

# SHAKESPEARE AND GOETHE

## MASTERPIECES OF EUROPEAN LITERATURE

### FROM THE SCHØYEN COLLECTION

London

11 December 2019



CHRISTIE'S

Ros. I think their Inhibition comes by the means of the late Innovation.

Ham. Do they hold the same Estimation they did when I was in the City? are they so followed?

Ros. No indeed, they are not.

Ham. It is not very strange; for my Uncle is King of Denmark, and those that would make Mouths at him while my Father lived, give twenty, forty, fifty, a hundred Duckets a piece for his Picture in little: there is something in this more than Natural, if Philosophy could find it out. [A flourish.]

Guil. Shall we call the Players?

importance

Ham. Gentlemen you are welcome to *Elsenour*, your hands: come then, th' appurtenance of welcome is Fashion and Ceremony, let me comply with you in this Garb, lest my Extent to the Players, which I tell you must shew fairly outwards, should more appear like Entertainment than yours; you are welcome: but my Uncle-father, and Aunt-Mother are deceiv'd.

Guil. In what, my dear Lord?

Ham. I am but mad North-North-west, when the wind is Southerly I know a Hawk from a Hand-saw. [Enter Polonius.]

Pol. Well be with you Gentlemen.

which

Ham. Hark you *Guildestern*, and you too, at each ear a hearer, that great baby as you see is not yet out of his Swadling Clouts.

Ros. Happily he is the second time come to them, for they say an Old Man is twice a Child.

Ham. I will prophesie that he comes to tell me of the Players, mark it: You say right, Sir, a Munday morning, 'twas then indeed.

Pol. My Lord, I have news to tell you.

Ham. My Lord, I have news to tell you: when *Rossius* was an Actor in *Rome*.

Pol. The Actors are come hither, my Lord.

Ham. Buz, buz.

Pol. Upon mine Honour.

Ham. Then came each Actor on his Ass.

Pol. The best Actors in the world, either for Tragedy, Comedy, History, Pastoral-Comical, Historical-Pastoral, Scene, indivisible, or Poem unlimited: *Seneca* cannot be too heavy, nor *Plautus* too light for the Law of Wit and the Liberty; these are the only men.

Ham. O *Jeptha* Judge of *Israel* what a Treasure hadst thou?

Pol. What a Treasure had he, my Lord?

Ham. Why, one Fair Daughter, and no more, the which he loved passing well.

Pol. Still on my Daughter.

Ham. Am I not i'th right old *Jeptha*?

Pol. What

Pol. What follows then, my Lord?

“Ham. Why, as by lot God wot, and then you know it came to pals, as most like it was:” the first row of the Rubrick will shew you more, for look where my abridgement comes.

Enter Players.

Ham. You are welcome Masters, welcome all, “I am glad to see thee well, welcome good Friends; oh old Friend! why thy Face is valanc’d since I saw thee last, com’st thou to beard me in Denmark? what my young Lady and Mistriss! my Lady your Ladiship is nearer to Heaven than when I saw you last by the altitude of a Chopine, I wish your Voice, like a piece of uncurrant Gold, be not crackt within the Ring: Masters you are all welcome, we’ll e’ne to’t like friendly Falkeners, fly at any thing we see, we’ll have a Speech streight, come give us a taste of your Quality, come a passionate Speech.

Player. What Speech, my good Lord?

Ham. I heard thee speak me a speech once, but it was never acted, or if it was, not above once, for the Play I remember pleased not the million, ’twas a Caviary to the General, “but it was as I received it and others, whose Judgments in such matters cried in the top of mine, an Excellent Play, well digested in the Scenes, set down with as much modesty as cunning. I remember one said there were no Sallets in the Lines to make the Matter favoury, nor no Matter in the Phrase that might indite the Author of affectation, but call’d it an honest Method, as wholesome as sweet, and by very much more handsom than fine;” one speech in’t I chiefly loved, ’twas *Aeneas* talk to *Dido*, and thereabout of it especially when he speaks of *Priam’s* slaughter, if it live in your memory begin at this line, let me see, let me see, the rugged *Pyrrhus* like th’ *Hircanian* Beast: ’tis not so; it begins with *Pyrrhus*. The rugged *Pyrrhus*, he whose fable Arms,  
Black as his purpose did the Night resemble,

“When he lay couched in th’ ominous Horse,  
“Hath now his dread and black Complexion smear’d  
“With Heraldry more dismal Head to Foot:  
“Now is he total Gules, horridly trickt  
“With Blood of Fathers, Mothers, Daughters, Sons,  
“Bak’d and embasted with the parching streets,  
“That lend a tyrannous and a damned light  
“To their Lords Murder, roasted in Wrath and Fire,  
“And thus o’re-cis’d with coagulate Gore,  
“With eyes like Carbuncles, the hellish *Pyrrhus*  
“Old grandsire *Priam* seeks; so proceed you.



# SHAKESPEARE AND GOETHE: MASTERPIECES OF EUROPEAN LITERATURE FROM THE SCHØYEN COLLECTION

WEDNESDAY 11 DECEMBER 2019

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at 12.00pm

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Saturday	7 December	12.00pm - 5.00pm
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(1564-1616) c.1610 (oil on canvas), Taylor, John (d.1651)  
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Image on page 31: Johann Wolfgang von Goethe  
(1749-1832) in the Campagna, c.1790 (oil on canvas)  
(detail), Tischbein, Johann Heinrich Wilhelm (1751-1829)  
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# Introduction

The items offered for sale here are drawn from one of the most extensive and wide-ranging private collections ever assembled: the celebrated Schøyen Collection. Initially, Dr Martin Schøyen's focus was on Biblical and monastic manuscripts but soon the scope of his interest extended beyond Europe and Christianity to encompass the history of writing and literary culture worldwide. As with Martin Bodmer before him, Dr Schøyen centred his collecting on what he saw as the six pillars of World Literature: the Bible, Gilgamesh, Homer, Shakespeare, Goethe and – as a proud Norwegian – Ibsen, the greatest dramatist since Shakespeare. This catalogue presents two of these literary pillars, the national poets of England and Germany: Shakespeare and Goethe.

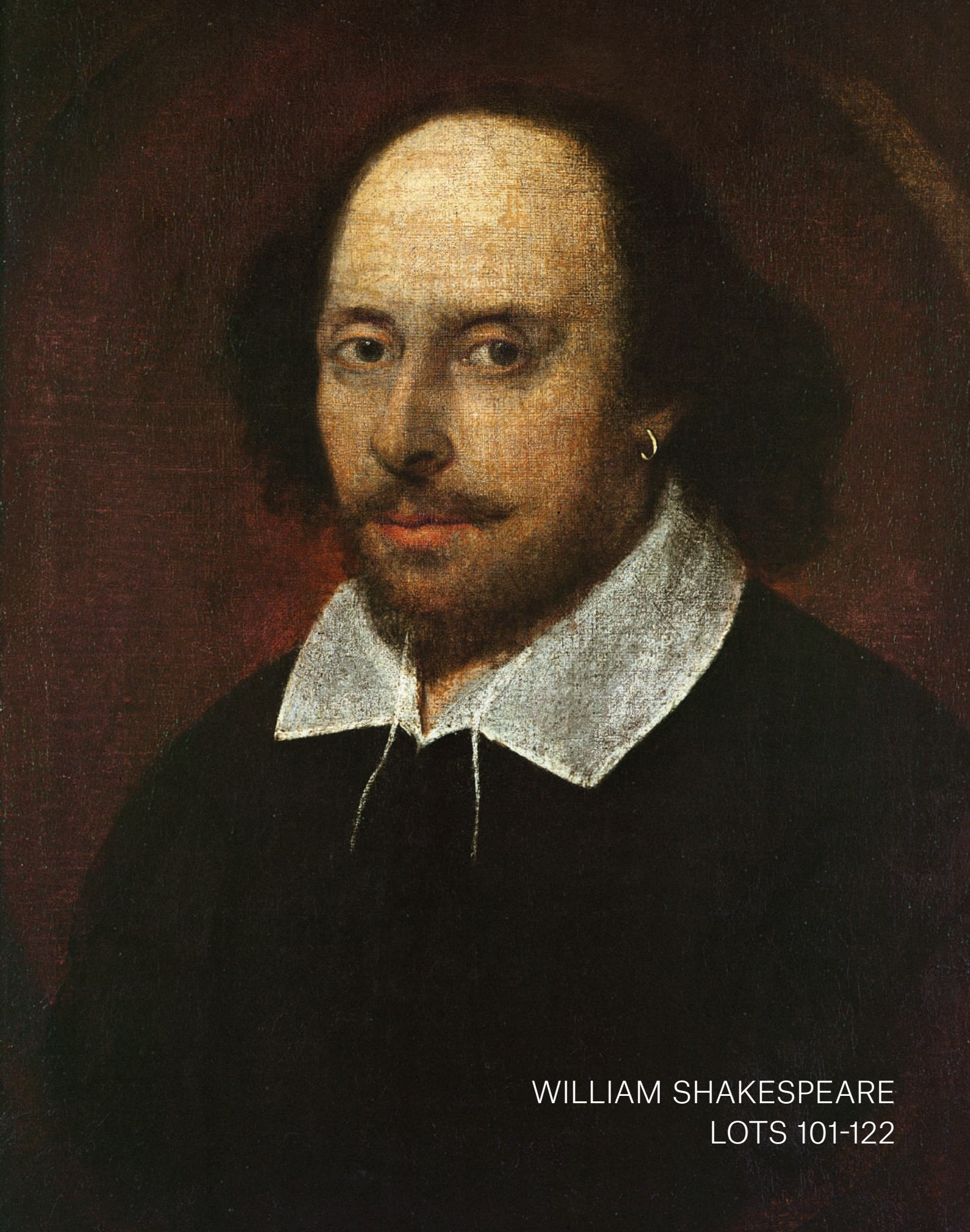
Dr Schøyen's interest in collecting Shakespeare began on a bus journey between Subiaco and Monte Cassino with the *Association internationale de bibliophilie* in September 1992. Sitting next to him on the bus was the librarian of the Folger Shakespeare Library who was furious that the Trustees had just turned down her recommendation to buy an actor's part from *Henry IV*, written during Shakespeare's lifetime, as early as 1586-1620 (lot 101), on the grounds that it was not a printed book. The manuscript had recently been retrieved from the binding of an edition of Homer printed in Geneva in 1586: almost no such manuscripts written during Shakespeare's lifetime survive. She told Dr Schøyen that it was for sale from Quaritch and Pickering & Chatto in London, and she suggested that the Schøyen collection would be an excellent home for it. He acquired it the very next day.

The Shakespeare collection continued to grow, with Dr Schøyen acquiring two of the four folios, but primarily focusing on the exceedingly rare first and early editions of the quartos. The most interesting of these turned out to be a copy of the 1683 edition of *Hamlet* (lot 110). This was the prompt copy of the famous Restoration actor and theatre manager Thomas Betterton (1635-1710).

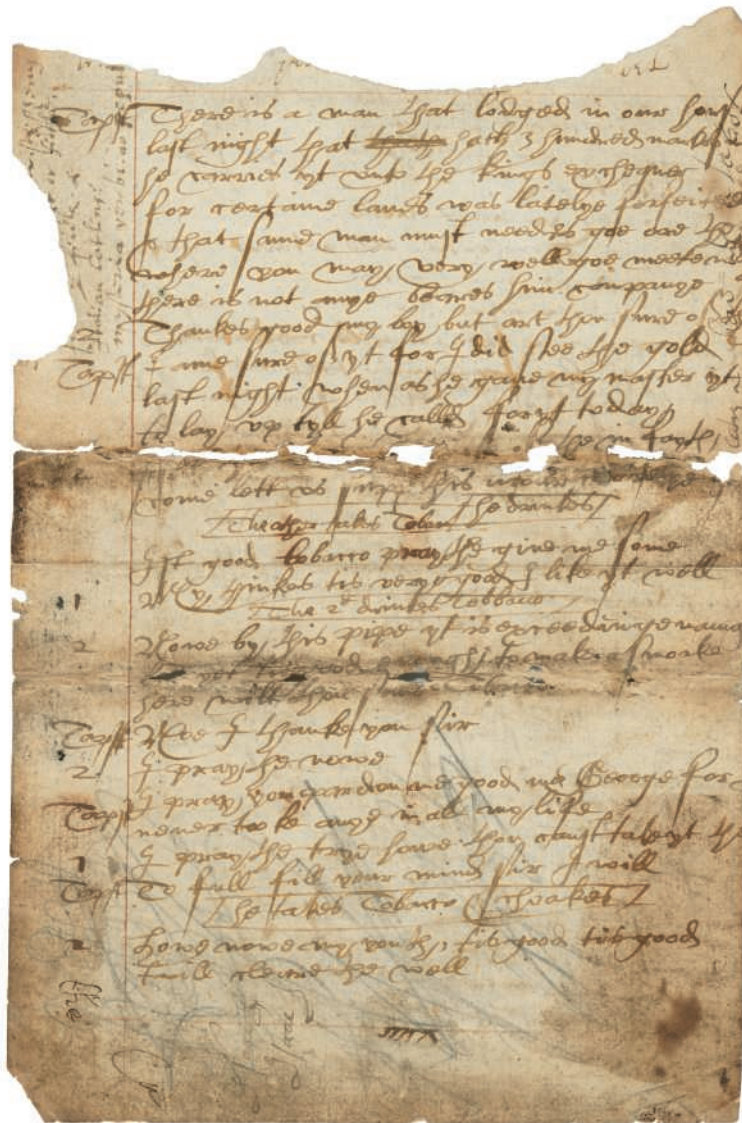
When it came to collecting Goethe, Dr Schøyen decided to focus on first editions and, where possible, autograph manuscripts of the poems or other works. The Schøyen Collection boasts the earliest editions of many of Goethe's most famous works, including some true rarities. *Das Römische Carneval* (1789, lot 136), for example, is one of the rarest books by a major German author: published in only 318 copies, it describes the carnivals held in Rome during Goethe's visit, with 20 beautiful hand-coloured engravings of the various participants and their costumes. When the author lent his own copy to an exhibition in France where it was stolen, he spent the rest of his life trying to buy another copy without success. Another great rarity, *Von Deutscher Baukunst* (1773, lot 123), a landmark essay in praise of German architecture, was the only one of Goethe's works to be missing from the Meyer collection, the largest private Goethe collection ever assembled.

In 1811, Goethe had a list of his 495 literary, scientific, musical, artistic and historical autographs privately printed in 300 copies (lot 155), which he signed and distributed to friends asking if they had anything to contribute to his collection. Alongside autographs of notable people, Goethe was also an avid collector of books, prints, drawings, maiolica, ancient coins, medallions, statues, minerals, plants, and fossils, which were all neatly arranged in cabinets or on display throughout his home, which took on the appearance of a museum. As well as considering Goethe one of the six pillars of World Literature, it is clear that Dr Schøyen found in the author a kindred spirit who shared his joy in collecting.





WILLIAM SHAKESPEARE  
LOTS 101-122



**\*101**

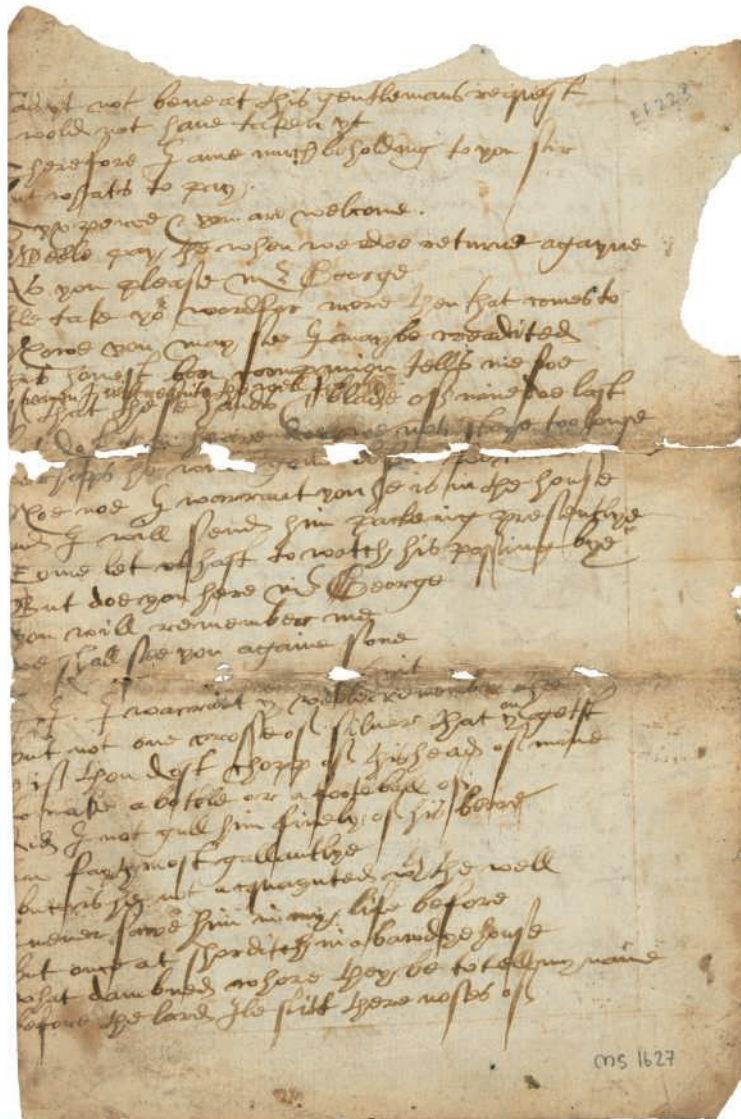
[SHAKESPEARE, William]. Manuscript part for a contemporary analogue to Henry IV, part I, n.p. [perhaps Oxford or London], n.d. [c.1580s-before c.1620].

One leaf, c.185 x c.122mm, written on the recto and verso, 57 lines of blank verse, three boxed stage directions, 60 lines of text in total, ruled in red, ruled space: 155 x c.103mm. Mounted between two sheets of glass. [With, previously bound into:] Homer, *Odyssey*, in Latin and Greek, edited by C. Gessner (Geneva, 1586). Contemporary English smooth calf, displaying on the lower edges the hatch-marks in blind characteristic of Oxford bindings from 1590-1620, 125 x 75 x 55mm (top board detached). All together in a blue morocco-backed box (240 x 175 x 75mm).

*Provenance:* (1) Soon after it was written, the present manuscript was repurposed as endleaves for a binding added to a 1586 edition of the *Odyssey*; the binding is English, the style associable with Oxford between 1590 and 1620. (2) Subsequent contemporary marginal annotations read, partially: 'fiddle &/ Italian Catlins/ mysteria verbi ad popul[um?];' the manuscript remained as endleaves until the end of the 20th century and the copy of the *Odyssey* into which it is bound bears further annotations. (3) Bloomsbury, London, 14 January 1988, lot 27. (4) Patrick King Rare Books, Stony Stratford, Bulletin 15 (1989), no 96. (5) Bernard Quaritch cat. 1120 (1989), no 89. (6) Pickering & Chatto, London, cat. 676, no 105 and cat.693, no 19. (7) Sotheby's, 21 July 1992, lot 20. (8) Bernard Quaritch and Pickering & Chatto. (9) Schøyen Collection, MS 1627. Part of the virtual exhibition 'Shakespeare Documented' hosted by the Folger Shakespeare Library.

**A rare contemporary manuscript analogue to Henry IV: an important witness to the transmission, adaptation and performance of theatrical works and their source material in Shakespearean England, and an early theatrical reference to smoking tobacco.** The scene features the tapster of an inn – designated 'Tapst' beside the ruled text – and two thieves – marked '1' and '2', the second named 'Master George' in the text. The tapster tells the two thieves of a rich guest ('a man that lodged in our house/ last night that hath 3 hundred markes/ he carries yt into the kings exchequer') travelling alone, for which information they thank him and celebrate with a drink and tobacco. They insist the tapster, who 'never tooke anye in all my life', join them in their pipe: he chokes, comically. The thieves promise to pay for their beer 'when we doe returne agayne', which the tapster accepts, calling Mr George by his name: 'Ile take yorword for more then that comes to'. His trust is misplaced; George does not intend to honour the debt. As to the tapster knowing his name: '[I] never sawe him in my life before/ but once at shorditch in a bawdye house; the 'damned whores' have told his name and he threatens to slit their noses off.

The meeting between the inn tapster and two thieves mirrors an encounter in Henry IV, part I (act II, scene I), in which the chamberlain of an inn confides in the highwayman Gadshill that a wealthy traveller staying there 'hath brought three hundred Markes with him ingolde'; later, the thief Bardolph adds that this 'money of the kings' is 'going to the Kings Exchequer' (II, iii). Yet, although

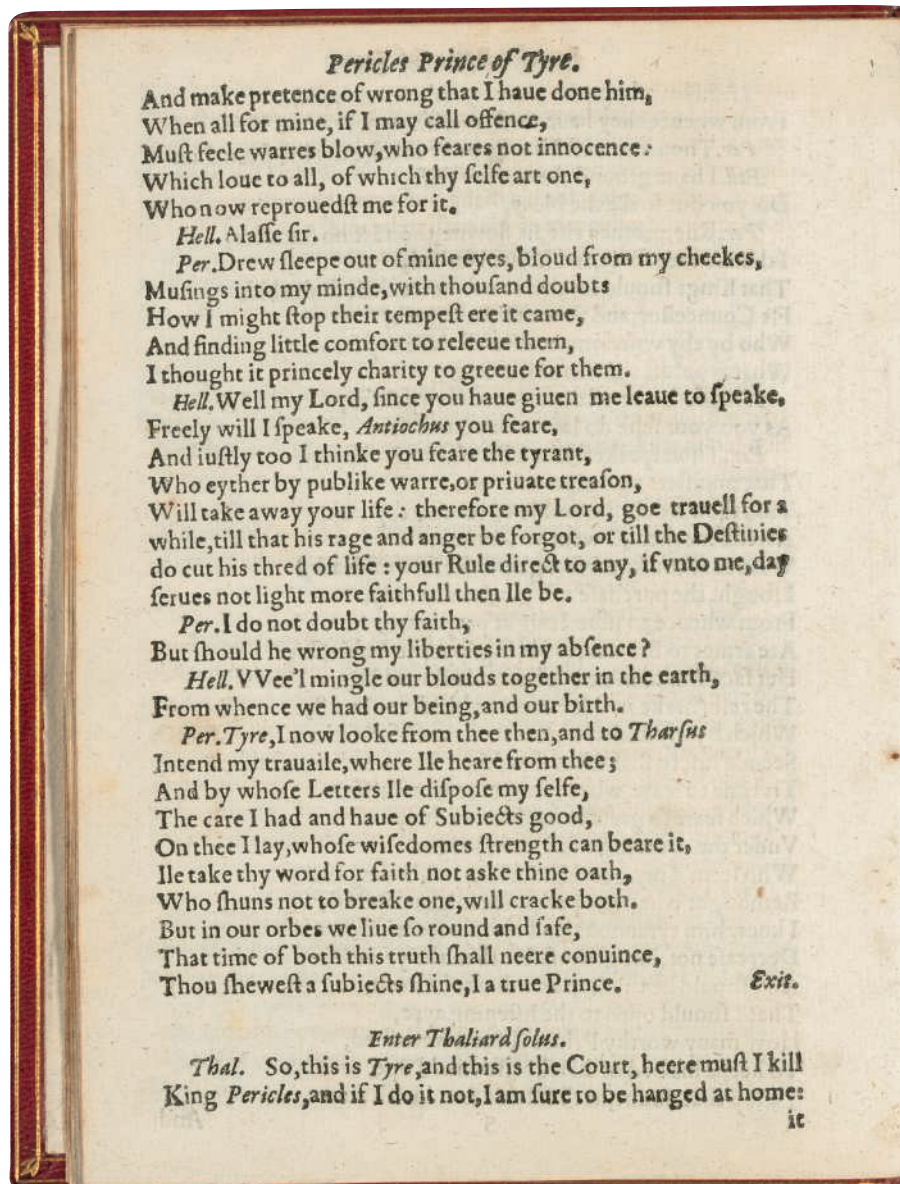


establishing the correspondence of this analogue to Shakespeare's much-loved history play - which he composed in 1596-7 and which was published as *The History of Henrie the Fourth ... with the humorous Conceits of Sir Iohn Falstaffe* early in 1598 - is relatively simple, the nature of their relationship poses a much more interesting question: is our playscript a predecessor, a cousin - descended from the same ur-text - or a later adaptation of Shakespeare's hugely-popular, widely-published play? For the plot and the characters of Henry IV and Henry V, Shakespeare is known to have drawn on the chronicles of Halle and Holinshed, *The Mirror for Magistrates*, and Samuel Daniel's *Civile Wars*, as well as a pre-existing performance tradition - allowing for the possibility of the first two options. Equally, the scene might well be a contemporary adaptation of the Gadshill episode, taken from a printed quarto or performance. The introduction of tobacco into the scene, where no mention is made by Shakespeare, may be significant: the date generally given for the introduction of tobacco to England by Sir Walter Raleigh is 1586, the same date as our copy of the *Odyssey*, and it remained a relative novelty until the first years of the 17th century. Its novelty is underscored here for comic effect, making it perhaps among one of the earliest theatrical representations of smoking.

£25,000-35,000

US\$33,000-45,000  
€29,000-40,000





0102

SHAKESPEARE, William (1564-1616). *The Late, and much admired play, called Pericles, Prince of Tyre.* [London: William Jaggard] for T[homas] P[avier], 1619.

**The fourth and earliest obtainable edition of *Pericles*.** It was printed to form part of the first attempt of a collected edition of the plays of Shakespeare, preceding the First Folio by four years. In total, Pavier printed 10 plays for his envisaged collected edition, most bibliographically independent. *Pericles* was the third of 3 plays printed with continuous quiring, but its separate title-page and independent survival indicates that it too was available separately. *Pericles* was a great popular success, both on the stage and in print. It was first performed by Shakespeare's company, the King's Men, in 1607 or early 1608 and thereafter at 'divers and sundry times acted by his Majesty's Servants at the Globe on the Bankside', according to the title-page of its first edition of 1609. The subsequent quartos all derive from the first with only minor modifications, as does the text printed in the Third Folio in 1664, the first time that the play appeared in a folio edition. Drawn from versions of the fifth century Greek romance of Apollonius of Tyre by John Gower and Laurence Twine, *Pericles* has long been deemed a collaboration. Roger Warren, editor of the Oxford Shakespeare edition (2003), accepts that George Wilkins, author of the prose narrative *The Painful Adventures of Pericles Prince of Tyre* (1608), wrote scenes 1-9, and Shakespeare scenes 11-22. Yet he also emphasises the important place of the work in a closely-linked group of plays – *Cymbeline*, *The Winter's Tale* and *The Tempest* – written at the end of Shakespeare's career. No other copy of this edition and no copy of any earlier edition appears in ABPC. Greg 284(d); STC 26101.

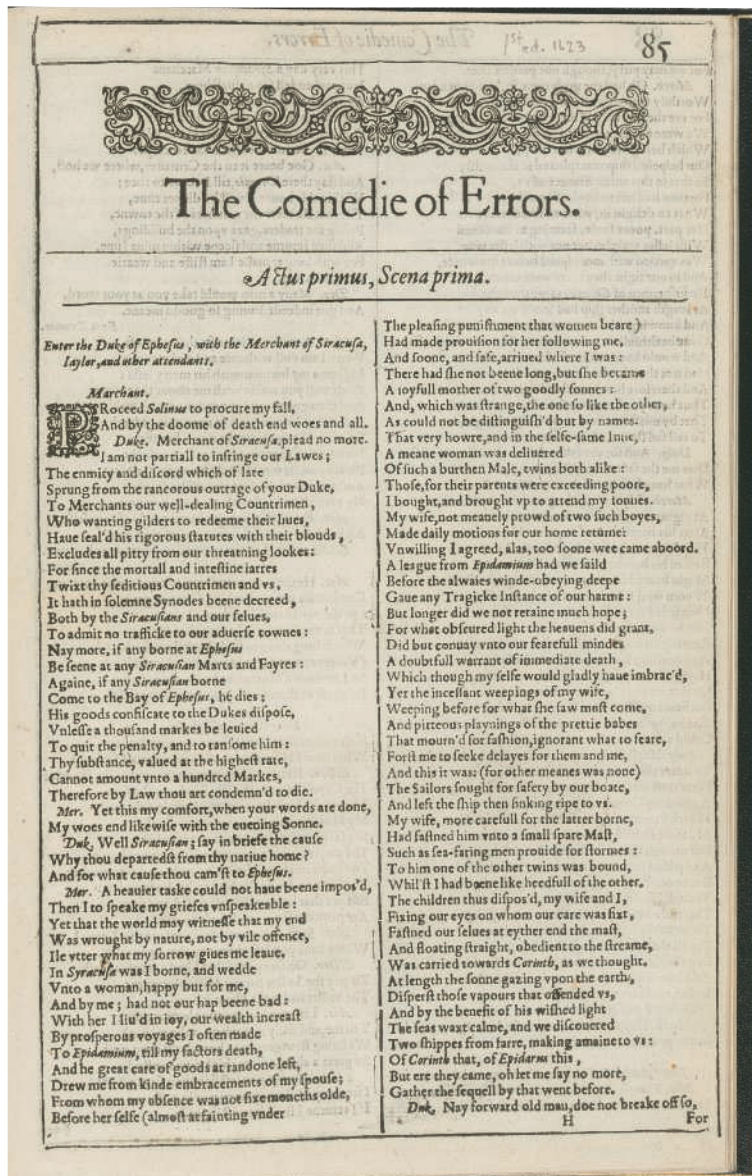
Quarto (172 x 126mm). R1 with woodcut headpiece and opening initial. (Title supplied in facsimile, S4v soiled, small spot affecting quire T, some soiling and spotting to final leaf Bb.) Red morocco gilt by Leighton, gilt turn-ins and edges; modern red half morocco box. *Provenance:* Dr. Trueman (purchased by the London bookseller James Tregaskis and sold to:) – Sir Thomas Edward Watson of Newport (1851-1921, bookplate; two loosely inserted letters from Tregaskis to Watson, dated London 8 and 25 June 1906, one telling him: 'I am sending the quarto *Pericles* by registered post. You may have noticed that a copy not so tall as mine sold for £161 on the 26th last month'; the other supplying provenance; sold Christie's 6 June 2007, lot 223).

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000

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0103

SHAKESPEARE, William (1564-1616). *The Comedie of Errors* [extracted from: *Mr. William Shakespeares Comedies, Histories, & Tragedies*. London: Isaac Jaggard and Edward Blount, 1623].

**First appearance in print of *The Comedy of Errors*, the source for all subsequent editions.** No earlier version, manuscript or printed, is known, and it is thanks entirely to its inclusion in the First Folio, of which the present copy is an extract, that this masterful farce survives today. Among Shakespeare's early plays, *The Comedy of Errors* may have been written for Christmas revels at Gray's Inn in 1594, where it was first performed by Shakespeare's acting company, The Lord Chamberlain's Men. Its next recorded performance was before King James I on 29 December 1604. No earlier version – manuscript or printed – predates its appearance in the First Folio. Bartlett 119; Greg III, p. 1109-1113; STC 22273.

Folio (303 x 190mm). 8 leaves only [H<sup>6</sup> L1-2], paginated 85-100, p.86 mispaginated 88, double column, type- ornament head- and tailpiece, ornamental initials, modern calligraphic title-page (several discreet marginal repairs, small discreet at fore-margins of H3-). Green morocco by Sangorski and Sutcliffe, spine lettered longitudinally in gilt, gilt edges, cloth slipcase. *Provenance*: Winton Jones (1924-2003, chairman of Anchor Bancorp, Minneapolis, Minnesota; 1967 gift inscription to him on front pastedown).

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

## 0104

SHAKESPEARE, William (1564-1616). *Comedies, Histories and Tragedies. Published according to the true Originall Copies. The second Impression.* Edited by John Heminge (d. 1630) and Henry Condell (d. 1627). London: Printed by Thomas Cotes, for Robert Allot, 1632.

**The Second Folio. Second edition, first issue, of Shakespeare's collected plays, the most important work in the English language. The Second Folio contains for the first time Milton's anonymous epitaph to Shakespeare, the first of Milton's English-language poems ever to appear in print.** As Greg notes, it was a page-for-page reprint of the first folio of 1623, appearing just 9 years later. Even the number of leaves is the same. While errors were introduced in the course of reprinting, 'the text of the present edition shows signs of careful, if unauthoritative, revision.' Its publication was shared by the five publishers listed in the colophon, all of whom held the copyright to one or more of the plays. The present copy has state b (printed concurrently with state a) of the title-page and its conjugate (Effigies) in the first state, first issue, characteristics identifying it as belonging to the allocation accorded to Thomas Cotes and others not named in the imprint (cf. Todd). J.W. Frothingham, the 20th-century owner of this copy, also owned a Fourth Folio (sold Sotheby's 15 Dec. 2015, lot 32). Greg III:1113; Pforzheimer 906; STC 22274a; W.B. Todd. 'The Issues and States of the Second Folio and Milton's Epitaph,' in: *Studies in Bibliography* V (1952-53), pp 81-108.

Median folio (320 x 217mm). 454 leaves. Roman and italic types, engraved portrait of Shakespeare by Martin Droeshout, double column text within typographical rules, headlines and catchwords, woodcut head- and tailpieces and initials. (First and last leaf remargined and probably supplied, Effigies leaf with inner margin renewed and apparently supplied, A1 or 6 and 2 supplied, B1, E1, P3.4, c1,2, I1, dd2.3 extended at upper margin, fore-margin of hh3 renewed, washed and pressed, some gentle browning and overall toning, a few minor repairs or tiny holes, sometimes touching a few letters, a few neat marginal tears, some text on D6v lightly printed.) Burgundy crushed morocco by Riviere and Son, triple fillet border on sides, gilt spine, turn-ins and edges (minor wear at hinges); red cloth slipcase. *Provenance:* John Whipple Frothingham (d.1935; Harvard 1899, humanitarian, music patron; 20th-century bookplate).

