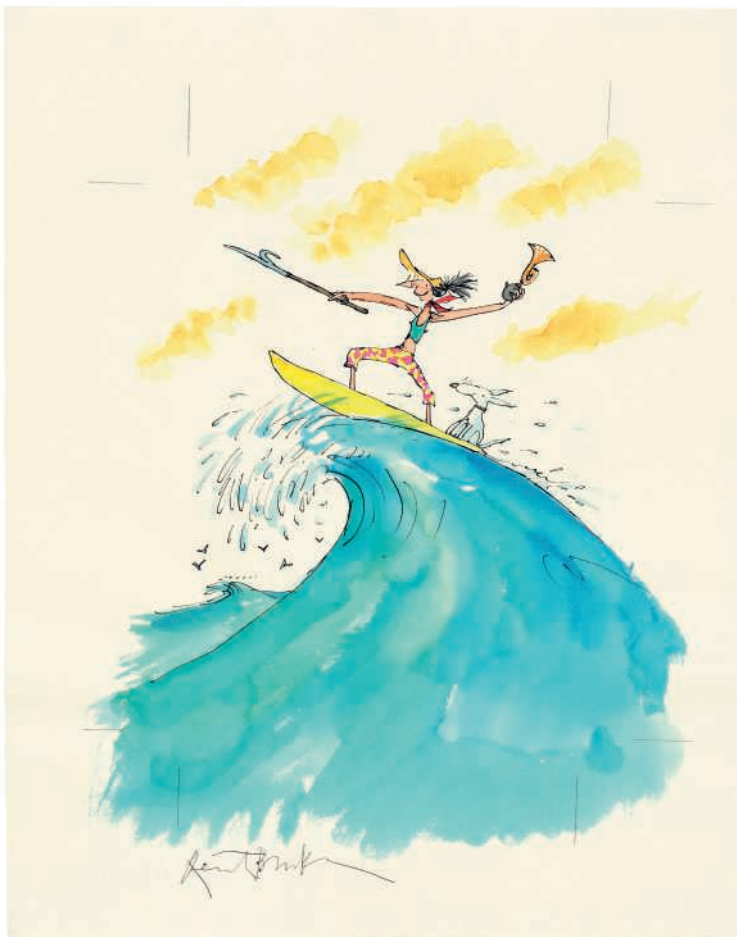
Alternative Version for page 12 of the 1996 edition of *Fantastic Mr Fox* by Roald Dahl.

Pen, ink, watercolour, watercolour paper, signed.  
275 x 240mm

£3,000–5,000

\$4,000–6,700

€3,500–5,700



378

QUENTIN BLAKE (B. 1932)

*Mrs Armitage and the Big Wave*

**Captured in glorious motion, Mrs Armitage surfs the Big Wave with her loyal dog, Breakspear.** With her custom-built surfboard, Mrs Armitage paddles out to surf the Big Wave – but not before returning to load the board up with essential paraphernalia, from a horn to an inflatable desert island for Breakspear.

Alternative cover artwork for the 1997 edition of *Mrs Armitage and the Big Wave* by Quentin Blake.

Pen, ink, watercolour, watercolour paper, signed.  
485 x 385mm

£2,500–3,500

\$3,400–4,700

€2,900–4,000







**381**

**QUENTIN BLAKE (B. 1932)**

*Don Quixote and Sancho Panza on horseback*

**The knight-errant Don Quixote and his faithful squire Sancho Panza rendered by Quentin Blake for the Folio Society 400th anniversary edition.**

Alternative Version for the plate facing page 726 in the 2005 edition of *Don Quixote* by Cervantes.

Pen, ink, watercolour, watercolour paper, signed,  
380 x 280mm

£700-1,000

\$940-1,300

€800-1,100

**382**

**QUENTIN BLAKE (B. 1932)**

*Dennis and the Football Team*

**Dennis is the eponymous *Boy in the Dress* from the first of David Walliams' books to be illustrated by Quentin Blake.** Dennis is a twelve-year-old boy living in an ordinary house in an ordinary town, but he's a bit different; after being expelled from school for wearing girls' clothing, his football team encourage him to be true to himself and play in a dress, ultimately winning the match.

Alternative Version for page 191 of the 2008 edition of *The Boy in the Dress* by David Walliams.

