

VALUABLE BOOKS AND MANUSCRIPTS

11 December 2019



CHRISTIE'S

"REVOLT!"
 URGED
 OLD MAJOR.
 "REVOLT
 AGAINST
 MAN, THE
 ONLY ENEMY
 WE HAVE.
 REMOVE HIM
 FROM THE
 SCENE AND
 THE CAUSE
 OF ALL OUR
 HUNGER
 AND
 OVERWORK
 IS GONE
 FOR EVER"

3



"BUT
 REMEMBER," OLD MAJOR
 CONTINUED "WHEN YOU
 HAVE GOT RID OF JONES
 DON'T ADOPT HIS VICES. WE
 ANIMALS ARE BROTHERS
 NOW AND FOREVER!"

NEXT MORNING, JONES SLEPT ON LONG PAST THE
 ANIMALS' USUAL FEEDING TIME. ANGRILY THEY
 SURVEYED THE LOCKED FOOD-STORE

4

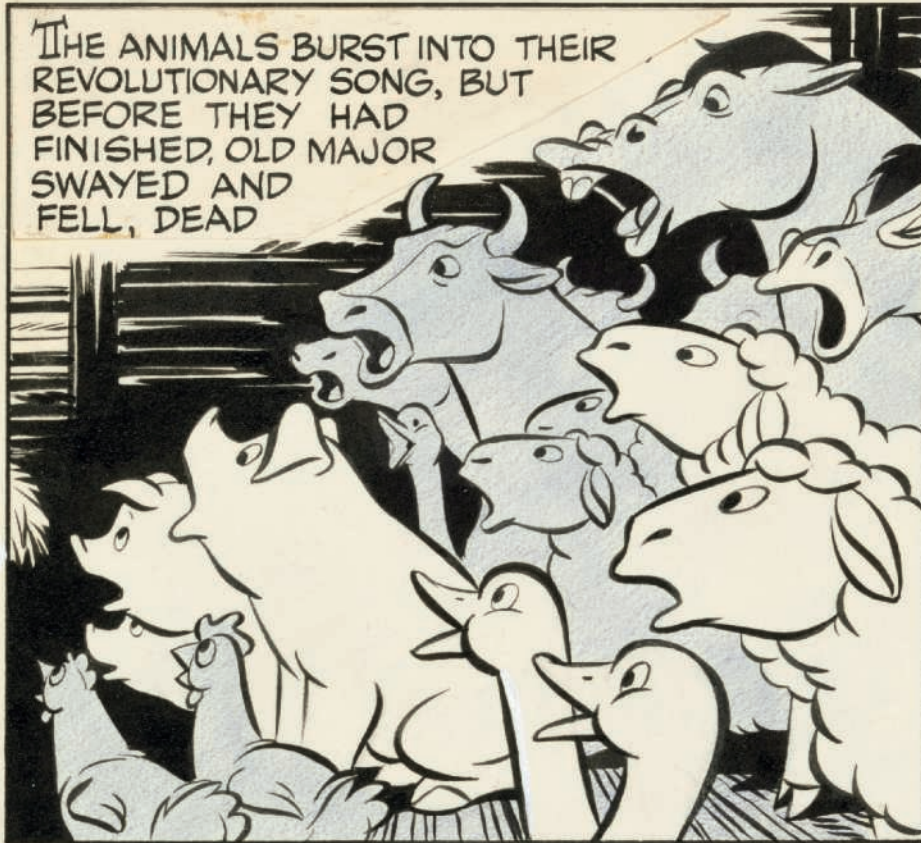


AT LAST, THEY COULD STAND T
 NO LONGER. BREAKING DOWN
 INTO THE FOOD-STORE AND HE

7 1/2

9 1/2

THE ANIMALS BURST INTO THEIR REVOLUTIONARY SONG, BUT BEFORE THEY HAD FINISHED, OLD MAJOR SWAYED AND FELL, DEAD



THE UPROAR AWAKENED MR. JONES, WHO SEIZED HIS GUN AND FIRED INTO THE NIGHT SKY. THE MEETING BROKE UP HURRIEDLY, AND SOON THE WHOLE FARM WAS ASLEEP.



THEIR HUNGER AT THE SOUND OF THE DOORS, THEY ALL SURGED AND HELPED THEMSELVES FROM THE BINS

BUT JONES WAS AROUSED BY THE SOUND OF THE SPLINTERING DOORS. AN INSTANT LATER HE STOOD, WHIP IN HAND, BARRING EXIT FROM THE STORE...





In memory of Kay Sutton
(1943-2019)

VALUABLE BOOKS AND MANUSCRIPTS

WEDNESDAY 11 DECEMBER 2019

AUCTION

Wednesday 11 December 2019
at 2.00 pm

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Monday	9 July	9.00 am – 8.00 pm
Tuesday	10 July	9.00 am – 4.30 pm

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Arlene Blankers, Eugenio Donadoni

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Lot 339: Portrait of Augusta Ada King (1815 - 1852), Countess of Lovelace (colour engraving), Chalon, Alfred-Edward (1780-1860) / Private Collection / Prismatic Pictures / Bridgeman Images

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MEDIEVAL AND RENAISSANCE MANUSCRIPTS





I in oculos



os ad mon



et auxilium

eum chaleph qui plenus alio spū scū
 is est me. Inducam in terrā hanc quā
 rauit & semineius possidebit cā
 m amalachites et chananeus habi
 unt inuallibus. Cras moue castra
 reueramini in solitudine peruā
 aris rubri. Locutusq; est dñs ad
 orōem & aaron dicens usque quo
 ultitudo hęc pessima. murmurat
 in tra me. querelas filiorum isrl
 adiu. Dixerō eis. Quis ego aut dñs
 ut locut' estis audiente me. sic faciā
 obis. In solitudine hac iacebunt ca
 auera urā. Omīs quinumerati estis
 uigintā annis et supra et murmu
 ratis contra me. non intrabitis terrā
 ip quā leuauī manū meā ut habi
 tre uos facerē. preter chaleph filiū
 ephone et ioseph filium nū. Paruu
 os autē urōs de quib; dixistis. quod
 rede hostib; forent. introducā ut
 ideant terram que uobis displi
 c. Urā cadauera iacebunt in solitu
 dine. filii uři erunt uaq; in deserto
 inuis quadraginta et portabunt
 p̄micationē urām donec consu
 nantur cadauera patrū in deserto.
 ixxa numerū quadraginta dierū.
 quib; consideratis terram annus p
 he imputabitur. et quadraginta
 annis recipiet iniquitates urā. &
 acat ultionē meam qm̄ sicut locu
 tussim ita faciā omni multitudine
 uie pessime que consurrexit ad
 uertum me. in solitudine hac deficiet

nudmem detrahentes terre quod
 cēt mala. morantur. atq; percussī
 in conspectu dñi. ioseph autē filius
 nū. et caleph filius ephone uixerūt
 ex omnib; qui perreuerant ad con
 siderandam terrā. Locutusq; est
 moyses uniuersa uerba hęc ad omīs
 filios isrl. et dixit p̄p̄b; nimis. Et
 ecce mane primo surgentes ascen
 derunt ueracē montē. atq; dixerūt.
 Parati sumus ascendere ad locam
 de quo dñs locutus est. quia peccā
 umus. Quib; moyses inquit. Trans
 gredimini. uerbū dñi. quod uob;
 non cedit in prosperū. Nolite
 ascendere. non est enim dñs uobis
 cum. ne corruiat coram inimicis
 uris. Amalachites et chananeus
 ante uos sunt. quorū gladio cor
 ruiat. et quod nolueritis. acque
 scire dño nec erit dñs uobiscum.
 Nulli continebrati ascenderunt
 in ueracē montē. area autem tes
 tamenti dñi et moyses non reuēse
 runt. decastis. Descenditq; ama
 lachites et chananeus qui habitā
 bant in monte et parauerunt eos.
 atq; conciderunt p̄secutus est. Nq;
 horma.

Locutus est dñs ad moysen dicens.
 Loquere filiis isrl. et dices ad eos.
 Cum ingressi fueritis terrā habitā
 tionis uris quā ego dabo uobis et
 feceritis oblationē dño de bulgo fue de aul;
 istum aut incima sacrificium

mensurę dabit in holocausto siue
 in uictima. per agnos singulos et
 arceos. eritq; sacrificium simile do
 arum decimarum. que conspersa
 sit oleo tercie pars hui. & uniu
 ad libamentum tercie pars ei
 dem mensurę offerret in odorem
 suauitatis dño. Quando uero de
 bubus fecerit holocaustū aut hosti
 am ut impleat uotum uel pacificis
 uictimas dabit per singulos boues
 simile tres decimas consperse oleo.
 quod habeat medium mensurę
 bin. et unum ad liba fundenda
 eius dem mensurę in oblationem
 suauissimi odoris dño. sic faciatis p
 singulos boues. et arceos. et agnos.
 et hedos. tam indigenti quā pere
 grini eodem ritu offerrent sacrificia.
 Unum preceptum erit atq; iudiciū
 tam uobis quam aduenis terre.
 Locutus ē dñs ad moysen dicens.
 Loquere filiis isrl. et dices ad eos.
 Cum ueneritis in terrā quam dabo
 uobis. & comederitis depambus re
 gionis illius. separabitis primitias
 dño de cibis uris. Sicut de areis
 primitias separabitis. Ita depul
 mentis dabit primitias dño.
 Quod super ignorantiam preterite
 ritus. quequam horum que locutus
 est dñs ad moysen et mandauit p
 cum ad uos. adie qua coepit
 uerere et ultra oblitus fuerit
 facere multatudo. offerret ut uita

cerdos p omi multitudine filiorum isrl
 et dimittatur eis qm̄ non sponte pee
 uerunt. Nichilominus offerentes i
 cen sum dño. p̄se et p̄ccato atq; eri
 suo. et dimittatur uniuersis plebi
 filiorū isrl. et aduenis qui peregrin
 tur in ter eos. qm̄ culpa ē. omīs ppli
 per ignorantiam. Quod si anima una
 nesciens peccauerit. offerret capram
 annuam. p̄ccato suo. et dep̄ree
 briat. p̄ca sacerdos quod mensu pecc
 uerit corā dño. Imperaturq; ei uet
 et dimittatur illi. tam indigenti quā
 aduenis. Una lex erit omnium qui
 peccauerit ignoranter. Anima ue
 que per sup̄biam aliquid commis
 rit. siue cui sit ille siue peregrin
 qm̄ aduersus dñm. rebellis fuit.
 peribit de p̄plo suo. Uerbum enī
 dñi con cepit et preceptum illius
 fecit irritum. Idcirco delectatur et
 portabit iniquitatem suam. factū
 ē. autē cum cēnt filii isrl in solitu
 dine et inuenissent hominē collig
 tem ligna indice sabbat. obtulerū
 cum moysi & aaron. et uniuersis in
 titudini. Qui recluserunt eum in ca
 uerē. nescientes quid sup̄ co facere t
 berent. Dixerq; dñs ad moysen. Mo
 moriatur homo iste. obruat eum. Li
 pidib; omīs turba. extra castra. Cui
 eduxissent. cum foris obruerunt.
 lapidib; et mortuus est. sicut prece
 perat dñs. Dixerq; dñs ad moysen
 loquere filiis isrl. et dices ad eos. ut

201

TWO LEAVES FROM A BIBLE, in Latin, manuscript on vellum [France, second half 9th century]

Two splendid leaves from what would once have been a *deluxe* Carolingian Bible.

2 leaves, 270 x 220mm. The text, consecutive, from Numbers 13.31, '[poss]idemus terram [uonia]m poterimus optinere [sic] eam' to Numbers 16.24, 'Precipe universo p[ro]p[ri]o ut separetur a tabernaculis [...]'. Blind-ruled for 35-6 lines (of originally 39) in two columns, initials touched in yellow wash, one initial in red (minor discolouration, lower margin trimmed, some residue attached to upper corner of one of the leaves, else in pristine condition). *Provenance*: Bloomsbury, 9 December 2015, lot 12, catalogued there incorrectly as 12th century.

The script is an exceptional example of Caroline minuscule at the height of its clarity and aesthetic impact. It is written with clear spacing and few abbreviations, the ascenders slightly clubbed, broadened or sometimes even wedged. A close – though not exact – parallel can be drawn with a splendid Psalter produced in the second half of the 9th century, possibly in northern France, and now St. Gallen, Stiftsbibliothek, Cod. Sang. 15. An earlier manuscript – a set of biblical commentaries of Hrabanus Maurus on the Books of Judith and Esther and the Book of Maccabees, dating from c.830 and written in the Abbey of Murbach (Geneva, Bibliothèque de Genève, Ms. lat. 22) – shows similar idiosyncrasies in the script, but the writing is smaller and more compressed.

£7,000-10,000

US\$9,100-13,000
€8,100-12,000

202

A LEAF FROM AN ATLANTIC BIBLE, in Latin, manuscript on vellum [Italy, 11th century]

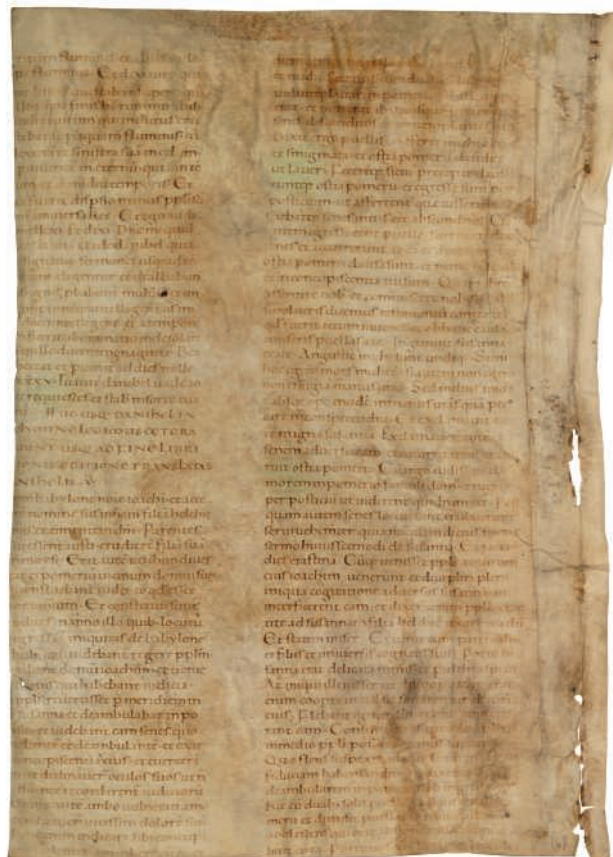
An enormous leaf from an Atlantic Bible written in a clear, and unusually archaising, 11th-century Italian hand, epitomising the clarity and legibility of Caroline minuscule script.

394 x 285mm. The text, beginning with Daniel 12:5: '[unus hinc super] ripam fluminis', and including Jerome's insertion on Theodotion's translation after Book 12 ('Hucusque Danihel in hebraeo volumine legimus cetera [...]'), and ending with Daniel 14:18: [et risit] Daniel et tenuit regem', 52 (of originally 60) lines in two columns (lower margin trimmed with loss of 8 lines, outer margin trimmed with loss of c.8 letters, verso darkened, creased and stained, red offsets, cockled, showing signs of use as a pastedown, sewing holes). *Provenance:* Bishop & Miller, 21 October 2017, lot 332.

This is an elegant and highly legible specimen of Caroline minuscule written in a slightly archaising hand, with the letters well-spaced and well-formed and the 'st' ligature tall and graceful.

£700-1,000

US\$910-1,300
€810-1,200



203

GREGORY THE GREAT (590-604), a leaf from the *Homilia in Evangelia*, in Latin, decorated manuscript on vellum [central Italy, first half 12th century]

A handsome leaf with a charming historiated initial from what would have been a gargantuan copy of St Gregory's influential homilies on the Gospels.

565 x 387mm. The text beginning in Homily XXXVII, '[Quorum bene Petrus adhuc in]firmirate positus speciem tenet', a homily on Matthew, and ending in Homily XXXVIII, 'nisi etiam quisque studeat', a homily on Luke. Blind-ruled for 2 columns of 52 lines, ruled space: 480 x 235mm, historiated initial 'S' with a figure in a pale blue dress, early foliation 'Clxxiii' (recovered from use as a book-cover and thus with typical damage including folds and creases, staining especially to lower margin of verso, affecting a few lines of text, a few holes and wormholes, early repair in outer margin). *Provenance:* Dismembered probably in the mid-16th century for use as scrap vellum, various inscriptions including the date 1564, and calculations in the margins, perhaps indicating reuse as an account book.

The monochrome figure with the initial 'S', with its formulaic posture, modelling and dress with simple folds executed in a blue wash is reminiscent of the style of central Italian artists working on the Giant Atlantic Bibles, or *Bibbie Atlantiche*, so prevalent in the 11th and 12th centuries.

£2,500-3,500

US\$3,300-4,500
€2,900-4,000



(detail)



0204

A MUSIC-MAKING ANGEL HYBRID, historiated initial 'D' cut from an illuminated choirbook on vellum [Paris, c.1290s]

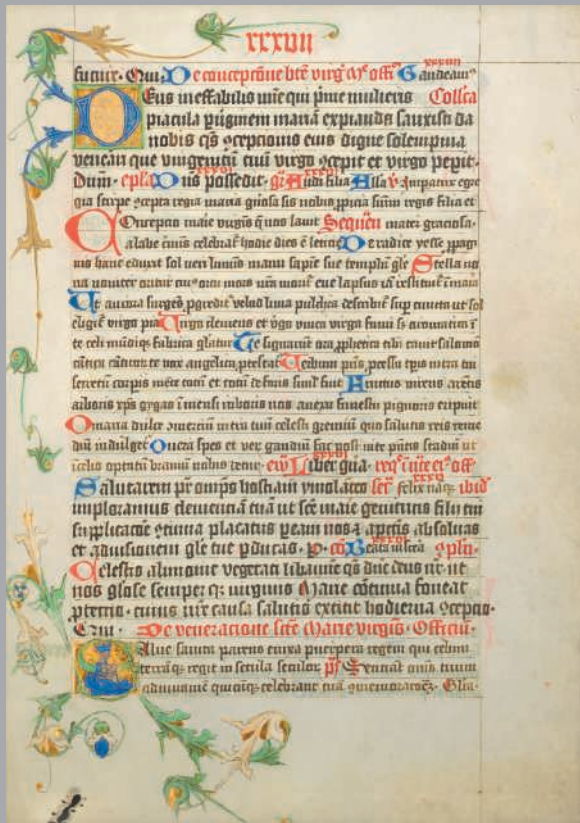
A lively illumination associated with the workshop of one of the greatest figures in French book painting, Maître Honoré.

195 x 136mm. A fragment. Historiated initial 'D' opening the Mass of the Common of Virgin Martyrs, 'Diffusa est [gratia] in labiis [tuis]. 5 lines of text and music on a 4-line staff, verso with continuing text from Psalm 44 (slight stain in lower corner, verso with remnants of adhesive). *Provenance:* (1) 17th-century inscription within the drum: 'Lambe[z?]/ Lambulle / Abot - / Barry / Duham?'. (2) Neil F. Phillips, Q.C (1924-1997), of Montreal, New York and Virginia, his MS 1189 exhibited at the Ketonah Museum of Art, New York (Benton, ed., *Medieval Monsters*, 1995, pp.24-25 and fig.67), and subsequently sold at Sotheby's, 2 December 1997, lot 64. A sister leaf from the same manuscript was sold at Sotheby's, 7 July 2015, lot 15.

The Honoré Group style, characterised by its sculptural compositions, its clean, minimalist lines and stark contrasting colours, can be found in several manuscripts – among which Bibles at Chantilly, Musée Condé, MSS 4–5; Paris, Bibliothèque de l'Arsenal, MS. 5056 and a Missal for the royal chapel (Paris, Bibliothèque nationale de France, MS. lat. 861).

£2,000-3,000

US\$2,600-3,900
€2,400-3,500



*205

TWO LEAVES FROM A LECTONARY, in Latin, illuminated manuscript on vellum [Austria, or perhaps southern Germany, first half 15th century]

Two leaves with readings for the feasts of various Saints with lively illumination.

353 x 250mm. 31 lines of text with the readings for the feasts of Saints Matthew, Thomas, Blasius and the Virgin, rubrics in red, initials in blue or red, one illuminated initial and three historiated initials depicting the Virgin and Child, St Thomas and St Blasius, scrolling foliage borders incorporating flowerbuds, fruit and birds, contemporary foliation in red 'XXXVII' and 'XLIX' (slight discolouration at edges). Framed. *Provenance:* (1) Francis D. Smythe (1872-1968), canon of Chichester Cathedral and archdeacon of Lewes. (2) Sotheby's, 7 December 2010, lot 9.

£3,000-5,000

US\$3,900-6,500
€3,500-5,800



***206**

THE MARTYRDOM OF ST SEBASTIAN, historiated initial 'A' on a leaf from the Sanctorale of an illuminated Antiphonal on vellum [Tournai, c.1400-1410].

A striking leaf from the winter portion of an Antiphonal illuminated by an artist working in Tournai in the ambit of Jean Semont.

497 x 320mm. Historiated initial 'A' opening 'Absterget deus omnem lacrimam', 11 lines of text and music on a 4-line staff, reverse with 5 decorated penwork initials in red or blue (some marginal dampstaining, a few tiny losses to the gold). *Provenance:* (1) This leaf comes from an Antiphonal made in Tournai c.1400-1410 for a Benedictine convent, as shown by the nun kneeling by the Annunciation in a sister-leaf sold at Christie's, 21 November 2012, lot 16, probably in a French-speaking area, as indicated by the fact that the names of six of the saints on other leaves are written in French in the margin, presumably as a guide to the illuminator. (2) By the late 15th century the manuscript was apparently in a Dutch-speaking area, as indicated by a rubric in Dutch added to another surviving leaf. (3) The 24 known leaves from the manuscript were together in an album when sold at Sotheby's, 11 July 1966, lot 213; the 15 leaves with significant decoration (four of which sold at Christie's in 2012, lots 16-19 — lots 16 and 19 now nos 26a and 26b in P. Kidd, *The McCarthy Collection*, 2019, pp.130-33 — nine with small initials of saints and one with a decorated initial) were nos 1-15 in Catalogue 179, Philip C. Duschnes, New York, 1966. (2) This leaf offered in BEL, *Illuminations*, 1996-1997, no 27.

The decoration is typical of Tournai: the striking bar borders, the bold initials with delicately pounced gold and the beaded flourishing are all paralleled in manuscripts illuminated by Jean Semont, active in Tournai from c.1385 until his death in 1414. The historiated initials, however, reveal a distinct and more talented artistic personality. Compared to Semont, our artist has a more detailed and painterly technique, carefully modelling the faces and drapery of his elegant figures to a more expressive and three-dimensional effect, reinforced by his greater mastery of perspective. In this he emulates the innovations associated with Early Netherlandish painters in oil.