£120,000-180,000

US\$160,000-230,000

€140,000-210,000

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*The second Impression.*



*Marcius Droghda sculpit. Londini.*

LONDON,  
Printed by Tho. Cotes, for Robert Allot, and are to be sold at the signe  
of the Blacke Beare in Pauls Church-yard. 1632.

## 0105

SHAKESPEARE, William (1564-1616) & John FLETCHER (1579-1625). *The Two Noble Kinsmen: presented at the Blackfriars by the Kings Maiesties servants, with great applause*. London: Tho. Cotes for John Waterson, 1634.

**Roxburghe copy of the first edition, the only quarto edition**, printed by Thomas Cotes who was also the printer of Fletcher's *The Faithful Shepherdess* (1629) and Shakespeare's *Poems* (1640). The play had not been included in the first folio of 1623 (the Roxburghe copy of which sold for £100 in 1812), and did not find its way into the subsequent Shakespeare folios, but the quarto edition became the basis of the 1679 Beaumont and Fletcher folio text. The title states that it was 'written by the memorable worthies of their time; Mr. Iohn Fletcher, and Mr. William Shakespeare. Gent;' and modern scholarship has identified Shakespeare as the author of act 1, act 2 scene 1, and act 5. Whereas collaboration was a constant habit between Beaumont and Fletcher, this collaborative work between Fletcher and Shakespeare is unique. Based on Chaucer's *Knight's Tale*, it was produced in either 1613 or 1614; Ben Jonson's *Bartholomew Fair*, first performed on 31 October 1614, includes a reference to Palamon, one of the principal characters. *The Rivals*, a popular adaptation of the play by William D'Avenant, appeared in 1668 and 1669. Greg II, 492(a); Pforzheimer 899; BL/*Treasures: Shakespeare in Quarto*; STC 11075.

Quarto (175 x 126mm). Woodcut title device [McKerrow 283], woodcut headpiece and opening initial (slight paper faults affecting title and prologue on verso, title cropped short at bottom margin, B1 and B3 cropped at margins, partially affecting B3 catch-letter, corner repair to B4, M4 cropped at top margin). Red gilt-panelled morocco by Francis Bedford, gilt edges (upper joints lightly rubbed). *Provenance*: John Ker, third Duke of Roxburghe (1740-1804, stamp on title; in his sale by R.H. Evans, St. James's Square, London, 18 May 1812 (42 days), lot 4916 on the 21st day, sold for 6s. 6d, binding not described) -- B.F.S./J. Day (inscription on rear endpaper) -- [John Fleming (his sale, Christie's New York, 18 November 1988, lot 308) -- R[ichard] M[anney] (modern bookplate; sold in his sale, Sotheby's New York, 11 October 1991, lot 281) -- [Christie's, 8 June 2011, lot 56].

£22,000-28,000

US\$29,000-36,000  
€26,000-32,000



THE  
TWO  
NOBLE  
KINSMEN:

Presented at the Blackfriars  
by the Kings Maiesties servants,  
with great applause:

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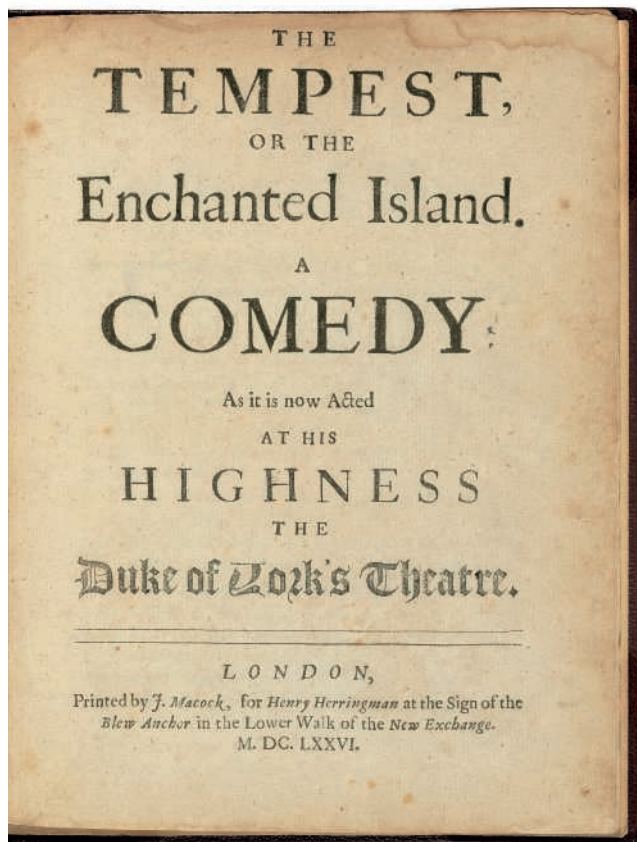
Written by the memorable Worthies  
of their time;

{ Mr. *John Fletcher*, and } Gent.  
{ Mr. *William Shakspeare*. }

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Printed at London by *Tho. Cotes*, for *John Water son*:  
and are to be sold at the signe of the *Crowne*  
in *Pauls Church-yard*. 1634.



0106

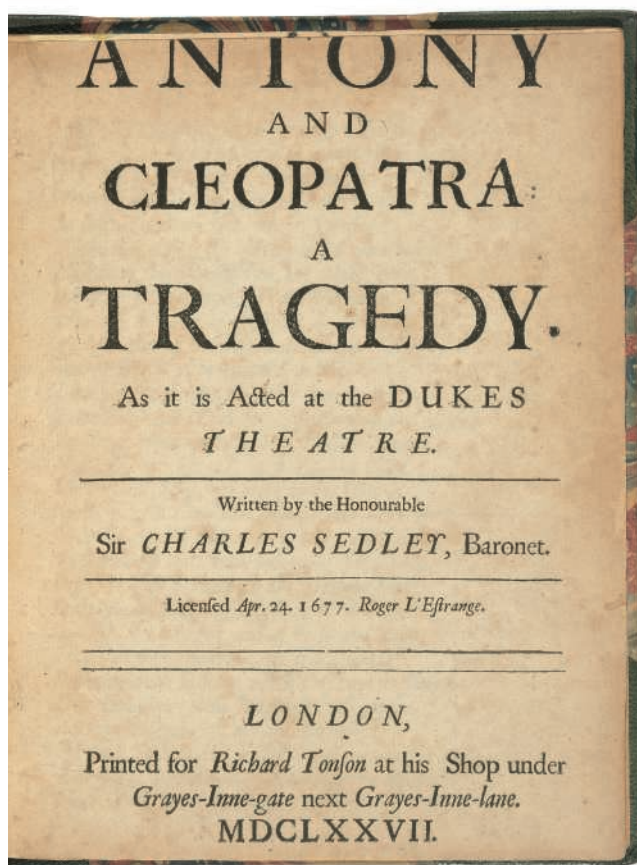
[SHAKESPEARE, William (1564-1616)] – DAVENANT, Sir William (1606-1668) and John DRYDEN (1631-1700). *The Tempest, or the Enchanted Island. A comedy as it is now acted at His Highness the Duke of York's Theatre.* London: by J. Macock for Henry Herringman, 1676.

**Third edition of Davenant and Dryden's adaptation and the first version to be separately printed.** Both the second and third editions include more elaborate stage directions as well as additions and alterations by Thomas Shadwell (c.1642-1692), which then appear in every successive edition until 1800. The original play, though the last to be written by Shakespeare, occupied first place in the 1623 folio. ESTC R21696; Jaggard p.463; Wing S-2946A.

Quarto (210 x 157mm). With the blank M2 (tiny rust hole in G1, some lights spots and stains). 20th-century maroon half morocco by Wallis, spine lettered in gilt (lightly rubbed). *Provenance:* 'morgan'? (early marginal annotation on G2r).

£2,500-3,500

US\$3,300-4,500  
 €2,900-4,000



0107

[SHAKESPEARE, William (1564-1616)] – SEDLEY, Charles (1639-1701). *Antony and Cleopatra: A Tragedy. As it is Acted at the Dukes Theatre.* London: printed for Richard Tonson, 1677.

**First edition of Sedley's version, based on the same story as Shakespeare's play but an entirely original work.** Shakespeare's original was not published separately during the 17th-century. Bartlett 169; ESTC R14028; Jaggard p.282; Wing S-2395.

Quarto (203 x 153mm). Leaf [A]2v in second setting without the advertisement (title trimmed into text at top margin, trimmed close throughout affecting some headlines, signatures and catchwords and one line of text). 19th-century green half morocco, spine lettered in gilt. *Provenance:* Frederick William Cosens (1819-1889; bookplate).

£1,000-1,500

US\$1,300-1,900  
 €1,200-1,700

0108

[SHAKESPEARE, William (1564-1616)] – DRYDEN, John (1631-1700). *Troilus and Cressida, or, Truth Found too Late. A Tragedy as it is Acted at the Dukes Theatre.* London: printed for Jacob Tonson and Abel Swall, 1679.

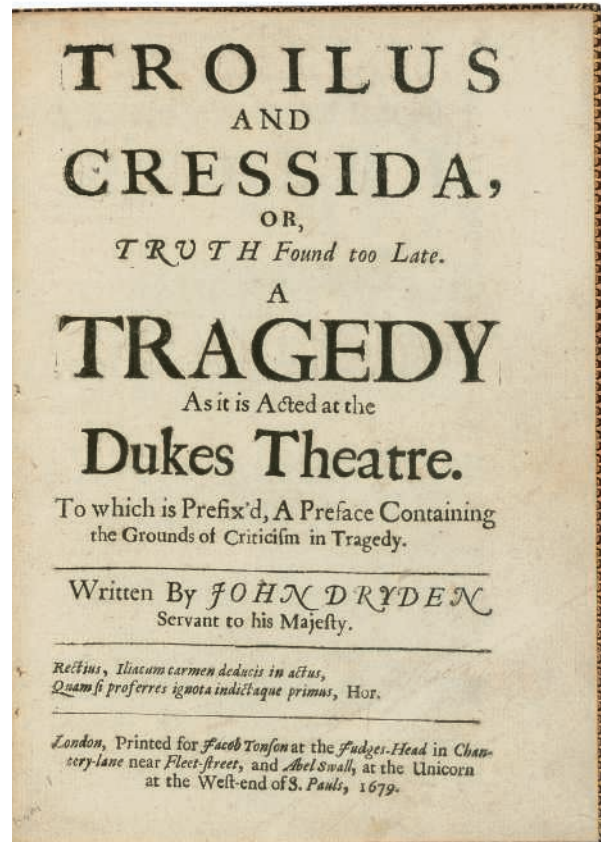
**First edition of Dryden's adaptation**, issue with Tonson's name before Swall's in the imprint. 'This "heroic" adaptation long held the boards to the exclusion of Shakespeare's original. Dryden stated that "the whole fifth act, both plot and writing are my own additions". The preface, containing the author's criticism of Shakespearian and contemporary tragedy is now more often read than the play it precedes' (Pforzheimer). Bartlett 164; ESTC R16367; Jaggard p.476; Pforzheimer 915; Wing D-2388.

Quarto (213 x 153mm). (Lightly washed, tiny rust hole in D4 touching two letters, without the 'To Mr. Dryden' leaf which is occasionally found.) Burgundy crushed morocco by Riviere, ruled in gilt on covers, gilt spine and turn-ins. *Provenance*: some faint early annotations and underlining.

£700-1,000

US\$900-1,300

€810-1,200



0109

[SHAKESPEARE, William (1564-1616)] – CROWNE[E], John (1641-1712). *Henry the Sixth, The First Part. With the Murder of Humphrey Duke of Gloucester. As it was Acted at the Dukes Theatre. – Henry the Sixth, The Second Part. Or the Misery of Civil War.* London: Printed for R. Bentley and M. Magnes, 1681.

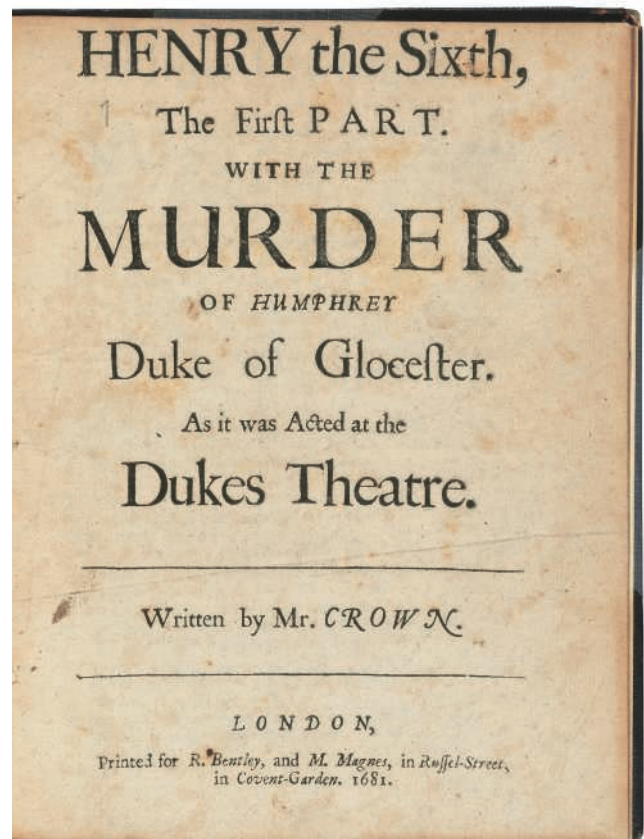
**First editions of Crowne's adaptations of the first two parts**, second issue of the second part with cancel title page. Crowne adds, alters and shuffles Shakespeare's scenes, divides various speeches, removes a number of characters, and focusses the play into a comment on the politics of the ongoing Exclusion Crisis. The second part was first published in 1680 under its sub-title *The Misery of Civil War*. Bartlett 173 (cf. 172); ESTC R2847 and R202295; Jaggard p.342; Pforzheimer 912 (cf. 913); Wing C7388 and 7389.

2 volumes, quarto (210 x 162 mm). (Large marginal loss on A2 not affecting text, some light browning and spotting, few headlines just shaved, lacking the probable blank final leaf in the first part.) Modern blue half morocco, top edges gilt (some light rubbing to joints). *Provenance*: Jerome Kern (bookplate; his sale, Anderson Galleries, 2 November 1927, lot 48) – Ralph Vallone, Jr. (bookplate). (2)

£2,000-3,000

US\$2,600-3,800

€2,400-3,500



## 0110

SHAKESPEARE, William (1564-1616). *The Tragedy of Hamlet Prince of Denmark. As it is now Acted at his Highness the Duke of York's Theatre*. London: for H. Heringman and R. Bentley, 1683.

**Eighth quarto edition, this copy annotated for rehearsal by a contemporary actor, very likely by Thomas Betterton, the greatest Shakespearian actor of his day, in the title role of Hamlet, Prince of Denmark. One of the three earliest witnesses to the performance of Shakespeare's *Hamlet*. A fine, large copy in original marbled wrappers.**

After the suppression of the theatre under the Puritans during the English Civil War, two theatre companies were licensed during the Restoration: the King's Men, a vestige of Shakespeare's original company, and the Duke's Men, a new company headed by William Davenant. The exclusive right to perform *Hamlet* (among other plays) rested with the Duke's Men as holder of the patent, and it was among the company's most performed and remunerative productions, with Thomas Betterton its celebrated star. At a time when leading actors owned roles and played them for the duration of their career, Betterton performed the role from his youth in 1661 for the next 50 years to just before his death; he is named in the role of Hamlet in the list of characters on leaf A4 verso of this edition. In 1661 Samuel Pepys raved: 'above all, Betterton did the prince's part beyond imagination' (*Diary*, 24 August 1661), and still in 1709 as a 70-year-old playing a young prince his performance was lauded as 'the force of action in perfection' (*The Tatler*, 22 Sept. 1709). Betterton's immersive performance – what today is called method acting – was much commended. The book-keeper and prompter of the Duke's Men company, John Downes, claimed in his 1708 memoir of the theatre that Betterton learned the role of Hamlet via Davenant from John Taylor, who had learned it from Shakespeare himself.

The present copy is clearly annotated for the part of Hamlet, with each line marked in the margin with a stroke and with a number of changes – text amendments and line cuts affecting only Hamlet's lines – written in a contemporary hand. Theatre companies would own a set of plays to be used by the principal actors to learn their parts for performance. The present copy, almost certainly annotated for and used by Betterton, would have been owned and prepared by the company, very possibly by John Downes, prompter and long-term member of Betterton's company. It is closely associated with a rehearsal copy of the 1676 quarto edition at the Folger Library (Ham 5), which is also marked for the part of Hamlet and with some of the same textual amendments; it is also very similarly bound in marbled wrappers. The only other rehearsal or prompt copy of Hamlet to survive from the 17th century is the Smock Alley copy of the Third Folio (now at the University of Edinburgh) annotated c. 1680.

The eighth quarto edition (Q1683) derives from its immediate predecessor, printed in 1676. It has been referred to as the Davenant-Betterton version on the false understanding that the text was cut for stage performance under the direction of those two men. This is not the case, and in fact Q1683 presents in some ways a superior text, having been freshly corrected against the text of the First Folio. The stage performance was indeed cut, but both 1676 and 1683 editions state explicitly that text left out of a performance has been included and identified with quotation marks 'that we may no way wrong the incomparable Author' by printing a truncated version and misrepresenting his work. The surviving rehearsal copies make clear that further cuts were made in performance.



The present copy does not appear in Bartlett's updated *Census* among the twenty-one copies listed (none of which are in their original wrappers), nor does it appear on Shattuck's listing of Promptbooks. All 17th-century quarto editions of Hamlet are rare, with 4 copies of the 1683 edition recorded in ABPC since 1975 and only 12 copies of the earlier seven editions combined. Bartlett 86; Greg 197k; Wing S-2952.

Quarto (220 x 176mm). Collation: A<sup>2</sup> B-M<sup>4</sup>. Contemporary manuscript annotations, Hamlet's lines marked with a stroke, 60 text emendations ranging from a single word ('A' for 'He', 'I'm' for 'I am') to a longer insertion: 'O Good Horatio, Ile take the Ghosts word for a Thousand pounds. Did perceive.', a few deletions, cuts marked. (Lightly browned, some faint spotting, small paper flaw in M3 affecting 2 words, paper flaw at corner of I4 and margin of L2, small hole in margin of M3-4.) Original marbled wrappers with 'Hamlet' written in ink on front cover in a contemporary hand (front wrapper and flyleaves detached, some staining, lacks paper on spine); cloth folding case by Riviere, modern morocco box. *Provenance*: [Thomas Betterton (1635-1710), copy almost certainly prepared for him acting Hamlet] early manuscript notes and marking in the text – Donald and Mary Hyde (1909-66 and 1912-2003; bookplate; Mary Hyde Eccles sale, Christie's NY, 14 April 2004, lot 78) – Roberto Salinas Price (d. 2012, Mexican bibliophile and businessman, his collection sold via Heritage Book Shop; 'Biblioteca Huicalco' tooled at spine foot of box).

£60,000-90,000

US\$78,000-120,000

€70,000-100,000

Rof. I think their Inhibition comes by the means of the late Innovation.

Ham. Do they hold the same Estimation they did when I was in the City? are they so followed?

Rof. No indeed, they are not.

Ham. It is not very strange; for my Uncle is King of *Denmark*, and those that would make Mouths at him while my Father lived, give twenty, forty, fifty, a hundred Duckets a piece for his Picture in little: there is something in this more than Natural, if Philosophy could find it out. [A flourish.]

Guil. Shall we call the Players?

importance

Ham. Gentlemen you are welcome to *Elsenour*, your hands: come then, th' appurtenance of welcome is Fashion and Ceremony, let me comply with you in this Garb, lest my Extent to the Players, which I tell you must shew fairly outwards, should more appear like Entertainment than yours; you are welcome: but my Uncle-father, and Aunt-Mother are deceiv'd.

Guil. In what, my dear Lord?

Ham. I am but mad North-North-west, when the wind is Southerly I know a Hawk from a Hand-saw. [Enter Polonius.]

Pol. Well be with you Gentlemen.

which

Ham. Hark you *Guildenstern*, and you too, at each ear a hearer, that great baby as you see is not yet out of his Swadling Clouts.

Rof. Happily he is the second time come to them, for they say an Old Man is twice a Child.

Ham. I will prophesie that he comes to tell me of the Players, mark it: You say right, Sir, a Munday morning, 'twas then indeed.

Pol. My Lord, I have news to tell you.

Ham. My Lord, I have news to tell you: when *Rossius* was an Actor in *Rome*.

Pol. The Actors are come hither, my Lord.

Ham. Buz, buz.

Pol. Upon mine Honour.

Ham. Then came each Actor on his Ass.

Pol. The best Actors in the world, either for Tragedy, Comedy, History, Pastoral-Comical, Historical-Pastoral, Scene, indivisible, or Poem unlimited: *Seneca* cannot be too heavy, nor *Plautus* too light for the Law of Wit and the Liberty; these are the only men.

Ham. O *Jeptha* Judge of *Israel* what a Treasure hadst thou?

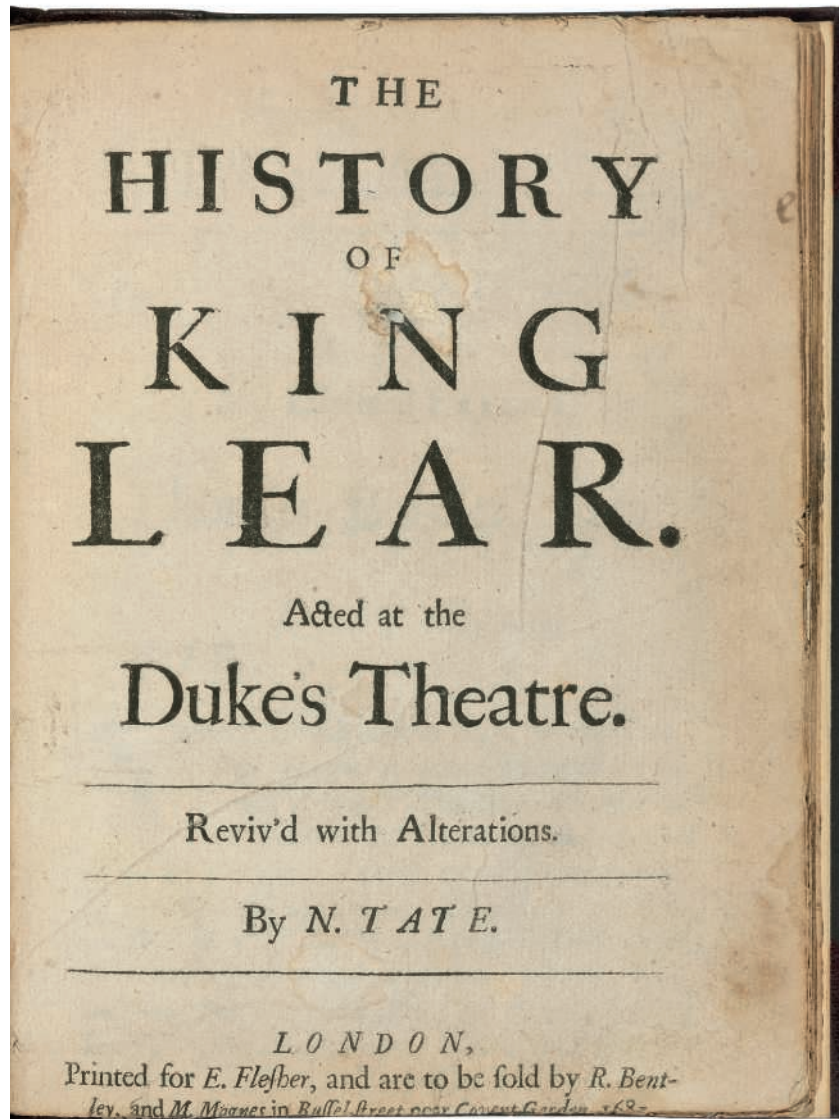
Pol. What a Treasure had he, my Lord?

Ham. Why, one Fair Daughter, and no more, the which he loved passing well.

Pol. Still on my Daughter.

Ham. Am I not i'th right old *Jeptha*?

Pol. What



0111

[SHAKESPEARE, William (1564-1616)] - TATE, Nahum (1652-1715). *The History of King Lear. Acted at the Duke's Theatre. Reviv'd with alterations. By N. Tate.* London: for E. Flesher, to be sold by R. Bentley and M. Magnes, 1681.

**First edition of Tate's adaptation, which held the stage throughout the 18th century.** Although Addison protested against the outrage on Shakespeare (*Spectator*, no. 40), Tate won the critical approval of Johnson and others for his alleviation of the final tragedy, omitting the Fool and also working in a love plot between Edgar and Cordelia who, as he admits in the dedicatory epistle, 'never chang'd word with each other in the Original.' Shakespeare's play was first printed by Nathaniel Butter in 1608. Bartlett 174; ESTC R20622; Jaggard p.356; Pforzheimer 918; Wing S-2918.

Quarto (208 x 153mm). (Closely trimmed at foot, cropping last line of imprint and some catchwords and signatures, occasional minor spots or stains, paper flaw in I4 with loss of a few letters, some tiny mostly marginal repairs.) Modern burgundy half morocco, spine lettered in gilt. *Provenance:* early pen trials on H1v.

£5,000-8,000

US\$6,500-10,000

€5,800-9,200



## 0112

SHAKESPEARE, William (1564-1616). *Comedies, Histories, and Tragedies*. Published according to the true Original Copies. Unto which is added, Seven Plays, never before Printed in Folio. The Fourth edition. Edited by John Heminge (d. 1630) and Henry Condell (d. 1627), except for *Pericles* and six other plays added by the publisher of the Third Folio, Philip Chetwind (d. 1680). London: Printed [by Robert Roberts and others] for H. Herringman, E. Brewster, and R. Bentley, 1685.

**The Fourth Folio, the last of the 17th-century editions of Shakespeare's works.** The Fourth Folio remained the preferred edition, regarded by editors, readers and collectors as textually the best until Samuel Johnson and Edward Capell established the primacy of the First Folio text in the mid-18th century. It was set from the second issue of the Third Folio, containing the additional plays, of which *Pericles* is authentic, but now in a grander presentation, printed on larger paper with a larger type fount and more liberally spaced. In common with the Third, the Fourth Folio dropped the final 'e' from Shakespeare's name, a habit which persisted until the beginning of the 19th century.

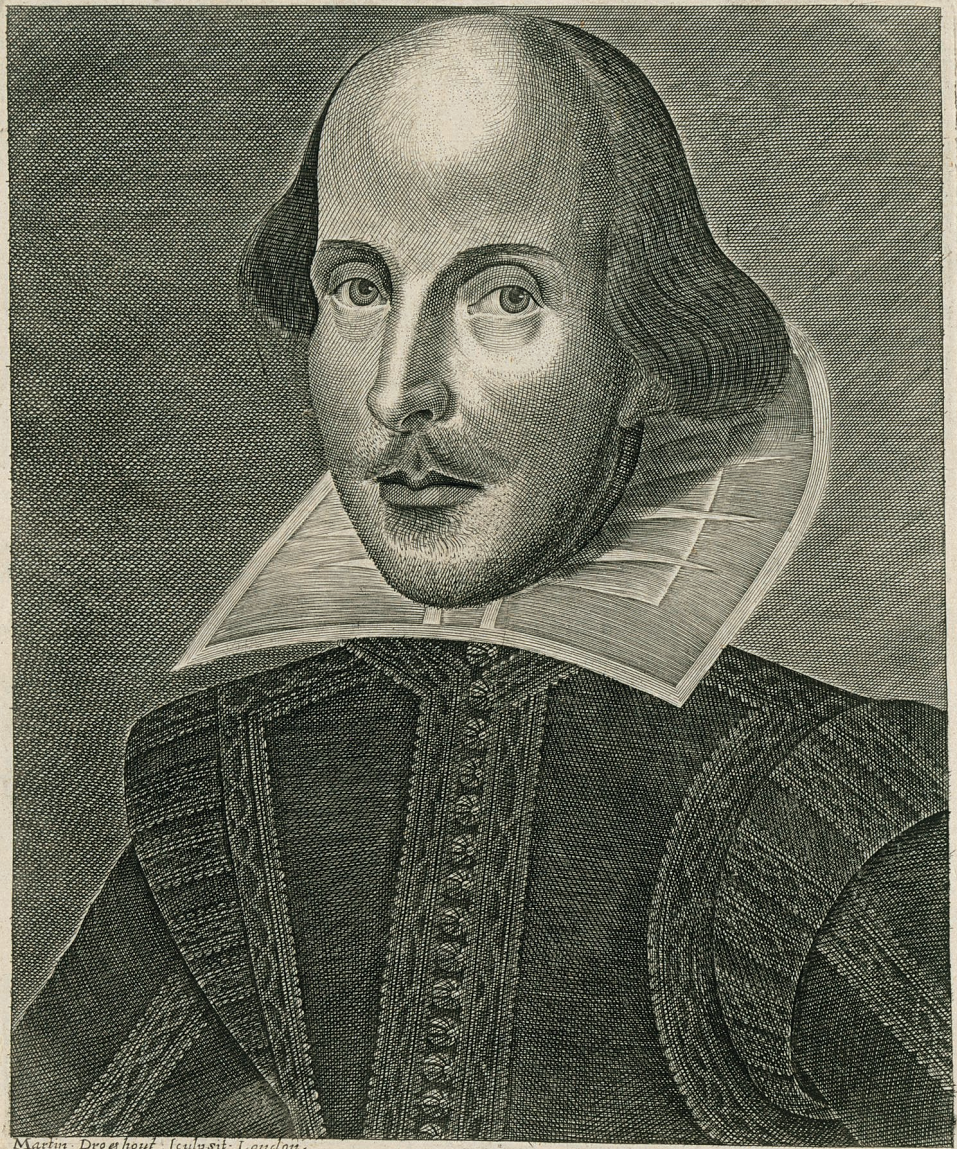
Three issues of the Fourth Folio have been identified, differing only in the title-page; the present copy is the first issue, before Chiswell's name was added to the imprint. Greg notes that 17 reprinted sheets are found in some copies; these sheets are in their original state here. Various errors occur in the quire signatures, some of which have been corrected in manuscript, very likely while

still in the hands of the printer or publisher; the present copy has signatures Bb1, Cc1,3 and Ee3 corrected in manuscript. **A tall, fresh copy, retaining part of the deckle edge in several leaves and strong impressions.** Bartlett 123; Gregg III, p. 1119; Jaggard p. 497; Pforzheimer 910; Wing S-2915.

Folio (364 x 230mm). 458 leaves. Engraved portrait of Shakespeare by Martin Droeshout above the verses 'To the Reader' on verso of the first leaf, title with fleur-de-lis device [McKerrow 263], Roman and italic types, double column text within typographical rules, headlines and catchwords, woodcut initials. (Title and frontispiece rehinged with small extension at lower margin of frontis., quire Ss bound between Rr5 and Rr6, Rr6 reversed, neat repaired tear in a few leaves, with those in Aaaa3 and Bbbb1 affecting a few letters, tiny hole in K2, marginal repair in M1, N3-4, O6 and occasionally elsewhere, 2 tiny holes in Rr4, occasional small stains, tiny burn hole in a few leaves, small ? wax stain on E3v with shadow on neighboring leaves, faint marginal wormtrack in Bbb, Eee-Fff, Cccc1 extended at upper margin, Cccc2 remargined.) 18th-century mottled calf, spine gilt, comb-marbled endpapers, red edges, modern spine label (rubbed, rebacked preserving earlier backstrip, lower corner of upper cover repaired). *Provenance:* [Christie's, 28 November 1990, lot 16 - Christie's, 4 June 2008, lot 197].

£50,000-80,000

US\$65,000-100,000  
€58,000-92,000



*To the Reader:*

**This Figure** that thou here seest put,  
It was for gentle *Shakespear* cut ;  
Wherein the *Graver* had a strife  
With Nature to outdo the *Life*.  
O, could he but have drawn his *Wit*  
As well in *Brass*, as he has hit  
His Face ; the *Print* would then surpass  
All that was ever writ in *Brass*.  
But since he cannot, Reader, look  
Not on his *Picture*, but his *Book*.



M<sup>R</sup>. William Shakespear's  
COMEDIES,  
HISTORIES,  
AND  
TRAGEDIES.

Published according to the true Original Copies.

Unto which is added, SEVEN

PLAYS,

Never before Printed in Folio:

VIZ.