Pen, ink, watercolour, watercolour paper, signed.  
275 x 375mm

£700-1,000

\$940-1,300

€800-1,100



383

**QUENTIN BLAKE (B. 1932)**

*Candide walking with Dr Pangloss*

**A wonderful frontispiece illustration for *Candide*, showing Candide walking out of doors with Dr Pangloss.** Voltaire's classic satire on the youthful Candide, charting his gradual disillusionment with the Leibnizian optimism of his mentor Dr Pangloss, was issued in a deluxe edition by the Folio Society in 2011.

Alternative frontispiece for the 2011 edition of *Candide* by Voltaire.

Pen, ink, watercolour, watercolour paper, signed.  
380 x 280mm

£1,800-2,500

\$2,400-3,300  
€2,100-2,800



384

**QUENTIN BLAKE (B. 1932)**

*The Vanilla Fudge Room*

**Illustrating 'The Vanilla Fudge Room', a previously unseen chapter from one of Roald Dahl's early drafts for *Charlie and the Chocolate Factory*, published in 2014 to coincide with the 50th anniversary of the book.** The Vanilla Fudge Room appears in an unpublished draft of *Charlie and the Chocolate Factory*; notably here, the fudge is mined by men rather than Oompa-Loompas, for Dahl had not yet created the tiny people from Loompaland, Charlie Bucket is accompanied by his parents instead of Grandpa Joe, and there are more than just the five Golden Ticket winners we are familiar with. Roald Dahl himself gave a clue as to why this chapter was eventually removed: 'The trouble, though ... was that I liked writing about beastly children so much that I couldn't stop ... I knew I had to throw out all except four of them. But I didn't like doing it'.

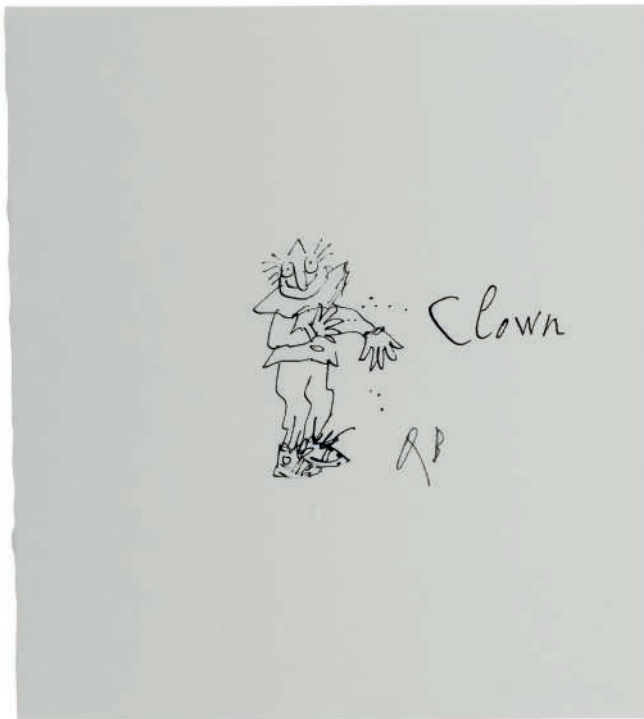
Alternative Version for the 'Vanilla Fudge Room' chapter published in 2014.

Pen, ink, watercolour paper, signed.  
385 x 280mm

£3,000-5,000

\$4,000-6,700  
€3,500-5,700





**385**

**QUENTIN BLAKE (B. 1932)**

*Dragon reading to a group of children*

**A giant-but-gentle Dragon: artwork produced for the Dragon Children's Centre at St George's Hospital, Tooting.** In 2014, Quentin Blake produced a series of eleven dragons, reproduced on nine large panels along the main corridor of the Dragon Children's Centre. These kindly dragons are depicted in a variety of situations from hospital life: here, the Dragon reads to a group of children.

Pen, ink, watercolour, watercolour paper, signed.  
330 x 450mm

£1,800–2,500

\$2,400–3,300

€2,100–2,800

**386**

**QUENTIN BLAKE (B. 1932)**

*Clown*

**Alternative motif drawing for Clown from 'Inside Stories', the inaugural exhibition at House of Illustration celebrating the work of Quentin Blake.**

This landmark show brought together many of the best-loved characters brought to life by Quentin Blake, from his own work, such as *Clown*, to illustrations for Roald Dahl, David Walliams and Jonathan Yeoman. Founded by Quentin Blake, House of Illustration opened in July 2014 with 'Inside Stories': it is the UK's only public gallery dedicated solely to illustration and graphic art.