Tournai was central to the extraordinary artistic developments evident in the work of Robert Campin (identified with the Master of Flémalle), documented in Tournai from 1406 until his death in 1444, his pupil Rogier van der Weyden, born in Tournai in 1399/1400, and the Van Eycks. The exceptionally thorough iconoclasm in Tournai in the 16th century means that little is known of the artistic context of Campin's mature achievements or Van der Weyden's youth. Tournai manuscript illumination is, therefore, increasingly appreciated for its importance for the history of art as well as for its inherent qualities. When known only from the reproductions of 1966, these leaves were deemed essential for understanding the artistic milieu of Tournai around 1400, see Dominique Vanwijnsberghe *"Moult bons et notables" L'enluminure tournaisienne à l'époque de Robert Campin (1380-1430)*, Leuven 2007, pp.194-199, 272, 284, 352 (cat. XXVI).

£8,000-12,000

US\$11,000-16,000
€9,300-14,000



207

A FUNERAL SERVICE, WITH ST MICHAEL BATTLEING THE DEVIL FOR A SOUL, miniature on a leaf from a Book of Hours, with 5 text leaves from the same manuscript, in Latin, illuminated manuscript on vellum [France, perhaps Châlons, c.1480].

An engaging miniature with fantastically lavish borders inhabited by multiple species of birds.

145 x 97mm. The miniature opening the Office of the Dead, the initial 'D' with the heraldic shield *or*, a lion rampant *azure*, langued and armed *gules*, 14 lines, ruled space: 65 x 53mm, f.97 in the parent manuscript (a few creases and small losses of pigment to the sky). [With]: 5 text leaves from the same manuscript, all with lively one-sided borders inhabited by birds, ff.37, 44, 50, 52 and 53 in the parent manuscript (occasional smudging and losses of pigment). All in double-sided card mounts. *Provenance*: (1) Perhaps made in Châlons, to judge by the text of the Office of the Dead in the parent manuscript, which had an image of the male patron (f.91v), and a heraldic shield like the one in the present miniature in the initial below the Deposition miniature (f.63v). (2) François-Michel-César Le Tellier (d.1781), Marquis de Courtanvaux. (3) Edward Mars Elmhirst (d.1957): his bookplate; crest and initials on binding. (4) At least one leaf (see S. Gwara, *A Census of Medieval Manuscripts in South Carolina Collections*, no 82) was already removed when the parent manuscript was sold at Sotheby's, 14 June 1954, lot 32. (5) Harry Walton (d.2007): his sale at Bloomsbury's, New York, 3 April 2009, lot 15; broken-up soon afterwards.

Three miniatures from the same manuscript were sold at Sotheby's on 6 December 2011, lot 9; three more on 7 July 2015, lots 42-44; and a further on 6 December 2016, lot 23. (6)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500



***208**

DAVID IN PRAYER, historiated initial 'A' on a leaf from the Gradual of Petrus Mitte de Caprariis, illuminated manuscript on vellum [Germany, Bavaria, c.1450-75]

A lively leaf from what would have been a sumptuous choirbook produced for the great Renaissance bibliophile Petrus Mitte de Caprariis.

520 x 330mm. Initial 'A' with three-sided border incorporating the arms of Petrus Mitte de Caprariis opening the introit to the Mass for the first Sunday of Advent, 'Ad te levavi animam meam'. 8 lines of text and music on a 4-line staff, large initials in red, blue and brown ink with penwork decoration, rubrics in red (some marginal cockling and staining, repaired horizontal tear in top left corner, some minor losses to the gold). Mounted. *Provenance:* (1) Petrus Mitte de Caprariis (1415-79), or Pierre Mitte de Chevières, bibliophile of Memmingen, Bavaria; Preceptor of the Antonine hospital in Memmingen; canon lawyer: his coat of arms. By 1475 his famed library consisted of 242 Latin works ranging from classical authors such as Cicero, Flavius Josephus,

Terentius and Apuleius to Petrarch and Lorenzo Valla, but with an emphasis on theology and canon law. Parts of his library are preserved in Memmingen and Augsburg, with other books in Stuttgart, London and Copenhagen. A sister fragment from this manuscript, also bearing Petrus Mitte de Caprariis' coat of arms, is Philadelphia Free Library Lewis EM 1:26. (2) De Rarecourt de la Vallée de Pimodan family; early 20th-century red ink stamp in lower margin. Most likely Gabriel, duc de Rarecourt de la Vallée, marquis de Pimodan (1856-1924), poet and historian. The title of papal duke was conferred upon the family in 1860 by Pius IX. (3) Les Enluminures, 2010.

The jolly figures with their doll-like faces, beady eyes and flushed cheeks, and the palette of bright yellows, greens, and blues, are typical features of southern German illumination of this period. The style is particularly close to that of a leaf from an Antiphonal dating from the third quarter of the 15th century at the Fitzwilliam Museum, MS 357.

£4,000-6,000

US\$5,200-7,800
€4,700-6,900



***209**

ST PETER, historiated initial 'L' on a leaf from an illuminated Antiphonal on vellum [Lombardy or Siena, c.1470s]

A pristine example of the work of the Lombard illuminator Venturino Mercati, or Venturino d'Andrea da Milano, active in Lombardy, Tuscany and Emilia during the 1470s.

450 x 310mm. The historiated initial 'L' opening 'Levavi oculos meos ad montes', the beginning of Psalm 121. 7 lines of text and music on a 4-line staff, reverse with one penwork initial in red (some cockling and marginal staining). *Provenance:* Perhaps from the same parent manuscript as a group of at least three cuttings sold in 1873 to Enrico Cernuschi (1821-1896), of Paris and Menton; his sale Paris, 25 May 1900, lots 147 and 153-54. A further two are

from the openings of Psalms 53 and 80 (Maggs Bulletin 5, 1967, no 13; and A. De Floriani in F. Todini, ed., *La Spezia, Museo Civico Amedeo Lia, Miniature*, 1996, pp. 56-58, no. 10). A final cutting with King David opening Psalm 27 was sold at Sotheby's, 7 July 2009, lot 8. (2) This cutting sold at Sotheby's, 18 June 1996, lot 23. (3) BEL, *Illuminations*, 1996, no 13, there attributed to Venturino Mercati da Milano.

Indebted to the Master of the Vitae Imperatorum, Belbello da Pavia and Jacopo da Balsemo, Venturino Mercati is best known for his work on a series of choirbooks produced for Monteoliveto Maggiore in Siena (Chiusi, Museo della Cattedrale, MSS B, C, D, E, F, H, I, K, L, M and N).

£6,000-9,000

US\$7,800-12,000
€7,000-10,000

***210**

INITIALS 'M' AND 'E' on a leaf from an illuminated Gradual on vellum
[Florence, final quarter 14th century]

Two striking initials on a leaf from a Florentine choirbook painted at the end of the 14th century, possibly one of the great series produced for the Camaldolese monastery of Santa Maria degli Angeli.

506 x 340mm. Initial 'M' opening the introit for the feast of Sts John and Paul, 'Multe tribulationes iustorum', continuing onto the verso with the initial 'E' opening the introit for the feast of St Pancras, 'Ecce oculi domini super timentes'. 8 lines of text and music on a 4-line stave, 2 penwork initials, rubrics in red, contemporary foliation 'CII', old foliation '99' in upper right margin (some rubbing and craquelure to the gold in the initials, some loss of pigment to the blue in the initial 'E', occasional ink erosion and fading, marginal staining). Mounted. *Provenance*: Les Enluminures, 2010.

The restrained acanthus flourishes, generous use of gold, and bold palette of orange, blue and green against a paler pink are similar to initials attributed to the illuminator Don Silvestro dei Gherarducci (1339-1399), such as those held at the Fitzwilliam Museum, Cambridge (Marlay cuttings It. 13A, 13.i and 13.ii. See also G. Freuler, *Italian Miniatures*, II, pp.576-83).

£1,000-1,500

US\$1,300-1,900
€1,200-1,700



***211**

ST PAUL, historiated initial 'S' on a leaf from an illuminated Antiphonal on vellum [Lombardy, c.1480-90]

An accomplished and finely executed miniature on a leaf from an enormous Lombard choirbook.

559 x 340mm., historiated initial 'S' opening 'Scio cui credidi et certus [...]', the Feast of the Conversion of St Paul, 5 lines of text with music on a 4-line red stave, contemporary foliation 'lxi' in red, reverse with one decorated initial in blue with red penwork decoration (some ink erosion affecting text and music, light cockling). *Provenance*: Sotheby's, 7 December 2010, lot 8.

The style of the illuminator is reminiscent of the work of the Master of the Graduals of San Salvatore at Pavia, christened by Pier Luigi Mulas after the illuminations in two surviving graduals from a series of choir books for the Benedictine monastery of San Salvatore, Pavia (Musei Civici, cor. C, D).

£3,000-5,000

US\$3,900-6,500
€3,500-5,800



(detail)



***212**

DAVID IN PRAYER, historiated initial 'B' on a leaf from an illuminated Ferial Psalter on vellum [Italy, probably Brescia, c.1490]

A sensitive evocation of an intimate scene by the talented Lombard frescoist Giovanni Pietro da Cemmo.

490 x 380mm. Historiated initial 'B' opening 'Beatus vir qui non abiit in consilio impiorum', the first Psalm to be read from the Ferial Psalter in the weekly services of the Church, 14 lines of text, verso with 5 penwork initials in blue or red (vellum repair to lower and outer margin, some darkening and cockling, small hole to lower left margin, initial a little creased, with a small crease touching David's head, some losses to the gold). Mounted. *Provenance*: Les Enluminures, 'Colourful', cat.12 (2005), p.71, no 32.

The miniature has been attributed to Giovanni Pietro da Cemmo, active in Lombardy from 1474-1507, and better known until recently as a talented painter of murals, among which his dated frescoes in the Augustinian church of San Barnaba in Brescia. His work clearly reveals the influence of Paduan classicism, along with early 'Leonardesque' currents emanating from Milanese late quattrocento painters and the humanist influences of Vincenzo Foppa. A small oeuvre of works has been attributed to him by Mario Marubbi and others (M. Marubbi, 'Giovan Pietro da Cemmo miniatore', *Arte Lombarda*, 101, 1992, pp.7-31).

£4,000-6,000

US\$5,200-7,800
€4,700-6,900



***213**

THE LAST JUDGEMENT, historiated initial 'A' on a leaf from an Antiphonal on vellum illuminated by Nikolaus Bertschi [Augsburg, first quarter 16th century]

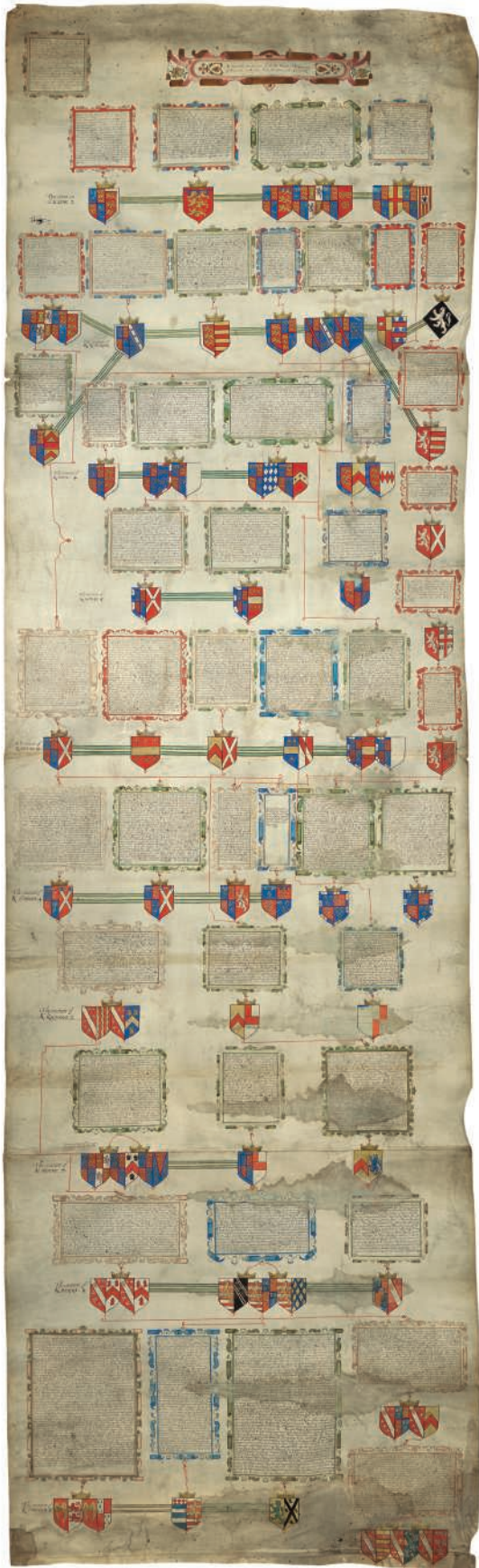
An evocative and dramatic portrayal of the Last Judgement illuminated by the prolific Swiss artist Nikolaus Bertschi.

473 x 345mm., large initial 'A' within a full border, opening the responsory 'Aspiciens a longe [...]', for the night office on the first Sunday of Advent, 7 lines of text and music on a 5-line staff, verso with 2 large initials in red or blue (borders a little trimmed, especially affecting the wildman with a club and the stag's head in the right margin). *Provenance:* A sister leaf with an initial 'A' and the Resurrection is in a private collection in Amsterdam (a black and white image dating from the 1970s shows similar cropping to our leaf: see www.bildindex.de/document/obj20719239). (2) Sotheby's, 7 December 2010, lot 10.

Previously attributed a follower of the Bavarian panel painter and illuminator known as the Master of the Munich Saint John on Patmos, the illumination is actually the work of the Swiss artist Nikolaus Bertschi, born in Rorschach am Bodensee, and active in Augsburg from around 1510 until his death in c.1541. A significant corpus of works has been attributed to the artist (see Ulrich Merkl, *Buchmalerei in Bayern*, 1999, 41-48, pp.273-314). A direct comparable is a Gradual (also with music on a 5-line staff) commissioned by Prince-Abbot Franz Gaisberg (1504-1529) and now St. Gallen, Stiftsbibliothek, Cod. Sang. 1767.

£7,000-10,000

US\$9,100-13,000
€8,100-12,000



***214**

A DISCOURSE & CATALOGUE OF ALL THE DUKES OF ENGLAND BY CREATION OR DESCENT FROM THE TIME OF THE CONQUEST, in English, decorated manuscript on vellum [England], 1600

A splendid decorated pedigree roll produced during the reign of Elizabeth I, presenting the historical descent of the dukes of England: from the earliest ducal creation under Edward III - Edward, the Black Prince becomes Duke of Cornwall in 1336 - to the treacherous Thomas Howard, 4th Duke of Norfolk, who inherited his ducal coronet under Elizabeth's half-brother Edward VI.

2860 x 860mm, four conjoined vellum membranes, the title, introduction, and individual histories of 47 dukes of England contained within decorative strapwork cartouches, the 'discourse' for each duke linked to their respective armorial bearings by a red thread and surmounted by a ducal coronet, the painted armorials linked by a band of green and yellow indicating the king under which the dukedom was created or inherited, from Edward III to Edward VI (worming, dampstaining affecting some of the pigment in places, surface soiling most evident at both ends of the roll).

Provenance: (1) The present roll was produced in England between 1600 and 1601; Robert Devereux, 'nowe Earl of Essex, being the year of CHRIST 1600', was executed for treason in 1601. The text appears to have been copied in part from an earlier source: a comparable version, 'The Discourse and Catalog of all the Dukes of England by Creation or Descent since the time of the Conquest', is printed in the second edition of *Holinshed's Chronicles* (1587). (2) Bonhams, 13 November 2007, lot 454.

Content: Introductory text in the upper-left cartouche opening: 'There have bene twoo ancient sayengs: the one an Italian proverb, the other an English byword'; later continuing: 'I will from ye first creation of any Duke since ye Conquest recite the creation, discent & succession of all such Dukes of England shewing first ye time of their creation & secondly their discent as they are lineally spread out of that creation, with their mariages & issues, which follow as they came in one line, & also where these Dukes were buried and how they came by their deathes'. The roll presents the various creations and lines of inheritance for the dukedoms of Cornwall, Lancaster, Clarence, York, Gloucester, Surrey, Exeter, Ireland, Norfolk, Bedford, Somerset, Warwick, Buckingham, Suffolk, Richmond and Northumberland from Edward III to Edward IV. In addition to recording biographical information, the compiler is sometimes moved to pass moral judgement upon the lives of the dukes: on the execution of Edward Stafford, 3rd Duke of Buckingham, he notes that 'a mans dieng day is a bill of information putting him in minde of his life well or ill spent', while the death of the traitorous Thomas Howard, 4th Duke of Norfolk concludes with the remark that 'the higher that a man doth clime, the greater is his fall'.

Perhaps a preparatory work for the 1619 production by Ralph Brooke, York Herald, the *Catalogue and Succession of the Kings, Princes, Dukes, Marquesses, Earles and Viscounts of this Realme of England since the Norman Conquest*.

£6,000-9,000

US\$7,800-12,000
€7,000-10,000

215

A COLLECTION OF MEDIEVAL MANUSCRIPT LEAVES, 10 leaves from liturgical manuscripts on vellum, in Latin [central Europe, 13th to 16th centuries]

An eclectic collection of illuminated leaves, several of which from important, published manuscripts, including a leaf from a 13th-century Spanish Psalter-Hymnal; one of the oldest known Dutch miniatures; and a leaf from a Flemish Psalter-Hours with elaborate line-fillers and marginalia.

Comprising: (1) THE SCOURGING OF CHRIST, full-page miniature from a Book of Hours [northern Netherlands, probably Utrecht, c.1400-10]. 103 x 81mm. *Provenance:* The parent manuscript belonged to Erik von Scherling (1907-1956) and was sold to Otto Ege in 1929. The present leaf was then sold first at Swann Galleries, 25 September 1980, lot 170 and again at Sotheby's, 7 December 2004, lot 21, and described in that catalogue by Christopher de Hamel as 'one of the oldest known Dutch miniatures'. Published by J. H. Marrow. *As Horas de Margarida de Cleves, The Hours of Margaret of Cleves*, Lisbon, 1995, pp.53, 92 (no 1010). The style of the miniature is closely derived from a corresponding scene in the Margaret of Cleves Hours, Lisbon, Museu Calouste Gulbenkian, MS. LA. 148, datable c.1395-1400. (2) A leaf from a Psalter-Hymnal [Spain, first quarter 13th century]. 155 x 98mm. The text Psalms 60:1-61:8. *Provenance:* The parent manuscript was used by Franciscans until the 16th century and sold at Sotheby's on 12 December 1967, lot 37; the present leaf sold at Chiswick Auctions, 25 March 2015, part of lot 254. For a reconstruction of this manuscript see P. Kidd, *The McCarthy Collection*, II, 2019, no 4, pp.33-36. (3) A leaf from a Psalter-Hours [southern Netherlands, 2nd or 3rd quarter 13th century]. 178 x 135mm. 20 lines, initials alternately gold with blue flourishing or blue with red flourishing, elaborate line-fillers with grotesques, a drum-playing dog in the margin. *Provenance:* The parent volume was probably made for a Benedictine nun or abbess, and broken up by 1966 when leaves were in the collection of Carl Richartz, Amsterdam. Two leaves are now in the collection of Bob McCarthy (P. Kidd, 2019, no 20, pp.106-9). (4) A leaf from a Book of Hours [northern France, mid 15th century]. 186 x 132mm. 16 lines, one penwork initial 'D'. *Provenance:* Folio Fine Art, March 1969. (5) A leaf from a Breviary [Germany?, c.1400]. 171 x 122mm. 2 columns of 31 lines. *Provenance:* Folio Fine Art, May 1968. (6) A leaf from a choirbook on paper [Germany, late 15th century]. 196 x 135mm. 7 lines of text and music. *Provenance:* Folio Fine Art, cat.66, September 1969, no 250. (7) A leaf from a Book of Hours [northern France, c.1450]. 145 x 102mm. 13 lines, 3 illuminated and 4 penwork initials, one-sided border. *Provenance:* Folio Fine Art, November 1968, no 1020. (8) A leaf from a Breviary [northern Italy, second half 15th century]. 195 x 148mm. 2 columns of 23 lines, 6 illuminated initials. (9) A leaf from a Book of Hours [France or Flanders?, mid-15th century]. 119 x 85mm. 14 lines, 5 illuminated and 4 penwork initials. *Provenance:* Folio Fine Art, cat.68, December 1969. (10) A leaf from a Benedictine Breviary [northern Italy, late 15th century]. 190 x 155mm. 2 columns of 24 lines, full-page border with putti, birds, animals and arabesques, 5 illuminated initials. *Provenance:* Folio Fine Art, cat.63, May 1969, no 250. (10)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

216

PENTECOST, miniature by the Spanish Forger on a leaf from a 15th-century Book of Hours [Paris, c.1900]

An appealing example a 'medieval fake': a delightful representation of Pentecost by 'one of the most successful, skilful and prolific forgers of all time', the Spanish Forger.

165 x 121mm. The 15th-century text opening the Hours of the Holy Spirit from a Book of Hours. 16 lines of text, rules space: 96 x 72mm, verso with 6 illuminated initials and rubrics in red (slight rubbing to the burnished gold).

Celebrated for painting striking original 'medieval' miniatures in Paris between the 1890s and 1920s, often, as in this case, using fragments of 14th- to 16th-century manuscripts, the Spanish Forger was fundamentally an illuminator rather than a copyist, creating innovative compositions in his own distinctive style and becoming, in time, eminently collectible in his own right (see W. Voelkle, *The Spanish Forger*, New York, 1978).