*Pericles Prince of Tyre.*

*The London Prodigal.*

*The History of Thomas Lord  
Cromwel.*

*Sir John Oldcastle Lord Cobham.*

*The Puritan Widow.*

*A Yorkshire Tragedy.*

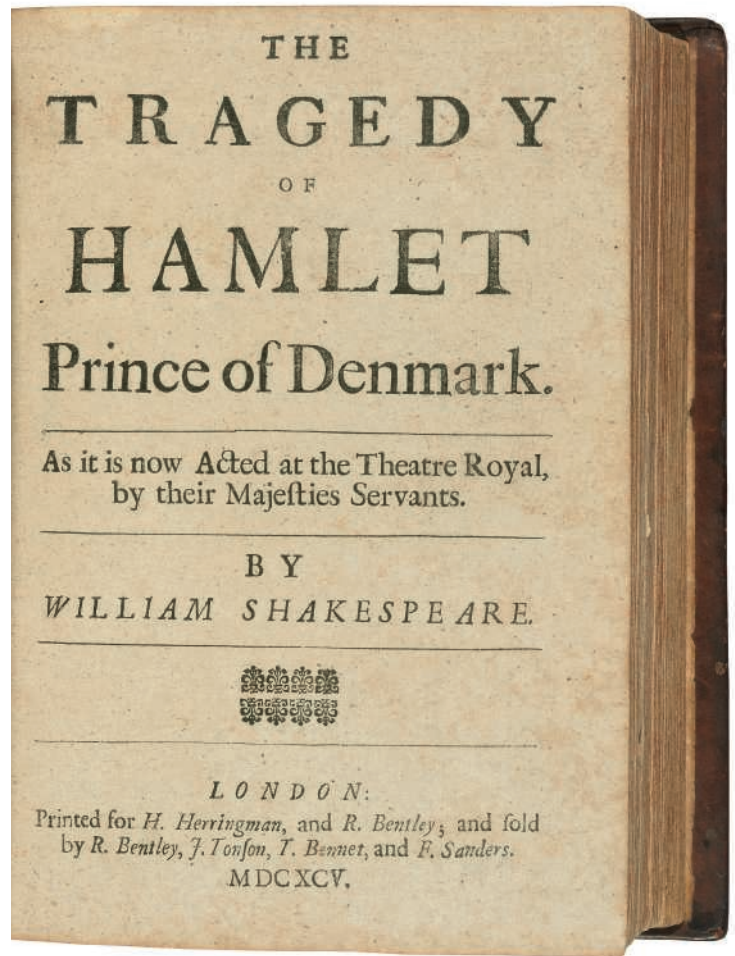
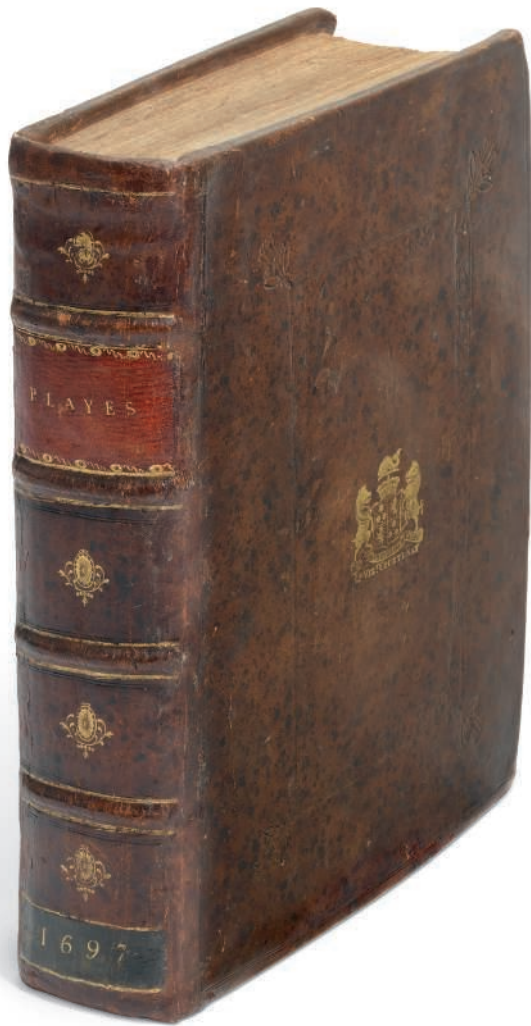
*The Tragedy of Locrine.*

*The Fourth Edition.*



L O N D O N,

Printed for *H. Herringman, E. Brewster, and R. Bentley*, at the Anchor in the  
*New Exchange*, the Crane in *St. Pauls Church-Yard*, and in  
*Russel-Street Covent-Garden.* 1 6 8 5.



**0113**

SHAKESPEARE, William (1564-1616). *The Tragedy of Hamlet Prince of Denmark. As it is now Acted at the Theatre Royal, by their Majesties Servants.* London: printed for H. Herringman, and R. Bentley; and sold by R. Bentley, J. Tonson, T. Bennet, and F. Sanders, 1695. [bound with:] RAVENSCROFT, Edward (1654-1707). *Titus Andronicus, or the Rape of Lavinia. Acted at the Theatre Royall, A Tragedy, Alter'd from Mr Shakespears Works, By Mr. Edw. Ravenscroft.* London: printed by J. B. for J. Hindmarsh, 1687. [and:] 8 other contemporary plays.

**A collection of ten plays in one contemporary binding, including the ninth quarto edition of *Hamlet*, variant with the four-line imprint, and the first edition of Ravenscroft's adaptation of *Titus Andronicus*.** In this 1695 performance, the character of Hamlet was played by the greatest actor on the restoration stage, Thomas Betterton, while his wife Mary Betterton (née Saunderson) played Ophelia. *Hamlet* and *Titus Andronicus*, bound fourth and ninth in the present volume respectively, are here joined by eight other contemporary plays performed on the London stage. Bartlett 87 & 178; Jaggard p.308 & p.475; Wing S-2954 & S-2949.

Together 10 plays in one volume, quarto (220 x 164mm). *Hamlet*: a few spots, heavier in quire I. Contemporary sprinkled calf, boards panelled in blind, gilt arms on upper cover, red and green morocco lettering-pieces (small skillful repairs to spine ends and joints). *Provenance*: Sir William Courtenay, 1st Viscount Courtenay of Powderham Castle (1709-1762; binding).

The 8 other plays are: ETHEREGE, George, Sir (c.1636-1691). *The Comical Revenge; Or, Love in a Tub.* London: T. Warren for Henry Herringman, 1697. Wing E-3373; DRYDEN, John (1631-1700). *The Indian Emperour; or, The conquest of Mexico by the Spaniards.* London: printed by T. Warren for H. Herringman, 1696. Wing D-2296A; - *Tyrannick Love; Or, The Royal Martyr.* London: printed for Henry Herringman, 1695. Wing D-2397; GILDON, Charles (1665-1724). *The Roman Brides Revenge.* London: printed for John Sturton, 1697. (First two leaves defective at upper inner corner with some loss.) Wing G-736; [ANON]. *The Fatal Discovery; Or, Love in Ruines.* London: printed by J. Orme, for R. Wellington, 1698. Wing F-542; CONGREVE, William (1670-1729). *The Mourning Bride, A Tragedy.* London: printed for Jacob Tonson, 1697. Wing C-5856; DRYDEN, John (1631-1700). *The Conquest of Granada by the Spaniards... the Fourth Edition.* London: printed by [John] M[acock], for Henry Herringman, 1687. Wing D-2259. (Title and U3 torn and repaired at an early date, the latter with some loss, lacking final leaf.); CROWNE, John (1641-1712). *The Destruction of Jerusalem by Titus Vespasian.* London: printed for R. Bentley, 1693. (Some browning.) Wing C-7386.

£8,000-12,000

US\$11,000-15,000  
€9,300-14,000

0114

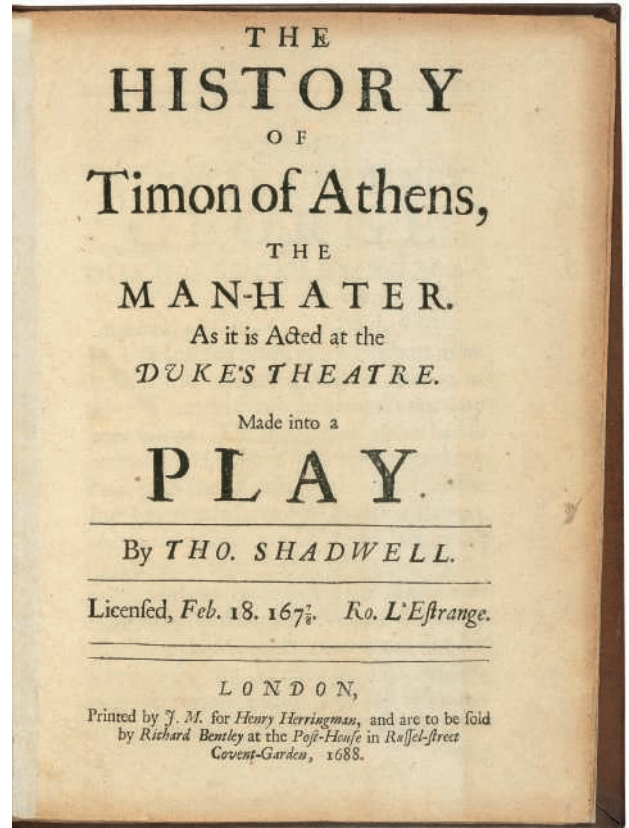
[SHAKESPEARE, William (1564-1616)] - SHADWELL, Thomas (1642-1692). *The History of Timon of Athens, the Man-Hater. As it is acted at the Duke's Theatre.* London: printed by J[ohn]. M[acock]. for Henry Herringman, 1688. [and:] - *The History of Timon of Athens, the Man-Hater. As it is acted by His Majesties Servants.* London: printed by Tho. Warren, for Henry Herringham, 1696.

**Second and third editions of Shadwell's adaptation.** 'The main feature of Shadwell's *Timon* was the introduction of the theme of love into the one play in the canon in which women play no significant part. This was doubtless the chief cause of its popularity' (*The Life of Timon of Athens*, p.xliv). Shadwell's version continued to be played well into the eighteenth century. ESTC R17054 & R21658; Jaggard p.471; *The Life of Timon of Athens*. Cambridge: CUP, 1968; Wing S-2849 & S-2850.

Together 2 volumes, quarto (216 x 160mm and 220 x 155mm). (1688: title strengthened in gutter, short tear in l1 touching catchword, light browning and staining; 1696: variable browning, faint marginal stain in 2 leaves.) 1688: Modern antique-style panelled calf by J. Macdonald of Norwalk, Connecticut, spine lettered in gilt (joints lightly rubbed); 1696: modern plain wrappers. (2)

£500-800

US\$650-1,000  
€580-920



0115

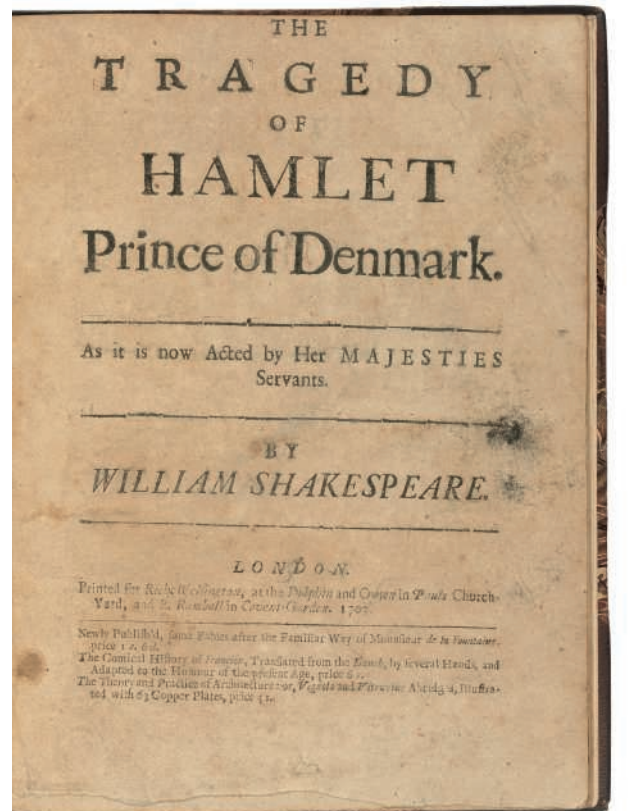
SHAKESPEARE, William (1564-1616). *The Tragedy of Hamlet Prince of Denmark. As it is now acted by Her Majesties Servants.* London: printed for Rich. Wellington and E. Rumball, 1703.

**The Roderick Terry copy of the tenth or eleventh edition of *Hamlet*.** One of the so-called 'players' editions', it contains a text representative of theatrical practice at the time. The preliminary note 'To the Reader' is as follows: 'This Play being too long to be conveniently Acted, such places as might be least prejudicial to the Plot or Sense, are left out upon the stage', but those lines which are necessarily excised for the sake of the production are nevertheless included here in quotation marks. There were apparently three issues or editions printed in 1703, with the type being reset for each; this copy has 'Barnardo' and 'twelve, get' on p.1. Bartlett 89; Jaggard p.308; Pforzheimer 882.

Quarto (223 x 166mm). (Title lightly soiled, some browning, small holes with minor loss to last two leaves of text and advertisement leaf, a few headlines just trimmed.) 19th-century brown half morocco by MacDonald (extremities lightly rubbed). *Provenance*: occasional early corrections and annotations in ink - Roderick Terry (1876-1933; bookplate, his sale American Art Association, Anderson Galleries, 2-3 May 1934, lot 295).

£4,000-6,000

US\$5,200-7,700  
€4,700-6,900





0116

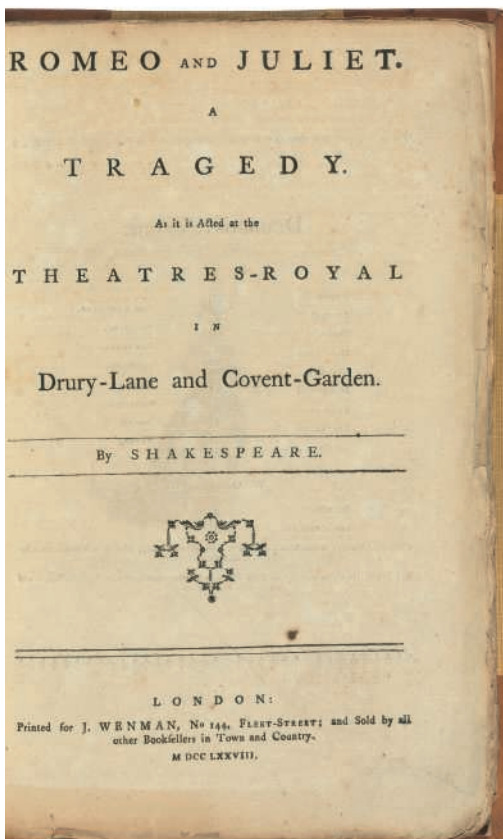
SHAKESPEARE, William (1564-1616) [and John FLETCHER (1579-1625)] – THEOBALD, Lewis (1688-1744). *Double Falshood; or, The Distrest Lovers. A Play, As it is Acted at the Theatre-Royal in Drury-Lane*. London: J. Watts, 1728.

**First edition of a play believed to be based on a lost work by Shakespeare and Fletcher.** The Arden Shakespeare edition of *Double Falsehood* (2010) places it cautiously within Shakespeare's canon, tracing its origins back to the lost play *The History of Cardenio* (1612-1613), based on an episode in Cervantes's *Don Quixote*. Theobald's sources for the present 1728 edition are believed to be later Restoration-period manuscript reworkings of the play, now lost, to which he then added his own alterations. Although Theobald faced accusations of forgery and deceit from his contemporaries, including Alexander Pope, and from later critics, there appears to be a growing credibility to his insistence that *Double Falshood* contains elements of Shakespeare's own hand. Bartlett 159; ESTC T34858; Jaggard p.304.

Octavo (186 x 116mm). Variant with press figure 4 on p.58; woodcut initials, head- and tailpieces (lacking the half-title, bottom margin cropped just into signatures at A3 and A4). 20th-century quarter vellum, spine label lettered in gilt.

£1,500-2,000

US\$2,000-2,600  
€1,800-2,300



0117

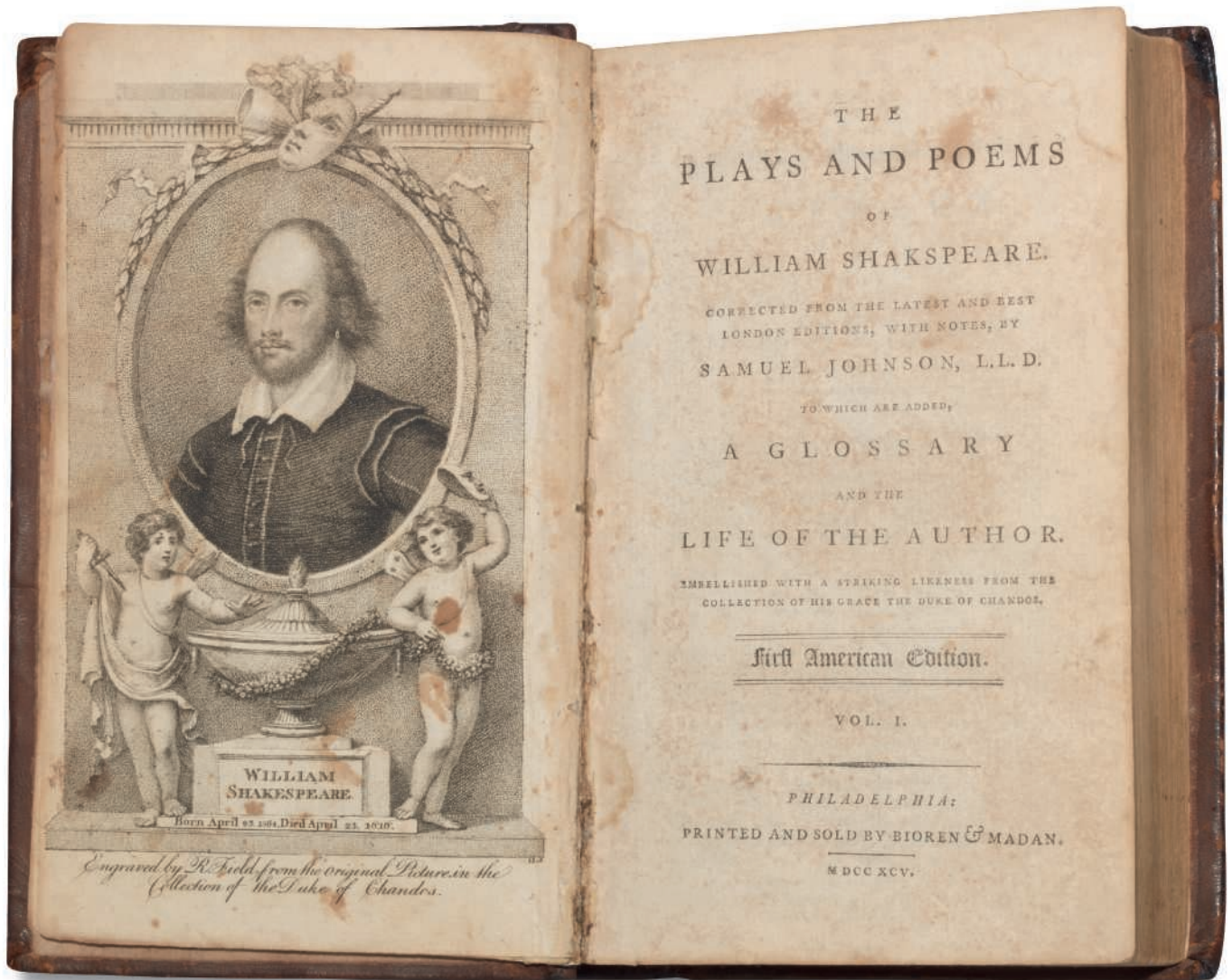
SHAKESPEARE, William (1564-1616). [Six plays in one volume]. London: 1777-1780.

**Six of Shakespeare's plays as performed at Drury Lane, each printed or sold by Joseph Wenman as part of his 'Theatrical Library' series (1776-1781).** Illustrated with engraved portraits of the principal characters. ESTC T50343; T45223; T43496; T29476; T35950; T34530.

6 works in one volume, octavo (235 x 143mm). Comprising: *Timon of Athens*. London: Harrison and Co., 1780. Engraved plate (lower corner of B4 repaired); *Romeo and Juliet*. London: J. Wenman, 1778. Engraved plate (title lightly browned); *Othello, the Moor of Venice*. London: J. Wenman, 1777. Engraved plate (2 small stains); *King Richard III*. London: J. Wenman, 1778. (Repaired tear in A2, upper corner of B4 repaired, lacking the engraved plate.); *Hamlet, Prince of Denmark*. London: Harrison and Co., 1779. Engraved plate (small rust stains on title); *Cymbeline*. London: J. Wenman, 1777. Engraved plate (title repaired at upper corner and inserted on stub, small repaired hole on C3 affecting a few words). Early 20th-century half morocco (extremities lightly rubbed and stained). *Provenance*: a few faint pencil markings.

£300-500

US\$390-640  
€350-580



0118

SHAKESPEARE, William (1564-1616). *The Plays and Poems of William Shakespeare*. Philadelphia: printed and sold by Bioren and Madan, 1795-1796.

**First American edition of Shakespeare's complete works, including the first engraved portrait of Shakespeare printed in America.**

Due largely to a puritanical approach to the theatre in 17th-century America, it was not until 1752 that an American audience witnessed the first professional performance of a Shakespearean play. The preface to this edition defends the plays against claims of moral indecency and remarks upon the particular genius 'of a poet as yet but imperfectly known on the western shore of the Atlantic' (p.iv). ESTC W28892; Jaggard p.507.

8 volumes, 12mo (167 x 100mm). Engraved portrait by R. Field in vol.1 (some spotting and browning; vol.1: small marginal chip in M5; vol.2: lacking portion of title with loss of one word and affecting another; vol.4: chip to upper corner of 2B2 affecting page number, marginal tear in 2C4; vol.7: small chip in margin of 2H1; vol.8: two short tears in title, chip in S2 affecting a few words, portion of S6 and all of Y1 lacking but with 19th-century manuscript facsimile). Vols.1-7 in contemporary calf, vol.8 in contemporary tree calf (rebacked, vol.8 supplied from another set and slightly shorter). *Provenance*: Nimrod H Moore (bookplate in vols.2-6, inscriptions) – Burtus & Crane Lottery Office (bookseller's label in vol.1) – Francis Cagswell (inscription dated 1827 in vol.7) – partly removed bookplate in vol.7 – Sherman Everest, Yale (inscription in vol.8). (8)

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



**0119**

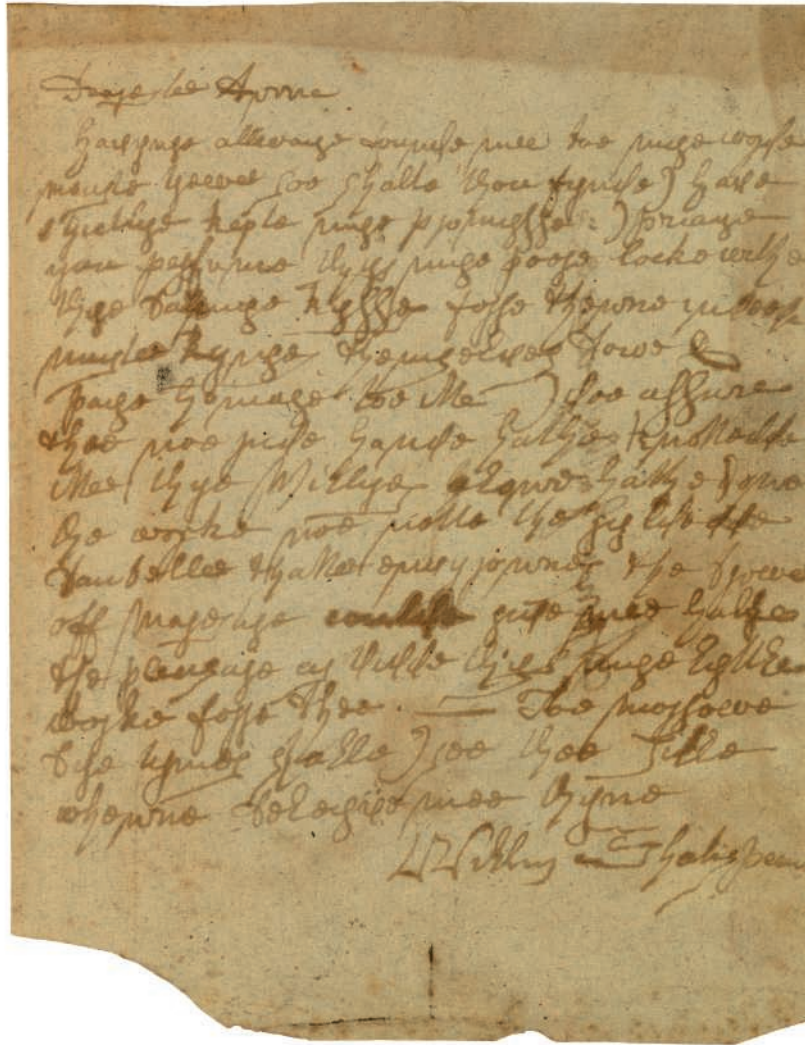
SHAKESPEARE, William (1564-1616). *The Dramatic Works of Shakespeare revised by George Steevens*. London: W. Bulmer and Co., Shakespeare Printing-Office, for John and Josiah Boydell, George and W. Nicol, from the types of W. Martin, 1802.

**The Camden copy of the first Boydell edition.** According to the prospectus of 1798, a type foundry, an ink factory, and a printing house were all specially started for the production of this magnificent edition with plates by leading English artists and prefaces by Pope and Johnson. Jaggard p.508.

9 volumes, folio (418 x 318mm). 96 engraved plates after W. Hamilton, J. Northcote, J. Opie, J. Reynolds, G. Romney, R. Smirke, T. Stothard, F. Wheatley, R. Westall and others (spotting to plates and some text leaves). Contemporary diced russia, sides with gilt foliate borders enclosing gilt arms of the 2nd Earl Camden, turn-ins gilt (some repairs to joints, lower board of vol.6 detached). *Provenance:* John Jeffreys Pratt, 2nd Earl Camden (1759-1840; binding). (9)

£2,500-3,500

US\$3,300-4,500  
€2,900-4,000



**0120**

[SHAKESPEARE, William] - William Henry IRELAND (1775-1835). Autograph manuscripts, in his own hand and that of 'William Shakespeare', n.p., dated 1797 [apparently after 1804], comprising:

Autograph manuscript, 'Specimens of the Shakespearian Manuscripts presented to Albany Wallis Esq at his particular desire by me the Writer Wm: Hy: Ireland', 32 pages, chiefly 225 x 185mm, decorative frontispiece, two autograph copies of letters written to Albany Wallis, London, 2 March 1797 and '1797', with further pages explaining the genesis of the forgeries, setting out transcripts and discussing his methods, one with a lock of hair affixed with red wax [to accompany the letter to Anne Hathaway];

[And:]

Ten examples of Ireland's Shakespeare forgeries, various sizes, as follows: Shakespeare's signature (three times); signatures of [Michael] Fraser and Shakespeare; Shakespeare's 'Profession of Faith'; Shakespeare's letter to Crowley the Player; signature of John Heminges (twice); Shakespeare's letter to Anne Hathaway; verses to Anne Hathaway; a copy of the jug water mark; signature of Elizabeth I; signature of the Earl of Southampton.

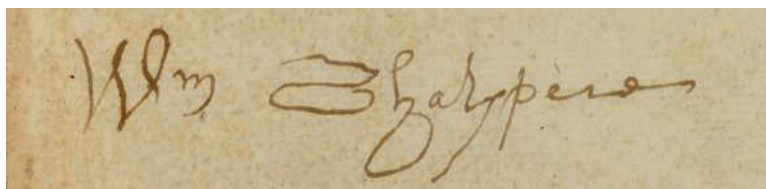
Laid into a half brown morocco album, 305 x 250mm (certain pages out of order) [With, laid in :] [Samuel Daniel] *A Defence of Ryme* (London: Edward Blount, 1603) (incomplete, lacking all after F8) [And, tipped in:] additional printed material on Ireland and literary forgeries.

Provenance: Sotheby's, 12 December 2012, lot 83 - Schøyen Collection, MS 80679.

**The Ireland Shakespeare forgeries: part-confession, part-exhibition of his art, the manuscripts in the hand of William Henry Ireland presented here comprise ten examples of his Shakespeare forgeries alongside an explanation of his literary crimes.** After the Ireland Shakespeare manuscripts - now at Harvard's Houghton Library - were exposed as forgeries in 1796, William Henry Ireland approached the task of salvaging his finances and reputation with characteristic ingenuity and industry, setting about producing further copies of the forgeries for presentation to his friends and for sale. The current manuscripts derive from a set made by Ireland for presentation to his neighbour Albany Wallis; the 1804 watermark visible on certain of the pages precludes their being Wallis' own set, as he died in 1800.

£4,000-6,000

US\$5,200-7,700  
€4,700-6,900





**0121**

[SHAKESPEARE, William – Sir Thomas PHILLIPPS (1792-1872)]. A collection of manuscript notes and printed pedigree documents for the families of Shakespeare and Phillipps, c.1854-c.1864.

c.67 written pages, various sizes. Bound and tipped into Middle Hill boards, 350 x 225mm. *Provenance:* Sir Thomas Phillipps (1792-1872), his binding boards and autograph notes throughout [no Phillipps number] – apparently with H.P. Kraus, according to a pencil annotation added to a typed catalogue note for the collection – Sotheby's, 2 December 2003, lot 62 – Schøyen Collection.

**Sir Thomas Phillipps and William Shakespeare: the most famous English bibliophile reaches back through history, establishing and fleshing out the links between his family tree and that of the greatest English author.** The four pedigrees, printed by the Middle Hill press, are: Phillipps of Nashleigh in Chesham, Co. Bucks (1864); Shakespeare of Stepany, London and of Brookwood Park, Co. Hants (1864) [two copies]; and Shakespeare of London (1854). Not only are the printed pedigrees annotated by Phillipps – chiefly to update them with the most recent family birth records – the collection comprises profuse notes, many in Phillipps' hand, on related family genealogy.

£3,000-5,000 US\$3,900-6,400  
€3,500-5,800

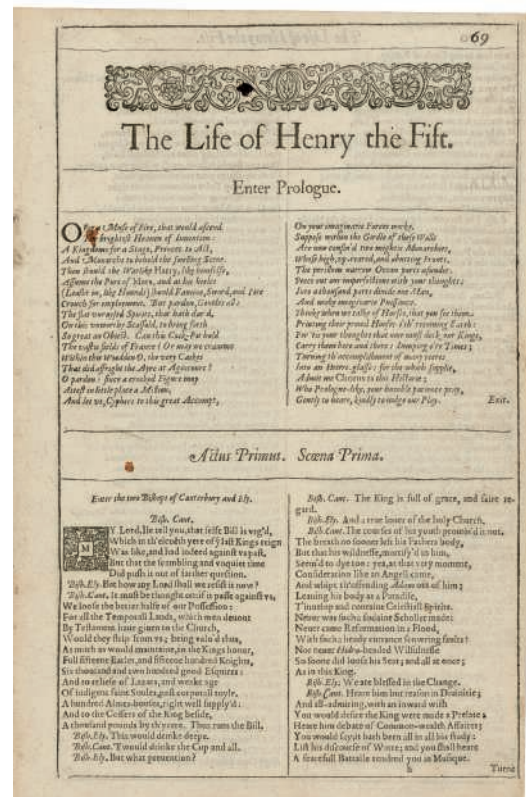
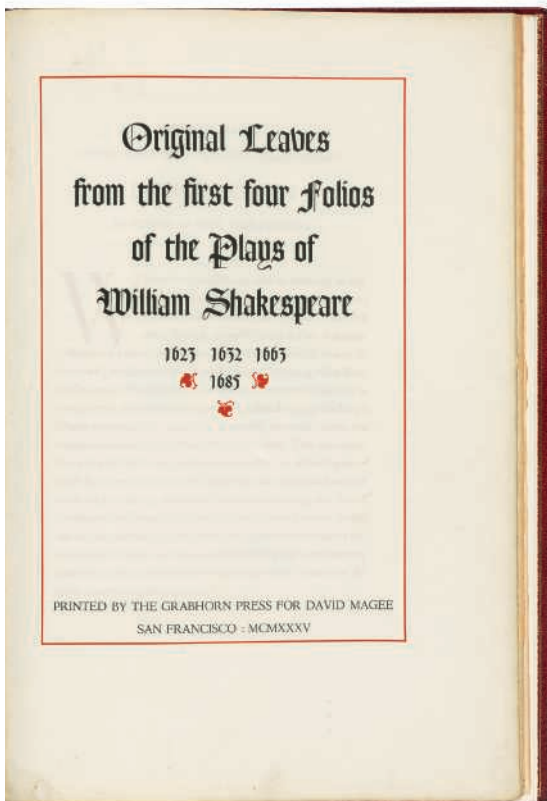
**0122**

SHAKESPEARE, William (1564-1616). *Original Leaves from the First Four Folios of the Plays of William Shakespeare, 1623, 1632, 1663, 1685.* San Francisco: Grabhorn Press for David Magee, 1935.