Pen, ink, watercolour paper, initialled ('QB').  
190 x 170mm

£500–800

\$670–1,100

€570–910

387

**QUENTIN BLAKE (B. 1932)**

*Jack o' the Green*

'Life Underwater: A Hastings Celebration'. The Old English May Day character, the Jack o' the Green, is rendered with great movement in an intense palette of sea-greens for a 2015 exhibition created by Quentin Blake for the Jerwood Gallery in Hastings. The exhibition captured the vibrant community life in Hastings, where the Jack o' the Green has special importance: his festival in the Old Town has become a central event in the calendar of the seaside town.

Ink, watercolour, watercolour paper, signed.  
550 x 750mm

£2,500–3,500

\$3,400–4,700  
€2,900–4,000



388

**QUENTIN BLAKE (B. 1932)**

*Charlie, Willie Wonka and Grandpa Joe*

**An Alternative Version produced for the 2016 Roald Dahl Centenary Portraits project, celebrating 100 years since the author's birth:**

Charlie, Willie Wonka, and Grandpa Joe are among the famous Roald Dahl characters depicted in a series of ten portraits by Quentin Blake, who explained the project thus: 'The Roald Dahl Centenary Portraits ask you to imagine that a number of Dahl's characters have been invited to come and sit for their portrait; they are depicted, not quite as they appear in the illustrations, but more formally ... I hope visitors will be happy to see this group of well-known characters treated as though they were real people – which, of course, to many of us they are'.

Watercolour, pencil, watercolour paper, signed.  
780 x 570mm

£10,000–15,000

\$14,000–20,000  
€12,000–17,000





389

QUENTIN BLAKE (B. 1932)

*Matilda*

**An Alternative Version produced for the 2016 Roald Dahl Centenary Portraits project, celebrating 100 years since the author's birth:** Matilda is among the famous Roald Dahl characters depicted in a series of ten portraits by Quentin Blake, who explained the project thus: 'The Roald Dahl Centenary Portraits ask you to imagine that a number of Dahl's characters have been invited to come and sit for their portrait; they are depicted, not quite as they appear in the illustrations, but more formally ... I hope visitors will be happy to see this group of well-known characters treated as though they were real people - which, of course, to many of us they are'.

Watercolour, pencil, watercolour paper, signed.  
780 x 570mm

£10,000-15,000

\$14,000-20,000  
€12,000-17,000



390

QUENTIN BLAKE (B. 1932)

*Sophie and the BFG*

**An Alternative Version produced for the 2016 Roald Dahl Centenary Portraits project, celebrating 100 years since the author's birth:** Sophie and the BFG are among the famous Roald Dahl characters depicted in a series of ten portraits by Quentin Blake, who explained the project thus: 'The Roald Dahl Centenary Portraits ask you to imagine that a number of Dahl's characters have been invited to come and sit for their portrait; they are depicted, not quite as they appear in the illustrations, but more formally ... I hope visitors will be happy to see this group of well-known characters treated as though they were real people - which, of course, to many of us they are'.

Watercolour, pencil, watercolour paper, signed.  
760 x 565mm

£10,000-15,000

\$14,000-20,000  
€12,000-17,000

391

**QUENTIN BLAKE (B. 1932)**

*Kitty-in-Boots, or, Miss Catherine St Quintin*

**Quentin Blake creates a fabulous protagonist for a long-neglected Beatrix Potter work: *The Tale of Kitty-in-Boots*.** The opening of Potter's work – written in 1914 and never illustrated by her – introduces us to our heroine ('Once upon a time there was a serious, well-behaved young black cat') but all is not as it seems. In fact, Kitty – or Miss Catherine St Quintin, as Kitty herself prefers to be styled – lives a double life, sneaking out at night to go hunting and getting into all sorts of scrapes.

Alternative Version for page 13 of the 2016 edition of *The Tale of Kitty-in-Boots* by Beatrix Potter.