£1,500-2,500

US\$2,000-3,200

€1,800-2,900





AN ENQUIRING EYE: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

0217

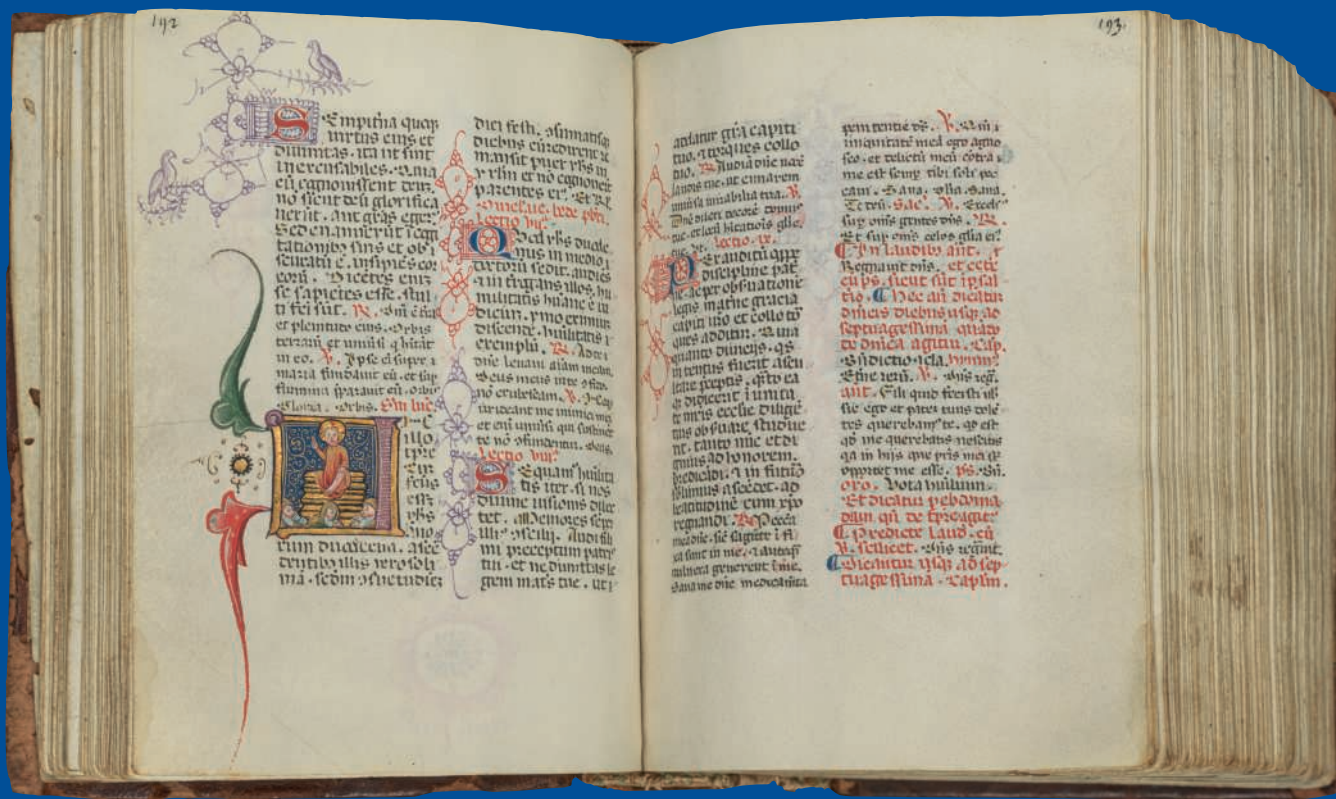
BREVIARY, for the use of the Carmelites, in Latin, illuminated manuscript on vellum [Lombardy, c.1457]

A sparkling Breviary with fascinating provenance and in its original binding, made for the marriage of Angelo Simonetta, secretary of Francesco Sforza, Duke of Milan, and Francesca della Scala.

140 x 103mm. 582 leaves: 1⁶, 2-5¹⁰, 6⁸ (of 10 lacking i and x), 7-45¹⁰, 46⁸ (of 10 lacking i and ii), 47-59¹⁰, modern pagination in pen 1-3078 followed here (pagination skips from 305-406, 659-670, 743-6, 1099-2000, 2099-3000 with no leaves missing), 2 columns of 30 lines, ruled space: 88 x 67mm, rubrics in red, catchwords survive, hundreds of initials in red or blue with purple and red penwork extending into margins and often incorporating birds, scrolls and faces, 2 illuminated initials within full borders with coats of arms, 20 historiated initials, of which one within a full border with coats of arms (lacking 4 leaves: one before p.95, one before p.111, 2 before p.1003). Contemporary blind-tooled calf over wooden boards (scuffed and rubbed, lacking clasps and catches). Blue cloth folding box and morocco case.

Provenance: (1) Probably commissioned for the marriage of Angelo Simonetta (c.1392-1472) and Francesca della Scala in 1457: their coats of arms on p.653. Angelo Simonetta was in the innermost circle of Francesco Sforza (1401-1466), 4th Duke of Milan and the founder of the Sforza dynasty in Milan, and indeed represented him on diplomatic missions. This close relationship is reflected in the Sforza arms and emblems present on pp.75 (the *biscione*) and 653 (the ducal arms of Milan and the dove in the golden-rayed sun with the motto 'a bon droit' in the margins). (2) Fra Cristoforo Avogadro: his coat of arms (barry of 10, or and gules) on p.651, with the letters 'F:' and 'XP[IST] O[F.]' ('Cristoforo') flanking the heraldry. A Fra Cristoforo Avogadro, mentioned in a notarial document of 1506, was prior of the Carmelites of Vera (parish of Cortina d'Ampezzo in the Veneto). (3) Carmelites of Piacenza: ownership inscriptions in 16th/17th-century hands on f.i and f.1. (4) Sister Maria Benvenuta, subprioress of S. Antonio, and later, in 1684, prioress of Santa Teresa in Verona: her 17th-century booklabel. (5) Robert Chambers (perhaps the Scottish publisher, 1802-1871): his bookplate. (6) Bertram Ashburnham, 4th Earl of Ashburnham (1797-1878), British peer and one of the great collectors of the 19th century: his library bookplate, no 25, May 1897. Published in *Catalogue of the Manuscripts at Ashburnham Place*, Appendix, cat. no XL. His sale at Sotheby's, *Portion of the collection of manuscripts known as the 'Appendix,' made by the late Earl of Ashburnham*, 1 May 1899, lot 11. (7) Preston A. Perry: his sale Anderson, New York, 21 April 1908, lot 265. (8) Walter Thomas Wallace (1866-1922): remnants of his ex libris on inside upper cover (with motto '[Espera]nce'). His sale *Illustrated catalogue of the literary treasures of Walter Thomas Wallace, of South Orange, New Jersey*, 22 March 1920, lot 88. (9) Raymond J. Schweizer (d.1928): his sale Anderson, New York, 7 February 1929, lot 358. (10) Jörn Günther and Bruce Ferrini, *Overlooking the Ages*, 1999, no 17.





Content: Calendar pp.3-14; rubrics, prayers, Psalms and lections pp.15-73; Temporal, from Advent, pp.75-649; hymns pp. 651-2; Psalter pp.653-859; Office of the Dead, with Litany and detailed instructions on the preparation of the body and burial pp.860-90; rubrics for the Sanctoral pp.891-902; Sanctoral, following the calendar year rather than beginning in Advent, from St Maximus of Nola (15 January) to Thomas Apostle (21 December), pp.903-3023; Communal pp.3025-3075.

Illumination: The clear, bright palette – combining saturated tones of green, blue, red and magenta – and small-featured doll-like figures are very similar to the illuminations found in a Breviary sold at Christie’s on 2 June 2004, lot 15, and are absolutely characteristic of the highly decorative and engaging style of illumination that dominated Lombard manuscript production throughout the first three-quarters of the 15th century. The foliage forms and technique are deeply indebted to the Master of the Vitae Imperatorum.

The historiated initials are on pp.42, 113, 192, 460, 516, 528, 539, 548, 653 (with full border and arms), 692, 710, 728, 747, 768, 788, 810, 855, 903, 1079 and 2094.

The illuminated initials with full border and arms are on pp.75 and 651.

£30,000-50,000

US\$39,000-65,000
€35,000-58,000



OTHER PROPERTIES

0218

BOOK OF HOURS, use of Rome, in Latin, illuminated manuscript on vellum [Bruges, 1460s]

Epitomising the 15th-century fashion for semi-monochrome painting at the Burgundian Court: a Bruges Book of Hours illuminated in part-grisaille by the Mildmay Master, with an unbroken French noble provenance from the 17th century.

152 x 105mm, i + 168 + i leaves, apparently complete, preserving some catchwords and prickings, 16 lines, ruled space: 74 x 45mm, five large miniatures on inserted leaves facing illuminated initials all within full borders (a little smudging to the miniatures). Contemporary blindstamped leather binding (lacking clasps).

Provenance: (1) The calendar suggests these Hours were made in Bruges for the open market: although it has been sparsely filled, perhaps with the intention of creating a neutral calendar for universal use, the inclusion of the feasts for Basil the Great (14 June) and Donatian of Reims (14 October) in red point to Bruges. (2) An armorial depicting three crowned fish (perhaps pike or trout; potentially those of the Luxembourgish commune of Chiny) added to f.167 beneath the inscription 'quils les me rendent et je paiyay volontairem[en]t le viiii' in a 16th-century French hand. (3) Canon Antoine de Bercy: an ownership inscription ('Anthonius berci canonici') in a 15th-century hand on f.168. (4) Ownership inscriptions of Jacqueline de Moustier (b.1613) on f.i and f.2: Jacqueline married Philippe-Guillaume de Belot, seigneur de Vilette in 1631, the same year that her ownership inscriptions are dated, suggesting that these Hours could have been a wedding gift. (5) Thereafter with the De

Moustier family of Franche-Comté: 17th-century records of births, marriages and death are added to the calendar. By descent to the present owner.

Content: ruled blanks ff.1-2; Calendar ff.3-14; Hours of the Cross ff.16-19; Hours of the Holy Spirit ff.21-24; Gospel extracts ff.25-30; Hours of the Virgin, use of Rome ff.32-81; Weekday Office of the Virgin ff.82-100; ruled blank f.101; Penitential Psalms ff.103-114; Litany and Collect ff.115-121; Office of the Dead ff.123-158; *Obsecro te* in the masculine ff.159-163; *O intemerata* f.163v-166; ruled blanks ff.167-168.

Illumination: The subtle semi-grisaille illumination is by the Mildmay Master, named from the Book of Hours owned by the English Mildmay family (Chicago, Newberry Library, ms 35). His style is indebted to one of the favoured illuminators of Philip the Good, Duke of Burgundy, Willem Vrelant, active in Bruges by 1454 and dead in 1481/2 (see J. Backhouse, *Illumination from Books of Hours*, 2004, pl.36). Distinguished by his graceful elongation of figures and his liking for decorous, contained expressions, the Mildmay Master orchestrates a satisfyingly limited palette, showing himself adept at the semi-monochrome painting so fashionable at the Burgundian Court.

The subjects of the large miniatures are as follows: Crucifixion f.15v; Pentecost f.20v; Annunciation f.31v; David in Prayer f.102v; Funeral Mass f.122v

£20,000-30,000

US\$26,000-39,000
€24,000-35,000



0219

CHOIR PSALTER, use of the Dominicans, in Latin, illuminated manuscript on vellum [southern Germany] 1476

A dated German Choir Psalter decorated with charming initials in gold and scrolling penwork, in a 16th-century Frankfurt binding.

160 x 120mm. iii (paper) + 197 + iii (paper) leaves 1-17^o, 18^o (of 10, viii a cancelled blank), 19^o, 20^o, complete, 18 lines of text, music on 4-line staves, ruled space: 118 x 80mm, initials in red or blue throughout, large initials with music often inhabited by faces, one illuminated and 8 large decorated initials opening the divisions of the Psalms. 16th-century German calf over wooden boards with roll decoration, probably by Thomas Drechsler of Frankfurt (scuffed, rubbed and worn, spine flaking away, lacking one brass clasp)

Provenance: (1) The colophon on f.197 dates the manuscript to 1476. The manuscript was intended for Dominican use, with Sts Dominic and Catherine of Siena repeated twice in the Litany. The saints also include Henry II, Holy Roman Emperor and his wife Cunigunde (especially venerated in Bamberg), Sebald (Nuremberg), and Elizabeth of Hungary or of Thuringia (Marburg), indicating a southern German provenance. (2) The binding is German and 16th century, with repeating rolls of saints above cartouches holding the text 'Tu es

luis suis meream aida igredi celi
simul & beatam ducere vitam. **P**ropter
hoc nobis deitas beata patris ac
nati pariterque sancti spiritus cui rebo
at yomni gloria nui do: **amē.**

Merite. **E**uo u a e. **P**ro
Psalmus.
laud. **G.**
fi rei. **E**uo u a e.

Beatus vir q̄ nō
abijt israhil ip̄ior:
+ iua p̄dōe n̄ ste
tit: + ikathedra
pestilencie nō sedit.
Sed in lege dñi
voluntas ei: + in lege ei meditabit

Petrus et' (Matthew 16:18), 'Apparuit benignitas' (Titus, 3:4), 'Ecce Agnus Dei' (John 1:29) and 'Data est mihi o[mnis]' (Matthew 28:18). These exact same rolls are attested on an Avicenna owned by Adam Lonicer bound by the Frankfurt binder Thomas Drechsler in or after 1560 (now at the Sibbald Library, Royal College of Physicians of Edinburgh) and a *Regimen sanitatis Salernitanum* published in Frankfurt by the heirs of Christian Egenhoff in 1582 (Princeton, RA775 .xR4 1582). (3) Sporadic 16th or 17th-century marginal annotations in German. (4) Note in an 18th-century german hand inserted loose.

Content: Prayers, including the Our Father, Hail Mary and Credo, doxologies and invitatories ff.1-4; Psalter, with large initials at the 8 liturgical divisions for Psalms 1, 26, 38, 52, 68, 80, 97 and 109 and an extra initial for Psalm 21 opening the Prime psalms on f.26v, with noted responses, verses and antiphons, ff. 4-167v; Ferial canticles (including Benedicite, Te Deum and Benedictus) and Litany ff.167v-186; a set of 9 orations ff.186-7; hymns and antiphons ff.184v-197.

The illuminated initials is on f.4; the decorated initials are on ff. 26v, 31v, 47v, 62, 77, 95, 112 and 129.

£4,000-6,000

US\$5,200-7,800
€4,700-6,900



0220

A COMPENDIUM OF EXEGETICAL TEXTS, in Greek, manuscript on paper [Greece, 17th century]

A rare manuscript of Greek exegetical works from the 17th century, including a near-contemporary exegesis of Church ritual composed by the renowned theologian Meletios Syrigos (c.1585-c.1663) at the behest of the Grecophile reformer Patriarch Nikon of Moscow (1605-81).

148 x 102mm. iii + 164 leaves: 1-11^o, 12^o, 13-20^o, 21^o, apparently complete, 17-24 lines written in at least three different hands, some catchwords survive, rubrics and headings in red (first text dampstained, faded and on occasion almost illegible, some smudging and staining throughout, some wormholes, a few leaves stuck together, edges frayed, final gathering loose). Contemporary leather binding.

Content: The first text begins with Mark 8:34: Ὅστις θέλει ὀπίσω μου ἀκολουθεῖν, ἀπαρνησάσθω ἑαυτόν καὶ ἀράτω τὸν σταυρὸν αὐτοῦ, καὶ ἀκολουθεῖτω μοί, likely an exegesis on the Gospels, ff.1-87v; blank ff.88-94v; MELETIOS SYRIGOS (c.1585-c.1663), Ἐπιτομικὴ ἐξηγήσις τῆς θείας καὶ ἱεράς λειτουργίας παρὰ τοῦ ἐν διδασκάλοις κυρίου Μελετίου Συρίγου θεολόγου[...] or 'A brief exegesis on the liturgy', produced at the request of Patriarch Nikon of Moscow ff.95-139v; further exegetical texts ff.143-163.

Meletios Syrigos was a philosophy professor in Constantinople, exarch of the ecumenical patriarch and religious adviser to the Moldavian Prince Basil Lupul (see J. Pargoire, 'Meletios Syrigos, sa vie et ses œuvres Echos d'Orient' (Constantinople, 1909), vol. XII, nos. 74, 76, 78, and 79). At the very start of his activity as a reformer, Patriarch Nikon submitted to Patriarch Paisios of Constantinople a long list of perplexing points concerning ritual. He received a comprehensive reply written by Meletios, in which he clearly expressed the view that only central and essential matters of faith required uniformity and unity, while diversity and differences in the ecclesiastical ceremonies and in the formal aspects of the liturgy were perfectly tolerable, and indeed historically inevitable.

Provenance: (1) The 'Holy monk Maximos': contemporary inscription on upper board. (2) Modern ink stamp throughout: ἈΡΧΕΙΟΝ / ΑΡΓΥΡΗ ΠΑΥΛΟΥ ΠΕΤΡΙΔΗ / ΑΓΙΟΓΡΑΦΟΥ — ΠΡΟΣΩΠΟΓΡΑΦΟΥ / ΨΗΦΩΘΕΤΗ'. (3) In the collections at the Château de Chacenay in the Aube département of France. For the castle, see Abbé Charles Lalore, *Les sires et les barons de Chacenay*, 1885.

£5,000-8,000

US\$6,500-10,000
€5,800-9,200



221

[HEBREW MANUSCRIPT]. A Kabbalistic Scroll on vellum, '*ha-Ilan ha-Kadosh*' (The Holy [cosmic] Tree), cased inside an empty brass artillery shell [Eastern Europe, 19th century]

A performative, ritually-used artefact and tool of Kabbalistic practice: as stated at the end of the text, this scroll was produced specifically to serve as an amulet to protect against harm and all evil, with its owner advised to carry it with him in a silver case or wear it around his neck.

1480 x 80mm, vertical scroll made of 2 integral membranes, now detached, sepia ink on vellum, blind-ruled, square and semi-cursive Ashkenazic Hebrew script, containing numerous Kabbalistic cosmographical diagrams of various sizes and structures concerning the structure of the spiritual universe, including the ten *sefirot* and other symbols associated with the pseudo-body aspects of Divinity, the emanations and the three aspects of being: Divinity, Humanity and the Universe (some yellowing and cockling to the vellum, occasional frayed edges, the scroll speparated into two membranes). Remnants of a silver case, the brass shell casing with elaborate floral decorations and markings: '37-85 P.D.Ps 92 2.16', identifying it as a 37mm calibre, Model 1885 Hotchkiss round made at the Parc d'Artillerie de Paris in February 1916.

Ilanot had a variety of functions, from meditative to mnemonic, but by the 19th century, *ilanot* were being produced specifically to serve as amulets: these apotropaic scrolls are classifiable as artefacts of Practical Kabbalah.

£2,000-3,000

US\$2,600-3,900
€2,400-3,500

AUTOGRAPH LETTERS AND MANUSCRIPTS



VIRI REY

Handwritten text in a cursive script, likely names of military units or individuals, located above the first row of figures.



Handwritten text in a cursive script, likely names of military units or individuals, located above the second row of figures.



Handwritten text in a cursive script, likely names of military units or individuals, located above the third row of figures.



Handwritten text in a cursive script, likely names of military units or individuals, located above the fourth row of figures.



NAVICS

RESVM

Real Fernand	Alfonso	Aguila	S. Carlos	Cuerpos		
Rayo	Fuente	Fuente	Buenos Aires			
S. Fernando	Olasiva	S. Juan Nepomuceno				
S. Vicente Ferrer	Quetzacoatl	S. Francisco de Asis				
Princesa	Yucatan	S. Felipe				
Galicia	Herminia	S. Isabel				
Orizaba	Diaz	Esperanza				
Colima	Tecun Ucan	Luz				
Guatemala	Mococh	Pedro				
Magnum	Durango	Fernand				
S. Juan	Vizcaya	Castilla				
Castilla	Panama	Castilla				
Castilla	Castilla	Castilla				



PACVEECTES



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EN GENERAL				FRAGATAS		GALEOTAS		BAVECVES	
Batallas	Piezas			Piezas	Piezas	Piezas	Piezas	Piezas	Piezas
	Infant.	Caval.	Total.						
12	530	1200	660	Flora...	28	A...	5	Billante...	5
		2570	670	Barbada...	28	L...	24	Colandrea...	28
		4800	6400	San...	28	P...	28	S. Joseph...	28
		600	600	S. Catalina...	28	L...	28	S. Carlos...	28
		668	678	S. Francisco...	28	D...	28	Correccion...	28
		100	100	S. Barbara...	28	J...	28	S. Francisco...	28
		100	100	S. Al...	28	C...	28	S. Antonio...	28
		3540	3640	Alfida...	28				
		1500	1500	B...					
		240	240	P...	BOMBARDAS		FRUCCES		
		3000	3000	S...	D...	S...	S...	S...	
		3000	3000	Ind...	P...	R...	R...	R...	
		3000	3000	V...					





222

BRISTOL – Gaunt’s Hospital. Grant by Robert de Gurnay establishing the Hospital of St Mark’s, Billeswick, known as Gaunt’s Hospital, n.p., n.d. [c.1230-32].

In Latin. 14 lines on one membrane, 128 x 238mm. Fragment of seal in green wax pendant on cords, annotated on verso ‘carta de poulet’

The foundation grant of Gaunt’s Hospital in Bristol. For soul of his uncle Maurice de Gaunt and for his own salvation and that of his ancestors and descendants, Robert de Gurnay makes a grant to support the almoner at Billeswick with three chaplains, and for the relief of the poor each day in perpetuity, of the manor of Poulet, mills at Were, the mill of Redwick, four marks of rent for houses in Bristol, and his own houses in Billeswick, ‘retaining to myself and to my heirs the rights secured to our own hospital of being provided for when we come thither, without moroseness or hindrance from the said master or chaplains’. Robert annuls the previous dependent status of the almonry from St Augustine’s Abbey [now Bristol Cathedral], and establishes that the almoner is to be elected by the chaplains and confirmed by himself or his heirs, under the oversight of the Bishop of Worcester; Robert specifies that each poor man is to receive a daily allowance of food to the weight of 45 shillings, comprising bread, barley and bean flour with sufficient potage. The imposing list of witnesses comprises Ralph Neville, chancellor of England, William de Blois, bishop of Worcester, Hubert de Burgh, Earl of Kent and justiciar of England, Gilbert of Gaunt, John Marshall, Jordan la Warre, and Gilbert de Schipton.

St Mark’s Almonry at Billeswick-by-Bristol had been founded by Maurice de Gant in around 1220, initially under the administration of St Augustine’s Abbey (which had been founded by Maurice’s grandfather, Robert Fitzharding). On his death on 30 April 1230, Maurice made a permanent endowment for it in his will, the terms of which are repeated in this grant by his nephew and heir Robert de Gurnay, which further establishes the hospital as a separate foundation from St Augustine’s; the grant was confirmed by Henry III on 18 November 1233. The charter is translated (from the text given in Dugdale’s *Monasticon*) by W.R. Barker in *St. Mark’s, Or, the Mayor’s Chapel, Bristol: Formerly Called the Church of the Gaunts* (1892), although with a few minor variations (including in the list of witnesses) from the text of the present charter. Barker notes a discrepancy regarding the number of poor to be fed by the almonry, given as 100 in the Dugdale text and 27 elsewhere: interestingly, the present charter has a blank where the number should be. In practice, the target of feeding 100 poor people proved to be ambitious, and already by the late 1270s the practice was being ‘damnable omitted’. The hospital was dissolved in 1539, with its church, St Mark’s, being purchased in the following year by Bristol Corporation.

£1,500-2,000

US\$2,000-2,600
£1,800-2,300

223

DEVON. Grant by Roger, lord of Boclande [i.e. Buckland in the Moor, Devon] of lands at Pudsham, n.d. [c.1250].

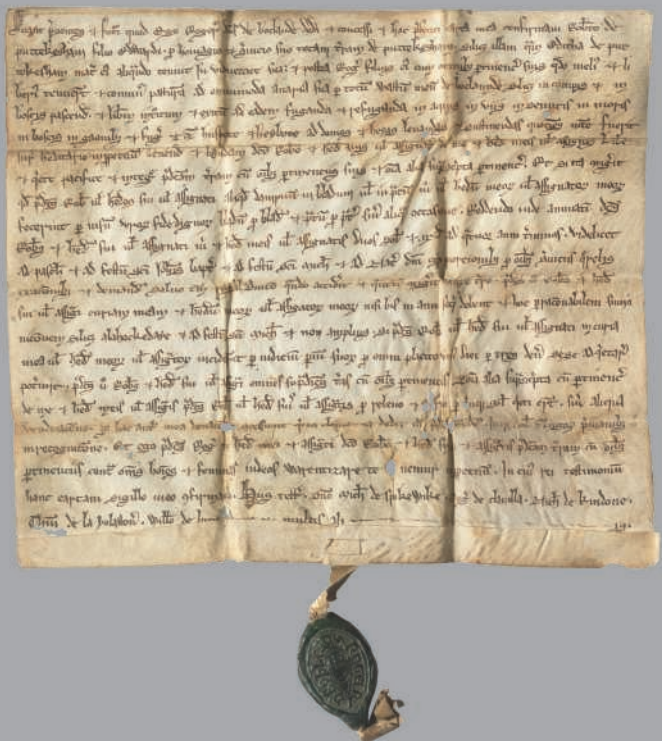
In Latin. On vellum, 23 lines on one membrane, 185 x 210mm (somewhat soiled, a number of puncture holes), armorial seal of Roger (‘S[igillum] ROGERI D’ BOKLOND’) in green wax pendant on vellum tag.