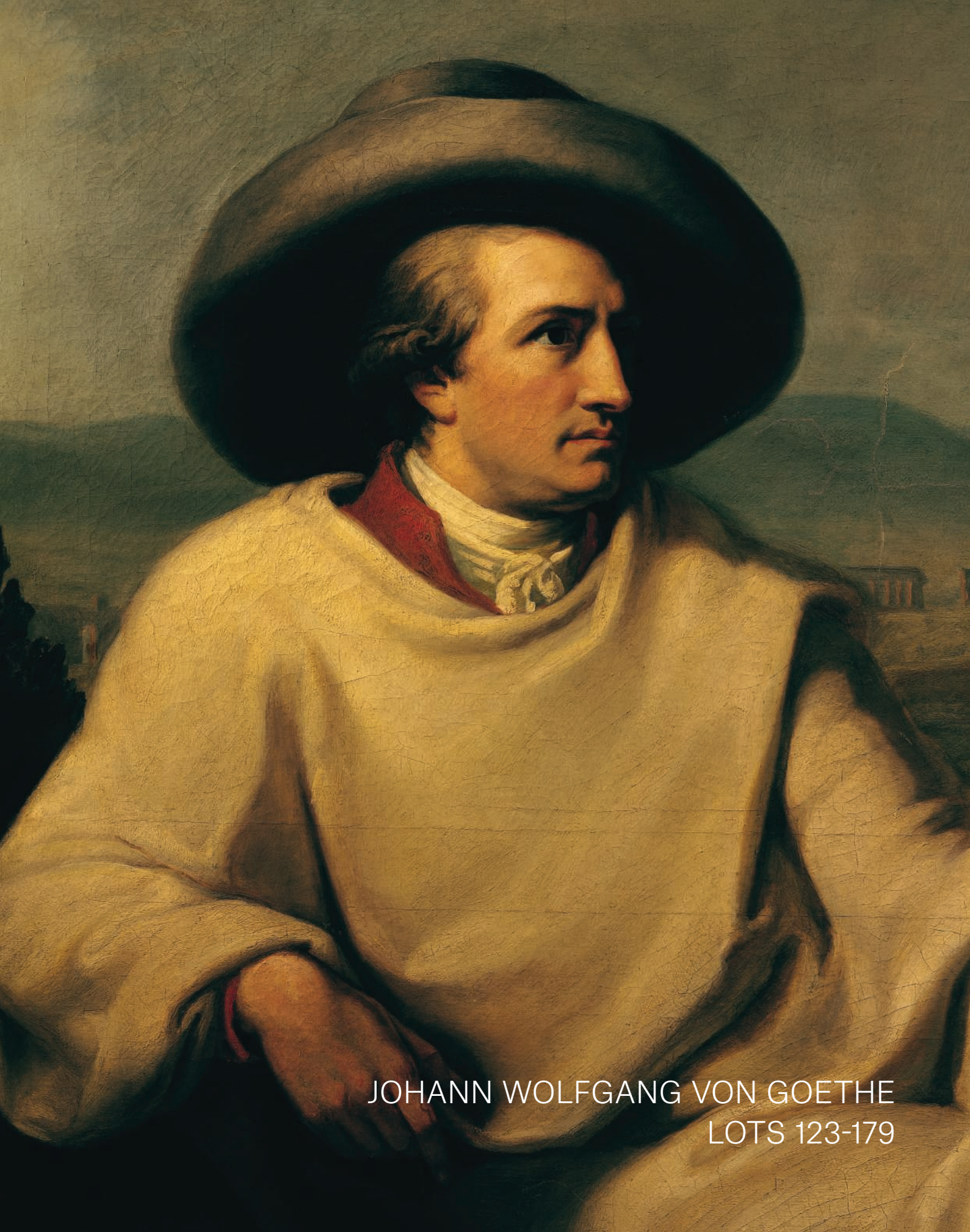
**Limited edition, one of 65 copies on Whatman paper, this copy unnumbered, from a total edition of 73.** Included in this copy are the following original leaves: First Folio: *The Life of Henry the Fifth*, pp.69-70 (i.e. the first leaf of this play); Second Folio: *The Life of Henry the Fifth*, pp.83-4; Third Folio: *The Taming of the Shrew*, pp.209-210; Fourth Folio: *The Tragedy of Troilus and Cressida* and *The Tragedy of Coriolanus*, pp. 257-8 (i.e. the last of the former and the first page of the latter).

Folio (365 x 244mm). Title within red ruled border, red opening initial. An original leaf from each folio laid-in. Modern red morocco, gilt borders, spine lettered in gilt.

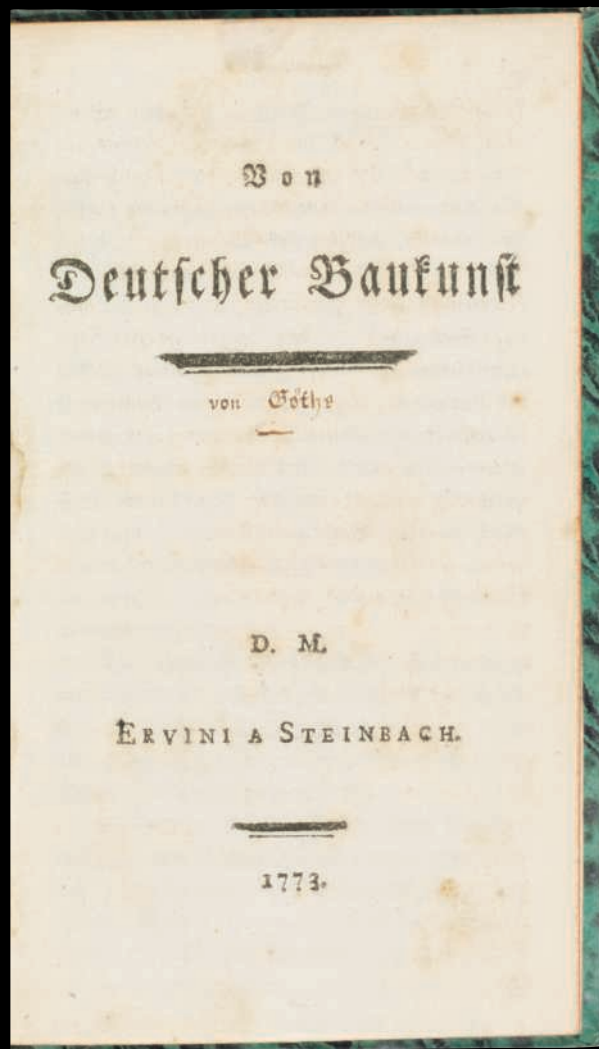
£2,000-3,000 US\$2,600-3,900  
€2,400-3,500







JOHANN WOLFGANG VON GOETHE  
LOTS 123-179



0123

[GOETHE, Johann Wolfgang von (1749-1832)]. *Von Deutscher Baukunst*. [Frankfurt:] 1773 [but 1772].

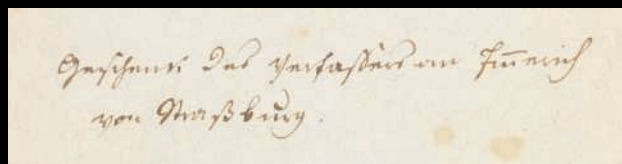
**Rare first appearance of Goethe's landmark essay in praise of German architecture.** This copy with a non-autograph presentation inscription gifting the book from the author to Dr Emmerich von Strassburg, with whom Goethe met on 7 July 1808. Conceived after a visit to Strasbourg in 1770, *Von Deutscher Baukunst* is a paean to the city's medieval cathedral, to its presumed architect Erwin Von Steinbach (d.1318), and to what Goethe believed was its distinctly German aesthetic. It is one of the most characteristic statements of the *Sturm und Drang* movement, 'advocating freedom of art over restrictive rules, the artist as genius, and the artwork as a live organism, always in process' (Allert, p.197) and was reprinted by Johann Gottfried Herder (1744-1803) in his pioneering collection *Von deutscher Art und Kunst* (1773), the manifesto of *Sturm und Drang*. Goethe's awe at the beauty and power of the cathedral played a large part in the revival of the Gothic style in Germany: 'for the first time since the Middle Ages someone has stood before a great Gothic building and has seen it for what it is - one of the supreme achievements of the human spirit' (Robson-Scott, p.43). **Excepting reviews in periodicals, this essay was the first of Goethe's prose works to appear in print.** **Extremely rare: this work is the only item missing from Meyer's famous Goethe collection; ABPC/RBH record no copies at auction.** Beate Allert. 'Goethe and the visual arts'. In: Lesley Sharpe (ed.). *The Cambridge Companion to Goethe*. Cambridge: CUP, 2002; W.D & E. Robson-Scott. *The Younger Goethe and the Visual Arts*. Cambridge: CUP, 1981; Hagen 36.

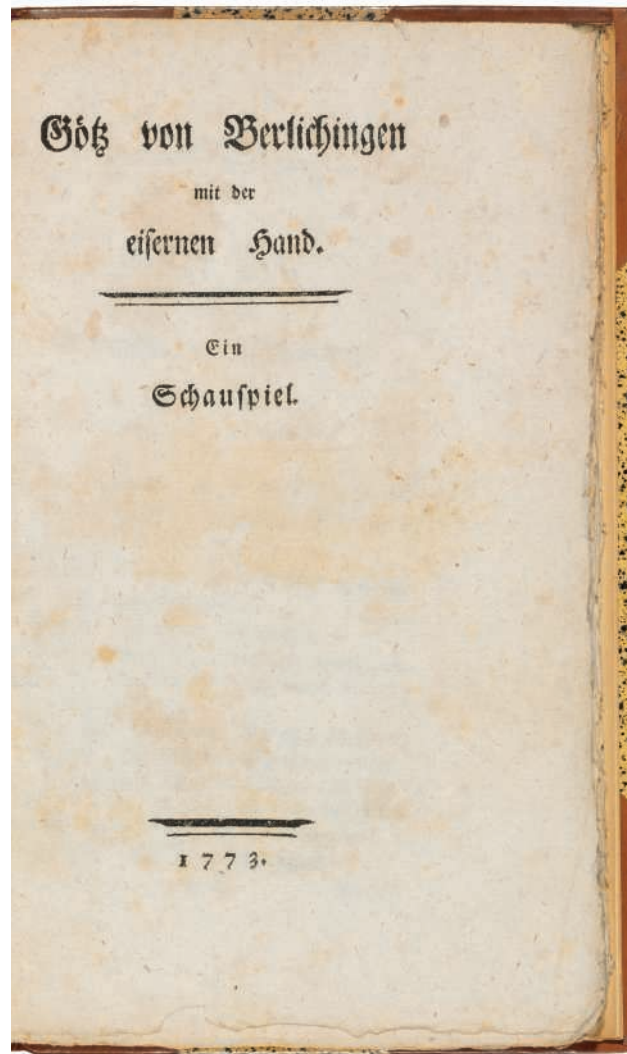
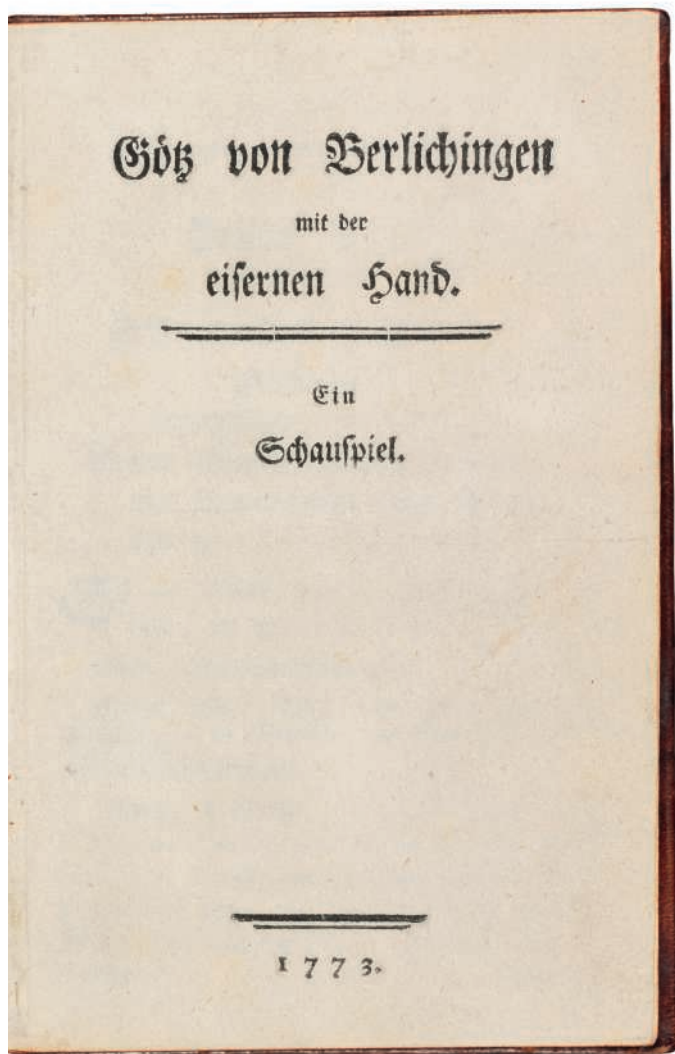
Octavo (150 x 92mm). (Closely cropped at lower margin just into some letters). Early 19th-century cloth-backed boards (upper hinge splitting). *Provenance:* author identified on title in ink in early hand - 'Geschenk des Verfassers an Emmerich von Strassburg' (inscription on title) - 'Fr. Riff' (inscription dated 1858).

£12,000-18,000

US\$16,000-23,000

€14,000-21,000





**0124**

GOETHE, Johann Wolfgang von (1749-1832). *Götz von Berlichingen mit der eisernen Hand. Ein Schauspiel.* [Darmstadt: Eylau for the author and Merck,] 1773.

**Rare first edition of this *Sturm und Drang* drama, Goethe's first major literary work to be published.** It was printed anonymously and privately, Goethe paying for the paper and his friend Merck for the printer's costs. Goethe had decided in favour of publishing after heavily revising an early version which had been severely scrutinized by Herder. He had to borrow money, and ask friends to buy copies or place them with booksellers. But the play was successful. Several piracies were produced within the year, and it premiered on stage in 1744, projecting Goethe to the forefront of the contemporary artistic scene. Hagen 46.

Octavo (153 x 98mm). Without final blank (title-page repaired at gutter, neat repair to F8 without loss). Later period-style calf gilt. *Provenance:* Hauser (exlibris).

£7,000-10,000

US\$9,100-13,000  
€8,100-12,000

**0125**

[GOETHE, Johann Wolfgang von (1749-1832)]. *Götz von Berlichingen mit der eisernen Hand. Ein Schauspiel.* [No place or publisher]: 1773.

**Second edition of the first major literary work of the *Sturm und Drang* movement, published the same year as the first edition.** An English translation by Walter Scott appeared in 1799 with the title *Goetz of Berlichingen of the Iron Hand*. Hagen 47.

Octavo (185 x 110mm). (Some browning.) 20th-century half calf, gilt spine with morocco lettering-pieces, untrimmed.

£400-600

US\$520-770  
€470-690

Die Leiden  
des  
jungen Werthers.

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Erster Theil.



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Leipzig,  
in der Weygandschen Buchhandlung.  
1774.

0126

[GOETHE, Johann Wolfgang von (1749-1832)]. *Die Leiden des jungen Werthers*. Leipzig: Weygand, 1774.

**First edition, first issue of a major landmark of European literature.** Composed rapidly over three months in early 1774, *Werther* is the story of a deeply sensitive young man whose inability to reconcile his extreme passion with the demands of the real world lead ultimately to his suicide. 'By its intense sensibility and astonishing life-likeness *Werther* conquered the reading public, not only of Germany, but of Europe. Probably the best known work of the *Sturm und Drang*, it made Goethe famous overnight and generated a wave of imitation' (Garland, p.518). Ahead of a jubilee republication fifty years later, he recommended the use of the first edition as a template, prizing its uncompromising fierceness, which was, in his own words, somewhat 'tempered' in the subsequent, revised editions. Outer formes of sheets A and G in the first state, with the misprints on pages 16 and 101, and with the errata on the final page. Henry and Mary Garland. *The Oxford Companion to German Literature*. Oxford: 1976; Hagen 80.

Octavo (158 x 94mm). Engraved vignette by Adam Friedrich Oeser on the first title, woodcut vignette on the second title (tiny stain in upper margin of m2). Contemporary mottled calf, gilt spine with red morocco lettering-piece, patterned endpapers (lightly rubbed, trivial splits at joints).

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

0127

[GOETHE, Johann Wolfgang von (1749-1832)]. *Die Leiden des jungen Werthers. Erster [-Zweyter] Teil*. Leipzig: Weygand, 1774.

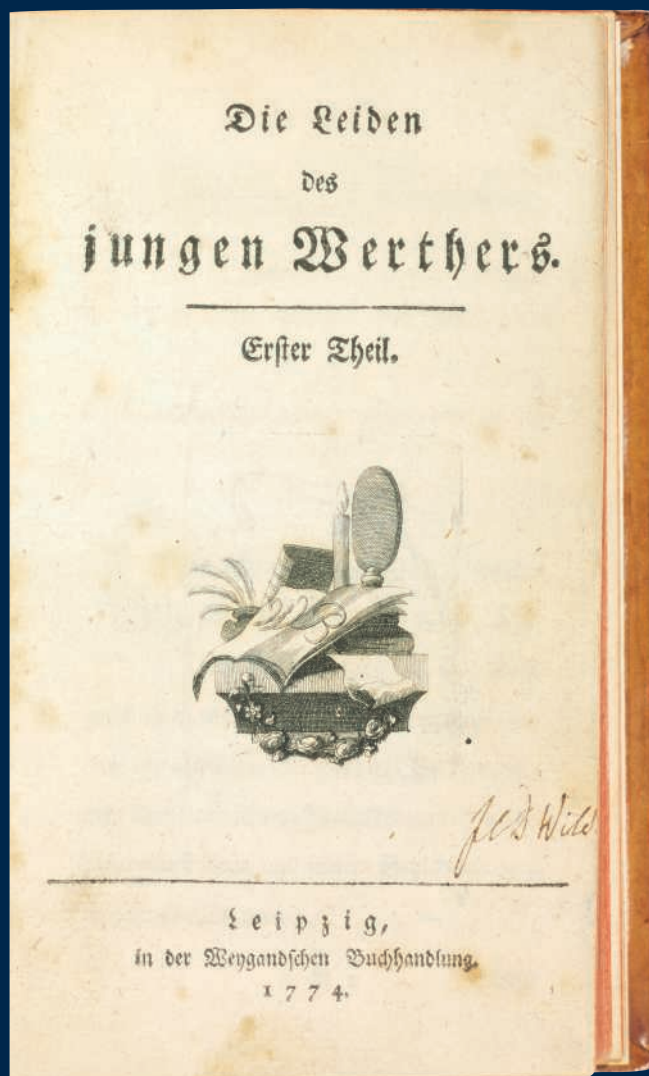
**First edition of a milestone in world literature**, the rare second printing, with the few errors corrected and errata list at the end replaced by a woodcut vignette. *The Sorrows of Young Werther*, published when Goethe was 25 years old, immediately projected itself on the European literary stage as a Romantic classic. Werther stands next to Hamlet, Don Quixote, Don Juan and Faust as an exceptionally forceful creation of archetypal strength. Hagen 80.

2 parts in one volume (with continuous collation), octavo (155 x 103mm). With engraved vignette by Oeser to title, woodcut vignette on second title, engraved head-pieces and initials, and woodcut vignette at end (first title repaired at gutter, occasional light spotting). Contemporary calf, spine decorated in gilt (hinges repaired, endpaper renewed, extremities rubbed). *Provenance*: J.E.D Wildt (contemporary inscription to recto and verso of title).

£1,500-2,000

US\$2,000-2,600

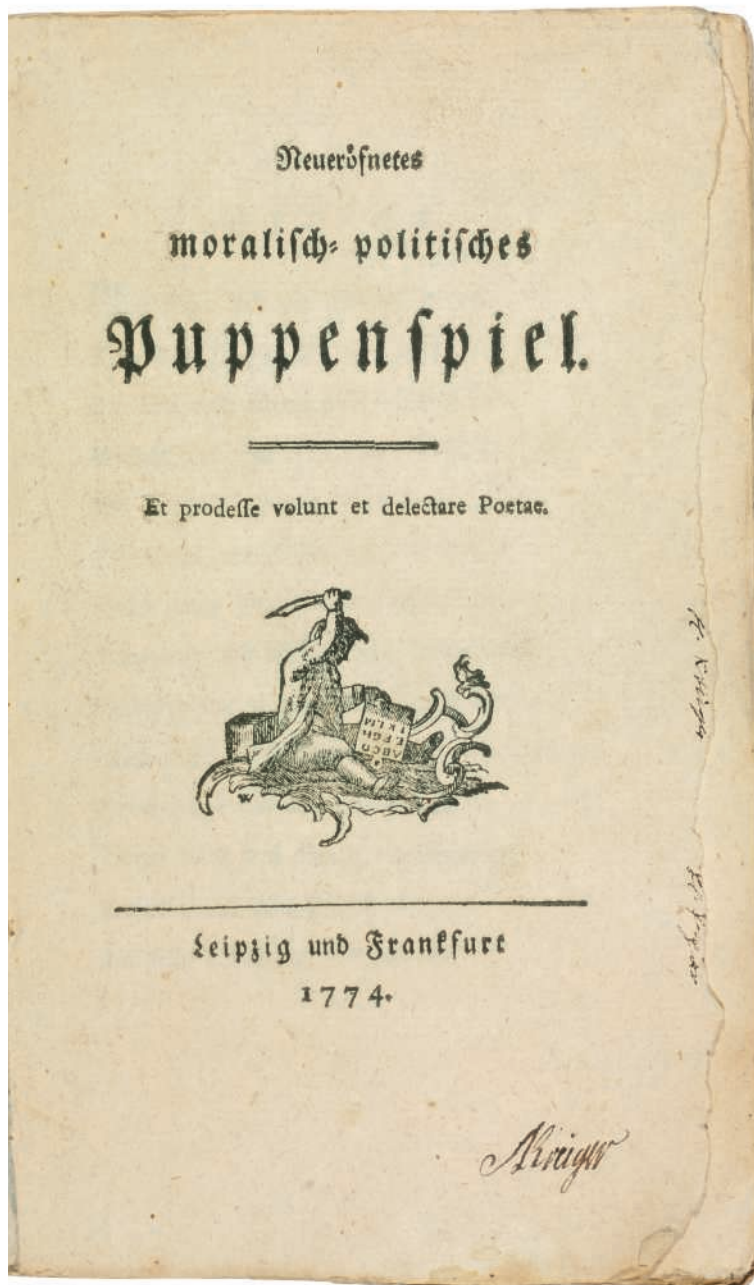
€1,800-2,300



127

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

35



0128

[GOETHE, Johann Wolfgang von (1749-1832)]. *Neueröffnetes moralisch-politisches Puppenspiel*. Leipzig and Frankfurt: [Weygand], 1774.

**Rare first edition of this very early satirical work published for the Leipzig autumn fair of 1774, like *Werther*, when Goethe was 25 years old.** It is a carnivalesque extravaganza for which Goethe revives the medieval Germanic verse meter of Knittelvers, where consecutive lines rhyme in pairs (AABB) and each line has four stresses. The collection includes a dramatic poem, *Des Künstlers Erdewallen*, and two Shrovetide carnival pantomimes, *Jahrmarktsfest zu Plundersweilern* and *Ein Fastnachtsspiel vom Pater Brey*. Leaf c5r in the *Jahrmarktsfest* shows the ten-verse omission determined by the censorship – a gap which would only be filled in 1789. The plot, in true pantomime style, has been thus rendered: 'In a fairground setting a vivid and satirical kaleidoscope of figures, quacks, gypsies, peasants, pedlars from Nuremberg and the Tyrol, an Italian barrel-organist, and one or two more characters from the refined classes, all conversing in a lively rhyming farrago, form an audience for a play within the play: the biblical folk-story of Queen Esther and the villainous Haman' (N. Boyle). A second edition appeared in the same year, with a different title woodcut vignette. Hagen 77.

Octavo (170 x 99mm). Woodcut title vignette (b1 reinforced at gutter, occasional light spotting.) Uncut in the original drab wrappers (some repairs to spine); in a card slipcase. *Provenance*: Krüger (contemporary inscription to title).

£5,000-8,000

US\$6,500-10,000  
€5,800-9,200

36

**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**

0129

GOETHE, Johann Wolfgang von (1749-1832). *Götter Helden und Wieland. Eine Farce. Auf Subscription.* Leipzig: 1774.

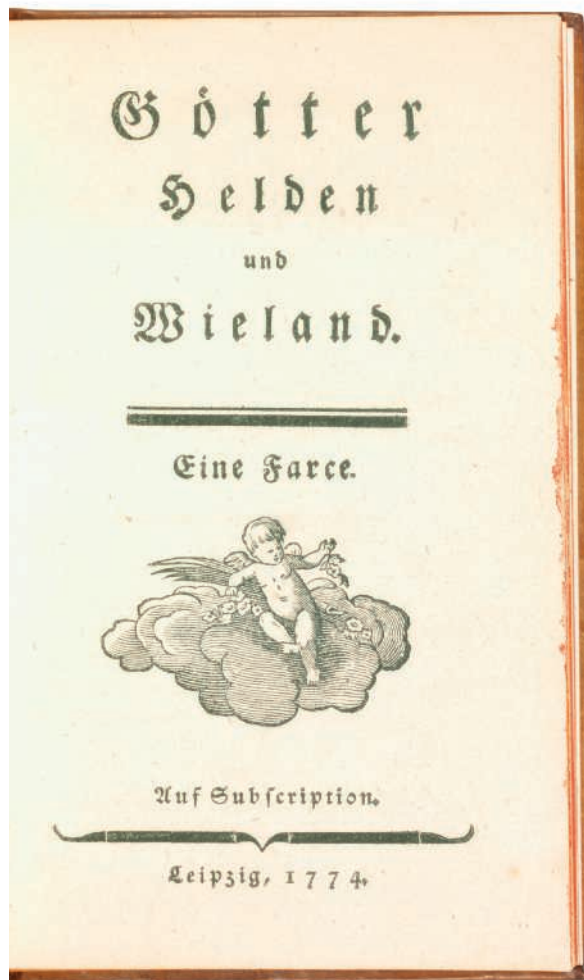
**First edition, first issue, of a short satirical play which lampoons the German poet and dramatist Christoph Martin Wieland (1733-1813).**

In 1773, Wieland published his important opera *Alceste*, an adaptation of the Euripidean tale for the German stage. In Goethe's response of 1774, he ridicules Wieland's treatment of the Greek tragedy – which Goethe considered to be inauthentic – and has Wieland confronted by characters from the original as well as by Euripides himself. Hagen 59.

Octavo (152 x 91mm). With the final blank C3 (short repaired tears in B4-5). Modern calf, spine gilt, red morocco lettering piece.

£800-1,200

US\$1,100-1,500  
€930-1,400



0130

GOETHE, Johann Wolfgang von (1749-1832). [A group of 5 works]. Various places, publishers: 1774-1793.

**First and early editions of 5 works**, including the first edition of Goethe's innovative second libretto, which 'differs from his first in many ways: it is a full-length, technically unruly, dramaturgically demanding, and emotionally charged work – every inch a Storm and Stress libretto, the first in the history of German opera' (Bauman, p.169). *Der Gross-Cophta* and *Der Bürgergeneral* are comedies which satirize events relating to the French Revolution. A full description and condition report is available upon request. Thomas Bauman. *North German Opera in the Age of Goethe*. Cambridge: CUP, 1985; Hagen 66, 122, 128, 216, and 217.

Together 5 volumes, octavo (various sizes). Comprising: – *Clavigo. Ein Trauerspiel.* Frankfurt and Leipzig: 1774. Modern vellum-backed boards; – *Stella. Ein Schauspiel für Liebende in fünf Akten.* Freistatt: 1776. Disbound; – *Claudine von Villa Bella. Ein Schauspiel mit Gesang.* Berlin: August Mylius, 1776. Contemporary half calf; – *Der Gross-Cophta. Ein Lustspiel in fünf Aufzügen.* Berlin: J. F. Unger, 1792. 19th-century half cloth; – *Der Bürgergeneral. Ein Lustspiel in einem Aufzuge. Zweyte Fortsetzung der beyden Billets.* Berlin: Johann Friedrich Unger, 1793. Contemporary half calf. (5)

£700-1,000

US\$900-1,300  
€810-1,200





**0131**

GOETHE, Johann Wolfgang von (1749-1832). *Des Herrn Göthe sämtliche Werke*. Biel: Helmann, 1775-1776.

**First edition of the collected works, very rare as a complete set, published before the Himbürg edition, which had long been believed to be the first.** This set includes the exceptionally rare third volume, lacking even in such comprehensive collections as Kippenberg's and Speck's as well as in institutional holdings bar a very few. O. Deneke remarks on the perspicacity of the Biel bookseller Helmann in intuiting that Goethe's popularity would make such an audacious editorial undertaking financially viable. Twelve unauthorized reprints of the works were published in the interval between this landmark edition and the first authorized collected edition (1787-90). Kippenberg 324; Speck 1; Brieger 736; Hagen 1.

3 volumes, octavo (159 x 98mm). (First and third title with part number inlaid at the time of the binding, the first with a typographic strip, the second with a facsimile strip.) Modern period-style gilt leather bindings. (3)

£5,000-7,000

US\$6,500-9,000

€5,800-8,100





**0132**

GOETHE, Johann Wolfgang von. (1749-1832). *Goethe's Schriften*. Vienna and Leipzig: J. Stahel and G. J. Göschen, 1787-1790.

**First authorized complete edition.** Rare with an almost complete suite of engraved frontispieces, and with the scarce subscribers lists in vol. 1 and 4. Very unusually in literature publishing, this collected edition contains a wealth of first editions, including the *Faustfragment*, *Egmont*, *Iphigenie*, *Torquato Tasso* and 56 poems, with the *Werther* here for the first time printed in its final form. Hagen 11 and 11a.

8 volumes, octavo (155 x 90mm). With 7 engraved frontispieces (the one in vol. 7 a facsimile), engraved vignettes on titles, 2 engraved vignettes to text (occasional spotting throughout, two frontispieces reinforced at gutter). Late 19th-century half calf, sides filleted in gilt, paneled spines filleted in blind and tooled in gilt with blue morocco lettering-pieces (some light rubbing and wear). *Provenance:* K.W. Justi (1769-1846) (inscription) — K? W. Schmidt (19th-century inscription) — Friederike Justi (modern bookplate). (8)

£3,000-5,000

US\$3,900-6,400  
€3,500-5,800

**0133**

GOETHE, Johann Wolfgang von (1749-1832). [A group of 5 plays]. Leipzig: Georg Joachim Göschen, 1787.

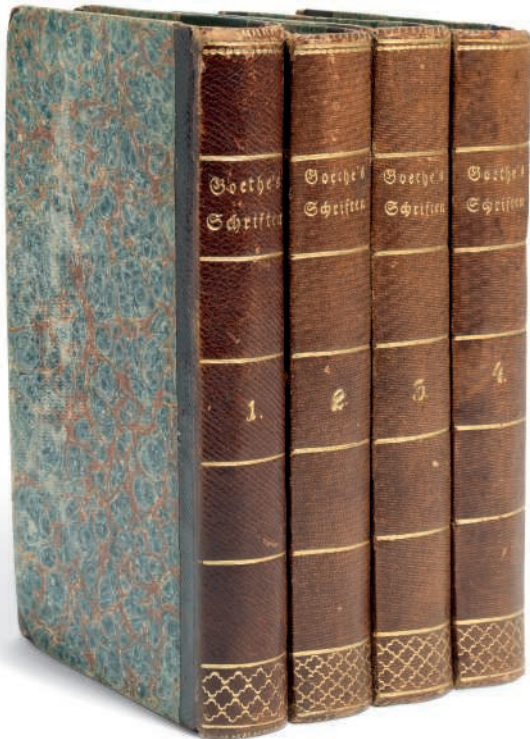
**First separate editions of 5 plays**, including Goethe's first mature play, *Die Mitschuldigen*, and adaptations of Euripides and Aristophanes. With *Iphigenie auf Tauris*, an adaptation of Euripides's original, Goethe became 'the first to transplant Greek drama onto the German cultural scene, just as, with *Götz*, he had been the first to transplant the Shakespearean mode onto the German stage' (Swales, p.107). The comedy *Die Vögel*, based on Aristophanes's *Birds*, satirizes Goethe's relationship with his publishers, readers and the wider Weimar literary scene. Martin and Erika Swales. *Reading Goethe: A Critical Introduction to the Work*. New York: Camden house, 2002. A full description and condition report is available upon request. Hagen 169, 171, 183, 185, and 186.

Together 5 volumes, octavo (various sizes). Comprising: - *Die Mitschuldigen. Ein Lustspiel...* Ächte Ausgabe. Modern half calf; - *Iphigenie auf Tauris. Ein Schauspiel...* Ächte Ausgabe. Contemporary boards; - *Die Geschwister. Ein Schauspiel...* Ächte Ausgabe. 19th-century morocco; - *Der Triumph der Empfindsamkeit...* Ächte Ausgabe. Modern marbled boards; - *Die Vögel. Nach dem Aristophanes...* Ächte Ausgabe. Original wrappers. (5)

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700





**0134**

GOETHE, Johann Wolfgang von. (1749-1832). *Schriften*. Leipzig: Georg Joachim Göschen, 1787.

**The first (at the time) complete edition** of Goethe's writings was published both in a 'luxury' version in 8 volumes, and in this four-volume version, with the text a little more compressed and decorations omitted. Hagen 12, S alpha.

4 volumes, octavo (174 x 97mm). Engraved vignettes to titles (occasional very light spotting). 19th-century half calf, spines filleted and lettered in gilt, marbled boards (joints cracked but holding, extremities rubbed). *Provenance*: ? Theodore Bois de l'Herm (inscriptions). (4)

£500-800

US\$650-1,000  
€580-920



**0135**

GOETHE, Johann Wolfgang von (1749-1832). [A group of 6 works]. Leipzig: Georg Joachim Göschen, 1788-1790.