Pen, ink, watercolour, watercolour paper, signed.  
285 x 250mm

£1,200–1,800

\$1,600–2,400  
€1,400–2,000



392

**QUENTIN BLAKE (B. 1932)**

*Billy and Don Mini*

**Artwork by Quentin Blake for Roald Dahl's last published work, *Billy and the Minpins*.** Here, little Billy – who has disobeyed his mother's commands not to enter the dark forest beyond his house – speaks with Don Mini, leader of the tiny Minpins who help him escape the Forest of Sin and the terrible Red-Hot Smoke-Belching Gruncher who lives within.

Alternative Version for publicity for the 2017 edition of *Billy and the Minpins* by Roald Dahl.

Pen, ink, watercolour, watercolour paper, signed.  
230 x 235mm

£3,000–5,000

\$4,000–6,700  
€3,500–5,700





**393**

**QUENTIN BLAKE (B. 1932)**

*Other Voyage Owl*

An eerie illustration by Quentin Blake for Russell Hoban's 1982 post-apocalyptic 'autobiography' of *Riddley Walker*. Here, Other Voyage Owl swallows up the sounds of the dystopian world, two thousand years after a nuclear war reduced civilisation to a prehistoric level.

Alternative Version for page 98 of the 2017 edition of *Riddley Walker* by Russell Hoban.

Pen, ink, watercolour, watercolour paper, signed.  
380 x 320mm

£1,500–2,500

\$2,000–3,300  
€1,800–2,800



**394**

**QUENTIN BLAKE (B. 1932)**

*The King of the Golden River*

Cover artwork for the classic Victorian fairy story, *The King of the Golden River*, written in 1841 by John Ruskin for the twelve-year-old Effie Gray. First published in 1851, it has been illustrated by Richard Doyle and Arthur Rackham; a forthcoming 2018 edition will have a suite of illustrations by Quentin Blake.

Alternative cover artwork for the forthcoming edition [Thames and Hudson, 2018] of *The King of the Golden River* by John Ruskin

Pen, ink, watercolour, watercolour paper, signed.  
375 x 260mm

£1,500–2,500

\$2,000–3,300  
€1,800–2,800

**END OF SALE**





**QUENTIN BLAKE (B. 1932)**

*Mother floating her baby in a basket*

Alternative Version for the University Hospital in Angers.

Pen, ink, watercolour, watercolour paper, signed.  
550 x 750mm

£2,500–3,500

**QUENTIN BLAKE: A RETROSPECTIVE**  
FORTY YEARS OF ALTERNATIVE VERSIONS

*Online Auction, 3-12 July 2018*

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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'.

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### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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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.

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(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.

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(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.

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(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.

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### 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.

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### 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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

### (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](https://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

### 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 reclaims 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  $\lambda$  next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

*Royalty for the portion of the hammer price*

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you give notice to 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 claims notified within 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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 saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

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

## F PAYMENT

### 1 HOW TO PAY

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

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

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

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

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable

to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) 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.

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, lot number(s), your invoice number and Christie's client account 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 Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

## 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 Post-Sale Services Department on +44 (0)20 7752 3200.

(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](http://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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto: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. 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 any **lot** you purchase.

(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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto: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

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

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

## I OUR LIABILITY TO YOU

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

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

(ii) We do not 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 give 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 notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

## 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](http://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](http://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](http://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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> 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 <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . 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:

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

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.

ψ

**Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) 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.

### BOOKS

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

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

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



# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm 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](http://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](mailto:cscollectionsuk@christies.com).

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **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](mailto: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](http://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 PARK ROYAL

Unit 7, Central Park  
Acton Lane  
London NW10 7FY

Vehicle access via Central Park only.

## COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





# EUROPEAN ART



JOHN WILLIAM WATERHOUSE (BRITISH, 1849-1917)

*Thisbe*

signed and dated 'J.W. Waterhouse./1909.' (lower right)

oil on canvas

38¾ x 23¾ in. (98.5 x 60.3 cm.)