A grant of lands in Dartmoor. Roger, Lord of Buckland grants to Robert Puttekesham the whole land of Puttekesham [Pudsham] previously held by his mother, Edith, and brother Roger, together with common pasture ‘on my whole waste of Buckland’ to be held in assign for an annual rent of 2 shillings. The witnesses are Sir Michael de Spikewike, Roger de Clavilla, Nicholas de Kindone, Thomas de la Yollaton and William de Brockedune.

Devon Archives hold a comparable deed of Roger, Lord of Buckland (ref. 74/9/1/1), dated c.1250, to which Robert Puttekesham is a witness, along with Sir Michael de Spikewike and Roger de Clavilla.

£1,000-1,500

US\$1,300-1,900
£1,200-1,700





***224**

EDWARD I (1239-1307), King of England, Lord of Ireland and Duke of Aquitaine. Letters patent, *inseximus* of a charter of Henry III confirming the grant of the borough of Wycombe to its burgesses, Westminster, 12 June 1285.

In Latin. On vellum, 30 lines on one membrane, 325 x 435mm, space intended for a decorated initial letter left blank, contemporary docket on fold-up 'Duplicatur p[er] Cancellarium' (light soiling and creasing, slight green spotting, probably from the seal). Great seal of Edward I in green wax pendant on green and brown cords (the seal somewhat worn around edges). *Provenance:* Sotheby's, 13 December 1965, lot 192; bought by H. Knill.

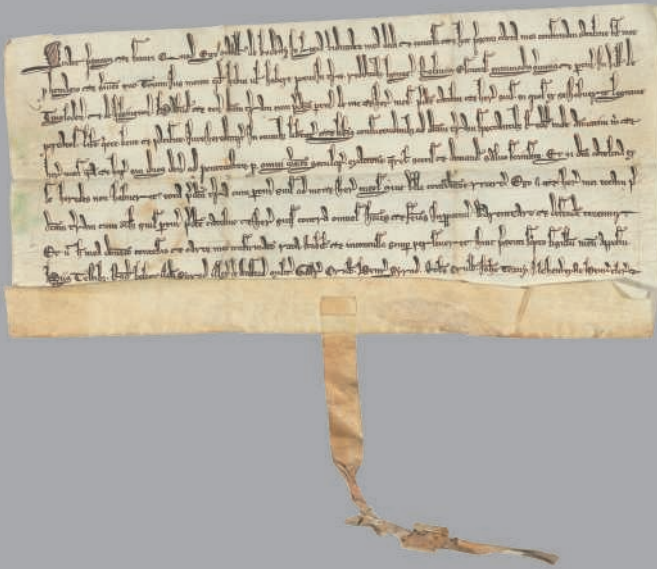
Confirmation of the foundation grant of the free borough of High Wycombe. Edward's charter is an *inseximus* (recitation and confirmation) of a grant made by his father, Henry III, in 1237, which itself was an *inseximus* of a final concord in the *curia regis* in 1226, settling a dispute between the burgesses of Wycombe and Alan Basset, Lord of Wycombe: under the terms

of the concord, Alan granted the burgesses the whole borough of Wycombe with its rents, markets and fairs and with 'all other things belonging to the free borough', together with all of Alan's improvements and purchases including the buildings of the 'Cnaventhorn' [moot hall], except for Alan's demesnes, his forinsec farms and his mills, to be held in perpetual fee farm from Alan, paying yearly 30 pounds and one mark; Alan is to acquit the burgesses of the farm of 20 pounds to the king and the due feudal service of one knight; it is noted that the cattle fair is to continue yearly in Alan's field where it was before, and Alan is to retain the rights to dung found in the streets of Wycombe.

Alan Basset had been granted the lordship of Wycombe by King John in 1203, and the agreement to which this charter refers was the culmination of a prolonged conflict in which the burgesses of Wycombe attempted to maintain their freedoms in the face of Alan's attempts to constrain and profit from them.

£5,000-8,000

US\$6,500-10,000
€5,800-9,200



225

DORSET. Grant by Matilda de Rodray of the villis of Tingleton and Ilesington, n.d. [late 13th century].

In Latin. On vellum, 9 lines on a single membrane, 130 x 260mm, docketed 'Tincldene' on verso, vellum tag (lacking seal, a few small punctures, minor soiling).

An attractive late 13th-century charter. A grant by Matilda de Rodray to Catalina her daughter of her rights in the villis of 'Tingleden' [Tingleton] and 'Hilsington' [Ilesington]; a rent of two pence is to be paid at Pentecost, and the lands are to revert to Matilda and her heirs if Catalina has no heirs of her own. The witnesses are Ralph Belet, Adam Syrad, Sir Alexander de Stafford, Geoffrey ?Erull, Henry Syrad, Robert ?Erull, John Tomp, J le Henley [?] and Henry Clerk.

Tingleton and Ilesington lie on the River Frome, a few miles east of Dorchester.

£2,000-3,000

US\$2,600-3,900
€2,400-3,500



226

EDWARD III (1312-1377), king of England, lord of Ireland. Letters patent, grant of free warren to John de Warbleton, Westminster, 16 February 1367/8.

In Latin. On vellum, 20 lines on one membrane, 298 x 415mm, space intended for a decorated initial letter left blank (some staining along horizontal fold, minor wear and a few punctures). Fragment of Great Seal in green wax pendant on cords, approx. 110 x 80mm.

A grant of free warren for lands around Basingstoke. The king grants to John de Warbleton perpetual free warren in his demesne lands in the manor of Sherfield[on-Loddon] and in the villis of Basingstoke, Stratfeld Turgis and Bramley, Hampshire, in the vill of 'Willeye' in Surrey, and in his demesne lands called Bottilers Candover in Hampshire, Tandridge, Surrey, and Warbleton in Sussex which his mother Alice holds, provided that none of the lands are within the bounds of the royal forest. The prestigious list of witnesses comprises William of Wykeham, bishop of Winchester and lord chancellor, John Barnet, bishop of Ely and treasurer, the king's 'dearest sons' John of Gaunt, Duke of Lancaster and Edmund of Langley, Earl of Cambridge [later Duke of York], Richard, 3rd (or 8th) Earl of Arundel, John of Cobham and William Latimer, steward of the household.

£4,000-6,000

US\$5,200-7,800
€4,700-6,900



(detail of 227)



227

227

BRISTOL. Appointment of an attorney by Robert Grateleg, Bristol, 13 January 1381/2.

In Latin. On vellum, 10 lines on one membrane, 105 x 268mm (minor soiling), seals of Robert and seal of the Mayor of Bristol (depicting a castle and ship with the text 'SIGILLI MAIORATUS VILLE BRISTOLIE') in red wax pendant on vellum tags.

A document bearing the seal of the mayor of Bristol. Robert Grateleg, burgher and merchant of Bristol, appoints as special attorney Roger Wallop of Andover for retrieval of lands and rents due to him in Hampshire. He appends his seal, 'and because my seal is unknown to many' the additional seal of the mayor of Bristol.

£3,000-5,000

US\$3,900-6,500
€3,500-5,800

228

MARSHAL, Margaret, *suo jure* Duchess of Norfolk (c.1320-1399). Document as 'margarete mareschall Cendesse [sic] de Norffolch', a receipt for a payment of 50 silver shillings by Sir John Mauteby owed as a knight's fee for Basingham, Norfolk, Framlingham Castle, 13 May 1386.

In Norman French. On vellum, four lines on one membrane, 70 x 305mm (later pen annotations, a little soiled, slight tear to vellum seal tag). Fine impression of Margaret's armorial seal pendant on vellum tag (a little chipped at the top). *Provenance:* Phillips MS 4119.

A document signed by one of the great female magnates of the 14th century. Margaret was the daughter of Thomas of Brotherton, and therefore a granddaughter of Edward I by his second marriage. After her father's death in 1338 she inherited the earldom of Norfolk and with it (uniquely for a woman) the office of Earl Marshal. Framlingham Castle, from which Margaret dates this document, was her father's main seat and the place of her birth: it had however passed into the hands of the Uffords, Earls of Suffolk, in the 1360s, and she had only recovered it a few years before this.

£1,500-2,000

US\$2,000-2,600
€1,800-2,300



228



229

MARLBOROUGH. Grant by Juliana Bythck of lands at Trebalvet and Trebythyk, given at Marlborough, 6 May 1398.

In Latin. On vellum, 14 lines on one membrane, 128 x 300mm (rather soiled and worn, with slight loss of legibility; laid down). Armorial seals of Juliana Bythcky and of the town of Marlborough (depicting a castle, lettered '+SIGILL... VILLE DE MARLEBERG'; approx. 60mm diameter) in red wax pendant on vellum tags (seal of Marlborough cracked on reverse, tag for Juliana's seal slightly split).

A document with the 14th-century seal of the town of Marlborough: a Cornish widow grants lands in Cornwall to Wiltshire purchasers. Juliana Bythky, widow of David Trebalvet alias Trosmarsh, grants to Robert Tretarll of Cornwall, Richard Lambard of Wiltshire, Richard Colyngbourne, William Weston esquire, Andrew Shawe and John Bridd senior of the same county, all the lands and tenements, meadows, pastures, rents and services given her by Serlo Bythky, chaplain, in Trebalvet and Trebythyk, previously held by her and her late husband. Juliana appends her seal 'which is unknown to many' and has therefore added the seal of the town of Marlborough. The witnesses are Oliver Wyse, Robert Houlong, Thomas Nuwyt, Roger Bythky, William Onger, Robert Heye, Walter Butte, mayor of Marlborough, Robert Warenner, Thomas Dryper, Peter Baldry, Nicholas Tayllour, William Norhampton, William Castleton, Richard Grombold, Thomas Heose, Robert Stoke and Robert Devenisch.

£2,000-3,000

US\$2,600-3,900
€2,400-3,500



***230**

POLE, William de la, 1st Duke of Suffolk (1396-1450). Document signed ('Suffolk'), an indenture recording the resolution of a dispute relating to the manor of Sproughton, n.p., 19 May 1436.

In English. On vellum, 36 lines on one membrane, 275 x 510mm, indented at upper and left margins (some staining, not affecting legibility, and four puncture holes). *Provenance:* Sotheby's, 13 December 1965, lot 196.

Shakespeare's Duke of Suffolk as a regional magnate. The triplicate indenture settles a dispute opposing Sir William Drury and his wife Dame Margerie against Thomas Sampson and others about the ownership of the manor of Sproughton (in Suffolk).

After a notable, if undistinguished, role in Henry V's campaigns in France (the highpoint of his military career involved being captured by Joan of Arc), Suffolk ascended over the course of the 1430s to a position of dominance in the royal government of the weak Henry VI, which included a key role in the founding of Eton and King's College, Cambridge. His hegemony was brutally ended in the popular uproar of 1450, which culminated in his extra-judicial execution whilst attempting to flee into exile. He is a prominent figure in Shakespeare's *Henry VI*, parts 1 and 2. The present document reflects his position as one of the leading regional magnates in East Anglia.

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

231

BATTLE ABBEY. Grant by John [Hamond], abbot of Battle, of advowsons to the vicarages of Great Sampford and Hempstead in Essex, given in the chapter house of Battle Abbey, 10 March 1535/6.

In Latin. On vellum, 16 lines on one membrane, 155 x 250mm (slightly stained and cockled, a few repairs to verso). Seal of Battle Abbey in brown wax, the obverse with representation of the abbey church and lettering '[SIGILLVM CONVENTVS SANCTI] MARTINI DE BELLO', reverse depicting St Martin, with lettering 'SIGILL. DEI GRA. ABBATIS DE BELLO', pendant on vellum tag, approx. 70mm diameter (somewhat chipped at outer edges, with losses to lettering on obverse).

A grant by the last abbot of Battle. The abbot grants the advowsons of Sampford Magna [Great Sampford] and Hempstead, Essex, to Robert Mordaunt of Hempstead esquire.

John Hamond was elected abbot of Battle in 1529. He and his 17 monks were already living on borrowed time when the present grant was made: Thomas Cromwell's agent Richard Layton had written a virulent description of the abbey to his master in the previous October, alleging 'that the abbot and all but two or three of his monks were guilty of unnatural crimes and traitors, further terming the abbot "the veriest hayne betle and buserde" and the arrantest churl, adding the sweeping condemnation, "the black sort of devilish monks, I am sorry to know, are past amendment"' ('Houses of Benedictine monks: Abbey of Battle', in *A History of the County of Sussex: Volume 2*, ed. William Page (London, 1973), pp. 52-56. British History Online <http://www.british-history.ac.uk/vch/sussex/vol2/pp52-56>). The abbey was closed on 27 May 1538, and John was granted a pension of £100.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500



232

LONDON. Letters patent of Sir John Whyte, Lord Mayor of London, given in the Guildhall, London, 5 July 1564

In Latin. On vellum, 57 lines on one membrane, 480 x 555mm. Seal of the mayor of the City of London pendant in red wax on a vellum tag.

A document with the seal of the Lord Mayor of London. An exemplification of a royal letters patent settling in favour of Thomas Browne and Humphrey Wells a dispute at the hustings (or court) of the mayor at the Guildhall concerning the ownership of two messuages, two cottages and a wharf called 'Bridges Key alias Thurstones Key' in Thames Street in the parish of St Dunstan's in the East.

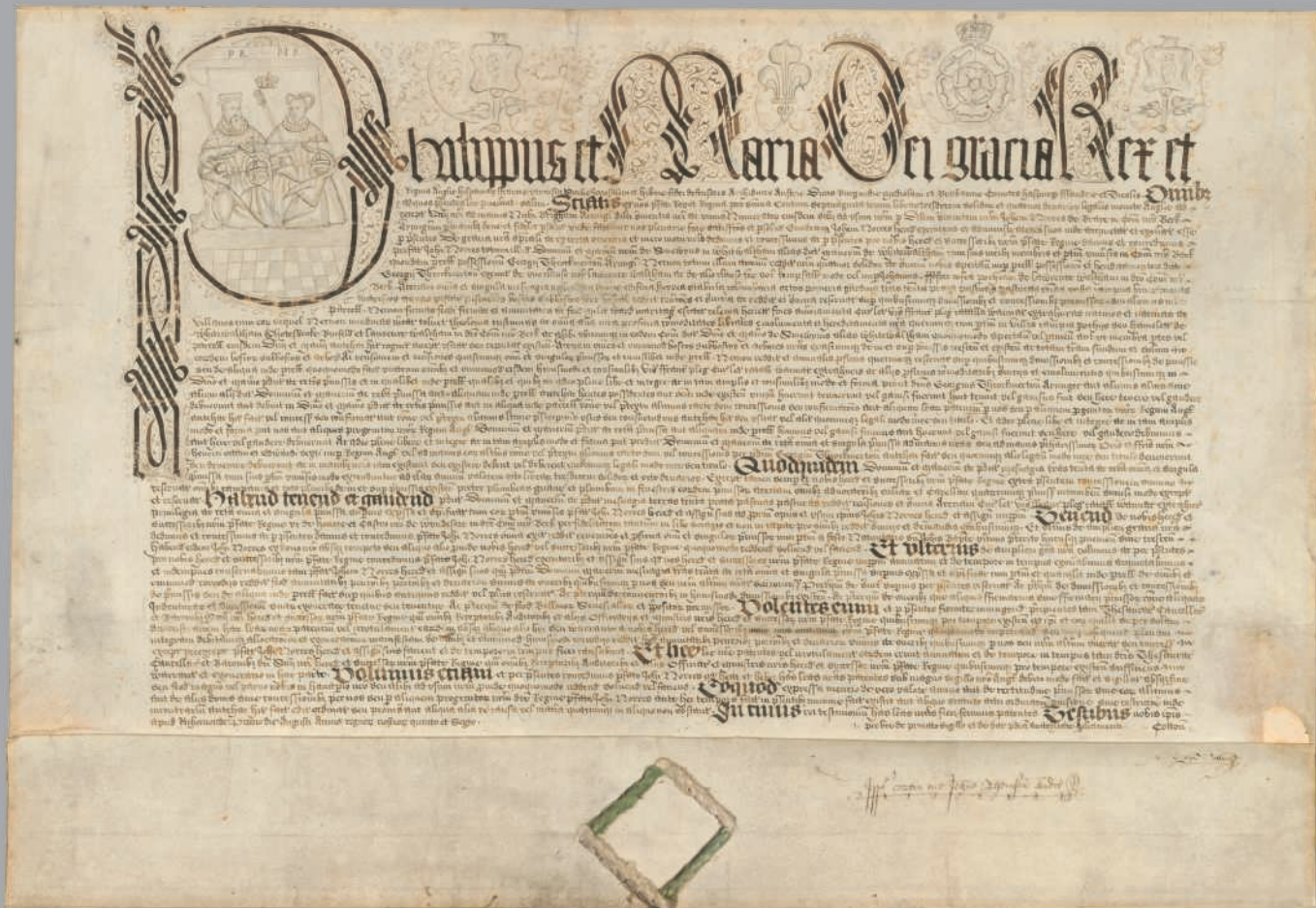
The lord mayor's seal is the second mayoralty seal, as adopted on 17 April 1381, depicting the figures of St Peter and St Paul above the arms of the City of London.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700





233

MARY I (1516-1558), Queen of England and Ireland, and PHILIP II of Spain (1527-1598) as King of England and Ireland. Document with initial letter portrait, letters patent granting the manor of Smewyns alias White Waltham, Berkshire, to John Norreys, Richmond, 1 August 1558.

In Latin. On vellum, 47 lines on one membrane, 475 x 687mm, initial letter portrait in pen and ink depicting the king and queen enthroned, the first line in majuscule with penwork decorations and heraldic and foliate border (backed onto board). Fragment of great seal in brown wax pendant on green and white cords.

A grant of a Berkshire manor, with an initial letter portrait. For the sum of £173 13s 4d, Philip and Mary grant to John Norreys of Braye the domain and manor of Smewyns alias White Waltham, Berkshire, previously belonging to George Throckmorton. The recipient of the grant is presumably the John Norreys of Fifield House (c.1577) who also held the manor of Heywood in White Waltham.

£3,000-5,000

US\$3,900-6,500

€3,500-5,800

234

ELIZABETH I (1533-1603), queen of England and Ireland. Letters patent, a licence of alienation for a field in Great Missenden, Westminster, 2 March 1597/8.

In Latin. On vellum, 19 lines on one membrane, 155 x 320mm. Great Seal in brown wax pendant on vellum tag.

A licence for a property in Great Missenden, with the Great Seal. Elizabeth grants to Robert Buckmaster, for a fee of 16 shillings and 8 pence, a licence to sell to Robert and Richard Byscoe a field called 'Midle Deipe Feild', comprising 24 acres in the parish of Great Missenden, which he holds from the queen *in capite*.

£2,000-3,000

US\$2,600-3,900
€2,400-3,500



235

CHARLES II (1630-1685), king of England, Scotland and Ireland. Letters patent, granting lands in the Barony of Ballybritt, County Offaly, to Warner Westenra merchant, Dublin, 25 August 1666.

In English. On vellum, two conjoined membranes, 580 x 700mm, hand-coloured engraved initial letter portrait of Charles II (c.180 x c.150mm) and decorative upper border featuring the royal arms and other devices, first line with illuminated engraved ornamental capitals, silk cords (lacking Great Seal of Ireland).

Decorative letters patent issued by Charles II granting lands in Ballybritt to a naturalised Dutch merchant. The grant is issued on the advice of James, Duke of Ormond, Lieutenant General and Governor General of Ireland, Sir Edward Smith, Chief Justice of the Common Pleas in Ireland, Sir Edward Dering, Sir Allen Brodrick, Surveyor General of Ireland, Sir Winston Churchill and Edward Cooke, commissioners for putting into execution the 'Acts of Parliament lately made in our said Kingdom of Ireland one Intitled An Act for the better execution of his Maiesties gracious Declaration for the settlement of his kingdom of Ireland & satisfaction of the severall Interest of Adventureres Souldiers & other his Subiect there'. The Westenra family came originally from Holland: Warner Westenra (d.1676) – described in the present document as a merchant – was the first to settle in Ireland and was made a free denizen of the country by act of Parliament in 1662. He was an ancestor of Warner Westenra, 2nd Baron Rossmore (1765-1842).

£3,000-5,000

US\$3,900-6,500
€3,500-5,800

(detail of 235)



We whose names are ^{two of the} underwritten Surveyors of the City
of London by the Direction of the Right honorable the
Lord Mayor and in pursuance of the Additional Act of
Parl: for Rebuilding the City. have viewed the house of Mr
Wm. Sanders Draper & Mr. John Rowly Skinner situate
on Ludgate hill, and ^{being} informed by both the said
parties that before the late dreadfull fire the said Rowly
had from the 2^d story upward the Room of sixteen
foot from north to south, and ten foot in breadth from east
to west over the passage and part of the Shop of the
said Sanders. now ~~lost~~ whereas ^{thereupon} we find that the said
Mr Sanders hath in Rebuilding his said house carryed the
Party wall upright and entire and intitled the said Room
of Mr Rowly to his own house. now to the end the said
Party wall may remain entire and upright we doe order
and award that the said Mr Sanders shall enjoy all
the Room of 10 foot in breadth & 17 foot in length
wholly to himself and that the said Rowly shall make
such legall conveyance of the same unto him as counsell
learned in the Law shall advise if it be necessary. and
that the said Mr Sanders shall make the like conveyance
unto him, for ~~fourteen~~ ^{the said Rowly} ~~feet~~ a parcel of ground
lying next behind the house of the said Rowly which
said parcel shall contain fourteen foot in breadth from east
to west and twelve foot in depth from north to south
In testimony whereof we have hereunto set our hands
this 4th Day of July 1670.

Rob. Hovell: Jo. Oliver.

236

HOOKE, Robert (1635-1703). Autograph manuscript signed ('Rob: Hooke'), a surveyor's report, n.p. [London], 4 July 1670.

One page, 290 x 180mm, autograph annotations and cancellations.