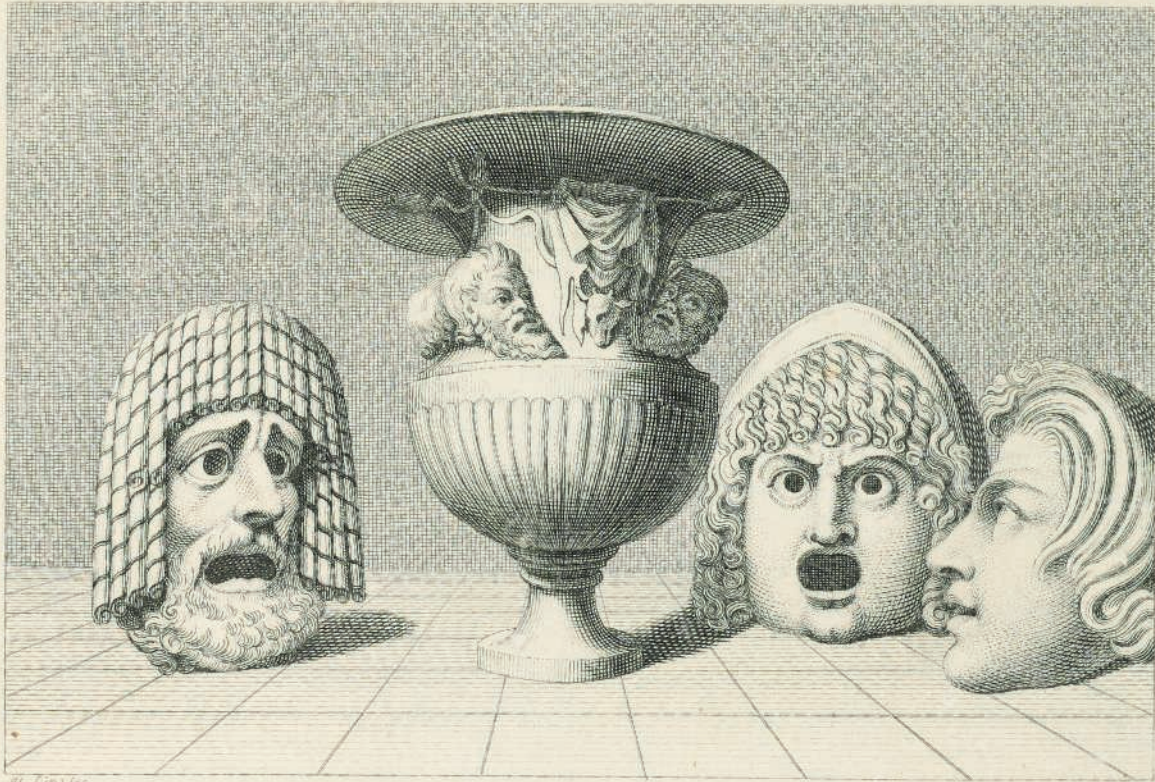
**First separate editions of 5 works**, and the first revised edition of *Erwin und Elmire*, Goethe's first libretto. Originally published in the journal *Iris* in 1775, it was set to music by Duchess Anna Amalia of Brunswick-Wolfenbüttel (1739-1807) and performed in Weimar in 1776. Based on the Italian *opera buffa* that Goethe witnessed on his travels to Italy, his libretto *Scherz, List und Rache* was composed in order to reform and improve the German comic opera based on the Italian model. It was partly set to music by Goethe's friend Philipp Christoph Kayser (1755-1823) in 1785-1787, though his score remained unfinished and was not performed until 1993. A full description and condition report is available upon request. Hagen 113, 131, 187, 200, 205, and 210.

Together 6 volumes, octavo (various sizes). Comprising: *Erwin und Elmire. Ein Singspiel... Ächte Ausgabe*. Leipzig: Georg Joachim Göschen, 1788. Modern plain wrappers; *Claudine von Villa Bella. Ein Singspiel... Ächte Ausgabe*. Leipzig: Georg Joachim Göschen, 1788. 20th-century vellum-backed boards; *Egmont. Ein Trauerspiel... Ächte Ausgabe*. Leipzig: Georg Joachim Göschen, 1788. 20th-century antique-style sheep; *Torquato Tasso. Ein Schauspiel. Ächte Ausgabe*. Leipzig: Georg Joachim Göschen, 1790. Contemporary boards; *Jery und Bätely. Ein Singspiel... Ächte Ausgabe*. Leipzig: Georg Joachim Göschen, 1790. Modern binding reusing old patterned paper; *Scherz, List und Rache. Ein Singspiel... Ächte Ausgabe*. Leipzig: Georg Joachim Göschen, 1790. Contemporary half calf. (6)

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

DAS  
RÖMISCHE CARNEVAL.



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*Berlin, gedruckt bey Johann Friedrich Unger.*

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Weimar und Gotha.

In Commission bey Carl Wilhelm Ettinger.

1789.

**0136**

[GOETHE, Johann Wolfgang von (1749-1832)]. *Das Römische Carneval*. Berlin: Johann Friedrich Unger, and Weimar and Gotha: Carl Wilhelm Ettinger, 1789.

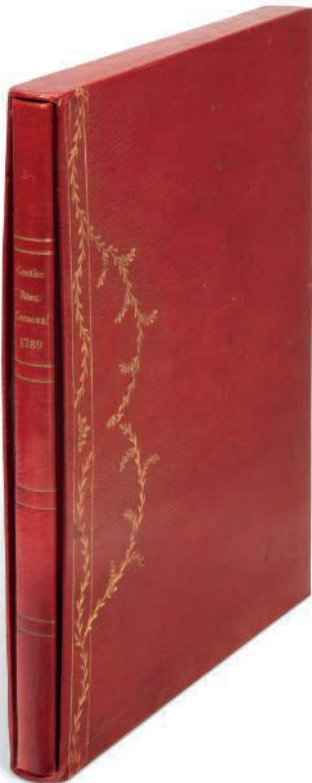
**First edition of a rarity in German literature and 'the most luxurious edition of a single work produced during Goethe's lifetime' (Unsel, p.80).** With only 318 copies printed, the edition sold out very quickly and was immediately considered rare. When Goethe gave the copy from his own library to replace a stolen copy from the library at Wilhelmshöhe, he was unable to source another, even finding himself outbid on a copy offered at auction. The text attempts an objective description of the Roman carnivals Goethe attended in 1787 and 1788, and the temporary dissolution of normal behavior in which 'the difference between the social orders seems to be abolished'. It is illustrated by 20 hand-coloured engraved plates of carnival scenes after sketches by Johann Georg Schütz, with whom Goethe lived in Rome. This copy preserves the rare slip offering instructions to the bookbinder. Hagen 193; Lipperheide Sn 15; Rümman 353; Siegfried Unsel. *Goethe and His Publishers*. Chicago: University of Chicago Press, 2019.

Quarto (273 x 214mm). Title printed on thick paper with engraved vignette of 3 masks surrounding a sculpted vase by H. Lips, 20 hand-coloured engraved plates after Johann Georg Schütz, errata leaf and 'Nachricht für den Buchbinder' slip bound in (variable spotting and soiling). Uncut in a 20th-century binding of red morocco with matching slipcase, the case seemingly re-using contemporary red morocco tooled in gilt, original front wrapper bound in (this latter extensively repaired with portion of printed frame in facsimile, the rear wrapper in complete facsimile).

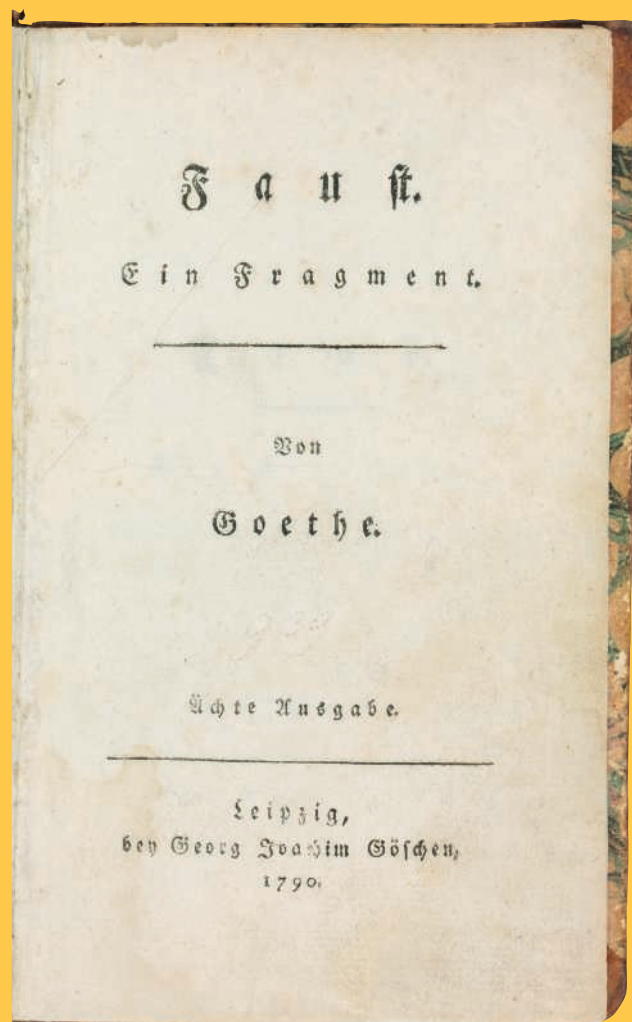
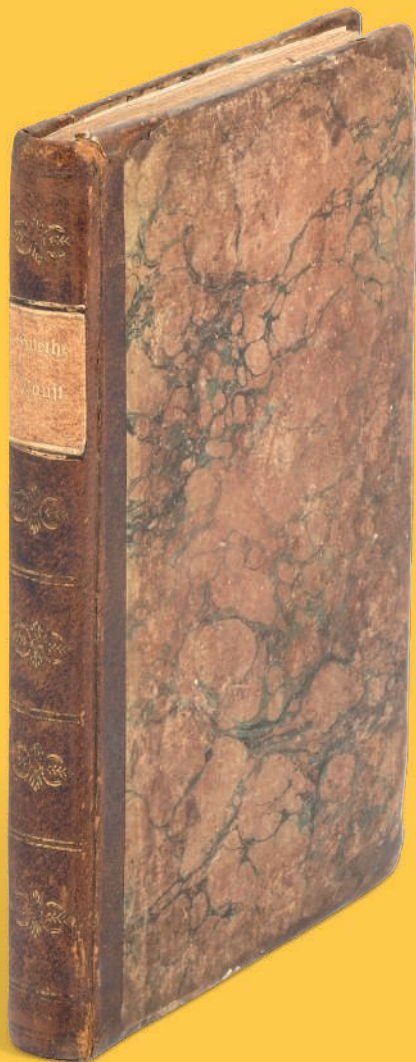
£20,000-30,000

US\$26,000-38,000

€24,000-35,000







0137

GOETHE, Johann Wolfgang von (1749-1832). *Faust. Ein Fragment... Ächte Ausgabe*. Leipzig: Georg Joachim Göschen, 1790.

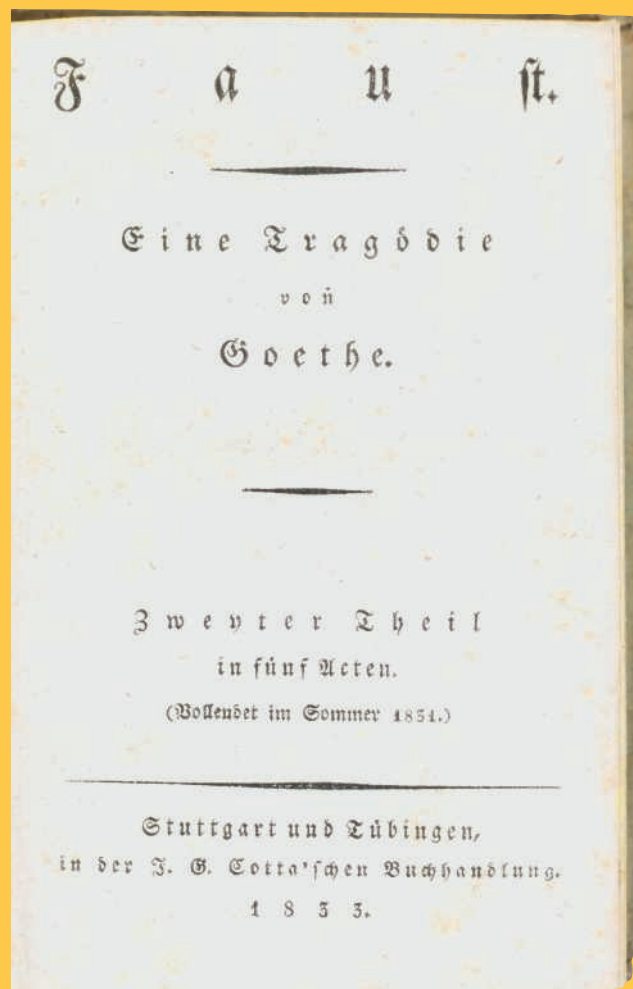
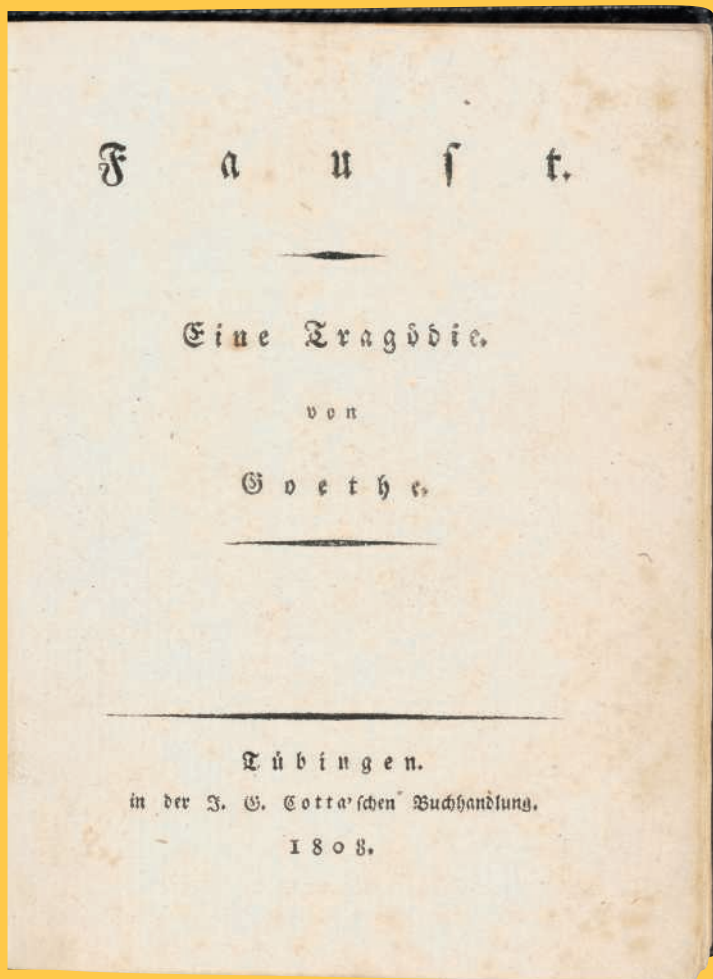
**First separate edition of arguably the greatest work of European literature since Dante and Shakespeare.** By 1773 Goethe had begun to write his play on the popular theme of Faust. During and after his Italian journey (1786-88), he returned to the task, added two new scenes, turned some prose into verse, and published the result in 1790 as *Faust. Ein Fragment*, in volume 7 of his *Schriften*. A contemporary review claimed that 'if Goethe had written nothing else this alone would make his name immortal [...] here is the German Shakespeare' (Unsel, p.319). This issue of the first separately published version is without the repetition of three lines on p.145, the signature mark on D1 and the misprints. Siegfried Unsel. *Goethe and His Publishers*. Chicago: 2019; Hagen 204.

Octavo (160 x 95mm). (Minor worming in gutter of quires A-C and leaf D1, light browning, occasional faint staining and soiling.) Contemporary half calf, spine gilt, paper spine label (small repairs, new endpapers). *Provenance*: '939' (faint inscription on title).

£3,000-5,000

US\$3,900-6,400

€3,500-5,800



**0138**

GOETHE, Johann Wolfgang von (1749-1832). *Faust. Eine Tragödie*. Tübingen: Cotta, 1808.

**First separate edition of the complete text of Faust Part I**, corrected and in a new setting after the first appearance of the text in vol. 8 of the *Works* (1806-1810). 'The subject of Faust occupied Goethe's mind almost the whole of his life [...] It was at Schiller's instigation that Goethe began in 1797 to work again at *Faust*, and the idea soon arose of treating the story in two parts. In the next ten years he added the scene *Studierzimmer*, in which Faust enters into the pact with Mephisto, and the scenes *Vor dem Thor* and *Walpurgisnacht*, and published the work, together with the dedicatory ode, the prologue on the stage, and the prologue in Heaven, as Pt. 1 in 1808' (*Oxford Companion to German Literature*). Most of the work on Part 2 came in the years after 1826; it was published, irregularly, in 1828-31 and then together in 1832. Hagen 310.

12mo (123 x 94mm) (a little light spotting). Later 19th-century (possibly English) full blue morocco paneled in gilt. *Provenance*: late 19th-century manuscript note in English (front flyleaf).

£1,500-2,000

US\$2,000-2,600  
€1,800-2,300

**0139**

GOETHE, Johann Wolfgang von (1749-1832). *Faust. Eine Tragödie. Zweyter Theil in fünf Acten*. Stuttgart and Tübingen: J.G. Cotta, 1833.

**First edition of Faust part II**. Published near the time of Goethe's death, over two decades after the appearance of Part I, this continuation reflects a profound evolution. The plot takes up from Gretchen's death, and sees Faust and Mephistopheles move through time and space through to Faust's ultimate victory over evil. As Goethe remarked in his conversation with his friend Eckermann: 'In the second part, there is scarcely anything of the subjective; here is seen a higher, broader, clearer, more passionless world, and he who has not looked about him and had some experience, will not know what to make of it'. This edition was part of the monumental Cotta edition of Goethe's complete works. Hagen 480.

Octavo (129 x 91mm). With the advertisement leaf (some light spotting). Original boards, printed paper spine label (lightly rubbed and darkened). *Provenance*: evidence of removed labels.

£1,500-2,000

US\$2,000-2,600  
€1,800-2,300

**0140**

GOETHE, Johann Wolfgang von (1749-1832). *Versuch die Metamorphose der Pflanzen zu erklären*. Gotha: Wilhelm Ettinger, 1790.

**First edition, first issue, of Goethe's first published testimony of his scientific interests.** In it he attempted to explain the unity of type in different plant species by arguing that all plants derive from a mysterious 'archetypal plant', or *Urpflanze*, individual genera being modifications of this ideal type. 'Goethe thought that the biologist, by comparing a large number of plant and animal forms, can obtain a clear idea of the underlying archetypes ... What Goethe sought in biology and zoology was nothing less than a theory that would explain all living forms' (DSB). Goethe's fundamentally Aristotelian concept of an ideal type had a considerable influence on the later development of botany. Hagen 211; Norman 913; Osler 2767; Pritzel 3452; *Milestones of Science* 86.

Octavo (195 x 124 mm). First issue with Goethe's name printed above the title on title-page (lacking first and last blanks, title faintly browned and with tiny marginal worm track extending to second leaf, occasional light marginal staining at end). Modern boards. *Provenance*: some underlining and occasional marginalia in pencil.

£800-1,200

US\$1,100-1,600  
€930-1,400

**0141**

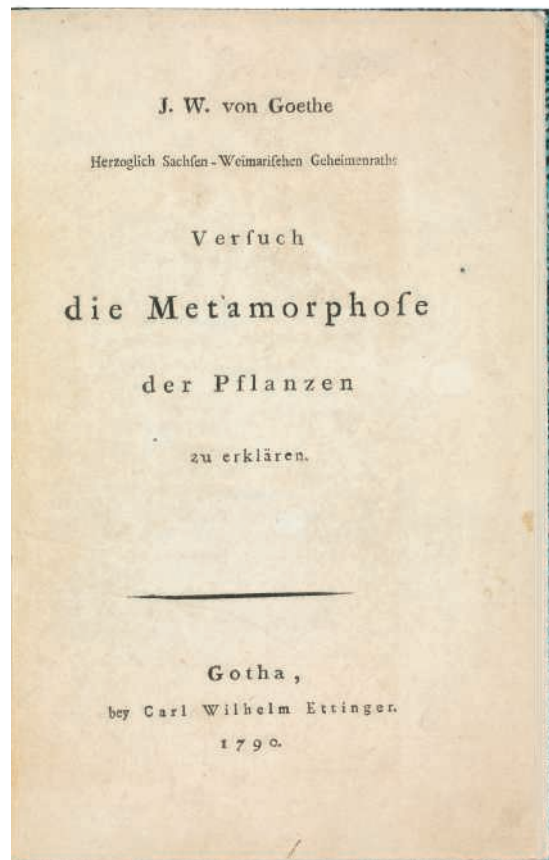
GOETHE, Johann Wolfgang von (1749-1832). *Neue Schriften*. Berlin: Unger, 1792-1800.

**First printing of the second legal edition of the early collected works of Goethe, complete in 7 volumes.** The early works of Goethe were published in 1787-1790 by Göschen, but then disagreements between author and publisher led to Unger taking over publication. Unseld stresses the importance of this publication to the Berlin publisher Unger: 'Formal contracts do not seem to have existed ... only volume-to-volume agreements, although a new clause was used by Goethe: he forwent his rights only for one edition, but promised [Unger] an option for future work, subject to mutually agreed conditions.' Thus Unger was able to reprint volumes 1-6 (the present vols all are first printings), but only a single edition of vol. 7 appeared at Goethe's request, and is thus of considerable rarity. Hagen 14; Unseld, *Goethe und seine Verleger*, 1991, pp.192ff.

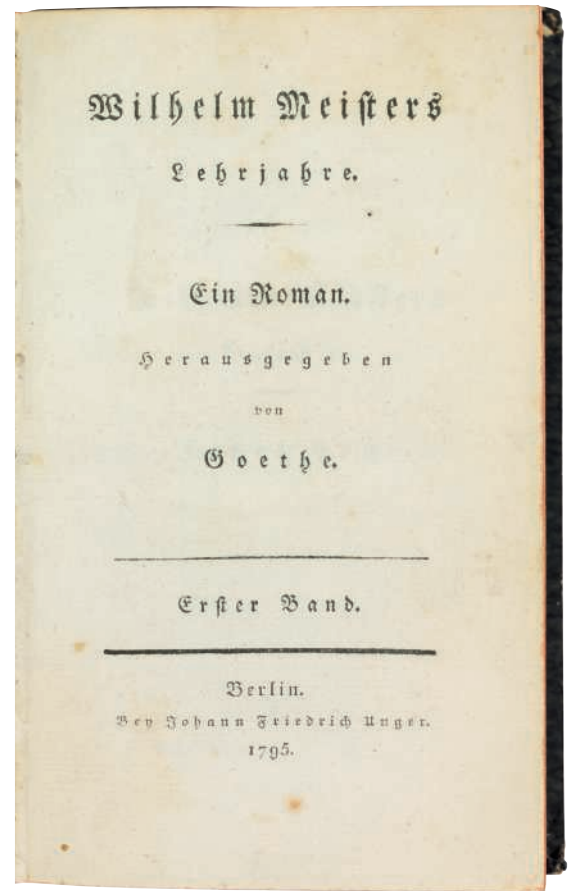
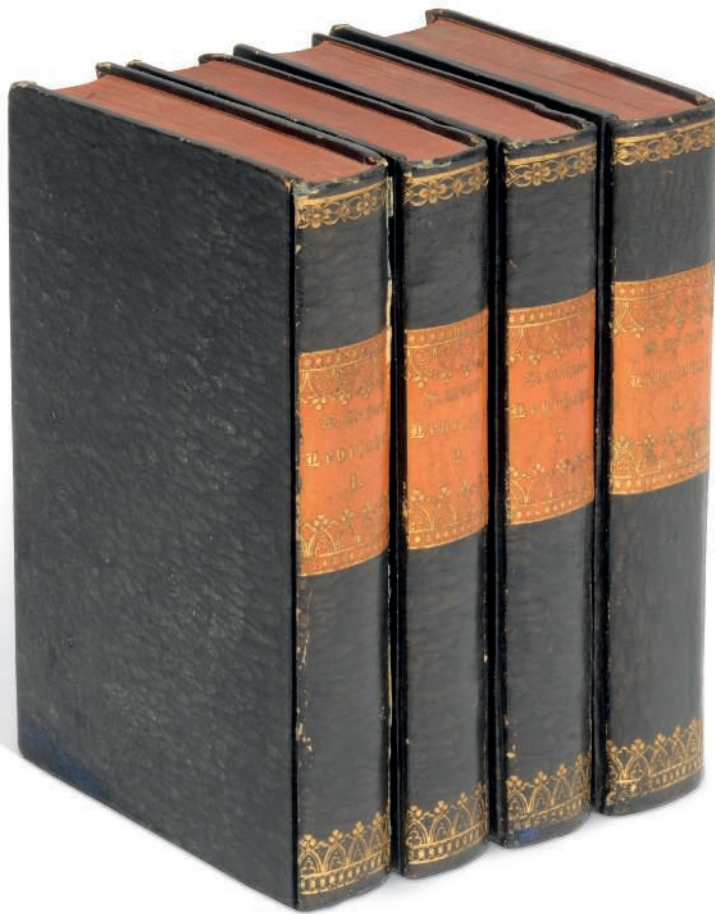
7 volumes, octavo (150 x 96mm). One engraved folding family tree of Joseph Balsamo, known as Cagliostro, 2 engraved plates, 8 folding musical scores, title of vol. 7 with woodcut vignette. Contemporary half calf (extremities lightly rubbed). *Provenance*: Heide Feuerbacher (booklabels). (7)

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500







0142

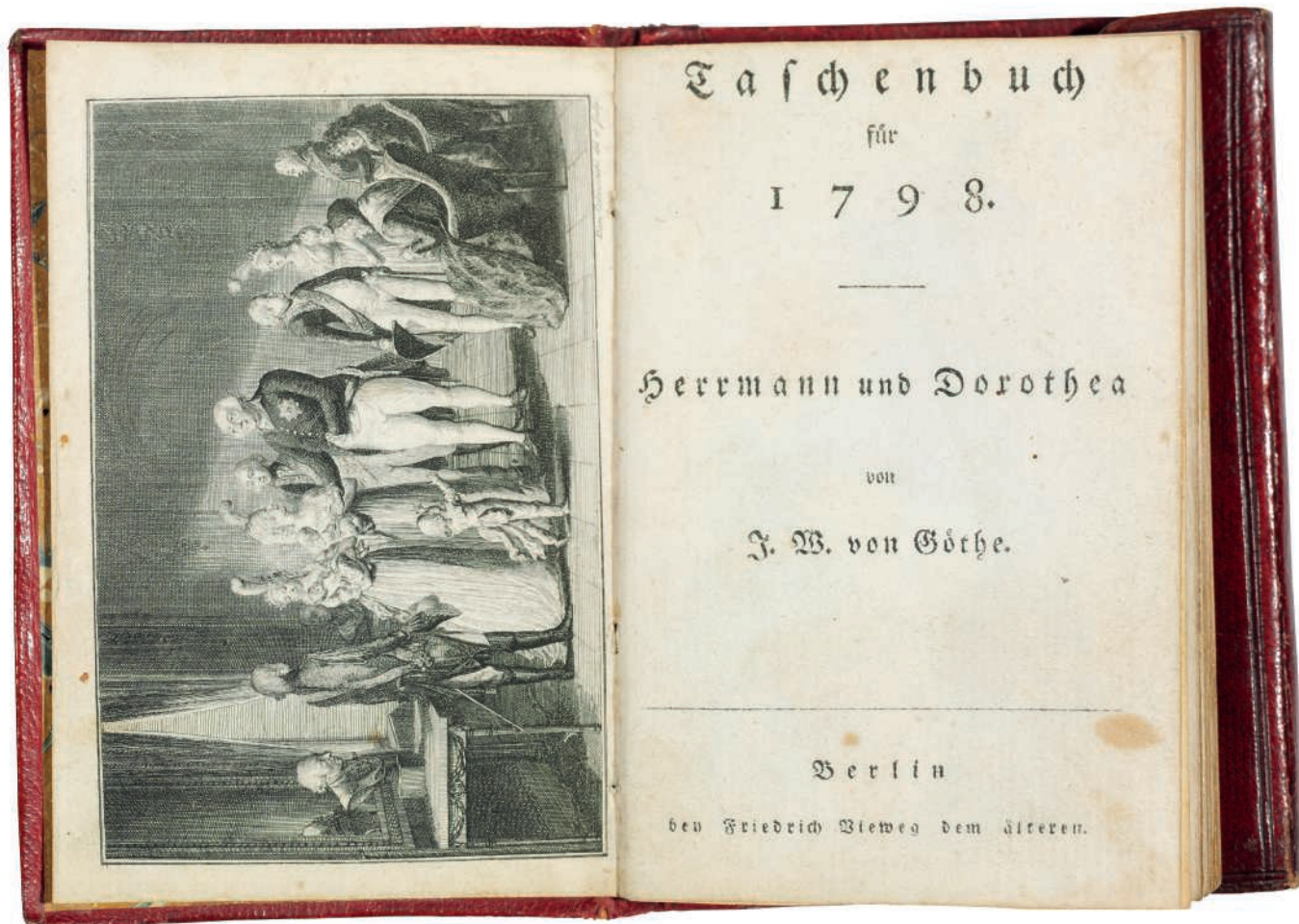
GOETHE, Johann Wolfgang von (1749-1832). *Wilhelm Meisters Lehrjahre. Ein Roman*. Berlin: Johann Friedrich Unger, 1795-1796.

**First edition, first printing of Goethe's second novel which had a tremendous influence on European literature: '[it] is an outstanding example of the German Bildungsroman'** (Garland, *Oxford Companion to German Literature*), and is composed of 4 volumes divided into 8 books. During the course of the novel, the eponymous Wilhelm is persuaded to support a troupe of actors (Book II) and is introduced to the plays of Shakespeare (Book III). In Book V, a performance of *Hamlet* is planned, and there is an extensive critical discussion of the play. The threads of the complex and multi-faceted narrative are drawn together in Book VII, where it is revealed that Wilhelm has been watched over by a secret society 'die Gesellschaft vom Turm' and that his 'apprenticeship' (*Lehrjahre*) has been completed and he has been admitted master (*Meister*). The final Book VIII concludes with Wilhelm's marriage, but also deals with the subjects of incest and suicide, and Goethe engineers a sequel by the secret society informing Wilhelm that he must undertake a period of travelling. This was published under the title *Wilhelm Meisters Wanderjahre* (see lot 171). The present work 'contains eight of Goethe's finest songs, "Kennst du das Land", "Nur wer die Sehnsucht kennt", "Heiß nicht reden, heiß mich schweigen", and "So laßt mich scheinen, bis ich werde" (sung by Mignon), "Wer nie sein Brot mit Tränen aß", "Wer sich der Einsamkeit ergibt", "An die Türen will ich schleichen" (sung by the harper), and "Singt nicht in Trauertönen" (sung by Philine). Also included are the ballad *Der Sänger* and the satirical poem 'Ich armer Teufel, Herr Baron'" (Garland, *Oxford Companion to German Literature*). 8 music scores are found in the present work. Hagen 221 (14/3, 14/4, 14/5, 14/6).

4 volumes, 12mo (148 x 90mm). 8 engraved folding music scores (1 music score with repair). Contemporary black mottled paper-covered boards, red paper gilt spine labels, spine tooled in gilt at head and tail, red edges (a near-fine copy with only faint rubbing to extremities, most heavy to upper joint of vol. I). *Provenance:* Harald Pedersen (bookplates). (4)

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



**0143**

GOETHE, Johann Wolfgang von (1749-1832). *Hermann und Dorothea* [in:] *Taschenbuch für 1798*. Berlin: F. Vieweg, [1797].

**First issue, first edition, the elegant variant printed on thin paper and wrapped in a red Saffian leather wallet.** It enjoyed great success, fulfilling Schiller's prediction. The epic poem *Hermann and Dorothea* is set around 1792 during the brief occupation of part of the Palatinate by French Revolutionary forces. Since its appearance, it has been considered a model of lyrical poetry, both by those who see it as Goethe's most perfect creation, and by those who instead praise its supreme classicism. The six calendar copperplates with landscape views bear the numbers 1, 2, 7, 8, 9 and 10 (complete). Hagen 231.

12mo (113 x 77mm). Engraved frontispiece by Chodowiecki illustrating Frederick William II's royal lineage, coloured engraved plate, and 6 engraved calendar landscape plates by Darnsted after Schubert (some light spotting). Original red Saffian leather wallet with pen pocket incorporated into the rear. *Provenance:* Wilhelmine Haentze, née Günther, posthumously gifted to Ottilie Milde, née Stack (manuscript note on verso of frontispiece).

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

0144

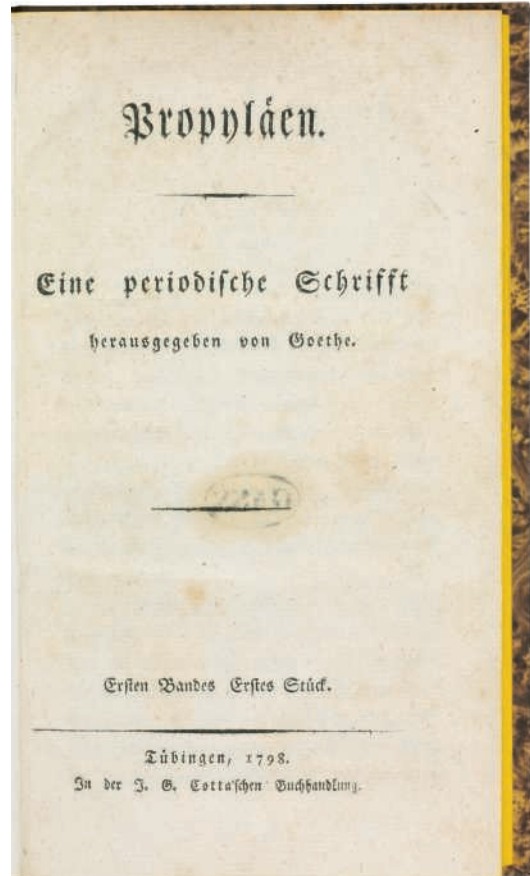
GOETHE, Johann Wolfgang von (1749-1832). *Propyläen, Eine periodische Schrift*. Tübingen: Cotta, 1798-1800.