Estimate: \$1,800,000-2,500,000

## EUROPEAN ART PART I

*New York, 31 October 2018*

### CONTACT

Peter Brown

[pbrown@christies.com](mailto:pbrown@christies.com)

+44 (0) 20 7389 2435

### CONTACT

Deborah Coy

[dcoy@christies.com](mailto:dcoy@christies.com)

+1 212 636 2120

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



ARTHUR RACKHAM (1869-1953)

*The Pied Piper and the Children*

pen and ink and watercolor, signed

Published as the frontispiece to Browning's *The Pied Piper of Hamelin*, 1934

\$30,000-50,000

**BELOVED ENCHANTER: THE ARTHUR RACKHAM COLLECTION  
OF NITA AND FRANK N. MANITZAS**

FINE PRINTED BOOKS & MANUSCRIPTS INCLUDING AMERICANA

*New York, 6 December 2018*

**CONTACT**

Christina Geiger

cgeiger@christies.com

+1 212 636 2667

Other fees apply in addition to the hammer price. See Section D  
of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



GIORGIO VASARI (AREZZO 1511-1574 FLORENCE)

*Design for an epitaph with a winged man pumping air with a pair of bellows towards a man holding a net*  
black chalk, pen and brown ink, brown wash, partially squared in black chalk

9 $\frac{1}{2}$  x 6 $\frac{1}{2}$  in. (24.5 x 16.9 cm)

£15,000-25,000

## OLD MASTER & BRITISH DRAWINGS & WATERCOLOURS

*London, 3 July 2018*

### VIEWING

30 June - 3 July 2018  
8 King Street  
London SW1Y 6QT

### CONTACT

Stijn Alsteens  
salsteens@christies.com  
+33 (0)140 76 83 59

### CONTACT

Jonathan den Otter  
jdenotter@christies.com  
+44 (0)20 7389 2736

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



**OLD MASTERS EVENING SALE**

*London, 5 July 2018*

**VIEWING**

30 June - 5 July 2018  
8 King Street  
London SW1Y 6QT

**CONTACT**

Paul Raison  
praison@christies.com  
+44 (0)20 7389 2086

**ZANOBI STROZZI (FLORENCE 1412-1468)**

*The Last Judgement* (a detail)

on gold ground panel

41½ x 51¼ in. (106.5 x 131.5 cm.)

£2,000,000-4,000,000

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**

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# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

## ARGENTINA

**BUENOS AIRES**  
+54 11 43 93 42 22  
Cristina Carlisle

## AUSTRALIA

**SYDNEY**  
+61 (0)2 9326 1422  
Ronan Sulich

## AUSTRIA

**VIENNA**  
+43 (0)1 533 881214  
Angela Baillou

## BELGIUM

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

## BRAZIL

**SÃO PAULO**  
+55 21 3500 8944  
Nathalie Lenci  
(Independent Consultant)

## CANADA

**TORONTO**  
+1 647 519 0957  
Brett Sherlock (Consultant)

## CHILE

**SANTIAGO**  
+56 2 2 2631642  
Denise Ratinoff de Lira

## COLOMBIA

**BOGOTA**  
+571 635 54 00  
Juanita Madrinan  
(Independent Consultant)

## DENMARK

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

## FINLAND AND THE BALTIC STATES

**HELSINKI**  
+358 40 5837945  
Barbro Schauman  
(Consultant)

## FRANCE

**BRITTANY AND THE LOIRE VALLEY**  
+33 (0)6 09 44 90 78  
Virginie Gregory (Consultant)

## GREATER EASTERN FRANCE

+33 (0)6 07 16 34 25  
Jean-Louis Janin Daviet  
(Consultant)

## NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02  
Jean-Louis Brémilts  
(Consultant)

## •PARIS

+33 (0)1 40 76 85 85

## POITOU-CHARENTE

**AQUITAINE**  
+33 (0)5 56 81 65 47  
Marie-Cécile Moueix

## PROVENCE - ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67  
Fabienne Albertini-Cohen

## RHÔNE ALPES

+33 (0)6 61 81 82 53  
Dominique Pierron  
(Consultant)

## GERMANY

**DÜSSELDORF**  
+49 (0)2114 91 59 352  
Arno Verkade

## FRANKFURT

+49 170 840 7950  
Natalie Radziwill

## HAMBURG

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

## MUNICH

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

## STUTTGART

+49 (0)71 12 26 96 99  
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76

Edelhart billich also hieß  
 Dann Er het des Rheinen verdriess  
 Dem Tewren Helden süegen du  
 Schaden nachteyl darzu vnru  
 Auf ein zeit Er zu dem Helden kam  
 Den Er heimlich auf ein ort nam  
 Vnd sprach wie Im schriffte thomen wer  
 Das sich ein großmechtiger herz







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