Rebuilding after the Great Fire: Robert Hooke the Surveyor to the City of London. One of only two autograph manuscripts by the natural philosopher and polymath to appear at international auction in the last forty years. 'We whose names are underwritten, two of the Surveyors of the City of London, by the Directions of the Right hon[ourable] the Lord Mayor. and In pursuance of the Additional Act of Par[liament]: for Rebuilding the City have viewed the houses of Mr. Will: Sanders Draper & Mr. John Rowly Skinner situate[d] on Ludgate Hill, and being informed by both the said partys that before the Late dreadfull fire the said Rowly had from the 2d story upward the Room of seaventeen foot from North to South and ten foot in bredth from East to West over the passage and part of the shop of the said Sanders. We therefore find that the said Mr. Sanders hath in Rebuilding his said house carryd the Party wall upright and Intire and inclosed the said Rome of Mr. Rowly to his own house. Now to the ends the said Party wall may remain Intire and upright we doe order and award that the said Mr. Saunders [sic] shall Injoy all these Roome of 10 foot in bredth & 17 foot in Length wholly to himself and that the said Rowly shall make such Legall conveyances of the same unto him as cou[n]cill Learned in the Law shall advise if it be necessary, and that the said Mr. Sanders shall make the like conveyance to him, the said Rowell [sic], a parcell of Groun[d] lying next behind the house of the said Rowly which said parcell shall contein fourteen foot in bredth from East to West and twelve foot in depth from North to South'.

By the time the last flames of the Great Fire of London had been damped, the blaze had consumed over 13,000 houses and public buildings including St Paul's Cathedral: shortly after the fire, moving to pre-emptively quell public unrest, Charles II proclaimed the imminent rebuilding of a much more beautiful city, a modern, convenient European centre for trade. Hooke was one of those who answered the royal call for plans for a new London,

along with John Evelyn and Christopher Wren; he presented to the Royal Society a model for reconstructing the destroyed portion of the city on a grid system. His grid-plan was not adopted – such an idea was ultimately deemed unworkable, due to the complex network of property titles across the city, and it was decided that rebuilding would take place along the existing roads – but Hooke was nevertheless appointed one of three official surveyors to the City of London for the reconstruction, a project that was to last decades. In his role as surveyor, in which capacity he worked under his distant cousin and close friend Christopher Wren, Hooke was guided by the Rebuilding Acts of 1667 and 1670; he was often called upon to investigate and arbitrate in the matter of complaints that arose, almost as an inevitability, once the citizens of London began their own private rebuilding projects. The present document relates to such a matter; Hooke and his fellow Surveyor to the City, John Oliver, pronounce their view on a property-rights infringement.

[With:] HOLLAR, Wenceslaus (1607-1677). *A map or groundplot of the city of London and the suburbs thereof that is to say all which is within the jurisdiction of the Lord Mayor.* London: John Overton, at the White Horse in Little Brittain, 1666.

Very rare first edition, first issue of Hollar's post-Great Fire map of London. Glanville 11 ('the details have a strong claim to accuracy'); Howgego 19(1). Engraved map, verso blank, covering the area from Lincoln's Inn Fields in the west to the Tower in the east, and from Southwark and the River Thames north to 'Clerkenwell Greene' and 'Fynsbury Fields,' inset numbered key to churches and other places to lower-right corner together with scale, small inset map *A Generall Map of the whole City of London with Westminster & all the Suburbs, by which may bee computed the proportion of that which is burnt*, with other parts standing to lower-left corner, compass rose and ships in River Thames, 276 x 353mm (plate mark), 305 x 370mm (sheet).

£40,000-60,000

US\$52,000-78,000
€47,000-69,000

237 No lot



***238**

MILITARY HISTORY - CHARLES III (1716-1788), King of Spain. Manuscript schema of the armed forces of Charles III, Madrid, 1768.

One sheet, 655 x 980mm, ink and watercolour on paper, laid onto canvas (some splits and cracks). Integral wooden roller and case (c.1130 x 55mm closed).

A splendid manuscript depiction of the armed forces of Charles III of Spain in full pomp and splendour. Entitled 'Real plan del exercito de S. M. Co. Carlos Tercero en l'año de M.DCC.LXVIII', the regiments represented by 64 figures of infantrymen and 26 mounted cavalymen in full attire, their coats, breeches, etc., appropriately coloured, in each case recording the name of the regiment and the number of battalions and of men, the navy represented by two men of war in full sail, a table at the foot recording the navy divided into 'navios', 'paquebotes', 'fragatas', 'bombardas', 'galeotas', 'brulotes' and 'xavecques', framing a 'resumen general' of the armed forces, in a border of lances, spears, canon, mortars, shot, etc.

Under the wise leadership of Charles III of Spain, an enlightened, reforming ruler who avoided wasteful wars, the Spanish army enjoyed a glorious few decades. By 1768, any damage wrought by Spain's participation in the Seven Years' War had been repaired; the present manuscript schema represents a well-ordered army and navy.

£7,000-10,000

US\$9,100-13,000
€8,100-12,000



239

[NELSON, Horatio, Viscount (1758-1805)] - NELSON'S QUILL PEN.

A trimmed goose quill pen, 20cm long, ink stains to nib testifying to use. Modern wooden storage tube. [With:] Contemporary statement written and initialled by Major R. Wright, 2 November 1805, describing the gift of the quill by Captain Hardy, with a later ownership inscription on the verso. [And:] a small quantity of later material.

Provenance: Horatio, Viscount Nelson - Major R. Wright; presented by Sir Thomas Masterman Hardy (1769-1839) from Nelson's writing desk on 2 November 1805 - Robert Mayne Esquire; gift from R. Wright, according to the ownership inscription of - 'G.S.' Edinburgh, 1845, his inscription on the verso of Wright's statement - sold through Asprey & Garrard - Christie's, Trafalgar Bicentenary sale, 19 October 2005, lot 44.

Nelson's quill pen: retrieved by Captain Hardy from the admiral's desk aboard the *Victory* following his death at the Battle of Trafalgar, where it lay beside an unfinished letter to Emma Hamilton. The contemporary statement by Major R. Wright recording his acquisition of the quill reads: 'This

pen was taken by Major Wright out of Lord Nelsons writing Desk on the 2nd of Novr 1805 in the presence of capt Hardy of the *Victory* who desired him to keep it as being the pen with which his Lordship had written for the last time in the morn[ing] of the action. It was lying beside an unfinished le[tter to] Lady Hamilton'. The most likely candidate for the Major Wright who identifies himself in the statement is one Major Robert Wright of the Royal Artillery, then stationed at the Gibraltar garrison. The *Victory* limped into Gibraltar on 29 October (for an emergency refit) with Nelson's body, pickled in a cask of brandy and lashed to the main mast. Hardy was concerned to effect repairs speedily at Gibraltar so he could return Nelson's body to England, and, by the afternoon of 2 November, *Victory* and *Belleisle* were able to set sail for home.

For Nelson's writing box from the *Victory*, see the exhibition catalogue *Nelson and Napoléon*, National Maritime Museum, Greenwich, 2005, pp.208-9, no.239.

£9,000-12,000

US\$12,000-16,000
€11,000-14,000

COURSE OF EXCHANGE.

Amsterdam	at sight	124 ¹ / ₂
D ^o	3 Ms. d.	124 ³ / ₄
Rotterdam	"	124 ³ / ₄
Antwerp	"	124 ² / ₂
Paris	3 days st.	254 ² / ₅
D ^o	3 Ms. d.	254 ⁶ / ₀
Bordeaux	"	"
Marseilles	"	254 ⁶² / ₂
Hamburgh	"	134 ¹⁰ / ₂
Frankfort on the Maine.....	"	151
Vienna	"	104 ³ / ₃
Trieste	"	104 ⁴ / ₂
Madrid	"	37 ³ / ₈
Cadiz	"	37 ³ / ₄
Leghorn	"	304 ¹⁰ / ₀
Genoa	"	254 ⁶² / ₂
Naples	"	410 ³ / ₈
Palermo	"	120 ¹ / ₂
Lisbon	60 days date	54 ³ / ₄
Oporto	"	54 ³ / ₈
Rio Janeiro	60 days sight	"
Discount		
Gold in Bars	per oz.	£ 3 10 11
Doubloons	"	"
Mexican Dollars	"	"
Spanish Dollars.....	"	"
Silver in Bars	"	5 - ³ / ₈

ENGLISH STOCKS.

Bank of England Stock	194 -
English 3 per Cent. Reduced	92 ³ / ₄
D ^o Consols for Money	93 ³ / ₈
D ^o Consols for 17 July	94 -
D ^o 3 ¹ / ₂ per Cents. Reduced	100 ¹ / ₈
D ^o New 3 ¹ / ₂ per Cents.	101 ¹ / ₄
Exchequer Bills	25 -
India Stock	255 -

FOREIGN STOCKS.

Alliance Fire and Life Shares	"
D ^o Marine Shares	"
Austrian 5 per Cent. Metallies	"
Belgian 5 per Cents.	101 ³ / ₄
D ^o 3 per Cents.	"
Brazilian 5 per Cents.	79 ¹ / ₂
Columbian 6 per Cents.	30 ³ / ₄
Danish 3 per Cents.	45 ¹ / ₂
Danube & Mayne Shares £	£ Share
Dutch 2 ¹ / ₂ per Cents. in Guilders	58 ⁷ / ₈
D ^o 5 per Cents.	102 ³ / ₄
New Dutch 5 per Cents.	99 ³ / ₄
Greek 5 per Cents. English guarantee	"
D ^o French	"
D ^o Russian	"
Mexican 6 per Cents.	26 ¹ / ₄
Neapolitan 5 per Cents. in Ducats	"
D ^o £ Sterling.....	"
Portuguese 3 per Cents.	21 ¹ / ₂
D ^o 5 per Cents. Regency	35 ⁵ / ₈
Prussian 4 per Cents. 1830	"
Russian 5 per Cents. in £ Sterling	113
Spanish 5 per Cents. Active	17 ⁷ / ₈
D ^o Passive	"
D ^o Deferred	"
Coupons of Spanish Active	£ 1 Nov. 1836
D ^o	1 May 1837
United States Bank Shares	£ 240 - n - £ Sh.

240

ROTHSCHILD FAMILY. Collection of letters signed by members of the Rothschild family, 1800-1882, including letters by Mayer Amschel Rothschild, the founder of the dynasty, and four of his five sons.

Altogether 28 letters and documents, in German, English and French. Provenance: collection of Paul Wallich (1882-1938, Berlin banker); and by descent.

The correspondents include:

- Mayer Amschel Rothschild (1744-1812). Letter signed, Frankfurt, 19 September 1810, with a second letter with secretarial signature, 8 June 1800 Amschel Mayer (1773-1855, his eldest son). Seven letters signed, Frankfurt, 10 August 1814, as 'Amschel von Rothschild', 8 November 1814, as 'Mayer Amschel Rothschild Sohn', 13 November 1816, as 'A. von Rothschild', 10 December 1816, 1 June 1824, 2 May 1826, 30 January 1833, a cheque signed, 10 May 1842, 8 November 1848, and a document with a secretarial signature, 31 December 1837
- Salomon Mayer (1774-1855, his second son). Three letters signed, London, 27 March 1818, Vienna, 7 July 1848 and n.p. n.d.
- Carl (1788-1855, his fourth son). Autograph letter signed, Frankfurt, 28 March 1852, letter signed, Naples, 9 October 1849 and autograph receipt signed, Vienna, 24 January 1820
- James Mayer (1792-1868, his fifth son). Two letters signed, 23 April 1859 and 10 February n.y.
- Anselm Salomon (1803-1874, son of Salomon Mayer). Autograph letter signed to James Walker, Paris, 18 March 1824, in English
- Lionel (1808-1879, son of Nathan Mayer). Letter signed to J.H. Stamelz, London, 31 May 1839, in German.
- Mayer Alphonse (1827-1905, eldest son of James Mayer). Autograph letter signed to Frau Speyer, Paris, 9 February 1850
- Mayer Carl (1820-1886, son of Carl). Four autograph letters signed, Frankfurt, 15 April 1866, Berlin 29 March 1867, and 20 and 24 September 1884 (to Friedrich Braun); with three envelopes.
- Louise (1820-1886, wife of Mayer Carl). Autograph note signed, n.d.
- Bertha (1862-1903, after her marriage Princess of Wagram). Autograph letter signed, 22 July [1882].

The letter signed by Salomon Mayer Rothschild to the Frankfurt bankers Jacob Friedrich Gontard and Sons, in London, 27 March 1818, is of particular significance: it relates to the 1818 5% loan issued to the Prussian government, which was a landmark in the creation of an international bond market: 'In order to remain true to my promise, and from the especial friendship which I express for your worthy house, I hasten to communicate you *in confidence* that the royal Prussian loan to be negotiated by our house in England has now been finalised, all but a few customary formalities'. Salomon Mayer explains the terms of the loan, and offers his correspondent the opportunity of subscribing £50,000.

£4,000-6,000

US\$5,200-7,800

€4,700-6,900

***241**

WORDSWORTH, William (1770-1850). Autograph manuscript signed ('Wm Wordsworth'), a verse draft opening 'While mellow warble, lovely trill', n.p. [Rydal Mount], 22 June 1825.

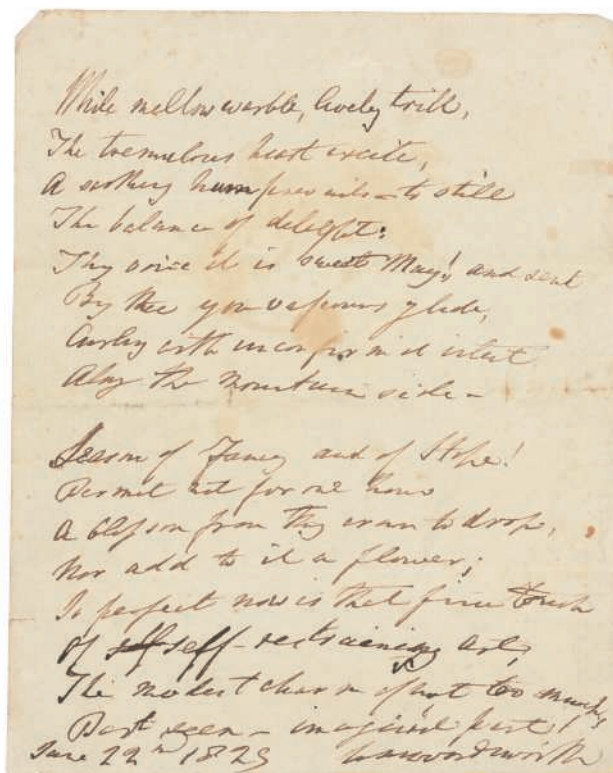
One page, 203 x 160mm, 16 lines.

A draft by Wordsworth containing the germs of two poems published ten years later: 'Ode, Composed on May Morning' and 'To May'. The first stanza, opening 'While mellow warble, lovely trill/ The tremulous heart excite', may be compared to lines forming part of 'Ode, Composed on May Morning' [cf. lines 13-16 of the version published in *Yarrow Revisited*, 1835], while the second stanza, which begins 'Season of Fancy and of Hope!/ Permit not for one hour', mirrors the final verse of 'To May' [a pendant, also published in 1835].

In 1843, Wordsworth dictated an account of his life's work to his friend Isabella Fenwick; the 'Fenwick Notes' serve as an invaluable resource for Wordsworth scholars, offering explanatory detail and illuminating his sources of inspiration. Of the two May poems, Wordsworth noted: 'My daughter & I left Rydal Mount upon a tour through our mountains with Mr. and Mrs. Carr in the month of May 1826 & as we were going up the Vale of Newlands I was struck with the appearance of the little Chapel gleaming thro' the veil of half opened leaves - & the feeling which was then conveyed to my mind was expressed in the Stanza that follows [...] my intention was to write only one Poem; but subsequently I broke it into two making additions to each part so as to produce a consistent and appropriate whole'. In fact, the present draft is dated 1825 by Wordsworth, not 1826 - a memory-lapse, perhaps, or simply a reflection of the very gradual manner in which certain poems were composed.

£5,000-8,000

US\$6,500-10,000
€5,800-9,200



***242**

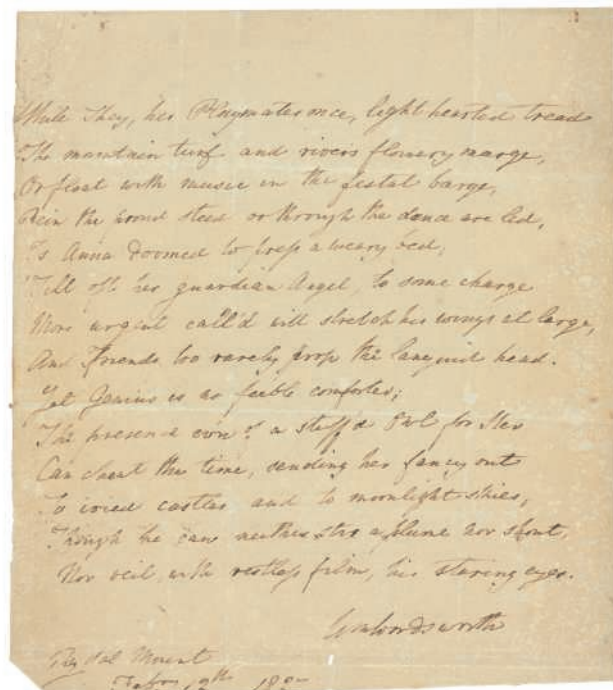
WORDSWORTH, William (1770-1850). Autograph manuscript signed ('Wordsworth'), for the sonnet 'While they, her Playmates once, light-hearted tread', Rydal Mount, 12 February 1827.

One page, 217 x 190mm, 14 lines (small tear touching the signature).

An autograph manuscript for the poem 'While they, her Playmates once, light-hearted tread', apparently pre-dating the first appearance in print of the sonnet featuring the now-legendary stuffed owl. Based on an account given to Wordsworth by his friend, the writer Maria Jane Jewsbury (1800-1833), of a spell of childhood illness and the relief she derived from the presence of a taxidermic bird, the sonnet was first published in the 1827 edition of his *Poetical Works*, but only achieved widespread public recognition over a century later, as the inspiration for the title of D.B. Wyndham-Lewis and Charles Lee's *The Stuffed Owl: An Anthology of Bad Verse* (1930).

£5,000-8,000

US\$6,500-10,000
€5,800-9,200





243

SHELLEY, Mary Wollstonecraft (1797-1851). Six autograph letters signed ('Mary Shelley' and 'M Shelley') to Bartolomeo Cini, Rome, Sorrento [and Putney], [1843 and later].

In Italian. Six letters, 16 pages in total, various sizes (113 x 91 to 214 x 138mm), on bifolia.

A series of letters by Mary Shelley, written in Italian to the Tuscan nobleman Bartolomeo Cini, asking after her late husband's letters, discussing their mutual acquaintances and referring to her dislike of travelling by sea in bad weather. The correspondence opens with a request for information on the fate of her husband's letters written to Cini's mother-in-law - 'As you well know, my husband was very close to Nerina's mother [...] So I would like to know if the papers and letters of this esteemed lady still exist, because I would love to read my husband's letters. I was told that after her sad death all the papers had been burnt' - a subject which Shelley would prefer not to broach with Nerina [Cini's wife] for fear of evoking painful memories; the missives that follow contain thanks for the letters [of Percy Shelley] sent by Cini, she apologises for the inconvenience deriving from Tozzetti's tiresome business ('I am glad that he did not obtain what he was looking for - he

deserved nothing', 6 April 1843), promises to honour a debt to Cini, sends fond regards to Laura [Cini's sister-in-law], reports on her progress through Italy with [Andrew Alexander] Knox and Percy [Florence], along with her planned departure: 'I hope that we will have good weather. I very much dislike travelling in bad weather', 10 July 1843). The final letter, perhaps written from Shelley's home in Putney, speaks of arranging a reunion of Tuscan friends including 'Chiara' [possibly Claire Clairmont].

Mary Shelly first wrote to the Tuscan politician and railway financier Bartolomeo Cini (1809-1877) in the hope of recovering letters sent by her late husband, Percy Bysshe Shelley, to his mother-in-law, the Irish hostess and writer Margaret King (1773-1835). As a child in Ireland, Margaret King had been a favoured pupil of Mary's mother, Nerina; Nerina later married Bartolomeo Cini. Mary Shelley travelled in Italy with her son Percy Florence between 1840 and 1843 - journeys she described in *Rambles in Germany and Italy*, 1844 - accompanied by a Cambridge friend of her son's, Andrew Alexander Knox.

£10,000-15,000

US\$13,000-19,000

€12,000-17,000



***244**

[SCOTT, George Gilbert, Sir (1811-1878)]. Architect's drawing for the New Foreign Office, [c.1856-c.1860].

Single sheet, 1400 x 815mm, canvas backing, pen and wash architect's design drawing showing the main entrance of the Foreign Office. *Provenance:* Sir Gilbert Scott, his studio; annotated at the base of the drawing 'View of Principal Entrance/ Geo: Gilbert Scott arch:/ 20 Spring Gardens'.

An alternative view for the Foreign Office: Sir Gilbert Scott's original conception of the new Foreign Office in the Gothic Revival style, later rejected by Palmerston in favour of the Italianate design that presides today. In 1856, entries were invited from across the world for a new design for the Foreign Office: Sir George Gilbert Scott, who had been appointed architect to Westminster Abbey seven years earlier, was eventually awarded

the commission, in spite of his design being placed only third. As the present drawing attests, Scott originally imagined rebuilding the Foreign Office in the Gothic Revival style he so favoured, but, before construction began in 1861, the administration who had approved his plans lost power and the new Prime Minister, Lord Palmerston, insisted on the classical design that still endures today. Scott dutifully re-designed the building to Palmerston's specifications, but did not let his original plans go to waste: they formed the basis for his Gothic Revival masterpiece, the Midland Grand Hotel at St Pancras. The New Foreign Office was completed in 1868; it has remained 'a kind of national place, or drawing room for the nation' ever since. The present plan is most likely to have emanated from Scott's studio during the early years of the project, while the original Gothic Revival design still held sway.

£5,000-8,000

US\$6,500-10,000
€5,800-9,200



245

VICTORIA, Queen of England (1819-1901). Inscribed photograph, 'The Queen, Balmoral, 1863', [1864].

Albumen print, c.130 x 85mm, the original photograph taken by George Washington Wilson, the print published by A. Marion Son & Co, 23 Soho Square. Framed with mount (265 x 185 x 20mm). *Provenance:* General Charles Grey (1804-1870), private secretary to Prince Albert, then to Queen Victoria.

A poignant image of the mourning Victoria, inscribed in memory of her marriage to the late Prince Albert: a gift to General Charles Grey, who served as private secretary to both monarchs. Queen Victoria's inscription on the recto reads: 'Day turned into Night'; her initialled ('V') inscription on the verso: 'Given by the Queen to Gen[era]l Grey on the 24th anniversary of her marriage'.

The original photograph from which this print derives was commissioned by Queen Victoria and entered into her personal album with the caption 'A Highland Widow' – it shows the Queen in mourning garb on horseback between her manservant John Brown and Head Keeper John Grant. Later, when rumours of a romantic relationship between Victoria and John Brown began to circulate, Marion & Co would re-publish a cropped version of the image, omitting John Grant. In fact, the present photograph is a testament to Victoria's enduring devotion to Albert, who died in 1861: both in her poignant inscription on the recto, and in her gift to mark the 24th anniversary of her marriage.

£5,000-8,000

US\$6,500-10,000
€5,800-9,200

246

BERLIOZ, Hector (1803-1869). Autograph letter signed ('H. Berlioz') to [Jules] Lecomte ('Mon cher Lecomte'), n.p., n.d. ('Vendredi matin').