**First edition of Goethe's short-lived periodical co-produced with his friend the Swiss artist, Johann Heinrich Meyer (1760-1832).** Following the unexpected demise of Schiller's *Horen*, Goethe sought to fill the void with his own cultural magazine entitled *Propyläen*. Its aim was to extend the influence of Classicism in art and culture, with most of the text written by Goethe and Heinrich Meyer. Other contributors included Caroline and Wilhelm von Humboldt, as well as Schiller. Hagen 483.

6 parts bound in 3 volumes (all published), octavo (195 x 110mm). 5 engraved plates of which one folding and 2 others printed in bistre, 4pp. of publisher's ads bound in at end of Vol. III, part 1 (variable spotting throughout, slightly heavier towards end of vol. I). Recent marbled-paper covered boards, green morocco gilt spine labels, yellow edges. *Provenance*: Gass (stamps on verso of titles). (3)

£500-800

US\$650-1,000  
€580-920



0145

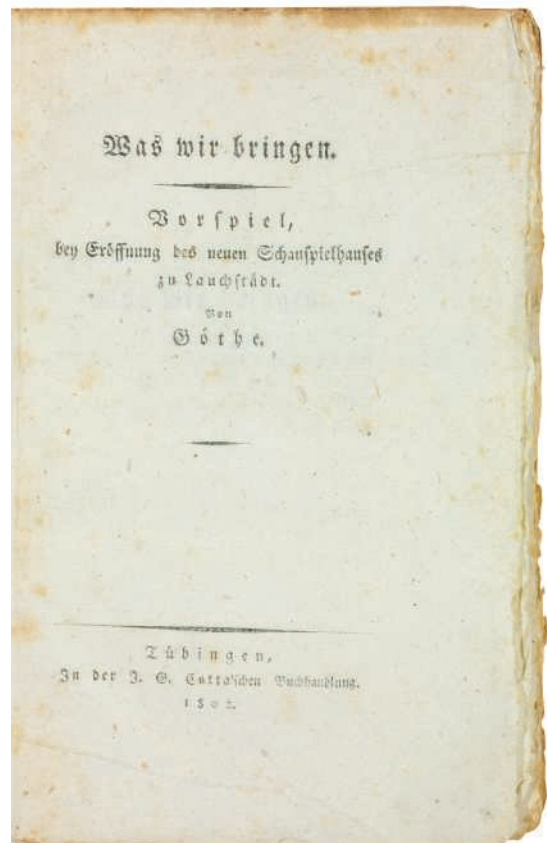
GOETHE, Johann Wolfgang von (1749-1832). *Was wir bringen. Vorspiel, bey Eröffnung des neuen Schauspielhauses zu Lauchstädt*. Tübingen: Cotta, 1802.

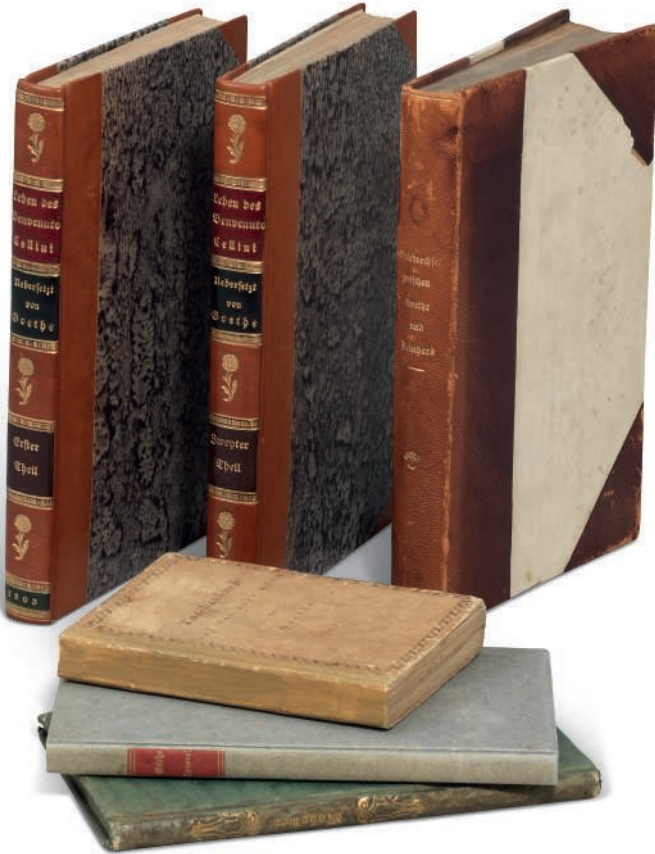
**First edition**, published to celebrate the opening of the Goethe Theatre in Bad Lauchstädt. Goethe's piece, a prologue, was followed on that occasion by a performance of Mozart's *La clemenza di Tito* by the ensemble of the Weimar Court Theatre. The verse 'Warum nocherschallen...' had appeared in 1802 in the journal 'Zeitung für die elegante Welt'. Kippenberg I, 379; Hagen 285.

Octavo (177 x 114mm). Uncut and unopened in contemporary wrappers. *Provenance*: unidentified recent bookplate.

£500-800

US\$650-1,000  
€580-920





**0146**

GOETHE, Johann Wolfgang von (1749-1832). [A group of 5 works]. Stuttgart and Tübingen: Cotta, 1802-1850.

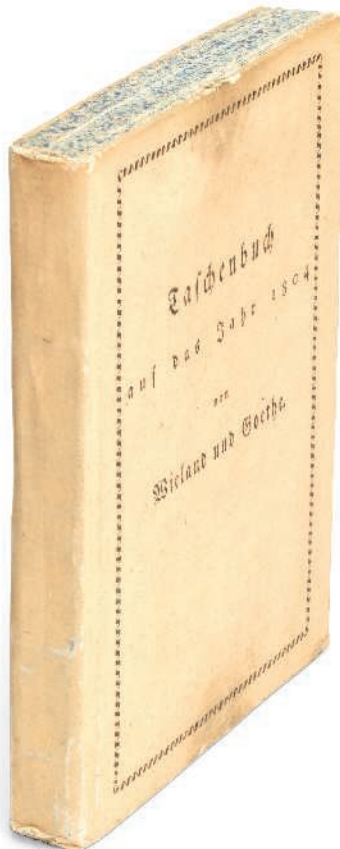
**First editions of three works**, including Goethe's translation of the autobiography of the Italian Renaissance artist Benvenuto Cellini, and the first complete editions of two translations of Voltaire. Goethe's German reworking of Voltaire includes the first complete edition of *Tancred*, originally published in French in 1760, and *Mahomet*, first published in 1742, in which Goethe's admiration for Muhammad 'stood in stark contrast to the polemical tradition of Voltaire's play' (Safranski). A full description and condition report is available upon request. R. Safranski (trans. D. Dollenmayer). *Goethe: Life as a Work of Art*. New York: Liveright, 2017. Hagen 277, 280, 286, 290.

Together 6 volumes, octavo (various sizes). Comprising: - *Mahomet. Trauerspiel in fünf Aufzügen, nach Voltaire*. Tübingen: J.G. Cotta, 1802. 19th-century green patterned cloth; - *Tancred. Trauerspiel in fünf Aufzügen, nach Voltaire*. Tübingen: J.G. Cotta, 1802. Modern boards; - *Leben des Benvenuto Cellini, Florentinischen Goldschmieds und Bildhauers von ihm selbst geschrieben. Übersetzt und mit einem Anhang herausgegeben von Goethe*. Tübingen: Cotta, 1803. Modern half calf; - GOETHE, Johann Wolfgang von (1749-1832). 'Die natürliche Tochter. Trauerspiel' [in]: *Taschenbuch auf für das Jahr 1804*. Tübingen: Cotta [1803]. Original publisher's printed boards; - *Briefwechsel zwischen Goethe und Reinhard in den Jahren 1807 bis 1832*. Stuttgart and Tübingen: J.G. Cotta, 1850. Early 20th-century half leather. (6)

£800-1,200

US\$1,100-1,600

€930-1,400



**0147**

GOETHE, Johann Wolfgang von (1749-1832) and Christoph Martin WIELAND (1733-1813) (eds.). *Taschenbuch auf das Jahr 1804*. Tübingen: Cotta, [1803].

**First edition of this 'almanac of songs'**, the only example of literary cooperation by C. M. Wieland and Goethe, a copy preserving the often missing publisher's advertisements at the end. Wieland was appointed by Duchess Anna Amalia as tutor to prince Karl August and thus projected onto the literary scene from academia. It is argued by some that one of his stories was an inspiration for Goethe's *Elective affinities*. Hagen 486.

12mo (124 x 91mm). With engraved frontispiece and 4 fine engraved plates. Original printed boards (extremities a little worn and soiled).

£500-800

US\$650-1,000

€580-920

0148

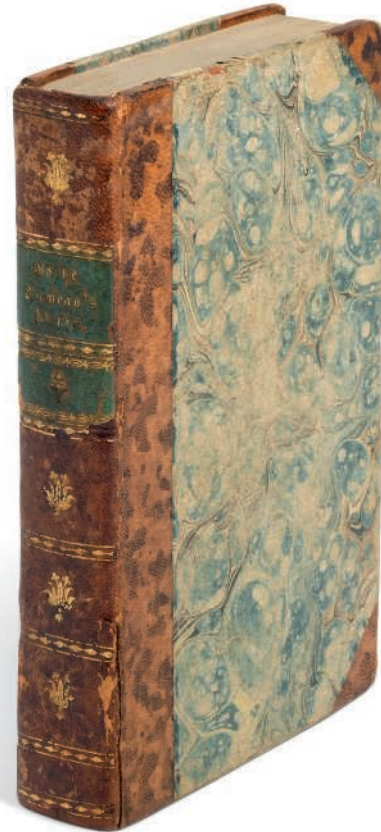
GOETHE, Johann Wolfgang von (1749-1832). *Rameau's Neffe. Ein Dialog von Diderot*. Leipzig: G. J. Göschen, 1805.

**First edition in any language of Diderot's satirical dialogue, translated by Goethe into German.** Begun around 1761-1762 and revised in the early 1770s, the work remained unpublished during Diderot's lifetime. Its original French manuscript was moved to Russia before being transported via Schiller to Goethe in Germany for translation, and was then lost. The first French edition – a re-translation of Goethe's work back into French – appeared in 1821, and Diderot's original French text was not published until 1891, soon after its rediscovery in Paris. Hagen 297.

Octavo (171 x 105mm). Errata leaf and advertisement leaf at rear. Contemporary mottled half calf, spine gilt, green leather lettering-piece (short split along upper joint, corners lightly rubbed). *Provenance:* 'Dellagia' (early inscription on endpaper).

£500-700

US\$650-900  
€580-810



0149

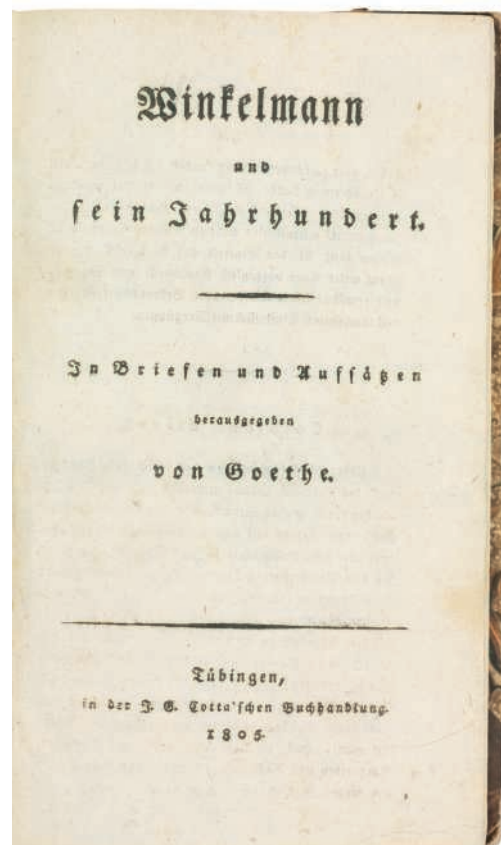
GOETHE, Johann Wolfgang von (1749-1832, editor). *Winckelmann und sein Jahrhundert*. Tübingen: J.G. Cotta, 1805.

**First edition of a collection of essays edited by Goethe.** The subject of the collection is Johann Joachim Winckelmann (1717-1768), a German writer on Greek and Roman classicism. It contains letters by Winckelmann, essays by H.H. Meyer and C. L. Fernow, and three contributions on Winckelmann by Goethe, Meyer and F.A. Wolf. Hagen 295.

Octavo (198 x 118mm). (Small marginal repairs in three leaves.) Contemporary brown half paper over marbled boards, leather lettering piece gilt (joints and extremities rubbed). *Provenance:* Carl v. Plüskow, Gotha (inscriptions, one dated 1807) – 'Prof. Meyer' (inscriptions) – Gertrud Eisenmann-Riel (bookplate).

£400-600

US\$520-780  
€470-690





**0150**

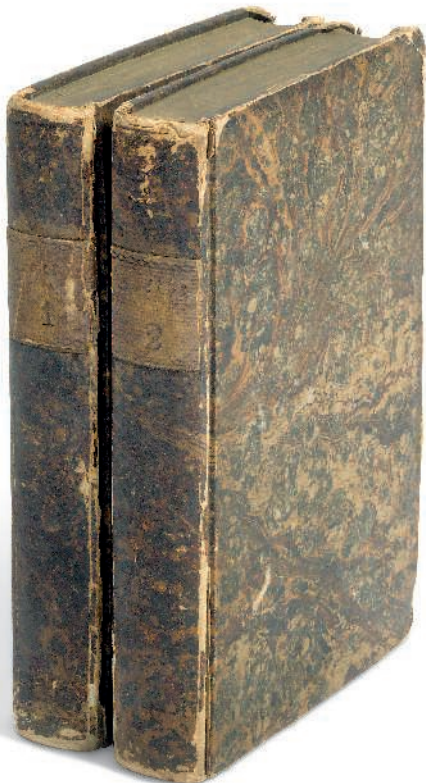
GOETHE, Johann Wolfgang von. (1749-1832) *Werke, Vollständige Ausgabe letzter Hand*. Tübingen: J. G. Cotta, 1806-1810.

**First Cotta collected edition, and the first to carry the title 'Works'. Complete, with the often missing 13th volume.** Difficulties in paper supply and unexpected growing demand following the first of four partial releases meant that the initial parts had to be reissued to cater for sales with the later parts. Hagen 16.

13 volumes, 8vo (200 x 120mm). 2 folded charts, one musical and the other genealogical (small repairs in lower outer margins due to paper faults on 4 lls. of vol. 5, 2 lls. of vol. 7, and 1 l. of vol. 9, repairs due to paper faults resulting in the loss of five words on 2 lls. of vol. 4). Contemporary half calf, marbled boards, gilt spine (spine extremities rubbed, edges worn, occasional unobtrusive worm tracks in lower gutter and boards). *Provenance:* A Konow (Inscription and numbering to endpapers) - unidentified recent bookplate. (13)

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500



**0151**

GOETHE, Johann Wolfgang von (1749-1832). *Die Wahlverwandtschaften. Ein Roman*. Tübingen: Cotta, 1809.

**First edition of Goethe's masterpiece that provoked outrage with its treatment of adultery, and his thematic exploration of human relationships reflecting contemporary scientific concerns. Goethe borrowed the term 'elective affinity' from chemistry, and shows his intensive activity in the natural sciences during these years.** 'What makes it worthy of reappraisal is how it puts science at the centre of human concerns — and humans at the centre of science. Goethe emphasized the primacy of human perception in understanding nature as a holistic entity, in contrast to the quantitative methods and mechanical Universe of the Enlightenment era' (Bell). The protagonists of Goethe's novel undergo shifts in their relations due to changing attractions akin to chemical bonding. On the one hand they are like elements, the characters having no choice but to make new bonds, their fate determined by their own innate properties; on the other, they consciously experiment on themselves suggesting the possibility of free will, or at least 'establishing empiricism as a metaphor for human relations' (Bell). Since publication, *Elective Affinities* has continued to influence writers, such as George Eliot and Ford Madox Ford; Tom Stoppard's *Arcadia* (1993) is very much based on Goethe's work. Matthew Bell, 'In retrospect: Elective Affinities' in *Nature* 516, 168-169, 2014; Hagen 327.

2 volumes, octavo (163 x 96mm). Half-titles (occasional light spotting and browning). Original publisher's boards (extremities rubbed). (2)

£800-1,200

US\$1,100-1,600  
€930-1,400



**0152**

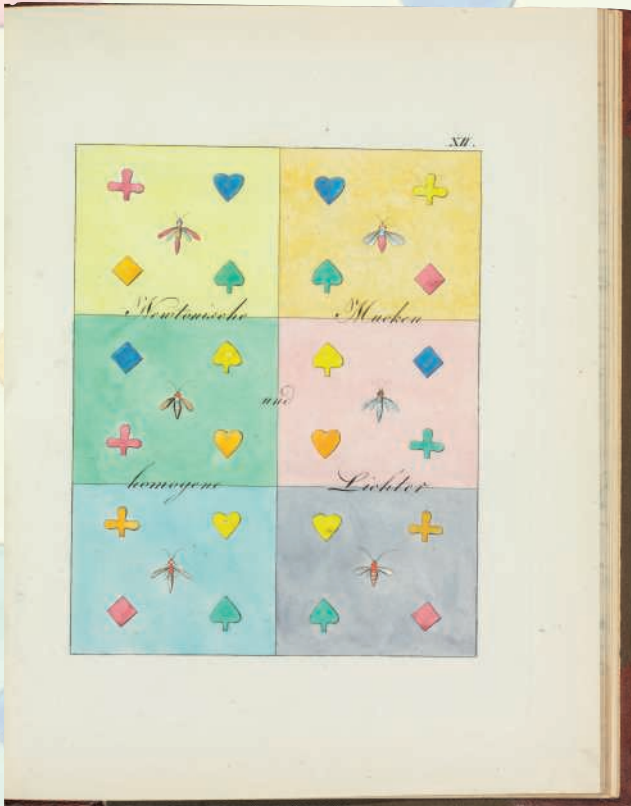
GOETHE, Johann Wolfgang von (1749-1832). *Zur Farbenlehre*. Tübingen: J.G. Cotta, 1810.

**First edition of Goethe's 'longest and, in his own view, best work, today known principally as a fierce and unsuccessful attack on Newton's demonstrations that white light is composite.** Goethe supposed that the pure sensation of white can be caused only by a simple, uncompounded substance' (DSB). Goethe's approach to science was one of sensuous experience and poetic intuition. He expected to be remembered as a scientist and thought his most important work was his Theory of Colours. He argued that colours are realities, phenomena of nature. In this sense, Goethe believed colours to be the result of the contrast between light and darkness, and that the intervention of a turbid medium produces colour. Since all bodies are to some extent turbid, they may appear coloured in daylight. The present work is divided into 3 parts: 'Goethe's chapter on physiological colors (those which depend more on the condition of the eye than on the illumination) is the most successful and also typifies his psychophysical approach to color.' (DSB). Hagen 347; Kippenberg I, 386 and 387.

2 volumes text, octavo (203 x 118 mm) and one atlas volume, quarto (215 x 173 mm). 17 engraved plates, of which 12 hand-coloured (light browning to text). Text volumes: contemporary half sheep over blue boards (extremities faintly rubbed). Atlas volume: contemporary green paper-covered boards with gold tooled border, pink endpapers (expertly rebacked and recorned with calf). *Provenance:* very small armorial blind stamp to titles of text vols – Fedor Fedorovich Evald (1813-1879, physicist and tutor to the children of Alexander II; stamps on titles) – Heinrich Röttinger (bookplates). (3)

£7,000-10,000

US\$9,100-13,000  
€8,100-12,000



0153

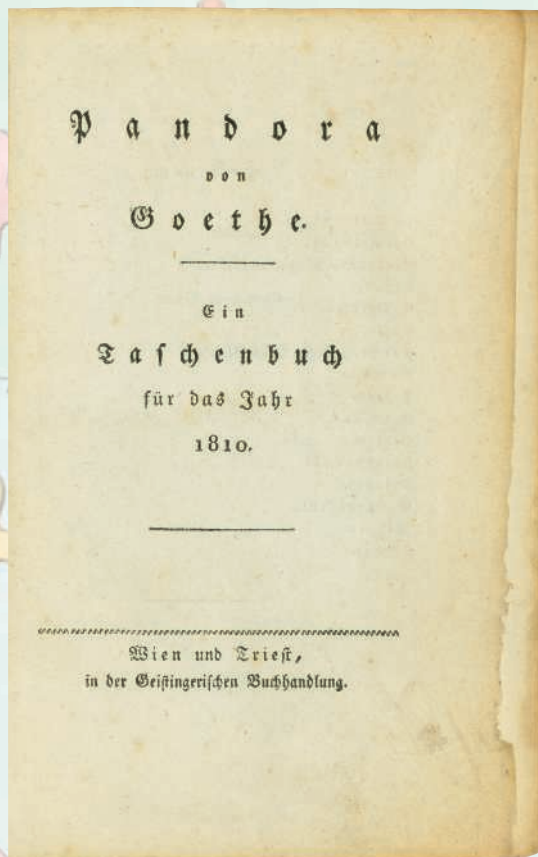
GOETHE, Johann Wolfgang von (1749-1832). *Sechzehn Tafeln zu Goethe's Farbenlehre und Siebenundzwanzig Tafeln zu Dessen Beiträge zur Optik nebst Erklärung*. Stuttgart and Tübingen, Cotta, 1842.

**Second edition with the plates in fresh colour, demonstrating Goethe's Theory of Colours.** The present work was published separately from, but conceived as a supplementary volume to the 61-volume Collected Works (see lot 174). Hagen 24 b.

Quarto (246 x 190mm). 17 engraved plates of which 12 hand-coloured, 9 lithographic plates, of which 6 handcoloured (title a fraction spotted). Early 20th-century half roan, preserving original printed front wrapper (extremities lightly rubbed). *Provenance:* Fritz Witek (20th century bookplate).

£2,500-3,500

US\$3,300-4,500  
€2,900-4,000



0154

GOETHE, Johann Wolfgang von (1749-1832). *Pandora. Ein Taschenbuch für das Jahr 1810*. Vienna and Trieste: Geislingerische Buchhandlung, 1810.

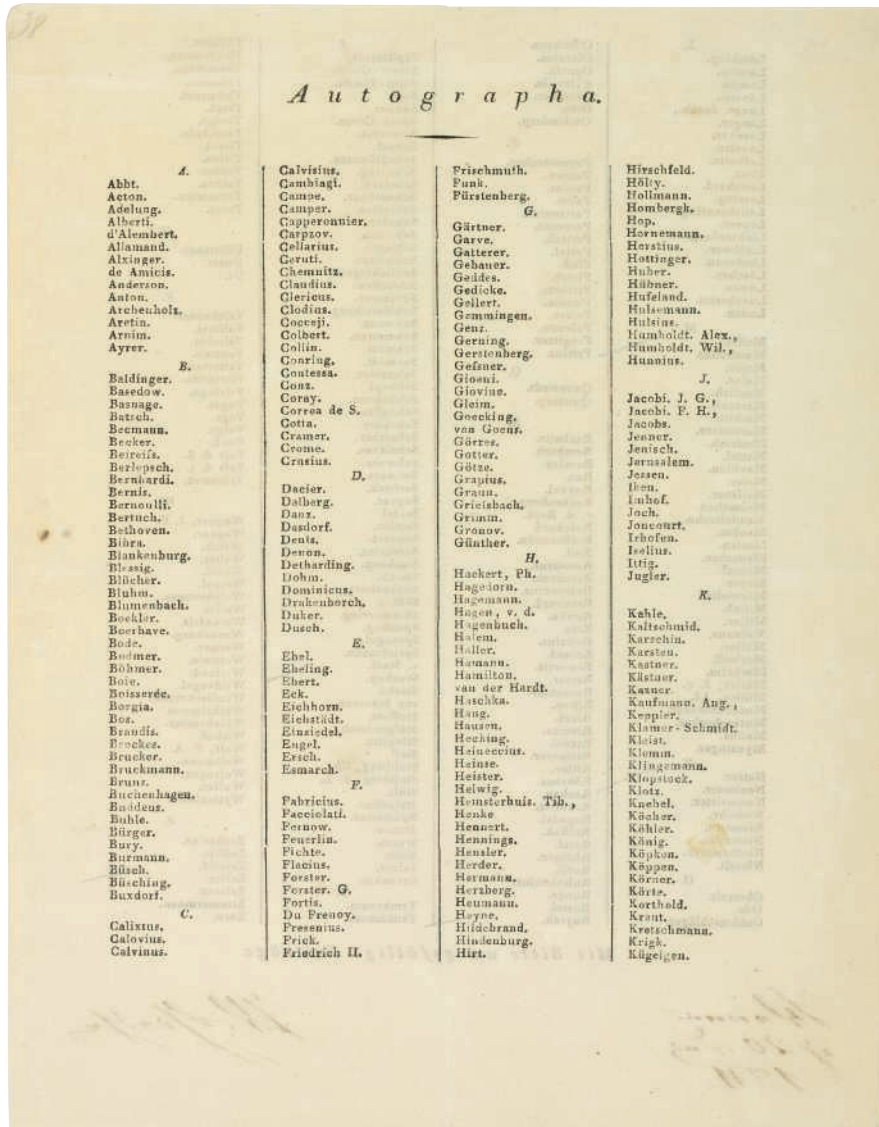
**First edition, first issue, rarely to be found complete with all the plates.** Some of the scenes had appeared in the journal 'Prometheus' in 1808, with the title *Pandora's return*, as contributions solicited by the editors Stoll and Seckendorff. 'Goethe's unfinished drama *Pandora* was intended to be a Festspiel. But unlike other plays of its group, the fragment was not written to celebrate a specific occasion. Its characters and plot therefore express a wider and deeper meaning, than do those of the typical, merely decorative and allegorical, Festspiele. [...The characters of] Epimetheus and Epimeleia, who voice to a certain extent Goethe's own feelings, assume a wider significance which makes them more than mere creations of the poet's need for confession' (H. Moenkemeyer, 1958, p.270). Kippenberg I, 385; Hagen 346.

Octavo (153 x 99mm). With 4 outline etchings by Vinzenz Raimund Grüner (title-page a little dusty, plates lightly spotted, light brown to initial leaves.) 19th-century wrappers.

£800-1,200

US\$1,100-1,600  
€930-1,400





0155

GOETHE, Johann Wolfgang von (1749-1832). *Autographa*. [Weimar: privately printed by Carl Bertuch at the Landes-Industrie-Comptoir for the collector, December 1811].

**Extremely rare first edition, in fine condition, of Goethe's catalogue of his own collection of literary, scientific, musical, artistic and historical autographs.**

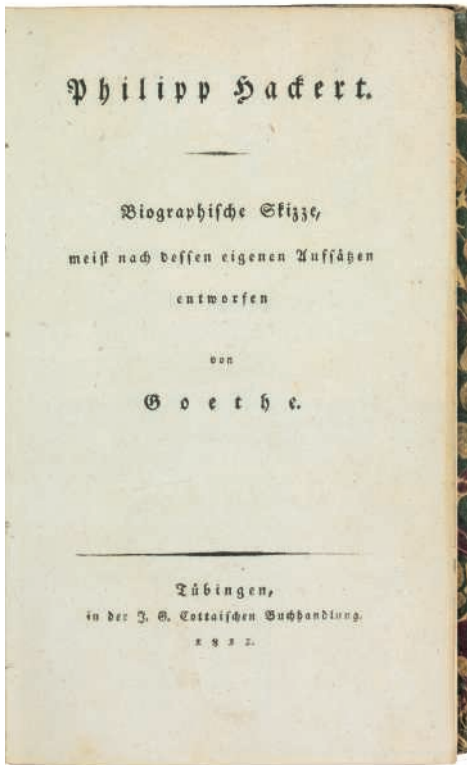
It was published in about 300 copies and distributed by the collector himself among his friends and acquaintances, with a request for contributions. This wish to enlarge the collection was the real purpose of the catalogue. Goethe lists 495 writers, mostly contemporaries of his, including Adelung, d'Alembert, Arnim, Bernoulli, Beethoven, Blumenbach, Boerhaave, Carpzov, Cramer, Denon, Ebert, Fichte, Friedrich II, Gellert, Hamilton, Herder, Humboldt, Kleist, Leibniz, Lichtenberg, Mendelssohn, Musschenbroeck, Niebuhr, Schelling, Schiller, Schlegel, Mme de Staël, Tischbein, Uffenbach, Winkelmann, etc. Historical figures include Budé, Calvin, Cellarius, Colbert, Melanchthon, Oporinus, Ricci, Wetstein, and others. Goethe was one of the first modern systematic collectors of European autograph letters and manuscripts, and this summary catalogue well reflects the universal interests of Germany's greatest poet.

Quarter royal broadsheet (252 x 196 mm), printed on both sides. Laid paper, watermarked. Drophead-title in cursive type, request for contributions in smaller italic, catalogue printed in four columns in roman type. Contained in a modern cloth portfolio. *Provenance: dated and signed by Goethe* from Weimar 20th December 1811 - Dr Bernard Breslauer (booklabel; Bibliotheca Bibliographica Breslaueriana, The First Portion, Christie's New York, 21 March 2005, lot 80).

£20,000-30,000

US\$26,000-39,000  
€24,000-35,000





**0156**

GOETHE, Johann Wolfgang von (1749-1832). *Philipp Hackert. Biographische Skizze, meist nach dessen eigenen Aufsätzen entworfen.* Tübingen: J.G. Cotta, 1811.

**First complete edition of the first biography of German landscape painter Philipp Hackert (1737-1807).** Goethe became acquainted with the artist, who worked predominantly in Italy, during a visit to Naples in 1786. A chapter had first appeared earlier in 1811 in the journal *Morgenblatt für gebildete Stände* (see Hagen 678). Hagen 357.

Octavo (197 x 118mm). Contemporary marbled boards, paper spine label lettered in early manuscript.

£500-800

US\$650-1,000  
€580-920

**0157**

GOETHE, Johann Wolfgang von. (1749-1832). *Aus meinem Leben: Dichtung und Wahrheit. Erster [-dritter] Theil.* [With:] *Sweyter Abteilung Erster-Sweyter Theil [Italienische Reise]. Auch ich in Arcadien!* [And with:] *Sweyter Abteilung Fuenfter Theil. Auch ich in der Campagne!* Tübingen: Cotta, 1811-1822.

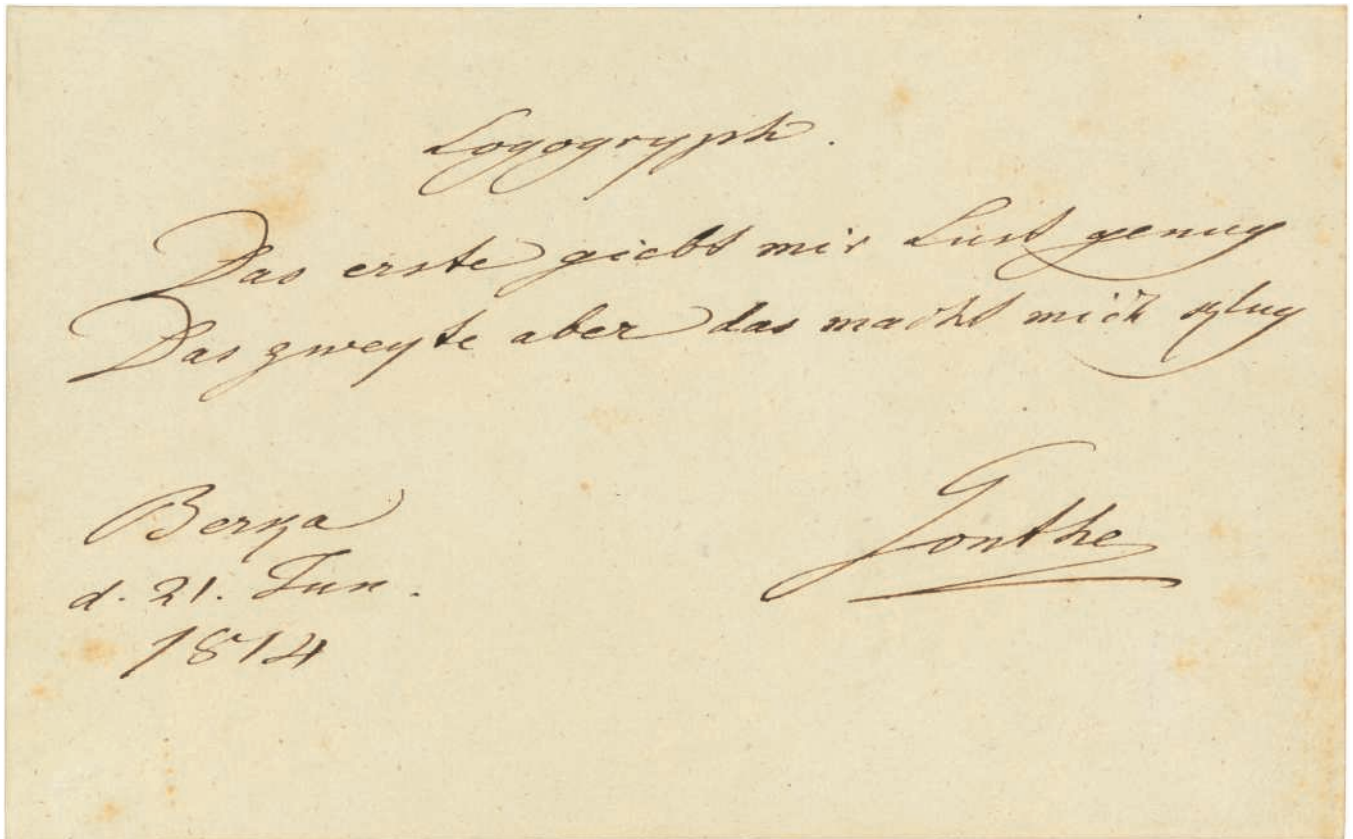
**First edition of one of the most famous autobiographies in German literature.** Possibly prompted by Goethe's experiencing the death of people close to him, like Schiller and his mother, and catalyzed by the dramatic historical events of the early 1800s, this autobiography chimed with the Romantic need for introspection. Goethe began to write sketches as early as 1809. The publication occupied him for ten years, which were followed by an interruption of a decade. He completed a fourth part shortly before his death – first published in 1833 as part of a collected edition. Hagen 363.