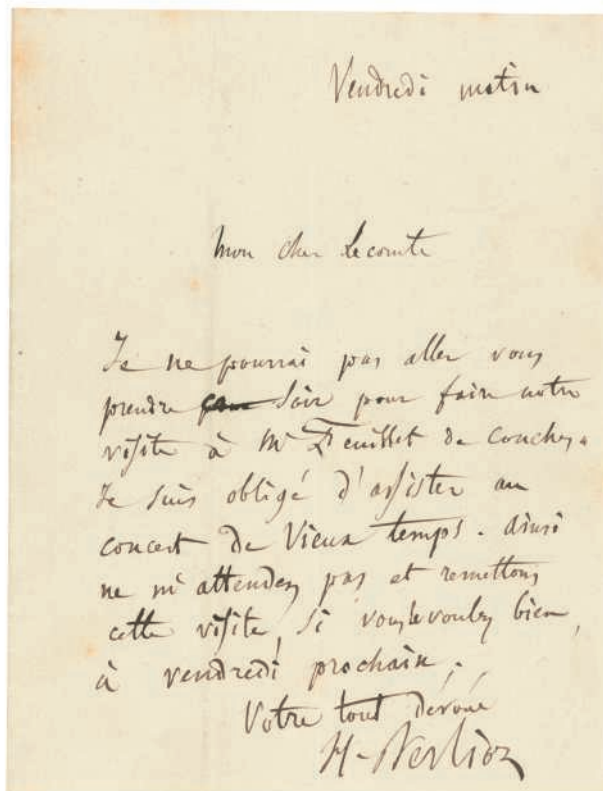
In French. One page, 137 x 105mm, on a bifolium.

Mentioning the Belgian violin virtuoso Henri Vieuxtemps, and a proposed visit to the collector (and forger) Feuillet de Conches: 'Je ne pourrai pas aller vous prendre ce soir pour faire notre visite à Mr Feuillet de Conches. Je suis obligé d'assister au concert de Vieuxtemps. Ainsi ne m'attendez pas et remettons cette visite, si vous le voulez bien, à vendredi matin'.

Félix-Sébastien Feuillet de Conches (1798-1887) was one of the most prominent autograph collectors of the 19th century, and one of its most skilled forgers. Jules Lecomte (1814-1864) is known to have corresponded with Berlioz about collecting autographs, and this shared interest may be well the object of their proposed visit.

£1,000-1,500

US\$1,300-1,900
€1,200-1,700



247

WAGNER, Richard (1813-1883). Autograph letter signed ('Richard Wagner') to an unidentified recipient ('Geehrter Herr'), Lucerne, 1 May 1870; [with] a fragment of an autograph letter to an unidentified 'friend', n.p., n.d. [c.1872].

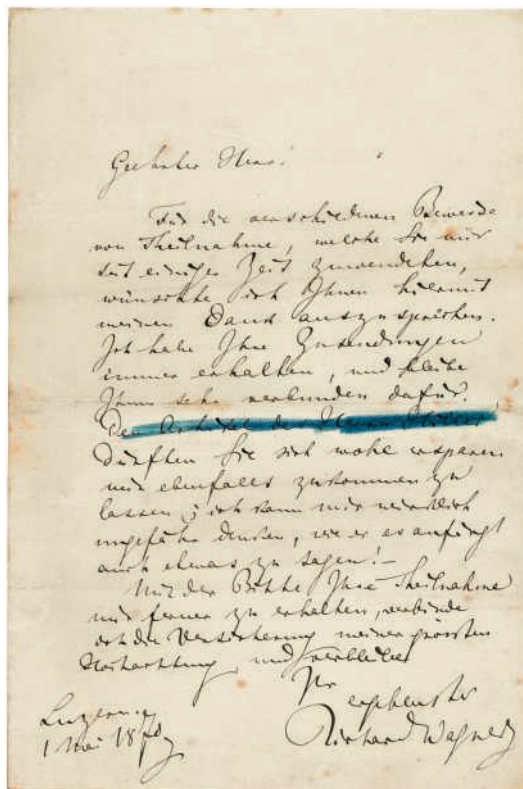
In German. The complete letter one page, 187 x 125mm (somewhat soiled and spotted; one line cancelled in blue crayon but still legible); the fragment two pages, 138 x 138mm (lacking the lower part of the leaf, with continuation of text and signature; ink annotation at upper margin).

Scorn for Ferdinand Hiller, and problems with the sponsorship of Bayreuth. Wagner thanks his correspondent for goodwishes and a number of enclosures; however he is keen to avoiding being sent a text by Ferdinand Hiller: 'You should save yourself the trouble of sending Herr Heller's article to me as well; I can well imagine how it all starts off!'. The fragmentary letter discusses a financial difficulty after a concert: 'I cannot conceal my embarrassment at the fact that the proceeds of our concert, for which a number of sponsorship certificates (*Patronatscheinen*) should have been delivered to the Cologne association, have not been delivered to Bayreuth in the agreed manner'.

Ferdinand Hiller (1811-1885) had been very close to Wagner in the 1840s, but Wagner's scornful remark in the present letter is characteristic of their relations in later life. The *Patronat-Schein* scheme, which Wagner launched for the financing of the Bayreuth festival in 1872, caused constant difficulties, and almost collapsed altogether in 1874. (2)

£1,500-2,000

US\$2,000-2,600
€1,800-2,300



Nichts weiter, lieber Freund
als ein Zeichen, dass ich Ihnen
herzlich und warmentlich mit den
besten Wünschen für Ihre Ge-
sundheit eingedenk bin; auch
dass ich noch nicht alle Hoff-
nung aufgegeben habe, Sie hier
in der schönen Dattuszeit als
einen unserer kleinen Sorren-
tiner Gemeinde zu begrüssen.
Wir haben so mildes Wetter, dass
einer meines Freunde fast täglich
im Meere baden geht; und ich
steige auf die Berge und suche
meinem Kopfschmerzen zu entla-
sen. Gutes festlich ohne wirklichen
Erfolg.

***248**

NIETZSCHE, Friedrich (1844-1900). Autograph letter signed ('Dr Friedrich Nietzsche') to [Reinhart von Seydlitz], Villa Rubinacci, Sorrento, 16 December 1876.

In German. Four pages, 210 x 135mm, bifolium. Provenance: Stargardt, 21 March 1996, lot 578.

Nietzsche against Wagner. Reminding Seydlitz that he has his health and happiness in mind, Nietzsche has not given up all hope of welcoming his friend to 'our little Sorrentine community', where the weather is so mild that a friend of his swims in the sea almost daily, and Nietzsche himself climbs in the mountains to try and ease his headache (with limited success). However, 'If one has to be ill, then it should at least be in such surroundings and among such friends as I have, first among them Mrs von Meysenburg, a truly beautiful soul, as I have already described to you. The Wagners were with us for 14 days. It is not impossible that they will retrace their steps to the south next summer, assuming - as I fear must be assumed - that the Bayreuth summer festival will fail next year: the clouds are too dark and ominous for Art to pitch its tent again'. If so, they will see the Wagners again without having to move an inch. Nietzsche ends the letter in affectionate tone: 'I would like, dear friend, to have a piece of life in common only with you: who knows what could be built on such a foundation?'

Nietzsche had been a close friend to Richard Wagner and his wife Cosima; they drew him into their circle after the two men first met in Leipzig in 1868 and Nietzsche greatly admired Wagner's philosophy. The German writer Malwida von Meysenburg (1816-1903) was a friend of both, who had met Nietzsche at the laying of the Bayreuth foundation stone in 1872; in 1876, she invited them to Sorrento, where Nietzsche was to begin work on *Human, All too Human*, his first collection of aphorisms. The book, which was published in 1878, marked Nietzsche's public break with Wagner and his philosophy, which would culminate in his famous critical essay of 1889, *Nietzsche contra Wagner*, but the seeds of the rift between the two were sown in 1876: Nietzsche was disappointed by what he saw as the banality of the Bayreuth summer season, along with Wagner's championing of German culture, and quickly became alienated from his former friend. Reinhart von Seydlitz (1850-1931) was a writer and artist, one of Wagner's circle who first met Nietzsche at the Bayreuth Festspiele in 1876; the following year, both men would stay as guests of Malwida von Meysenburg in Sorrento.

Published in the *Digitale Kritische Gesamtausgabe Werke und Briefe*, BVN-1876, no 578.

£15,000-22,000

US\$20,000-28,000
€18,000-25,000

249

WILDE, Oscar (1854-1900). Autograph letter signed ('O' and 'Sebastian Melmoth') to Louis Wilkinson ('Dear Mr Wilkinson'), Hôtel des Bains, La Napoule, n.p. [postmarked 3 February 1899].

Four pages, 154 x 127mm, bifolium. Envelope. *Provenance*: by descent to the present owner.

On the curl of a young man's hair and the sacred pain of poetry. The photographs sent by Wilkinson have arrived safely; Wilde finds his correspondent looks too old and learned in one, 'but in the other you have the eyes of the poet, and your hair is charming. I am sure it is shot with wonderful lights - and I like the curve of its curl. William Morris, in his translation of the Odyssey, renders "hyacinth-like hair" as "curled like the rings of the daffodil" - I remember - so perhaps that describes your curl'. He compliments two of Wilkinson's poems - for their 'dainty' metre and passion - continuing: 'I hope you will devote yourself, with vows, to poetry. It is a sacramental thing, and there is no pain like it'. He asks if Wilkinson loves [Matthew] Arnold's *Thyrsis* and *Scholar Gipsy*; 'the former is an exquisite little classic. Sicilian flutes are not sweeter than either'. He promises to send a copy of his latest 'fanciful, absurd comedy' [*An Ideal Husband*] as soon as it comes out.

The author and academic Louis Wilkinson (1881-1966) entered into a correspondence with Oscar Wilde while still a schoolboy at Radley - the latter was by then living out the final few years of his life in self-imposed exile in France following his release from Reading Gaol in 1897. Ostensibly, Wilkinson wrote to ask Wilde's permission to stage a dramatised version of *Dorian Gray*, but two quickly forged an epistolary relationship of some depth and sentiment: Wilde - who assumed the name 'Sebastian Melmoth' during this time - seems to have seen something of himself in the younger man.

£1,000-1,500

US\$1,300-1,900
€1,200-1,700



250

WILDE, Oscar (1854-1900). Autograph letter signed ('Oscar') to Louis Wilkinson ('My Dear Boy'), Paris [Hôtel d'Alsace], n.d. [November 1899].

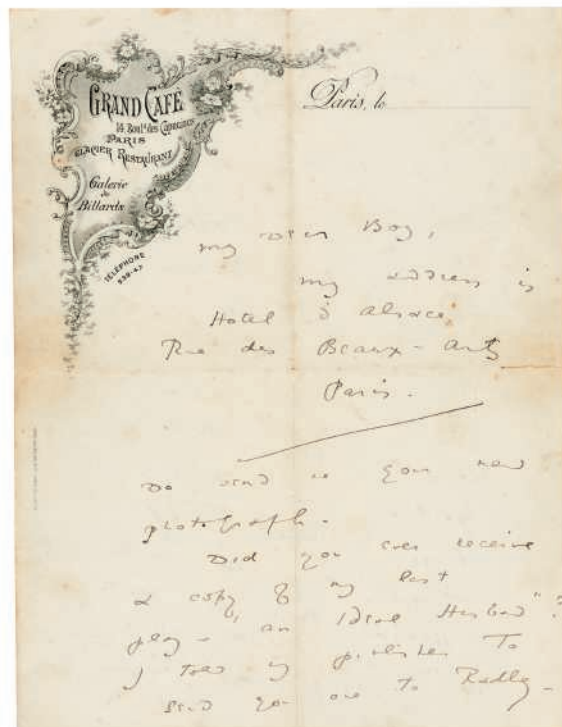
Two pages, 273 x 210mm, printed letterpaper from the Grand Café Capucines. Envelope (partial). [With:] handwritten and typed transcripts of the correspondence between Wilde and Wilkinson. *Provenance*: by descent to the present owner.

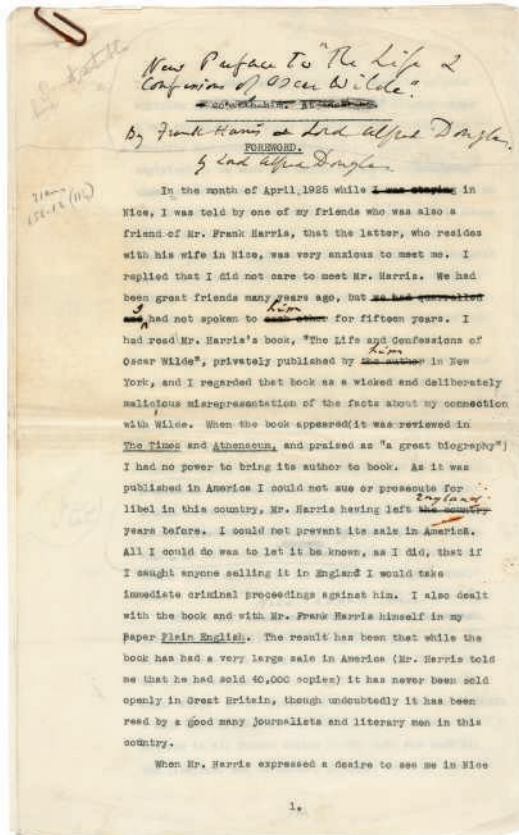
'I am afraid you are going to be a poet: how tragic! how terribly tragic! In the waters of Helicon there is death - the only death worth dying.' Wilde sends his address at the Hôtel d'Alsace, asking 'Did you ever receive a copy of my last play - "An Ideal Husband"? I told my publisher to send you one to Radley - I wrote your name on the title-page'. He appreciated Wilkinson's latest work greatly - 'I think your poem 'Hyacinthe' - (I don't like the longer title) - very beautiful indeed: a most delicate work of art' - its beauty inspires him to pronounce Wilkinson doomed to be a poet.

The letters exchanged between Wilde and Louis Wilkinson date from the final years of the poet's life: cast out of English society and abandoned by most of his friends, Wilde was living in near-destitution in the dilapidated surroundings of Paris's Hôtel d'Alsace. Yet the correspondence with Wilkinson is illuminated, nonetheless, by his joy in a shared love of poetry and art, and his affection for the younger man; here, Wilde asks whether Wilkinson has received the copy of *An Ideal Husband* promised in his letter of 3 February 1899 [see previous lot]. Wilde died in Paris on 30 November 1900; later, during his university days and beyond, Wilkinson would attract criticism for his public support of Wilde and his legacy, advocating against the repressive laws against homosexuality in England.

£1,000-1,500

US\$1,300-1,900
€1,200-1,700





251

[WILDE, Oscar (1854-1900)] – Lord Alfred ‘Bosie’ DOUGLAS (1870-1945) and Frank Harris (1855-1931). Annotated typescripts and galley proofs for the *New Preface to “The Life and Confessions of Oscar Wilde”*, 1925.

Approx. 232 pages in total, various sizes. *Provenance*: Reginald Caton (1897-1971, publisher); offered with a letter and related envelope addressed to Caton, 2 December 1925, from the Whitefriars Press, relating to the binding costs for the edition.

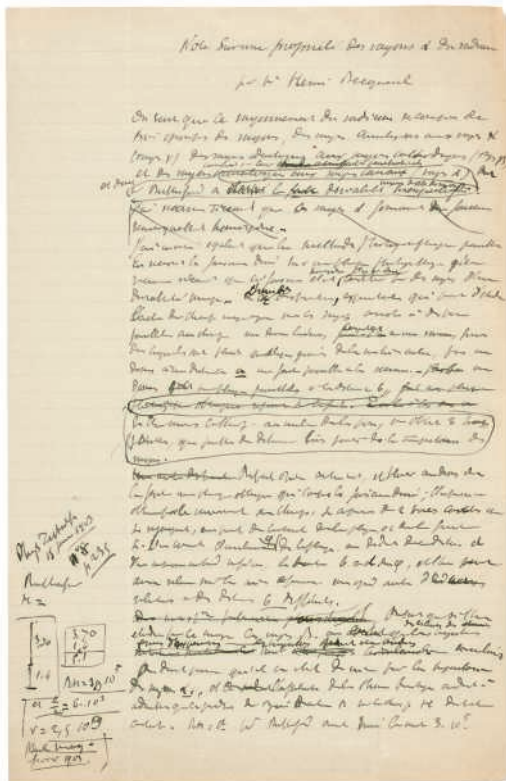
A collection of typescripts and galley proofs tracing the convoluted preparation for publication of a *New Preface to “The Life and Confessions of Oscar Wilde”*, a coda to Frank Harris’s scandalous 1916 publication, with autograph emendations from the man at the centre of the affair, Bosie Douglas, under whose auspices the volume was eventually published.

Comprising typescripts and galley proofs, with annotations and emendations in the hands of Lord Alfred Douglas, Frank Harris, and an editor, in pen and pencil, including: typescript, ‘A Second Preface to “The Life and Confessions of Oscar Wilde” by Frank Harris’, annotations and emendations in the hands of Harris, Douglas and another (39 pages, 255 x 200mm); typescript, ‘New Preface to “The Life & Confessions of Oscar Wilde” by Frank Harris and Lord Alfred Douglas/ Foreword by Lord Alfred Douglas’, titled and amended in Douglas’ hand (4 pages, 330 x 200mm); and nine sets of galley proofs, 27 July – 25 November 1925, two sets with annotations and emendations in Douglas’ hand, seven of the sets with annotations in the hand of an editor.

In March 1925, Douglas was approached by Frank Harris, who claimed he wanted to make amends for his sensational – and, frankly, libellous – 1916 work, *The Life and Confessions of Oscar Wilde*, in which he painted Bosie as villain: Harris offered Douglas the chance to set the record straight, and the two agreed to publish a ‘New Preface’ for the edition. The collaboration ended in failure, blackmail and further accusations of libel, and Douglas took ownership of the Preface, publishing it independently at the end of the 1925 (see D. Murray, *Bosie*, 2000, pp.260-4 for a full account of the affair). The present archive relates to this publication – of particular note are certain draft passages which offer new perspectives on the case: the first typescript contains a passage, subsequently deleted, accusing Sir Edward Clarke – who represented Oscar Wilde in 1895 – of an act of ‘pure snobbery’ in breaking his promise to call Bosie to testify against his father, deciding to ruin his client in favour of exposing ‘a wealthy Marquis to universal execration’ (page 8).

£5,000-8,000

US\$6,500-10,000
€5,800-9,200



252

BECQUEREL, Henri (1852-1908). Autograph manuscript signed (‘Henri Becquerel’), draft for a paper entitled ‘Note sur une propriété des rayons alpha du radium’, [1903].

In French. Two pages, 350 x 225mm, autograph emendations and cancellations, marginal calculations. *Provenance*: Stargardt, Apr 1, 2008, lot 365 (apparently part lot).

Becquerel’s draft for his 1903 paper on radium radiation. Entitled ‘Note on a property of radium alpha rays’, Becquerel opens his paper outlining the three types of radium radiation – gamma rays (similar to X-rays), beta rays (similar to cathode rays) and alpha rays, of which [Ernest] Rutherford has made a study – before moving to the central observation of his paper: ‘By recording on a photographic plate a beam of alpha rays deviated by a magnetic field, I showed recently that this beam was homogeneous, that is, it consisted of rays having the same magnetic deviability’. His experimental process and a theoretical explanation follow.

Henri Becquerel’s ‘Note sur une propriété des rayons alpha du radium’ appeared in *Comptes rendus hebdomadaires des séances de l’Académie des sciences* in January 1903; later that same year, he was awarded the Nobel Prize in Physics with Pierre Curie and Marie Curie for the discovery of spontaneous radioactivity.

£1,500-2,500

US\$2,000-3,200
€1,800-2,900

253

WORLD WAR I – COUNCIL OF FOUR.

Photograph signed by David Lloyd George ('D Lloyd George'), Georges Clemenceau ('G Clemenceau') and Woodrow Wilson ('Woodrow Wilson'), n.p. [Versailles], n.d. [1919].

365 x 410mm, photographic reproduction, stamped 'Signal Corps U.S.A.'. *Provenance:* Christie's, New York, 19 December 2002, lot 344.

The 'Big Four': a large-format photograph from the 1919 Paris Peace Conference signed by the leaders of Britain, France and America.

The famous image of the four principal Allied diplomats – the 'Big Four', as they were dubbed by the international press – at the Versailles Conference. From left to right they are: David Lloyd George (1863-1945), Premier Vittorio Orlando (1860-1952) of Italy, Premier Georges Clemenceau (1841-1929) and President Woodrow Wilson (1856-1924). Lloyd George, Clemenceau and Wilson have each signed under their respective figures. While the Allies at the Paris Peace Conference made up more than twenty nations, the Big Four were the leading architects of the Treaty of Versailles which was signed by Germany on 28 June 1919.

£4,000-6,000

US\$5,200-7,800

€4,700-6,900



254

ZINOVIEV, Grigory (1883-1936). Photograph signed ('G Zinowiew') and inscribed to [Otto] Grimlund, n.p. [?St Petersburg], 13 March 1919.

Photographic reproduction of a painting, c.275 x c.220mm, inscribed in German: 'To Comrade Grimlund in memory of Petrograd'. Mount (410 x 300mm).

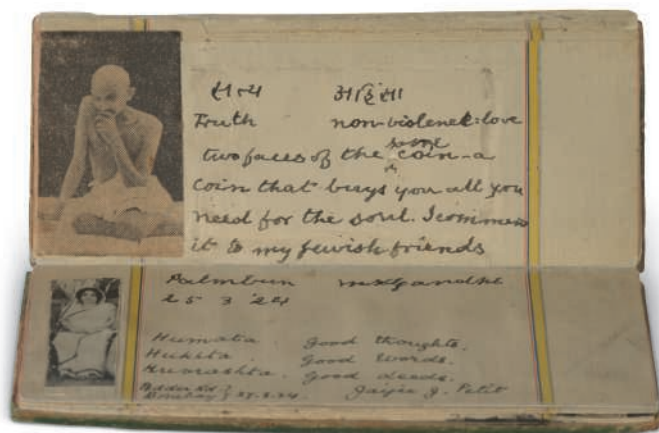
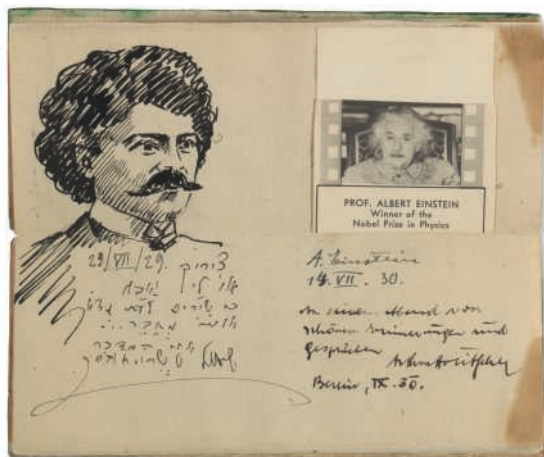
From one comrade to another: a large-format photograph presented by Grigory Zinoviev to the Swedish communist Otto Grimlund. Grigory Zinoviev was one of the seven members of the first Politburo, created by the Bolshevik Party in 1917, where he served the revolution alongside his lifelong friend Lenin; he headed the city and regional government in Petrograd from 1918 and led the Third International, but fell foul of Stalin, who removed him from the Soviet executive in 1926; he later became one of the earliest and most prominent victims of the Great Terror in 1936. The Swedish communist Otto Grimlund (1893-1969) lived in Moscow for many years; in 1917, he played a central role in organising Lenin's return to Russia from exile in Switzerland, through Germany and Sweden.

£3,000-5,000

US\$3,900-6,500

€3,500-5,800





0255

ALBUM AMICORUM OF SCHELOMITH FLAUM (1893-1963). Autograph album containing drawings, autograph quotations and signatures from over 47 contributors, India, Europe, America, Israel and elsewhere, 1923-1950.

Folding album in concertina form, 1660 x 60mm fully open, 52 filled pages (60 x 146mm each), entries on recto and verso, ruled in silver, yellow, red & blue, the entries often accompanied by printed photographs of the contributors. Painted covers (closed: 150 x 60 x 13mm). *Provenance:* Schelomith F. Flaum (1893-1963), Jerusalem, 1923, her ex-libris and photograph pasted onto inner board.

In English, Hindi, Bengali, Urdu, Italian, German, Hebrew, Latin, French, Arabic and other languages, the c.47 contributors include:

Mohandas Karamchand GANDHI (1869-1948). Autograph quotation signed ('M K Gandhi'), 25 March 1924, 'Truth ... non-violence = love/ two faces of the same coin - a coin that buys you all you need for the soul. I commend it to my Jewish friends';

[And:]

Rabindranath TAGORE (1861-1941). Autograph quotation signed ('Rabindranath Tagore'), Santiniketan, 25 September 1923, from poem 42 of Crossing (published 1918), opening 'Free me, as free are the birds of the wilds', showing divergence from the published version;

[And:]

Albert EINSTEIN (1879-1955). Signature ('A. Einstein'), 14 July 1930, beside a pen portrait, perhaps drawn by Schelomith Flaum.

[And:]

Dhondo Keshav Karve (1858-1962; social reformer and women's welfare pioneer); Dinendranath Tagore (1882-1935; musician); Pratima Devi (1893-1969; painter); Abanindranath Tagore (1871-1951; artist), signed watercolour of a fly; Gaganendranath Tagore (1867-1938; painter and cartoonist); Maria

Montessori (1870-1952; educator), autograph quotation signed, 'A Voi'; Sarojini Naidu (1879-1949; political activist and poet); Josiah Wedgwood, 1st Baron Wedgwood (1872-1943; politician), 'All I want is Justice', 23 January 1934; Swarnakumari Devi (1855-1932; writer, musician, social worker), a poem, 'To Santi' [Flaum]; Francesco Randone (1864-1935, ceramicist), drawing signed ('il Maestro delle Mura'), Rome, 2 June 1928; Guido Calori (1885-1960, sculptor), drawing signed; Marie Butts (1870-1953; educator, author); Moriz Winternitz (1863-1937; scholar); Hayim Nahman Bialik (1873-1934; poet); Kahlil Gibran (1883-1931; writer); Uday Shankar (1900-1977, dancer); Ren  Shapshak (1899-1985; artist), drawing and quotation signed, Johannesburg, 5 June 1937; Lin Yutang (writer, translator); Shimon Dubnow (1860-1941; historian); Edmond Fleg (1874-1963; writer) and others.

The album amicorum of Schelomith Flaum: an extraordinary testament to the existence of an international community of social reformers, writers, artists, and educators that spanned continents in the first half of the 20th century. Opening with contributions from Rabindranath Tagore and members of his extended family, the album accompanies its compiler on her travels through India - characterised by encounters with artists, poets and voices for independence and social reform including Gandhi, who inscribes a sentiment 'to my Jewish friends' - and Europe, where she meets many writers and intellectuals, including Albert Einstein. As a young woman, the Lithuanian-born Schelomith Flaum (1893-1963) settled first in Palestine, where she founded the kindergarten for the Zionist Organisation, before spending the rest of her life travelling widely, in search of new educational philosophies and engaged in promoting the Zionist cause outside Israel. She studied at Columbia University after training in the Montessori method in Rome - where she met Maria Montessori - and joined the newly-formed community at Visva Bharati, Tagore's educational foundation in Santiniketan, in 1922. Flaum spent two years teaching at Santiniketan; as well as coming to know the Tagore family, she was introduced there to leaders of the Indian independence movement including as Gandhi, Sarojini Naidu and Annie Bessant. She went on to publish two books and more than twenty articles on her time in India.

£40,000-60,000

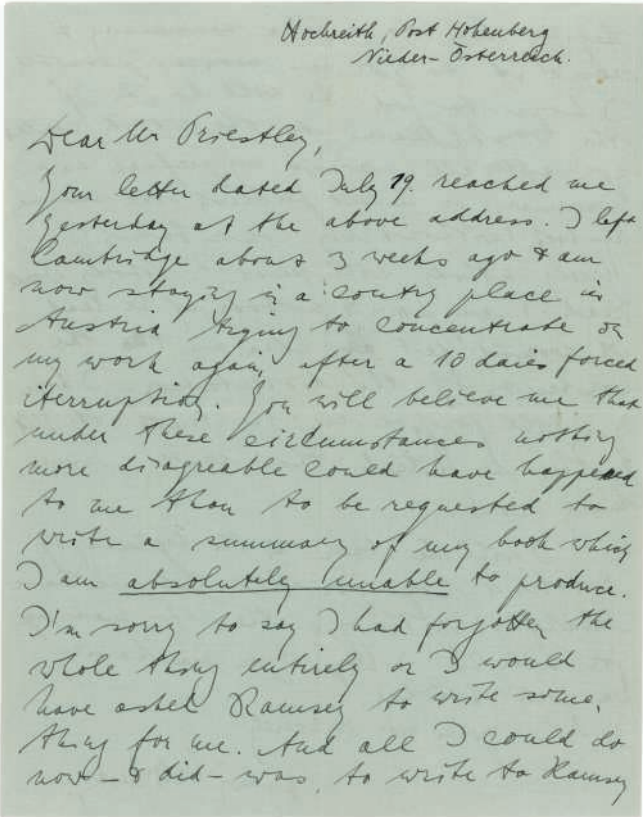
US\$52,000-77,000

£47,000-69,000





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.



256

WITTGENSTEIN, Ludwig (1889-1951). Autograph letter signed ('Ludwig Wittgenst.'): [R.E.] Priestley, Hochreith, Post Hohenberg, Nieder-Österreich, n.d. [late July 1929].

In English. Two pages, 270 x 212mm. [With:] photocopied letters and documents relating to Wittgenstein's Ph.D. application.

'I'd rather be killed than write a summary now': Wittgenstein on the Tractatus Logico-Philosophicus, recently submitted to Cambridge as his Ph.D. thesis. He left the university three weeks ago and is now staying in Austria 'trying to concentrate on my work again, after a 10 daies [sic] forced interruption. You will believe me that under these circumstances nothing more disagreeable could have happened to me than to be requested to write a summary of my book which I am absolutely unable to produce. I'm sorry to say I had forgotten the whole thing entirely or I would have asked Ramsey to write some thing for me. And all I could do now - & did - was to write to Ramsey begging him to write a summary & send it to you as soon as possible'. Wittgenstein sincerely hopes he will do so, but asks: 'If the worst came to the worst, couldn't you after all accept my preface as a summary or indeed publish the summary-book without my contribution? Surely nobody will miss it. Nobody would read it anyhow & nobody, if they read it, would get any idea as to the contents of the dissertation. I hope you will forgive me; the truth: I'd rather be killed than write a summary now'.

1929 marked Wittgenstein's 'return to Philosophy' following a number of years with his back firmly turned to academia, in which he worked as a gardener and contemplated becoming a monk. Before he could assume a post at Cambridge, a degree was required; Frank Ramsey (1903-1930) was among the friends who suggested he submit the *Tractatus Logico-Philosophicus* - first published in 1921 - as a Ph.D. thesis. In his report on the dissertation, G.E. Moore described it as a work of genius; unfortunately for the secretary of the Board of Research Studies, R.E. Priestley, Wittgenstein was less than enthusiastic about the prospect of revisiting his magnum opus, here rejecting a request to provide the thesis summary usually required of successful candidates.

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

PROPERTY FROM THE DESCENDANTS OF PAUL S. EPSTEIN (1883-1966)

***257**

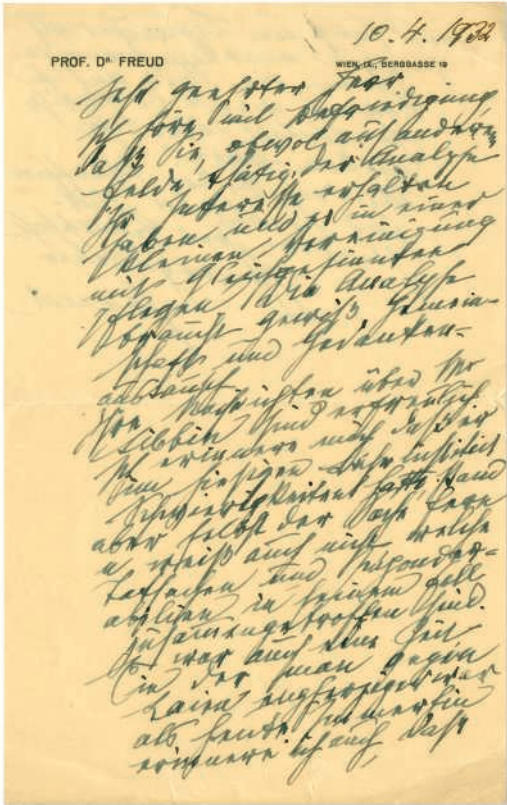
FREUD, Sigmund (1856-1939). Autograph letter signed ('Freud') to Paul Epstein, Berggasse 19, Vienna, 10 April 1932.

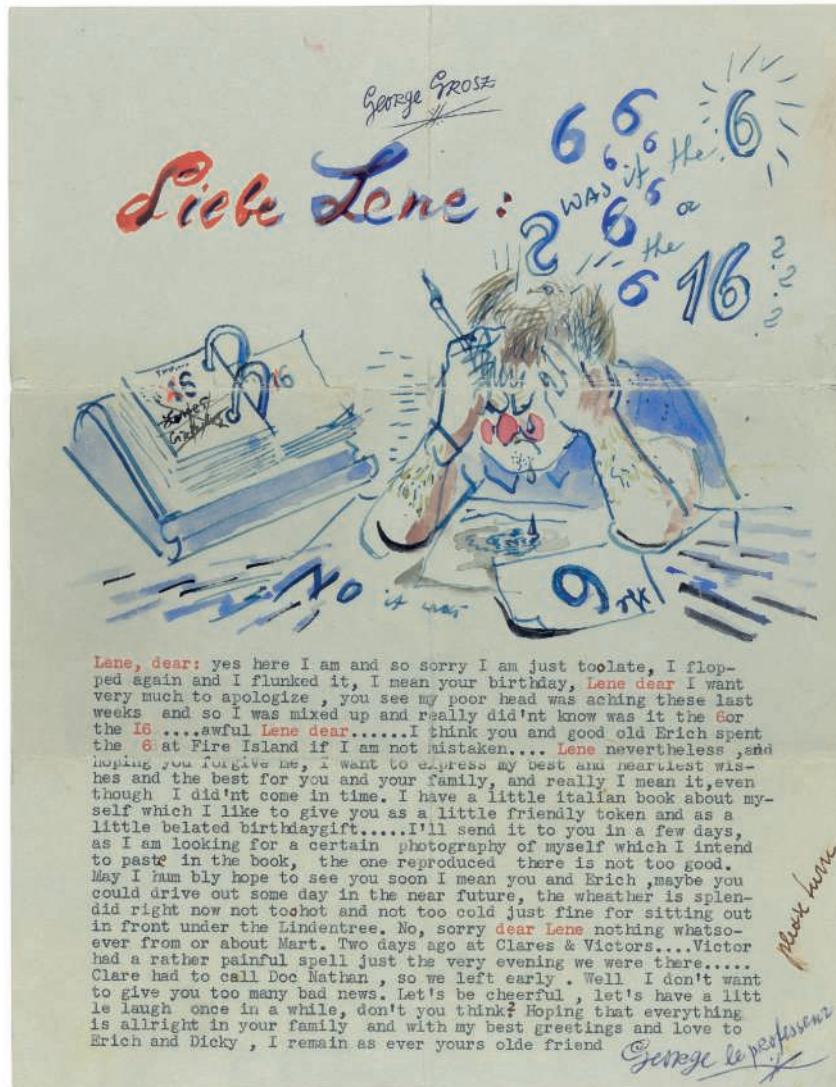
In German. 1½ pages, 230 x 144mm, on personal letterhead.

'Analysis certainly needs fellowship and the exchange of ideas'. Freud expresses his pleasure at hearing that Epstein has set up a study group for psychoanalysis [in Los Angeles], in spite of his many other occupations: 'Analysis certainly needs fellowship and the exchange of ideas'. He is delighted to hear Epstein's positive news of the [Jung-trained analyst] Thomas Libbin: Freud remembers the difficulties Libbin encountered during his training, but notes that 'I do not know what the concurrence of facts and imponderables was in his case', and that it was a less tolerant period. He remembers that Libbin's 'earnestness and zeal' were acknowledged at the time, and promises to pass on Epstein's good report.

Epstein had encountered Freud in a sanatorium in Switzerland in 1920, where Epstein was pursuing his second course of psychoanalytic treatment for 'depression and stomach trouble'. An enthusiastic proponent of the treatment, Epstein founded the 'Psychoanalytic Study Group' in Los Angeles in 1927, alongside Libbin.

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





OTHER PROPERTIES

258

GROSZ, George (1893-1959). Illustrated typed letter signed twice ('George Grosz' and 'George le professeur') to Lene [Cohn], n.p. [America], n.d. [c.1930s].

In English. One page, 278 x 215mm, illustrated with a watercolour caricature of the artist, note added on the verso in German in the hand of Eva Grosz. Provenance: Lene Cohn, wife of the businessman and collector of German Expressionism Erich Cohn - Estate of Roberta K. Cohn & Richard A. Cohn - Doyle, 13 April 2016, lot 331.

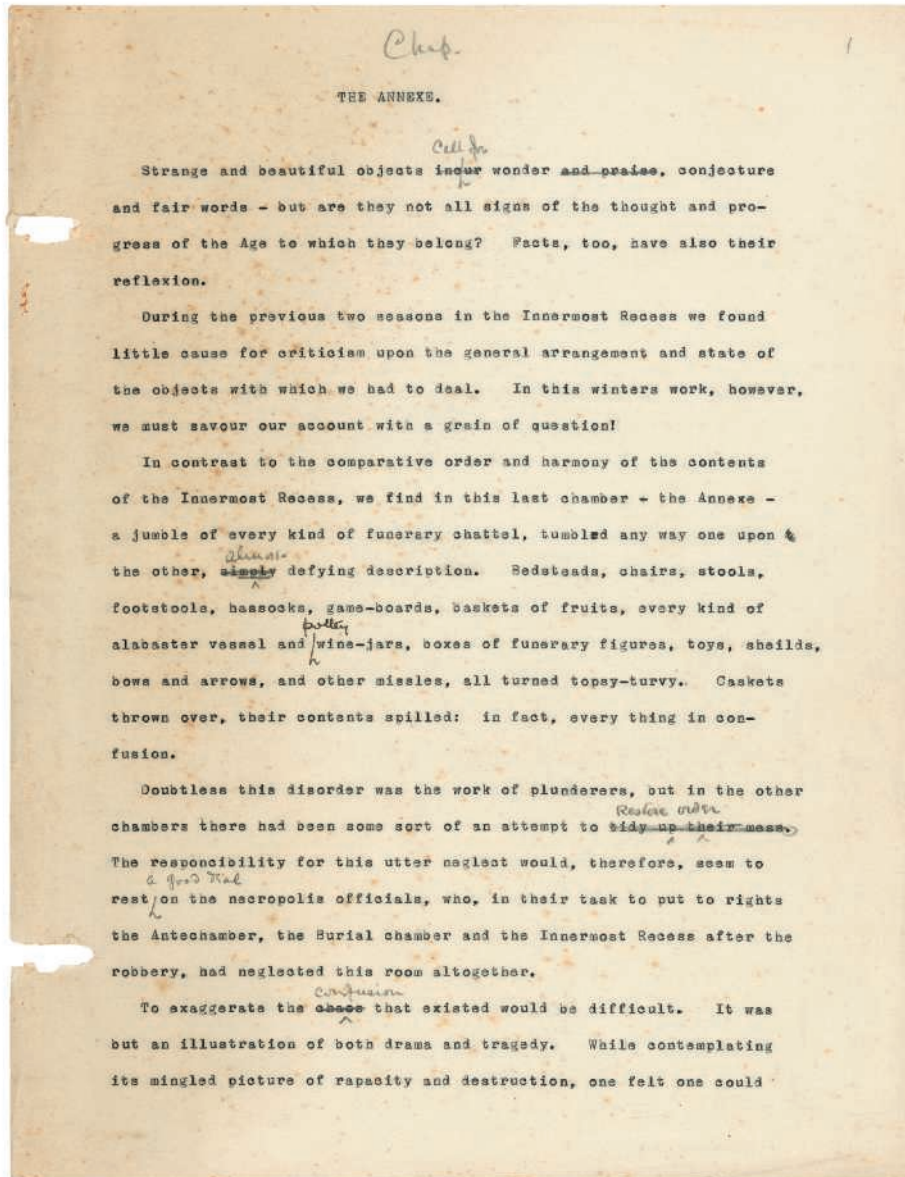
'Let's be cheerful, let's have a little laugh once in a while, don't you think?' A humorous watercolour self-portrait showing the artist in despair after forgetting the birthday of Lene Cohn, his friend and wife of the German Expressionist art collector Erich. Grosz dives immediately into his apology: 'Lene, dear: yes here I am and so sorry I am just too late, I flopped again and I flunked it, I mean your birthday, Lene dear I want very much to apologise, you see my poor head was aching these last weeks and so I was mixed up and really didn't [sic] know was it the 6 or the 16'. He begs her forgiveness, promising to send 'a little Italian book about myself' as a belated birthday gift; he hopes to see Lene and Erich soon and shares news of shared acquaintances, ending with a call for cheerfulness and his best wishes.

George Grosz left Germany for the United States in 1933 - he lived there with his family until 1959, becoming a naturalised citizen. During his time in America, Grosz befriended Erich and Lene Cohn: the former a businessman and collector of German Expressionism. A portrait of Erich Cohn painted by George Grosz in 1938 was sold at Christie's, New York in 2013 (9 May 2013, lot 382).

£4,000-6,000

US\$5,200-7,800

€4,700-6,900



259

CARTER, Howard (1874-1939). Annotated typescript for *The Tomb of Tutankhamun*, Volume III, the chapter entitled 'The Annexe', n.d. [c.1933].

9¼ pages, 280 x 215mm, autograph emendations and annotations in pen and pencil, the final page comprising two autograph fragments, page 9 with two autograph pencil sketches of the tomb complex. *Provenance*: Carter family - Bonhams, 12 June 2012, lot 39 (part lot).

Howard Carter's annotated typescript for the chapter entitled 'The Annexe' from his third and final volume of *The Tomb of Tutankhamun* (1933), describing the moment in which the party entered this section of the tomb - the final piece of the puzzle - and also featuring his sketches of the tomb complex. In this important central chapter of his multi-volume work, *The Tomb of Tutankhamun*, Carter describes the entry into the 'confusion' of the Annexe, after months spent working in the Antechamber, Burial chamber and the 'Innermost Recess'; describing 'a jumble of every kind of funerary chattel' left by earlier grave-robbers. 'The history of this little room may have been unfortunate, but romantic. There was something bewildering, yet interesting, in the scene which lay before us'; he goes on to describe the excavation process of 'three-hundred-odd pieces of antiquity', leading to one

very important discovery, 'that two separate thefts of quite different nature had taken place in that little apartment' within a few years of the burial. As well as offering his conclusions about the nature of the robberies, a reconstruction of the sequence of events that defined the filling and sealing of the Annexe is given. On the verso of page 9, Carter adds two pencil sketches of the tomb complex.

On 26 November 1922, after five frustrating years of largely unrewarded excavations in the Valley of the Kings, Howard Carter was to catch the first glimpse of the tomb of Tutankhamun - along with his patron, Lord Carnarvon, and Carnarvon's daughter Lady Evelyn Herbert, he would become the first to enter the burial chamber of the great king. The clearing of the tomb took many years - Carter's meticulous cataloguing of the thousands of objects contained inside was not completed until 1932 - and the Annexe was the final room to be opened. Here, Carter describes the work undertaken between October 1927 and the spring of 1928, as approximately 280 groups of objects - together, more than 2,000 individual items - were excavated, along with the conclusions they present.

£20,000-30,000

US\$26,000-39,000
€24,000-35,000

260

BORGES, Jorge Luis (1899-1986). Autograph manuscript signed ('Jorge Luis Borges'), draft for 'Nota sobre la paz', n.d. [c.1945].

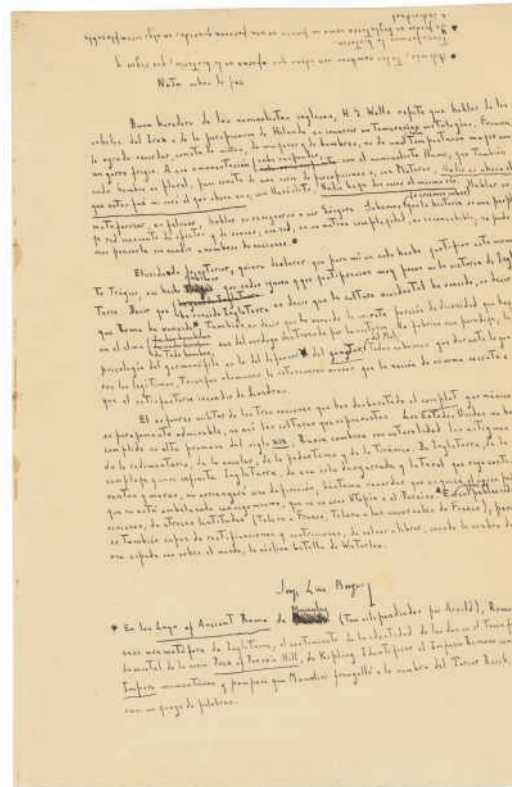
In Spanish. One page, 315 x 205mm, autograph annotations and emendations.

Borges on 'the victory of England' in the Second World War. Opening on the contradiction inherent in imagining the inhabitants of a country united under a single name – as H.G. Wells reminds us, 'France [...] consists of children, women and men, not solely of a tempestuous woman with a Phrygian cap' – Borges nevertheless insists, quoting Hume, Plutarch and Heraclitus, that 'we cannot think of history without turning to the names of nations'. Turning to the crux of his argument, he continues: for him, a single fact salvages this tragic moment [the end of the Second World War] and that is 'the victory of England. To say that England has won is to say that western culture has won; it is to say that Rome has won', overcoming a malevolent German psychology. The military efforts of Russia and the United States are equally admirable, but the cultures they represent pale in comparison: 'I think of England as I think of a loved one, something irreplaceable and individual'.