3 parts in 2 sets of 3 volumes each, octavo (vols. 1-3: 155 x 103mm; vols. 4-6: 160 x 100mm). Typographical folding table to first vol. of second set (occasional light spotting). First set uniformly bound in contemporary half calf, flat spines decorated in gilt with contrasting lettering- and numbering-pieces; second set with first two volumes uniformly bound in contemporary half calf, flat spines decorated in gilt with green morocco lettering-pieces, last volume showing different gilding tools on the spine (head of spine to last vol. chipped, some light wear and rubbing to extremities). *Provenance:* unidentified recent bookplate. (6)

£1,500-2,000

US\$2,000-2,600  
€1,800-2,300





**\*158**

GOETHE, Johann Wolfgang von (1749-1832). Autograph manuscript signed ('Goethe') of a poetic riddle, 'Logogryph', Berka, 21 June 1814.

Title and two lines on one page, 114 x 184mm (very minor spotting, faint traces of guards on verso). *Provenance*: Sotheby's New York, 7 December 1999, lot 228; Schoyen MS 5530.

**A riddle, written during a stay in the spa town of Bad Berka.**

*'Das erste giebt mir Lust genug  
Das zweyte aber das macht mich klug.'*

A 'Logogryph' is a form of linguistic riddle: a number of solutions have been suggested for Goethe's elusive couplet, including 'Welalter' and 'Schaden/Scharaden'. The format of the present leaf suggests that it may originally have been a contribution for an album. Goethe had been closely involved in the development of a spa complex in the town of Berka, and had overseen its inauguration in the previous summer. *Sophien-Ausgabe* I, vol. 4, p. 168.

£8,000-12,000

US\$11,000-16,000  
€9,300-14,000



**0159**

GOETHE, Johann Wolfgang von (1749-1832). [A group of 6 works]. Various places, publishers: 1814-1906.

**First and early editions of 5 works, including the first edition, separate issue of *Reinecke Fuchs*, Goethe's epic treatment of the adventures of Reynard the fox.** The Low German version of *Reynke de Vos*, printed in Lübeck in 1498, became a bestseller in the 16th century, and was later transmitted through High German editions. The 1752 prose version by Johann Christoph Gottsched was especially influential, and was the basis for Goethe's version in 12 books written in hexameters. *Des Epimenides Erwachen* is a play based on the legend of the Cretan poet who slept a 50-year-long sleep, and was written by Goethe on the occasion of Germany's victory over Napoleon. Amongst the 4 other books is a facsimile edition from 1906 of the 1770 publication of *Neue Lieder in Melodien gesetzt von Bernhard Theodor Breitkopf*, Goethe's first collection of lyrics. A full description and condition report is available upon request. Hagen 393b, 395, 405, 428, and 691.

Together 6 volumes, of which one oblong quarto volume (215 x 260mm) and 5 octavo volumes (various sizes). Comprising: - *Des Epimenides Erwachen. Ein Festspiel von Göthe*. Berlin: Duncker & Humblot, 1815. Uncut in contemporary plain paper wrappers; - *Gedichte*. Stuttgart and Tübingen: Cotta, 1815. Original blue wrappers; - *Bey Allerhöchster Anwesenheit Ihre Majestät der Kaiserin Mutter Maria Feodorowna in Weimar Maskenzug*. Stuttgart: Cotta, 1819. Early 20th-century green half morocco; - *Reinecke Fuchs*. Leipzig: Brockhaus, 1822. Original publisher's marbled-paper covered boards; - *Willkommen!*. Weimar: 1814. Early 20th-century quarter calf; - *Neue Lieder in Melodien gesetzt von Bernhard Theodor Breitkopf*. Leipzig: 1906. Original gilt leather. (6)

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

**0160**

GOETHE, Johann Wolfgang von (1749-1832). *Goethe's Gedichte ... Neueste Auflage*. Vienna: Bauer, 1815.

**Very rare decorative pocket edition, first thus**, printed on blue paper and in the original wrappers and slipcase, of Goethe's collected poems. The first separate edition of Goethe's collected poems had appeared in Tübingen in 1812; a second was published in 1815. In that same year the Vienna publisher Bauer produced a two-volume selection, and with the present edition he added a third volume which included several more texts as well as a new frontispiece. Not in Hagen; not in Goedecke (Hagen 375 is a reprint of the present edition). Library records show a single complete copy in institutions (Anna Amalia Bibliothek, Weimar).

3 volumes, 16mo (115 x 90mm). Complete with 2 engraved frontispieces, with additional fly-title in vol. II; printed on blue-tinted paper except for titles and frontispieces. Original pink stiff printed wrappers (book-blocks splitting, a few chips to spine, edges worn); original blue combed-paper slipcase (extremities worn).

£1,200-1,800

US\$1,600-2,300  
€1,400-2,100





**0161**

GOETHE, Johann Wolfgang von. (1749-1832). *Goethe's Werke*. Stuttgart and Tübingen: J. G. Cotta, 1815-1819.

**Second Cotta edition, an excellent endeavor which remained the most authoritative complete edition until the modern critical edition.** The music plate complements the 'Fragmente über Italien', while the copperplate in the same volume shows a genealogy to accompany 'Unterhaltungen deutscher Auswanderter'. Hagen 20b.

20 volumes, octavo (186 x 108mm). With folding copperplate and engraved musical plate to vol. 13 (outer edge of title in vol. 16 frayed, very occasional very light spotting). Contemporary half calf, flat spines decorated in gilt with contrasting lettering-pieces, marbled boards (extremities lightly rubbed, a few minor stains). (20)

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

**0162**

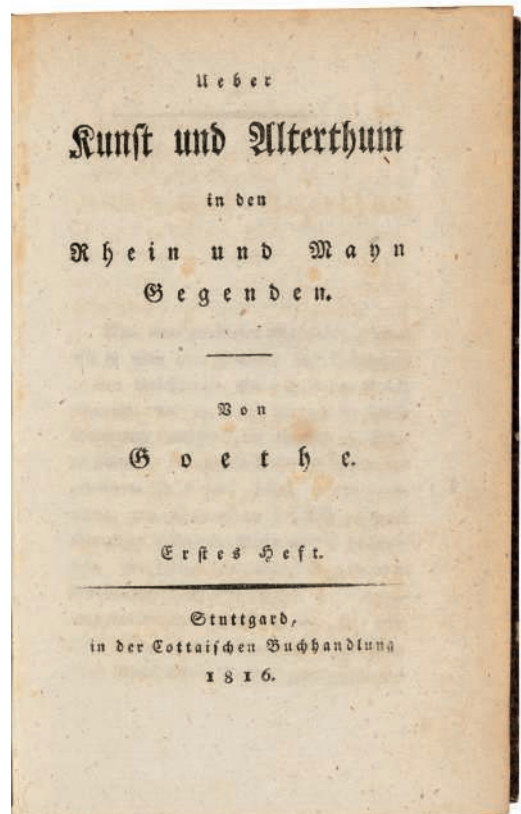
GOETHE, Johann Wolfgang von (1749-1832). *Ueber Kunst und Alterthum*. Stuttgart: Cotta, 1816-1817-1818-1823-1824-1827-1828-1832.

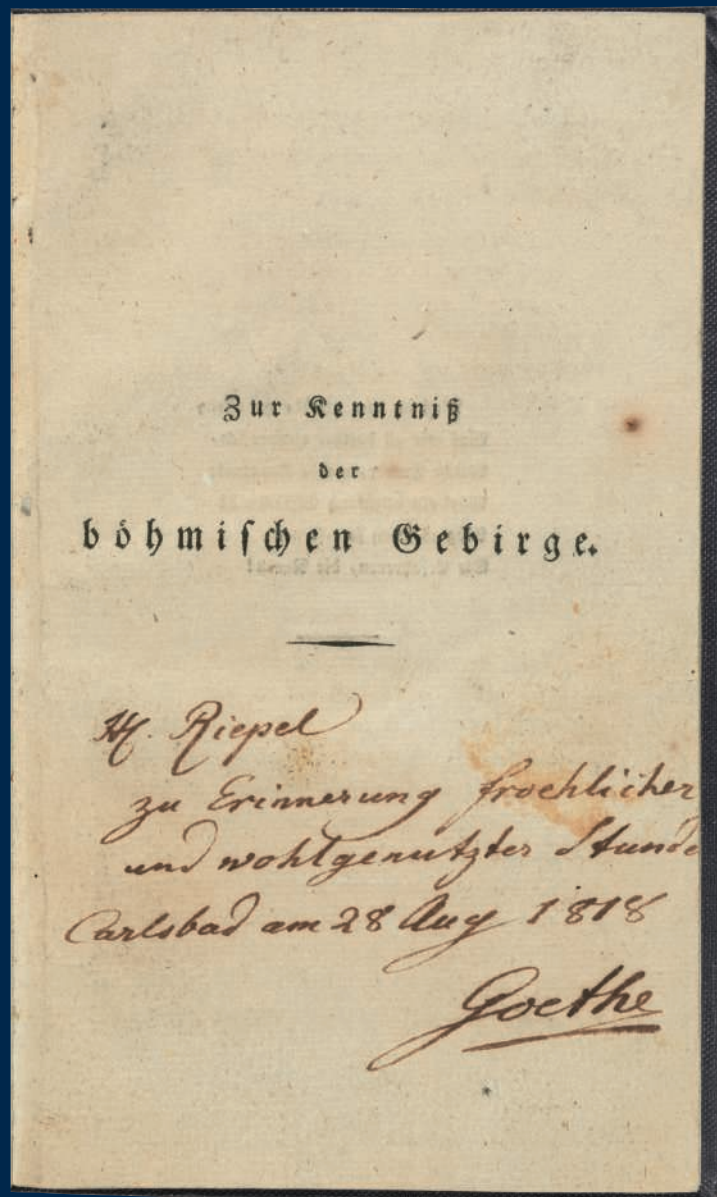
**Complete first edition of Goethe's art historical, literary and cultural studies periodical.** The art historical essays are mostly by Heinrich Meyer, while others are co-authored by Goethe and Meyer. The literary contributions are mainly from Goethe himself. Volume 1 was published under the title 'Art and Antiquity on the Rhine and Mayn'. The revised main title with publication date of 1818 was issued with part 3 of vol. I, and is here bound in at the beginning of vol. I as a general title. The original wrappers of the first 3 parts were engraved according to Goethe's design; the others are typographic within ornamental borders. The last part of vol. 6 was published after Goethe's death by the Weimar Art Friends from the Estate. Hagen 459.

6 volumes, octavo (155 x 96mm). 5 engraved plates, one of which folding, and 2 folding letterpress tables, (vol. 4, pt 1 with leaves 1 and 1\* misbound and plate at beginning with light marginal staining, variable light browning and spotting, heaviest to vol. 4 pt 3). 20th-century paper-covered boards, original printed wrappers bound in (upper joint of vol. 1 broken with spine loose but upper board holding, upper joint to vol. 6 splitting, short splits to hedcaps of vols 2 and 3, and extremities lightly rubbed on all vols). (6)

£1,500-2,500

US\$2,000-3,200  
€1,800-2,900





0163

GOETHE, Johann Wolfgang von (1749-1832). *Zur Kenntniß der böhmischen Gebirge*. [In 'Zur Naturwissenschaft überhaupt, besonders zur Morphologie' 1. 1., Stuttgart and Tübingen: Cotta, 1817]. [Bound with:] *Der Kammerberg bey Eger*. [Stuttgart and Tübingen: Cotta, 1820].

**Presentation copy of a rare offprint, affectionately inscribed and signed by Goethe for the Austrian geologist Franz Riepel.** It derived from *Zur Naturwissenschaft überhaupt*, a collection of Goethe's natural science writings published between 1817 and 1824. The description reads 'H. Riepel / Zu Erinnerung froehlicher und wohlgenutzter Stunde[n] / Carlsbad Am 28 Aug 1818'. At the time Riepel was working on a geological map of Bohemia, which was published the following year: Goethe's study on Bohemian mountains would have been a useful reference and an item of productive conversation between the two friends.

Octavo (185 x 110mm); (very occasional spots, minor blemishes to the gutter of last leaf, one letter of the dedication inscription trimmed by the binder). 19th-century embossed blue cloth, gilt edges, red silk bookmark. *Provenance:* Austrian geologist Franz Riepel (1790-1857, dedication inscription on front flyleaf) - Karl Gerbert von Hornau (bookplate).

£10,000-15,000

US\$13,000-19,000

€12,000-17,000



0164

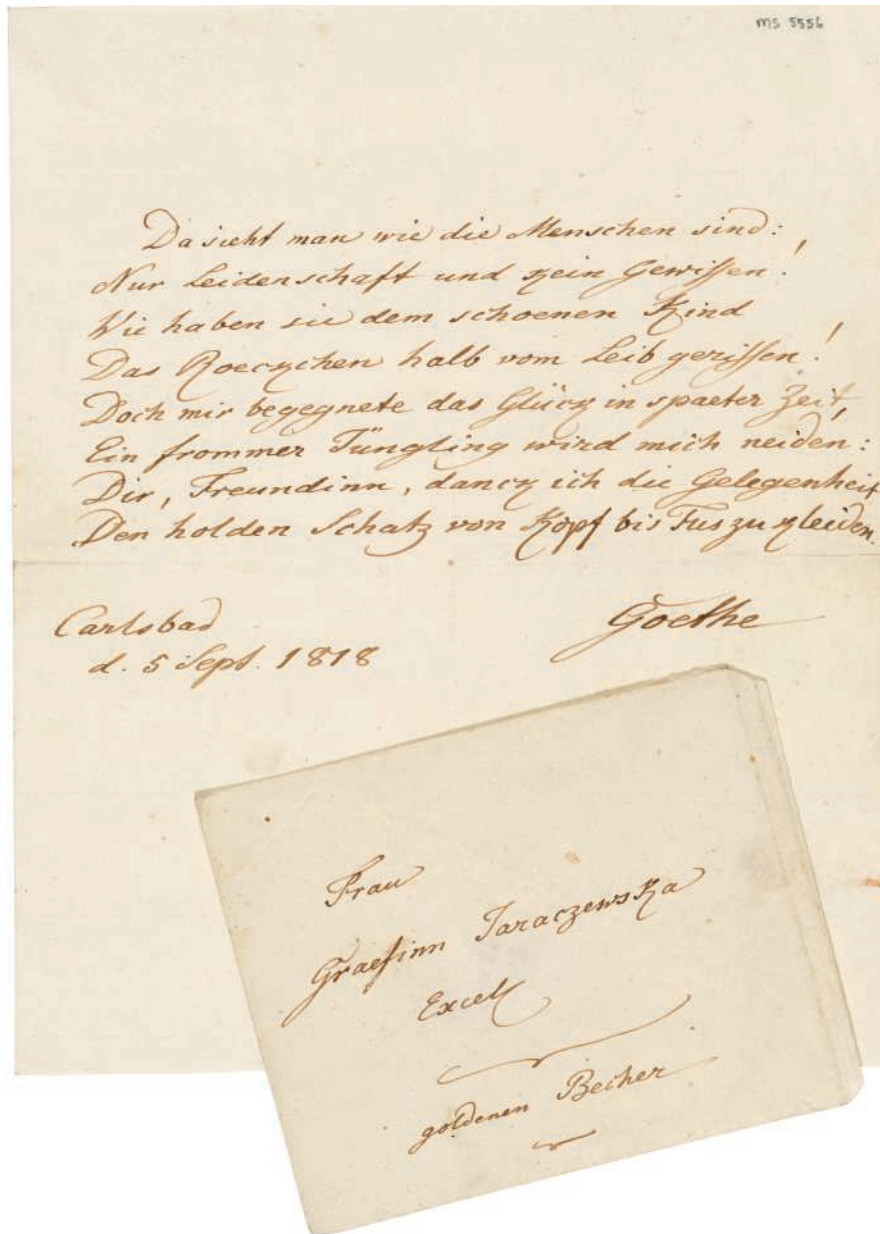
GOETHE, Johann Wolfgang von (1749-1832). *Zur Naturwissenschaft überhaupt, besonders zur Morphologie. Erfahrung, Betrachtung, Folgerung durch Lebensereignisse verbunden.* Stuttgart und Tübingen, Cotta. 1817-1824.

**Very rare first edition, in unsophicated condition, of Goethe's collected scientific papers.** Of great importance is Goethe's work on the discovery of the intermaxillary (premaxillary) bone in humans. Although written in 1784, it was first published here, in 1820, together with a long postscript on the research and history of his controversial discovery. For Goethe, 'to deny man the premaxilla would be to impugn the unity of nature. "Morphology" was his term for tracing out the unity underlying animal and plant diversity... Goethe thought that the biologist, by comparing a large number of plant and animal forms, can obtain a clear idea of underlying archetypes' (DSB). Besides Goethe's own significant scientific writings, there are contributions by Wilhelm Schutz, Friedrich Sigmund Voigt and Alexander von Humboldt. Hagen 504.

2 volumes in 6 parts, octavo (217 x 130mm). Vol.1 comprising parts 1-4 with 3 engraved plates, 2 text-figures, and one letterpress table; Vol. II comprising parts 1-2 with 5 engraved plates, 2 of which folding, and one engraved folding barometric table with partial handcolouring (variable light spotting and browning, affecting the engraved plates slightly more heavily, insignificant marginal ink stain to lower corner of vol. 1 pt 2). Original printed wrappers, uncut, Vol. 1 pt 4 and Vol. 2 pt 2 mainly opened (extremities rubbed, split to spines of Vol. 1 pts 1-2 and 4 and Vol. 2, pt 2, some light dogearing and staining); contained in 2 modern boxes. *Provenance:* library classmark label on upper left-hand corner of upper wrapper of vol. 1 pt 1, the other parts with these removed with consequent slight losses to printed ornamental borders – large illegible stamp on first text leaf of Vol. 2 pt 2 – Edwin Redslob (booklabel to Vol. 2 pt 2). Sold with a loosely inserted contemporary letterpress bifolium inviting subscriptions to the fifth edition of Becker's *Weltgeschichte* in 12 vols (marginally soiled and a little spotted). (6)

£5,000-8,000

US\$6,500-10,000  
€5,800-9,200



**\*165**

GOETHE, Johann Wolfgang von (1749-1832). Autograph manuscript signed ('Goethe'), a poem, 'Da sieht man wie die Menschen sind', Carlsbad, 5 September 1818.

8 lines on one page, 230 x 188mm, on a bifolium (remnant of guards on verso of f.2). Envelope, addressed in autograph to 'Graefinn Jaraczewska'. Provenance: Schoyen MS 5556.

*'Da sieht man wie die Menschen sind:  
Nur Leidenschaft und kein Gewissen'.*

**A poem about Ondine and bookbinding, presented to a Polish admirer.** The circumstances of the composition of the poem are related in Georg Ruppelt. *Buchmenschen in Büchern* (1997, pp. 39-40): 'During his stay in Karlsbad in 1818, one of Goethe's admirers was the Polish Countess Anna Jaraczewska. After a conversation about Friedrich de la Motte Fouqué's *Undine* in French translation, which Goethe did not know, she sent him her copy. The little volume was in particularly poor condition, and Goethe, for whom poorly conserved or inadequately bound books were an abomination, passed it on to a bookbinder for restoration. On the return of the book to the countess, he wrote [the poem, 'Da sieht man...'] on an empty leaf of the book' (translation). As is apparent from the present manuscript and its envelope, the poem was in fact sent separately. Goethe's dedication slip from the volume itself ('Ondine Conte admirable. Exemplaire restaure par un Lecteur reconnoissant. Goethe. Carlsbad 3 S[eptember] 1818') was subsequently detached and sold at Sotheby's, 4 December 2002, lot 17. *Sophien-Ausgabe*, vol.4, p.23.

£20,000-30,000

US\$26,000-39,000  
€24,000-35,000



**0166**

GOETHE, Johann Wolfgang von (1749-1832). *West-oeslicher Divan*. Stuttgart: J.G. Cotta, 1819.

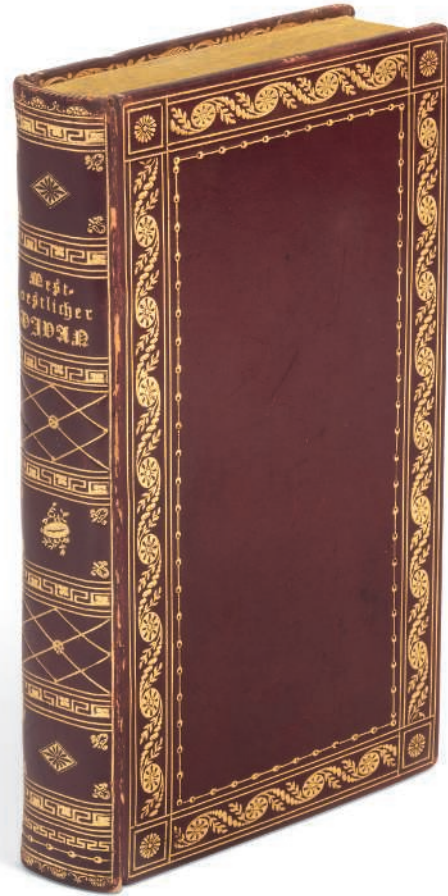
**First edition, rare first issue before corrections, of a collection of lyric poems based on the works of the 14th-century Persian poet Hafiz.**

Goethe first encountered Hafiz in 1814 in J. von Hammer-Purgstall's German translation, also published by Cotta. Intending for the collection to enact a dialogue between the poetry of the East and the West, the cycle also captures his deep personal feelings for Marianne Willemer. 'The work is the culmination of Goethe's interest in oriental poetry and thought [...] it represents his closest approximation to Romanticism and influenced a number of writers associated with the Romantic movement' (Garland, p.935). Henry and Mary Garland. *The Oxford Companion to German Literature*. Oxford: Clarendon Press, 1976; Hagen 416.

Octavo (184 x 102mm). Engraved frontispiece and title, with the two cancel leaves for pp.7-10 bound into the final quire (occasional spotting). Contemporary red calf, elaborate gilt borders to covers, spine and turn-ins, moiré silk doublures.

£3,000-5,000

US\$3,900-6,500  
€3,500-5,800



**0167**

GOETHE, Johann Wolfgang von (1749-1832). *West-oeslicher Divan*. Stuttgart: J.G. Cotta, 1819.

**First edition, second issue with corrections.**

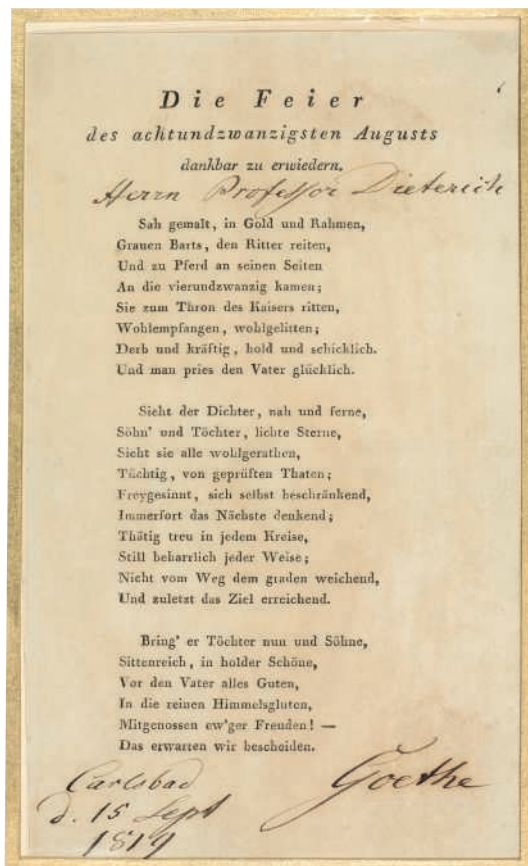
The *Divan*, inspired by the Persian poet Hafiz, is the most famous and important interaction with Eastern poetry in German Romantic literature. Accompanied by Goethe's extensive explanatory essay on his oriental studies. Hagen 416.

Octavo (176 x 101mm). Engraved frontispiece and title, with the two cancel leaves for pp.7-10 containing the correction 'hier' for 'Dir' on p.7 and the corrected headline on p.9 (tiny waterstain at top margin of first quire, a few minor spots). Modern green half morocco, black lettering piece gilt.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700





0168

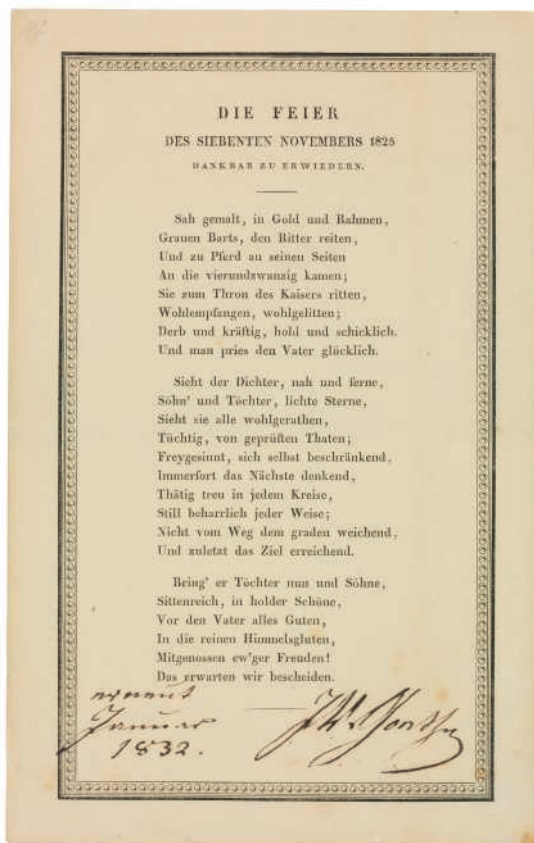
[GOETHE, Johann Wolfgang von. (1749-1832)]. *Die Feier des achtundzwanzigsten Augusts dankbar zu erwiedern*. [Jena: Fromann, 1819].

**Presentation first edition of the three-stanza poem 'Sah gemalt, in Gold und Rahmen, / Grauen Barts, den Ritter reiten...' to 'Herrn Professor Dieterich'**. Goethe wrote this poem for his 70th birthday as a gift for his well-wishers. The recipient is most likely to be Anton Dittrich (1786-1849), Prefect of the Gymnasiums in Komotau (Chomutov, Bohemia) whom Goethe mentions in his diary on 18 and 25 September. Hagen 410.

Broadside (201 x 118mm). Printed on unwatermarked wove paper (faint browning). Inserted in a sleeve within modern red morocco gilt binding by Scheer of Berlin. *Provenance*: authorial inscription 'Carlsbad 15 Sept. 1819' at bottom with presentation inscription to: - 'Herrn Professor Dieterich' (inscribed under title) - Georg von Siemens (banker, 1839-1901; bookplate on flyleaf, presumably recording previous ownership before binding) - Herbert Blank (Stuttgart bookseller's description inserted in a sleeve).

£3,000-5,000

US\$3,900-6,500  
€3,500-5,800



0169

[GOETHE, Johann Wolfgang von. (1749-1832)]. *Die Feier des siebenten Novembers 1825 dankbar zu erwiedern*. [Jena: Fromann, 1827].

**Signed reprint of the poem 'Sah gemalt, in Gold und Rahmen, / Grauen Barts, den Ritter reiten...' to celebrate Goethe's anniversary of his arrival in November 1775 at Weimar.** Hagen 412.

Broadside (210 x 131mm). With border of half-moons printed on J. Whatman watermarked paper (two very minor spots, one marginal). *Provenance*: inscribed in German Schrift by Goethe 'erneut Januar 1832' at bottom.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

0170

GOETHE, Johann Wolfgang von (1749-1832). *Radierte Blätter nach Handzeichnungen herausgegeben von C.A. Schwerdgeburth*. Magdeburg: Caesar Mazzucchi [c. 1821].

**Very rare first edition of Goethe's poem of 6 stanzas, illustrated by six etchings by Carl Lieber and Carl Holdermann after Goethe's drawings.**

*'Ich sah die Welt mit diebevollen Blicken,  
Und Welt und ich, wir schwelgten im Entzücken;  
So duftig war, belebend, immer Frisch  
Wie Fels, wie Strom, so Bergwald und Gebüsch...'*

This work was published by the Weimar painter and engraver Carl-August Schwerdgeburth (1785-1878), who also engraved a famous posthumous portrait of Goethe.

Quarto (392 x 310mm). 4 pages of text printed on a bifolium wrapper of brown paper, the letterpress on the outer covers within decorative border, imprint on upper cover outside the border, woodcut vignette on lower cover within border, uncut (plates lightly spotted, margins of wrapper a little crumpled, light vertical creasefold to whole).

£1,200-1,800

US\$1,600-2,300  
€1,400-2,100



0171

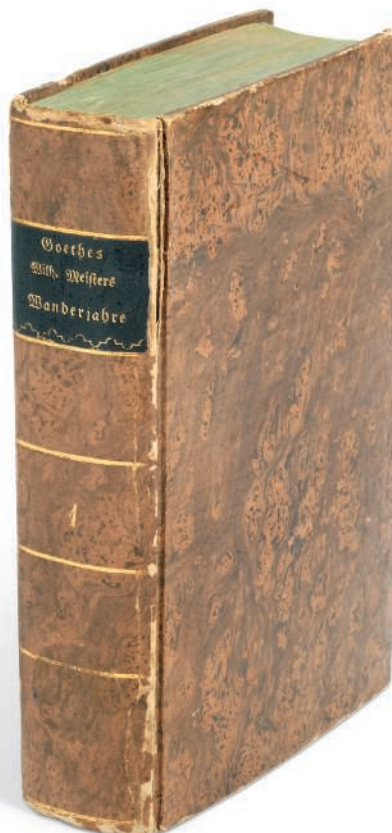
GOETHE, Johann Wolfgang von (1749-1832). *Wilhelm Meisters Wanderjahre oder Die Entsagenden*. Stuttgart and Tübingen: J.G. Cotta, 1821.

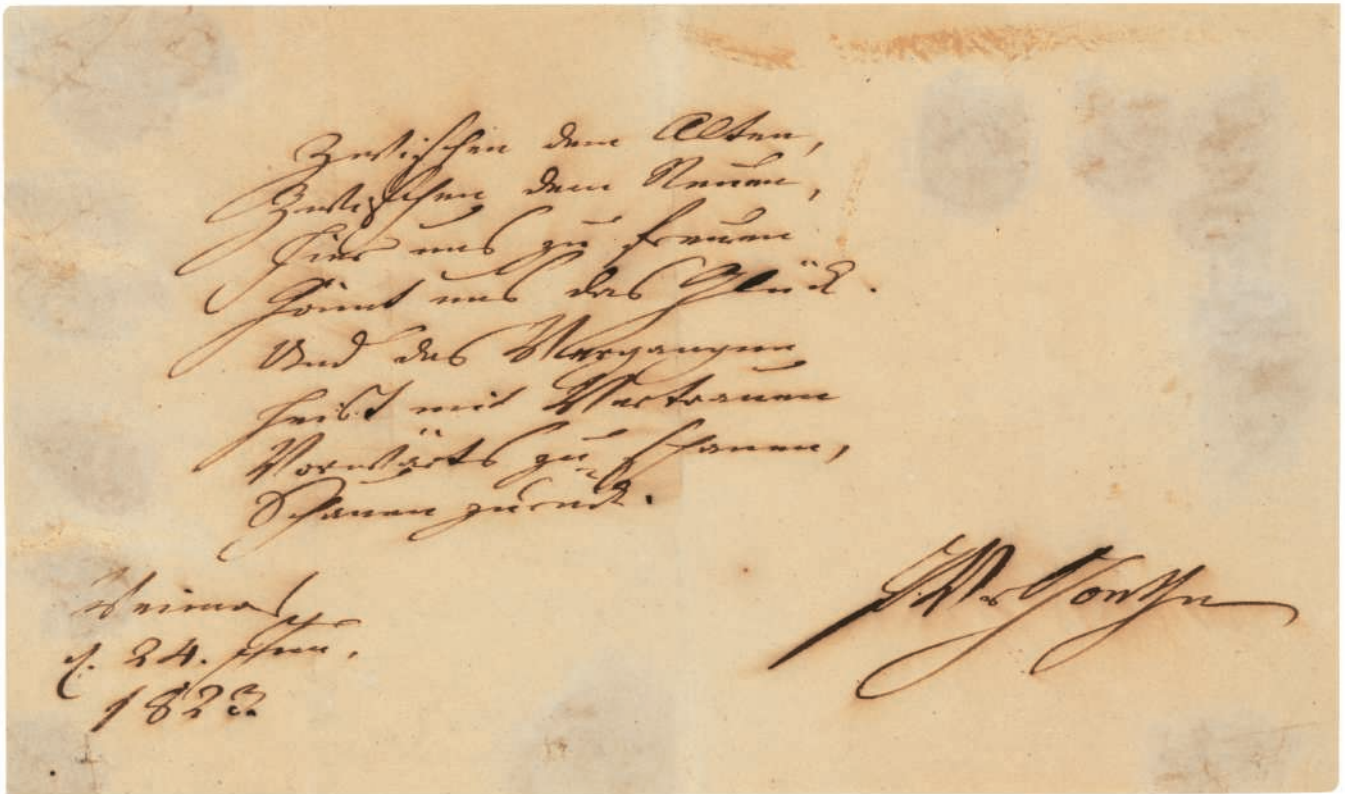
**First edition of Goethe's experimental final novel.** A sequel to *Wilhelm Meisters Lehrjahre* (1795-1796), this first version of *Wilhelm Meisters Wanderjahre* was heavily revised and expanded for the 1829 version published as part of the *Ausgabe letzter Hand*. Its innovative form, which only gained its due critical appreciation in the 20th century, consists of discrete sections including short stories, novellas and poems. Hagen 425.

Octavo (162 x 102mm). (Repaired tear in text, some light spotting and marginal staining). Contemporary marbled boards, paper spine label (extremities lightly rubbed). *Provenance*: erased inscription on endpaper.

£700-1,000

US\$910-1,300  
€810-1,200





**\*172**

GOETHE, Johann Wolfgang von (1749-1832). Autograph manuscript signed ('J.W. v. Goethe'), the first stanza of the poem 'Zum Neuen Jahr', Weimar, 24 June 1823.

8 lines on one page, 118 x 200mm, no doubt originally an album leaf (ink a little acidified, some discolouration from old paste on verso). *Provenance*: Sotheby's New York, Dec 7, 1999, lot 229; Stargardt, Mar 27, 2001, lot 97; Voerster caatlogue 42 (2015), no. 293; Schoyen MS 5531.

'Zwischen dem Alten,  
Zwischen dem Neuen,  
Hier uns zu freuen  
Gönnt uns das Glück.  
Und das Vergangene  
Heist mit Vertrauen  
Vorwärts zu schauen,  
Schauen zurück'.

**A poem for the New Year.** The poem was originally written for the 'Mittwochskränzchen' – the Wednesday evening post-theatre gatherings which both Goethe and Schiller attended in Weimar of the winter of 1801-1802 – and was first published in 1804. *Sophien-Ausgabe*, vol. 1, p.107.

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

0173

[GOETHE, Johann Wolfgang von. (1749-1832)]. *Am acht und zwanzigsten August 1826*. [Jena: Fromann, 1826].

**Signed first edition of the three-stanza poem 'Gedichtes zu sechs Versen Des Menschen Tage sind verflochten...'**. Goethe wrote this poem for his 77th birthday as a gift for his well-wishers. There are two variants, one with a floral border as in the present lot; the other has an arrow motif border. Hagen 456.

Broadside (213 x 144mm). With floral border printed on J. Whatman watermarked paper (lightly browned, top two corners with very small repairs, small mounting marks on verso). *Provenance*: authorial inscription 'Weimar Goethe' at bottom.

£1,500-2,500

US\$2,000-3,200  
€1,800-2,900

0174

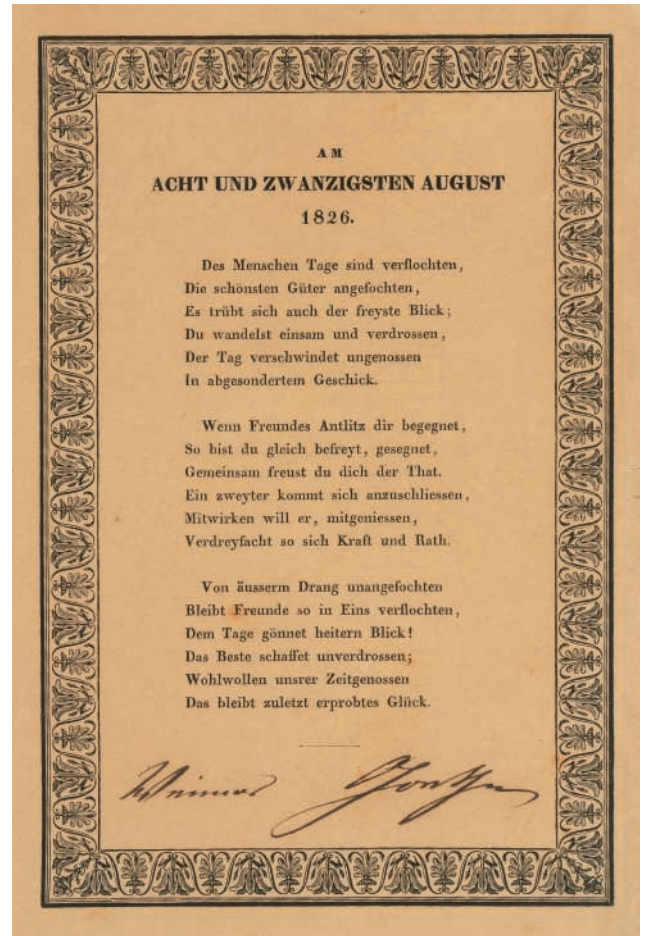
GOETHE, Johann Wolfgang von (1749-1832). *Werke, Vollständige Ausgabe letzter Hand*. Stuttgart and Tübingen: J. G. Cotta, 1827-1842.

**First edition in large octavo of the definitive complete works, rare as a complete set**, furthermore inclusive of the volume of indexes published by Christian Musculus. The first 40 volumes were carefully edited by Goethe himself whilst alive, the last 20 volumes – which are identified in the title-pages as 'posthumous' are often missing from copies on the market – were only planned by Goethe, and edited by Eckermann, Riemer and F. von Müller after the poet's death. Hagen 24-24a.

61 volumes, octavo (190 x 120mm). Engraved plate and 2 half-page engravings, 8 folded charts (engraved portrait which is only sometime present, quire 8 in vol. 14 misbound, a handful of insignificant holes and tears in 5 volumes without loss, inconspicuous occasional marginal restorations, minimal stains throughout vol. 40). Contemporary quarter calf, marbled boards, gilt spine with contrasting morocco lettering pieces, marbled pastedowns and endpapers (7 vols with spines rebacked, the original spine laid on, some joints cracked but holding, spine extremities chipped, corners and edges rubbed). *Provenance*: early quotation from the beginning of the 'Magnificat' canticle in German (pasted into the gutter of vol. 3) - Fritz Kirchhoff (1901-1953, bookplate) - unidentified recent bookplate. (61)

£3,000-5,000

US\$3,900-6,500  
€3,500-5,800





**0175**

GOETHE, Johann Wolfgang von (1749-1832). *Goethe's Werke*. Stuttgart and Tübingen: J. G. Cotta, 1828-1842.

**The first 'pocket' edition of Goethe's complete works, here in its entirety** with parts 56-60 (which were published several years later than the previous ones) and the rare index volume by Musculus. It contains many previously unpublished or incomplete texts, including most notably the final version of *Faust* and the first appearance of *Faust II*. Hagen 23 and 23a.

61 volumes bound in 31, octavo (131 x 87mm). Engraved portrait frontispiece to last volume of text, engraved plate to text of the optics, 6 folded typographical charts (some light spotting or staining). Contemporary boards, orange gilt lettering-pieces on spines (spine extremities, joints and corners rubbed). *Provenance:* Karl Grether (20th-century bookplate in vol. 40-41). (39)

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



**0176**

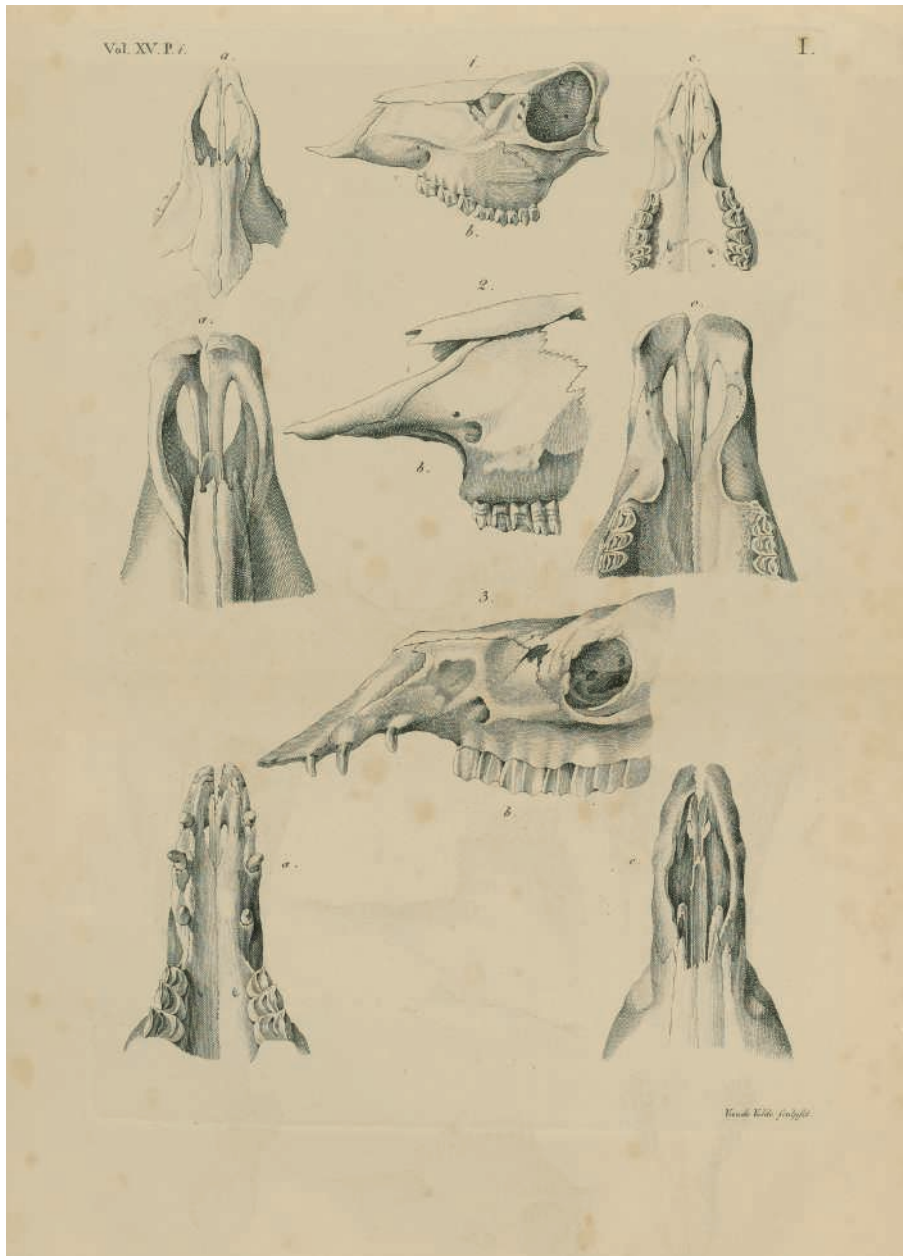
GOETHE, Johann Wolfgang von (1749-1832) and Friedrich SCHILLER (1759-1805). *Briefwechsel zwischen Schiller und Goethe in den Jahren 1794 bis 1805*. Stuttgart and Tübingen: J.G. Cotta, 1828-1829.

**First edition of the correspondence between Goethe and Schiller in the years 1794-1805.** Goethe considered the publication of these letters, running to almost 1000 in number, to be a vital part of his autobiographical project. Concerned with the creation of a comprehensive aesthetic theory, the correspondence became enormously influential to succeeding generations of writers in German and in English. Hagen 512.

6 volumes, octavo (188 x 115mm). (Dedication leaves bound in vol.1, occasional spotting, some sheets in quires 13-14 of vol.2 misbound). Contemporary wrappers, paper spine labels, untrimmed and partly unopened (a few short tears to edges). (6)

£400-600

US\$520-780  
€470-690



0177

GOETHE, Johann Wolfgang von (1749-1832). 'Über den Zwischenkiefer des Menschen und der Thiere von Goethe. Jena: 1786.' Offprint from: *Nova acta Physico-Medica Academiae Caesareae Leopoldino-Carolinae Naturae Curiosorum*, Vol. 15/1, Bonn: E. Weber 1831.

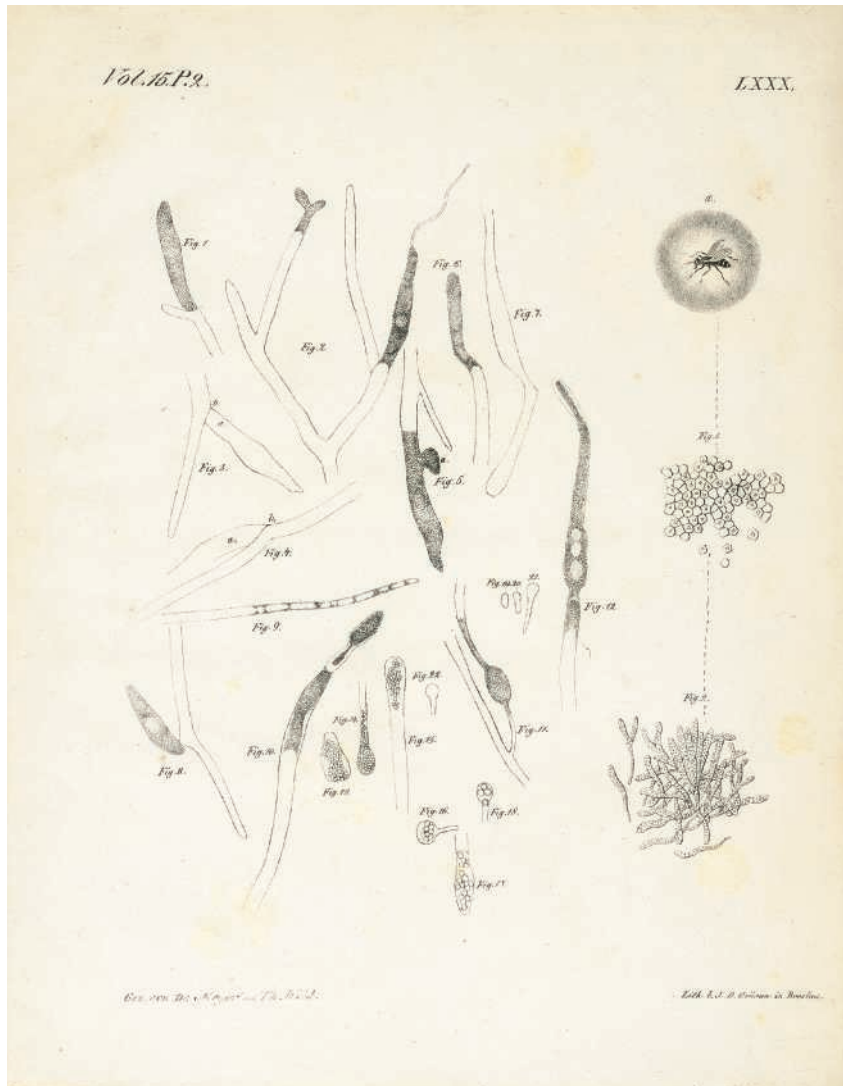
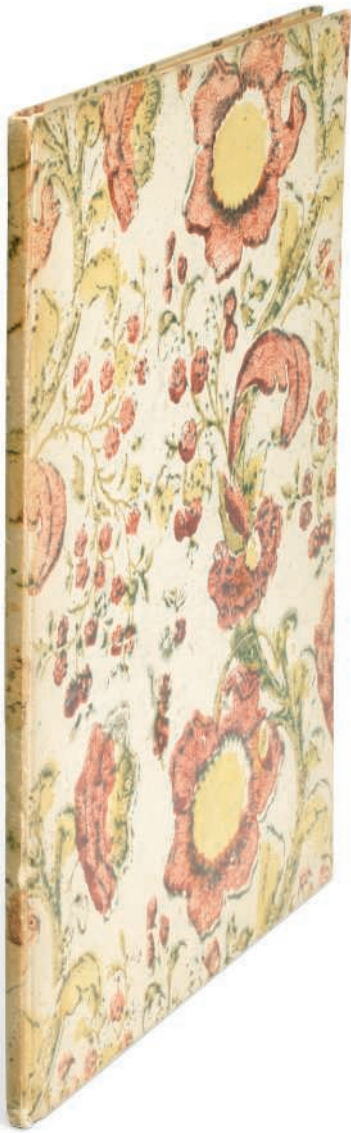
**First complete separate edition, an extreme rarity of Goethe's output, and one of his most important contributions to science.**

Goethe first wrote his paper on the discovery of the intermaxillary (premaxillary) bone in humans in 1784. The text was first published in 1820 in Goethe's *Zur Naturwissenschaft überhaupt, besonders zur Morphologie* (see lot 164), but without the accompanying plates, which appear here in print for the first time. 'Goethe discovered the intermaxillary bone; he was one of the pioneers of evolution and the first to use the term "morphology"' (Garrison-Morton). The preliminary drawings to van de Velde's plates were executed by Christian Wilhelm Waitz under Goethe's guidance. Johannes Muller wrote the short introduction, although his name does not appear. Garrison-Morton 200; Waller 3611; Hagen 477. See DSB V, 442.

Quarto (260 x 211mm). 5 folding engraved plates by Kasimir van de Velde (scattered variable spotting). Self-wrappers (spine reinforced with modern marbled-paper backstrip); contained within modern cloth box.

£4,000-6,000

US\$5,200-7,800  
€4,700-6,900



0178

GOETHE, Johann Wolfgang von (1749-1832). 'Mittheilung aus der Pflanzenwelt. Mit zwei Steindrucktafeln. (Aus den Jahren 1827 und 1828).' Extract from: *Nova acta physico-medica Academiae Caesareae Leopoldino-Carolinae Naturae Curiosum (Verhandlungen der Kaiserlichen Leopoldinisch-Carolinischen Akademie der Naturforscher)*. 15/7 pp.[363-]384. [Wroclaw and Bonn: 1831.]

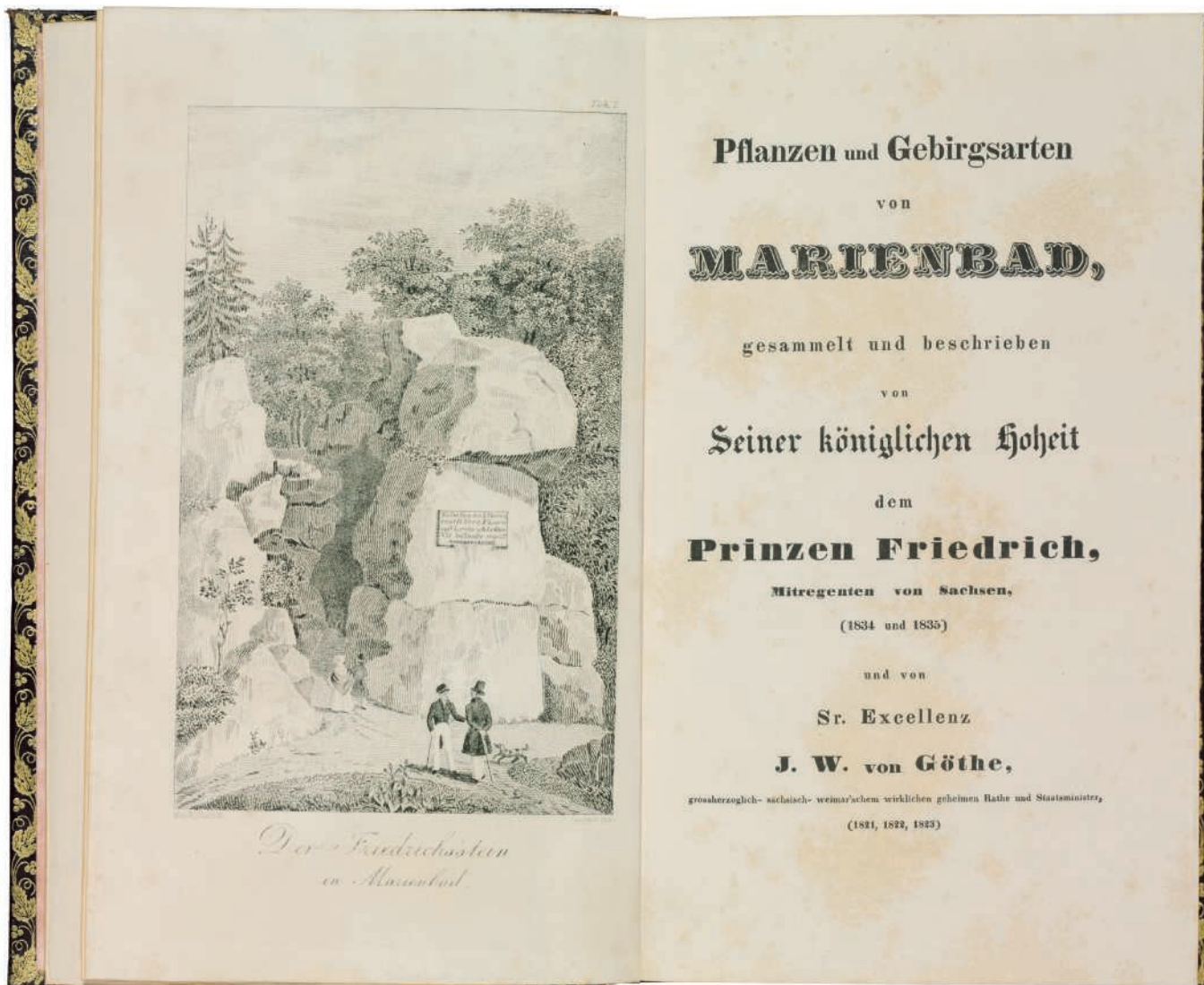
**First publication of Goethe's observations on the 'Anthericum Sternbergianum', and algae, 'Achlya aquatica / prolifera', which thrives on the corpses of flies in water.** C.G. Nees von Esenbeck and G.J.F. Meyen contributed to this work, which was originally planned as a sequel to *Zur Naturwissenschaft überhaupt, besonders zur Morphologie* (see lot 164). Hagen 776.

Quarto (291 x 220mm). 2 lithographic plates, one of which double-page (plates spotted, title with faint marginal browning). Modern decorative paper-covered boards, uncut (spine lightly browned). *Provenance*: Günther Schmidt (bookplate).

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700





0179

FREDERICK AUGUSTUS II, King of Saxony (1797-1854) and J. W. von GOETHE (1749-1832). *Pflanzen und Gebirgsarten von Marienbad, gesammelt und beschreiben von Seiner Hoheit ... und von ... J. W. von Goethe; ergänzt, und mit einem Anhang über die andern naturhistorischen Verhältnisse des Curortes von C. J. Heidler.* Prague: Kronberger & Weber, 1837.

**A compilation of important botanical, mineralogical and geological information on the West Bohemian spa town of Marienbad (modern-day Mariánské Lázně, Czech Republic).** The first part is Frederick Augustus' listing of the local botany, followed by a posthumous publication of Goethe's analysis of geological and mineralogical specimens of the region with a folding coloured geological map. The king took a keen interest in such natural historical matters, informally touring Great Britain in 1844 accompanied by his personal physician Carl Gustav Carus, where he visited Lyme Regis and purchased an ichthyosaur skeleton from Mary Anning. Meyer Goethe-Bibliothek 2458; Pritzel 3058; Schreiber Goethe's Works 2253.

Octavo (206 x 124 mm). Lithographic frontispiece and 4 plates, of which one coloured by hand and one a hand-coloured folding geological map, typographic folding table (occasional light spotting, slightly heavier at beginning). Contemporary (publisher's?) purple straight-grained morocco, double gilt fillet borders on covers, gilt flat spine, turn-ins and edges, pink watered-silk endpapers (spine slightly sunned, extremities lightly rubbed). *Provenance:* Schloss Dittfurt (bookplate).

£600-900

US\$780-1,200  
 €700-1,000

END OF SALE





(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.  
(d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

## 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) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

#### (c) 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 **V** 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.

#### (d) 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**.

#### (e) Lots of Iranian origin

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

#### (f) Gold

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

#### (g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £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.

#### (h) 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 **V** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

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

## I OUR LIABILITY TO YOU

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

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

(ii) 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

### 6 TRANSLATIONS

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

### 7 PERSONAL INFORMATION

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

**auctioneer**: the individual auctioneer and/or Christie's.

**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

## IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

**BREXIT:** If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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.
†	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.
θ	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 or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK 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 or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK 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 address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> <li>• if you register to bid with an address <b>within</b> the EU or UK (as applicable above) 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 or UK (as applicable above) 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:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <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 lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the <b>hammer price</b> and in the <b>buyer's premium</b> cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> 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 or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	* 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. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:  
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); and  
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **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.

□

Bidding by interested parties.

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. 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.

#### ○ **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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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**.

#### □ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

#### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

#### 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.

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

### EXPLANATION OF CATALOGUING PRACTICE

#### 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, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm 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, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com)

## 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).

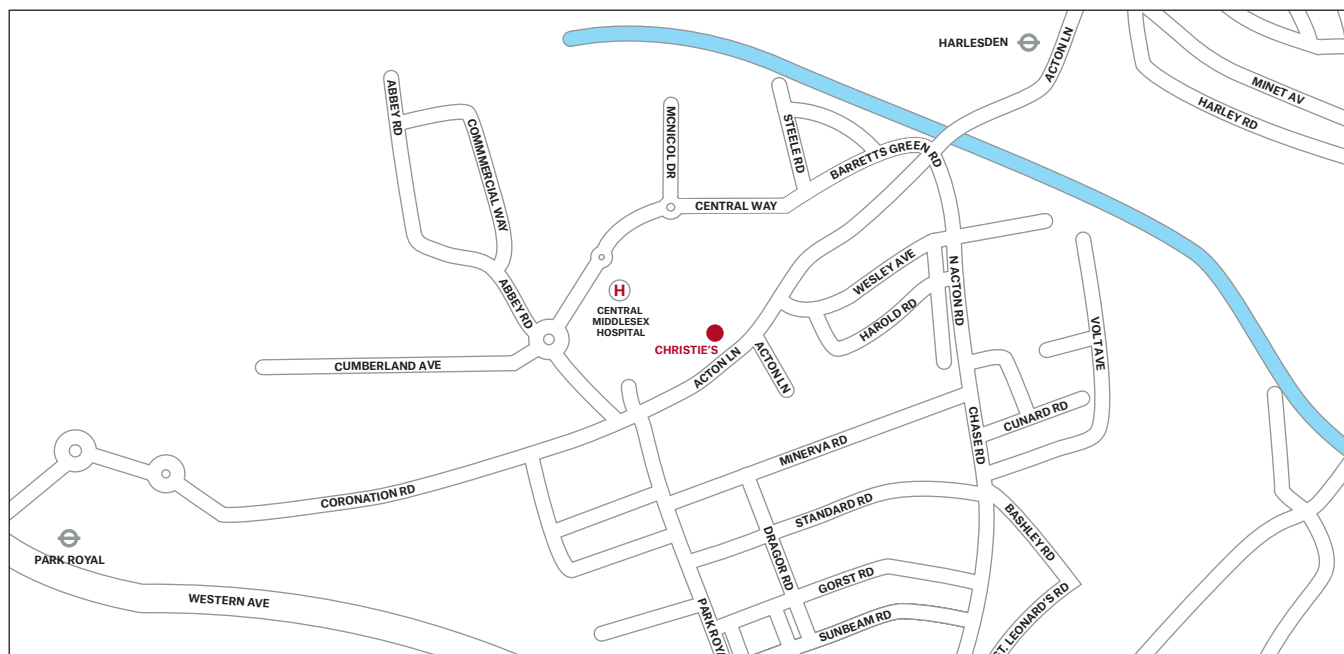
## CHRISTIE'S PARK ROYAL

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.



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# WRITTEN BIDS FORM

## CHRISTIE'S LONDON

### SHAKESPEARE AND GOETHE: MASTERPIECES OF EUROPEAN LITERATURE FROM THE SCHØYEN COLLECTION

WEDNESDAY 11 DECEMBER 2019 AT 10.30 AM

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

CODE NAME: BETTERTON  
SALE NUMBER: 17705

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

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

### BIDDING INCREMENTS

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

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

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**Auction Results: +44 (0)20 7839 9060**

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT:  
TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

**17705**

Client Number (if applicable) \_\_\_\_\_ Sale Number \_\_\_\_\_

Billing Name (please print) \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_

Daytime Telephone \_\_\_\_\_ Evening Telephone \_\_\_\_\_

Fax (Important) \_\_\_\_\_ E-mail \_\_\_\_\_

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature \_\_\_\_\_

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s) \_\_\_\_\_

Address of Bank(s) \_\_\_\_\_

Account Number(s) \_\_\_\_\_

Name of Account Officer(s) \_\_\_\_\_

Bank Telephone Number \_\_\_\_\_

### PLEASE PRINT CLEARLY

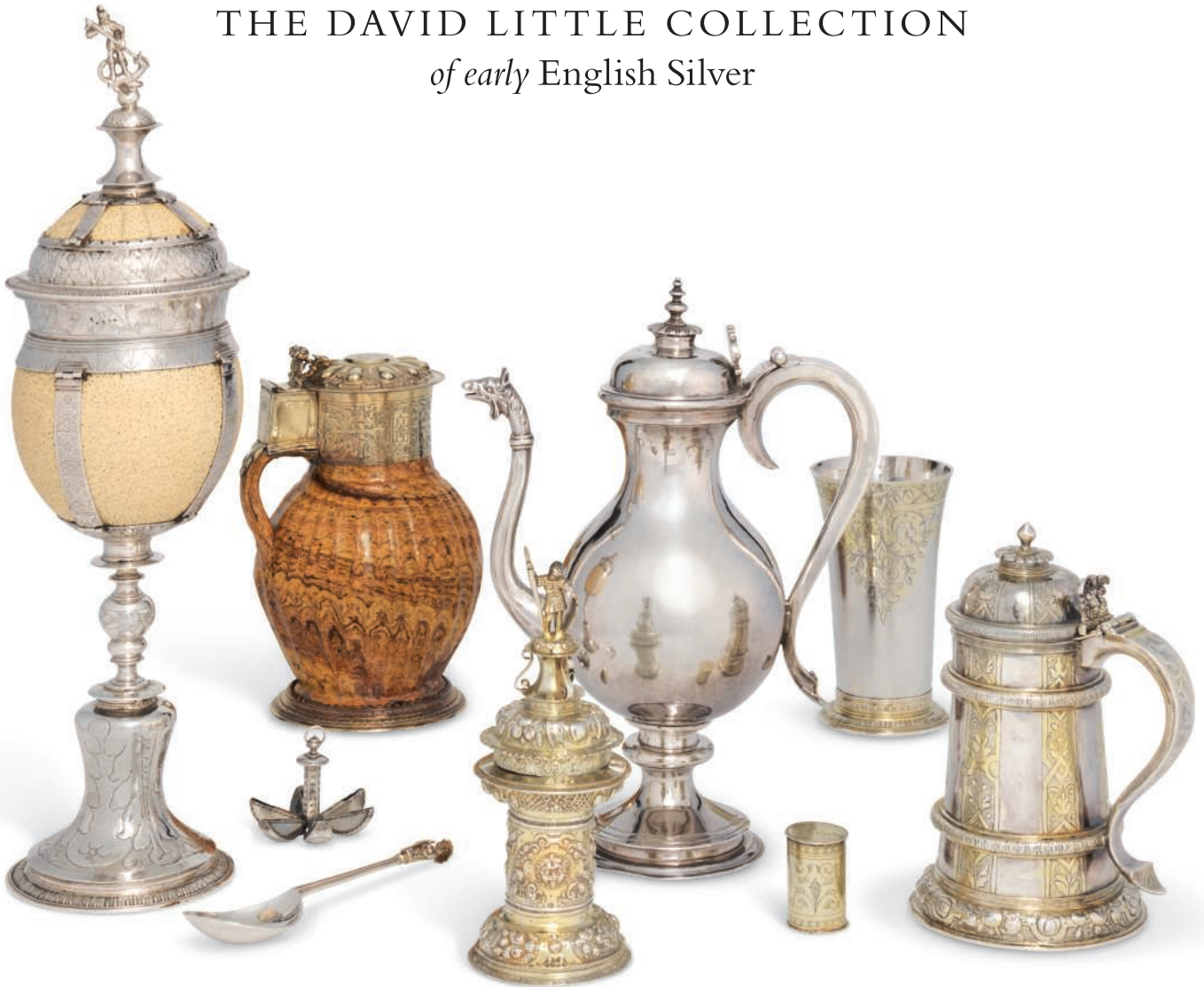
Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS  
Please quote number below:

\_\_\_\_\_



THE DAVID LITTLE COLLECTION  
*of early English Silver*



The Scawby Hall Ostrich Egg Cup and Cover, 1606 (£80,000 - 120,000)

The Kinge Earthenware Jug, 1558 (£120,000 - 180,000)

The Duke of Hamilton's silver ewer, 1625 (£150,000 - 200,000)

The Cosier Beaker, 1618 (£40,000 - 60,000)

The Willoughby Tankard, 1587 (£100,000 - 150,000)

An Elizabeth I counter box, circa 1600 (£10,000 - 15,000)

An Elizabeth I silver-gilt standing salt, 1589 and 1591 (£70,000 - 100,000)

A Henry VIII apostle spoon (£35,000 - 55,000)

An Elizabeth I pomander, circa 1625 (£20,000 - 30,000)

*London, 3 December 2019*

**VIEWING**

29 November-3 December 2019  
8 King Street  
London SW1Y 6QT

**CONTACT**

Harry Williams-Bulkeley  
hwilliams-bulkeley@christies.com  
+44 (0)20 7389 2666

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**

# CHRISTIE'S

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