In a draft for a short article published by the magazine *Sur* (No 129, pp.9-10) in July 1945, Jorge Luis Borges asserts that the Allied victory is a victory for England and for western culture; some divergence from the finished work can be seen, including a footnote omitted from the final text baldly stating: 'To identify the Roman Empire with the fleeting, pompous "Empire" bunglingly-made by Mussolini in the shadow of the Third Reich is almost a pun'. A staunch liberalist and anti-fascist, Borges' criticism of the nationalist government of Juan Domingo Perón – and its leader's links to Mussolini and Hitler – saw him stripped of his post at the Miguel Cané Library and appointed inspector of poultry and rabbits at the Buenos Aires municipal market, a position he refused, enshrining him as a popular figurehead in the resistance.

£4,000-6,000

US\$5,200-7,800
€4,700-6,900



261

SEARLE, Ronald W.F. (1920-2011). Illustrated autograph letter signed ('Ronald Searle') to Arthur Marshall, 77 Bedford Gardens, 1 May 1948.

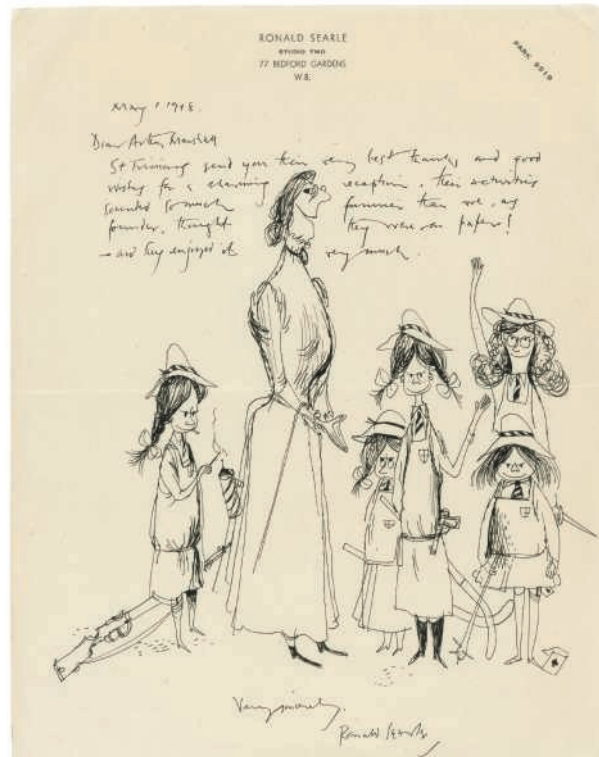
One page, 242 x 190mm, printed letterpaper, illustrated with a sketch showing the Belles of St Trinian's and Miss Fritton.

A letter from Ronald Searle to the writer and broadcaster Arthur Marshall featuring his most famous creation – the Belles of St Trinian's – caught in a moment of mischief. 'St Trinians send you their very best thanks and good wishes for a charming reception. Their activities sounded so much funnier than we, as founder, thought they were on paper! – and they enjoyed it very much'.

In 1949, the year after the present letter was written, Ronald Searle collaborated with the writer and broadcaster Arthur Marshall (1910-1989) on a feature for a Christmas edition of *Lilliput* magazine; Marshall supplied the words for 'Look Out King Wenceslas', which was then illustrated by Searle. After Searle, Marshall was perhaps the best-known parodist of life in British girls' schools at the time, though his broad career would later extend across radio, television and the stage.

£2,000-3,000

US\$2,600-3,900
€2,400-3,500





262

HISTORY OF CINEMA. *Animal Farm* (1954), an animation archive from the Halas and Batchelor studios, [c.1954]

The British animation company Halas and Batchelor played a central role in the history of 20th-century cinema, the studio's relevance extended beyond the British domestic market – the viewing public for whom John Halas and Joy Batchelor first started producing war information and propaganda films in 1940 – into the international sphere. The 1954 film *Animal Farm* is Halas and Batchelor's best-known work: generally acknowledged to be the first British animated feature film (two earlier war films produced by the studio did not receive a cinema release), it was famously funded by the C.I.A. as part of the American anti-Communist effort during the Cold War.

The present archive represents the most important collection in private hands of animation artwork for *Animal Farm*: Britain's first animated feature film, famously funded by the C.I.A.

Comprising:

Animation art from the making of the 1954 film, including 38 cels over painted backgrounds and a further 18 loose cels, eight painted backgrounds, three series of character cells with paired pencil underdrawings (62 in total) and two series of pencil underdrawings (8 in total), altogether spanning almost the entire duration of the film and featuring all the central characters, in a variety of sizes and formats.

[And:]

Harold Whitacker (1920-2013). Original illustrations for the *Animal Farm* strip cartoon, ink and blue crayon with Tip-Ex to highlight, 172 scenes on 26 boards (380 x 540mm), some emendations on added paper slips.

[With:] a small quantity of miscellaneous material, chiefly cels and painted backgrounds for Piping Hot, a 1960 promotional film produced by Halas and Batchelor for the Gas Council. Approximately 13 items.

£20,000-30,000

US\$26,000-39,000
€24,000-35,000



ANIMAL FARM

The Strip Version of the
Halas and Batchelor film
by GEORGE ORWELL

ONE EVENING MR. JONES OF MANOR FARM WALKED UNSTEADILY ROUND THE YARD, LOCKING UP FOR THE NIGHT. HE HAD HAD TOO MUCH TO DRINK. AS HE WENT FROM DOOR TO DOOR, JANGLING A LARGE BUNCH OF KEYS, ALL SEEMED NORMAL ENOUGH - BUT ON THIS WARM NIGHT STRANGE THINGS WERE DESTINED TO HAPPEN...



WITH THE RING OF LIGHT FROM HIS LANTERN DANCING IN FRONT OF HIM, HE LURCHED ACROSS THE FARMYARD INTO THE HOUSE AND MADE HIS WAY UP TO BED.



AS SOON AS HIS BEDROOM LIGHT WENT OUT THE WHOLE FARMYARD BEGAN TO STIR AND FLUTTER. ONE BY ONE THE ANIMALS CREEPT FROM THEIR STALLS TOWARDS THE GREAT BARN...

INSIDE THE BARN, THE ANIMALS GROUPED THEMSELVES AROUND OLD MAJOR, THE PRIZE BOAR. WORD HAD GONE ROUND THAT HE HAD SOMETHING OF GREAT IMPORTANCE TO SAY TO THEM



BOXER AND CLOVER, THE FARM'S GREAT CART-HORSES WERE THERE; SO, TOO, WAS BENJAMIN, THE CYNICAL DONKEY. QUIETLY THEY WAITED FOR OLD MAJOR TO BEGIN.



"COMRADES," HE SAID, "I HAVE HAD A LONG LIFE, AND BEFORE I DIE THERE IS SOMETHING I WANT TO TELL YOU"



"MANOR FARM IS RICH - BUT WE WILL NEVER GET OUR RIGHTFUL SHARE FROM JONES. OVERTHROW THIS DRUNKEN TYRANT, AND WE CAN BE RICH AND FREE... COMRADES, REVOLT!"

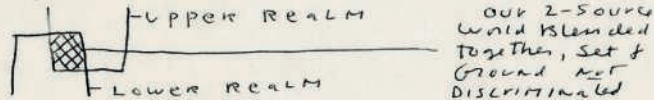


August 11, 1981

Dear Pat,

I can finally write Eureka; I have indeed found it. I herewith copy from my notes of last night:

There are two sources to our world -- exactly as I say in VALIS ("Two Source Cosmogony"). I didn't see a second, added signal in 3-74; I saw the two signals (components) pull apart (I have this here and there throughout my exegesis, but only now do I know it to be so). They can be discriminated (untangled) and this is what Dithion can do with its AB hyper-field; it can extract the Forms back out, as if freeing them: loosing them from their earthly shells/prisons. This is Platonist and Neo-Platonist. The correct terms are: Lower Realm and Upper Realm, and they mix to create our world. This renders the Forms sensible (empirically perceptible) but this is an inferior way of knowing them; to know them intelligibly (by the meta-abstraction) is to know them purely as they are. Thus the spiritual realm is here, commingled with the Lower Realm: our universe is not the Lower Realm but the mixture of the two. (In terms of Dante, Inferno is the Lower Realm, Paradiso is the Upper, and of course Purgatorio is the mixture.)



The plasmate is the Upper Realm here, now discriminated; and only Dithion can discriminate by means of seeing in its hyper-field that which is common to both Field A (Lower Realm) and Field B -- Ach! Weh! Oihmé! What I call "the Upper Realm" is what is common to two "Lower Realms" or "fields" and is therefore in the hyper-field and these are the eide extracted back out because only an eidos can exist at two times and places.



"Upper Realm" is the hyper-field! It is meta-abstracted, hierarchically higher (not spatially higher, for God's sake!).

EUREKA

The 2-74 meta-abstraction was Plato's anamnesis and recovery of the eide, but the previous psyche (A) is a primitive phylogenic earlier kind of psyche still in us today in dormant form. It is not past in the transmigration sense but is itself recapitulated. Still, it serves the purpose Plato saw it serving. But not how he envisioned it; what it does (I think) is provide what I call "temporal parallaxis"

263

DICK, Philip K. (1928-1982). Typed letter signed ('Phil') to Patricia Warrick ('Dear Pat'), Santa Ana, 11 August 1981.

Three pages, 278 x 216mm, two autograph diagrams, one word amended in autograph. Envelope.

'I can finally write Eureka; I have indeed found it': Philip K. Dick's extraordinary explanation of everything.

The letter presents a copy of his notes from the night before: 'There are two sources to our world -- exactly as I say in VALIS ("Two Source Cosmogony"). I didn't see a second, added signal in 3-74; I saw the two signals (components) pull apart (I have this here and there throughout my exegesis, but only now do I know it to be so). They can be discriminated (untangled) and this is what Dithion can do with its AB hyper-field; it can extract the Forms back out, as if freeing them: loosing them from their earthly shells/prisons. This is Platonist and Neo-Platonist. The correct terms are: Lower Realm and Upper Realm, and they mix to create our world'. He goes on to explain the concept in extraordinary, kaleidoscopic detail -- with added diagrams -- before concluding: 'I find myself compelled either to Erigena's four hypostases of God or to abandon Western religion entirely'.

In 1981, Philip K. Dick published his novel VALIS, an exploration of skepticism, belief and divine inspiration -- the first in a trilogy left unfinished on his death.

£2,000-3,000

US\$2,600-3,900
€2,400-3,500



264

[FREUD, Lucian (1922-2011)] - THE ARTIST'S BRUSHES AND PAINTS.

Five Filbert paintbrushes, various sizes (290mm - 335mm long), thickly covered in dried oil paint. [And:] Four tubes of oil paint. *Provenance:* Lucian Freud (1922-2011), given to the present owner in exchange for the domain name 'lucianfreud.com' (enclosed copy letters from Diana Rawstron, 9 February and 21 May 2010: 'This letter is to confirm that Lucian Freud has given you five of his used paint brushes and four spent tubes of paint').

From the artist's studio: Lucian Freud's brushes and spent tubes of paint, given the year before his death.

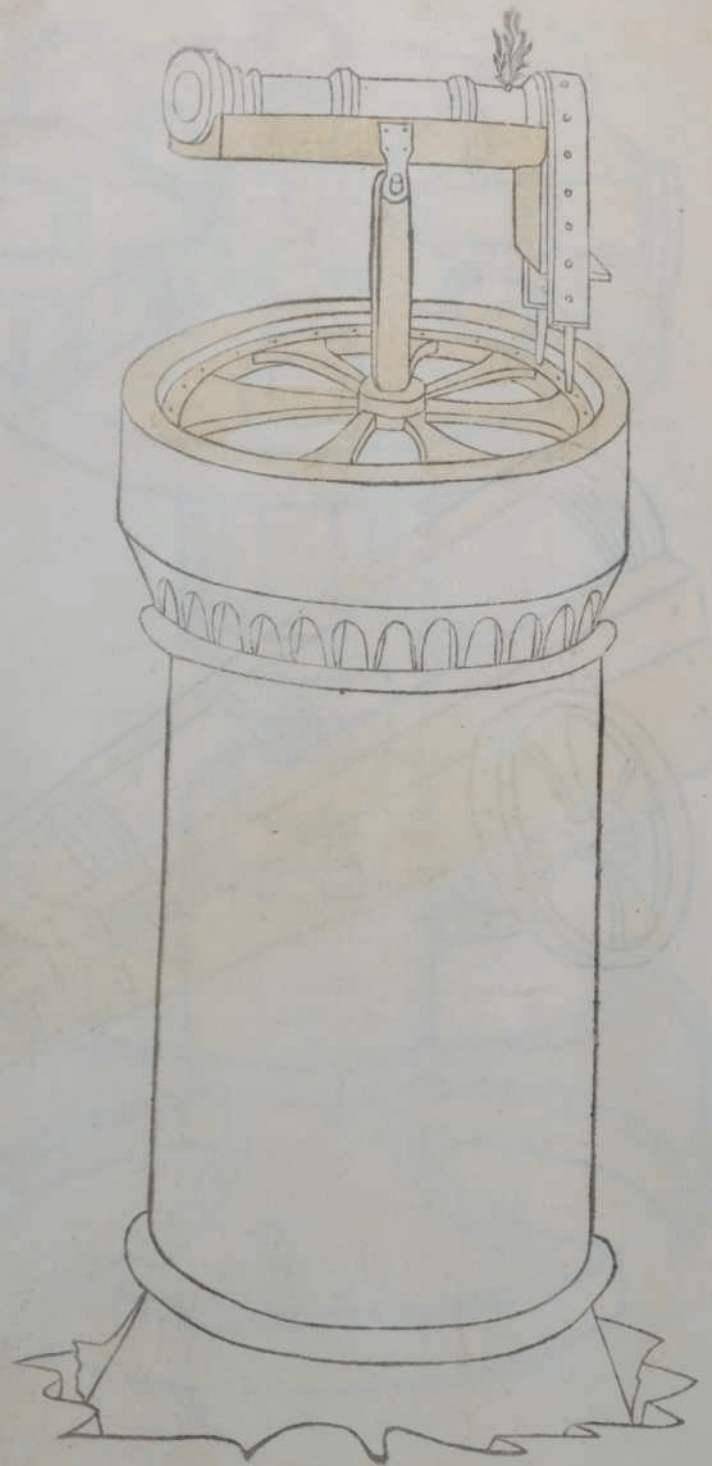
£10,000-15,000

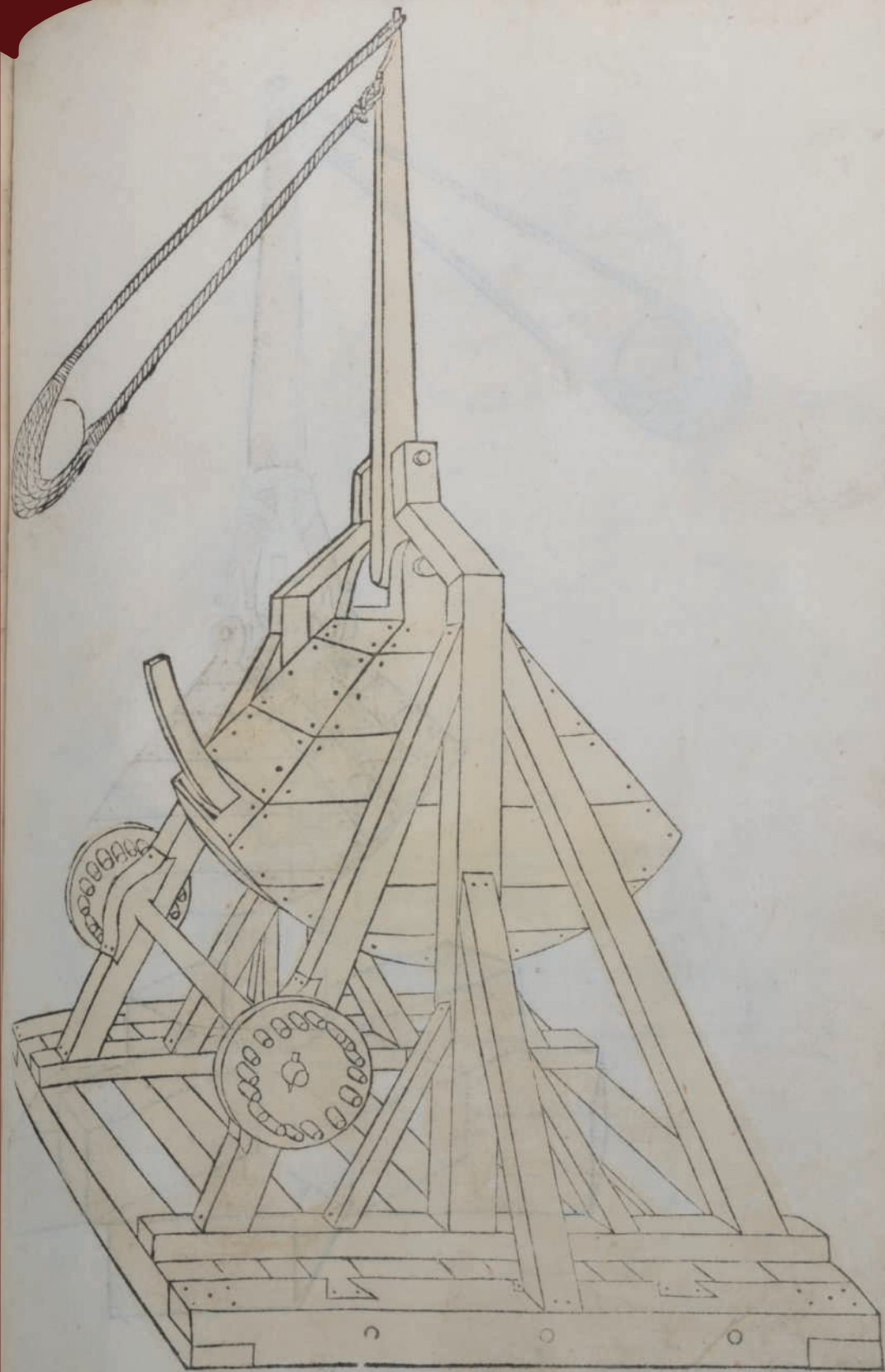
US\$13,000-19,000

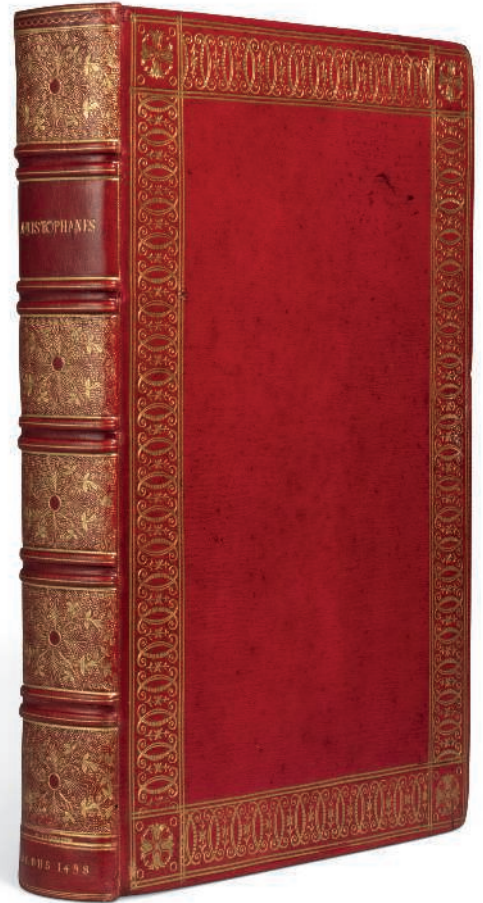
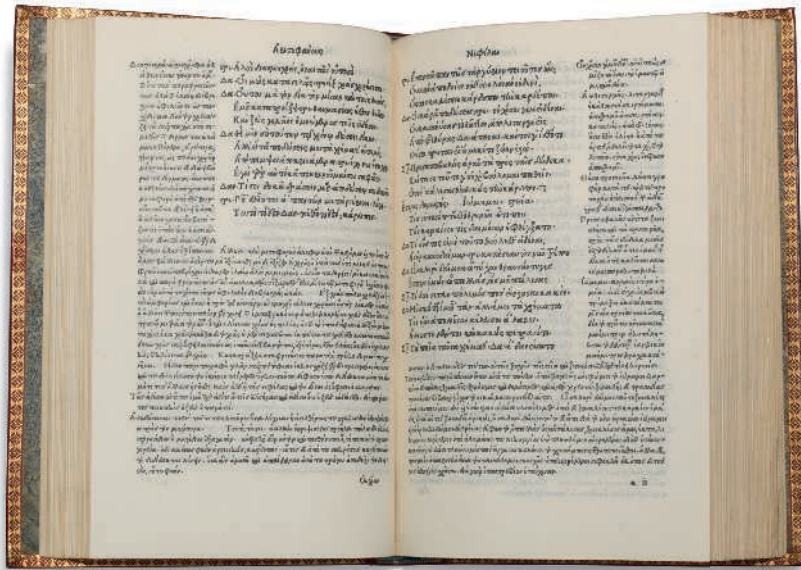
€12,000-17,000



EARLY PRINTING







0265

ARISTOPHANES (c.450 - c.385 B.C.). *Comoediae Novem* [in Greek. With the Scholia. Edited by Marcus Musurus (c.1470-1517)]. Venice: Aldus Manutius, 15 July 1498.

Editio princeps of nine of Aristophanes' eleven extant comedies, the complete known corpus at the time of publication with the exception of a very corrupt manuscript of a tenth comedy, *Lysistrata*, of such imperfection that Aldus, in his preface, declared himself unable to use it. An important edition for two further reasons. Firstly, it remained, until the 19th century, the unique source for the text of the scholia, ancient commentaries fundamental to the understanding of Aristophanes. Secondly, its preliminary texts contain important 'manifestos' of Aldus Manutius' humanism: in his dedicatory letter to Daniele Clario, professor of Greek and Latin at Ragusa, the publisher exalts the importance of Greek philosophy, medicine and mathematics, and decries the woeful inadequacy of corrupt Latin texts of Aristotle, Galen and Euclid. He relates that the humanist Theodore of Gaza, when asked what Greek author should be read by those wishing to learn Greek, answered 'Only Aristophanes'.

The editor was the Cretan scholar Marcus Musurus, a valued collaborator of Aldus, responsible among other things for the editing of the *editio princeps* of Plato's works. HC *1656; BMC V, 559; GW, 2333; IGI 790; BSB-Inv A-673; Bod-inc A-383; CIBN A-503; Flodr, 18:1; Renouard, *Alde*, 16:3; Essling, 1163; Goff, A-958.

Super-chancery folio (296 x 197mm). 347 leaves (of 348, with blank \Kk\k8, but without last blank leaf T6). Woodcut floral and interlaced headpieces and initials, 3-line initial spaces with guide-letters (occasional spotting). 19th-century straight-grained red morocco by Bozerian Jeune, large gilt borders to sides, panelled spine richly gilt in compartment with double raised bands, gilt turn-ins, gilt edges (corners very slightly bumped, minor abrasions to sides). *Provenance*: faint traces of a faded early inscription on title.

£16,000-22,000

US\$21,000-28,000
€19,000-25,000

0266

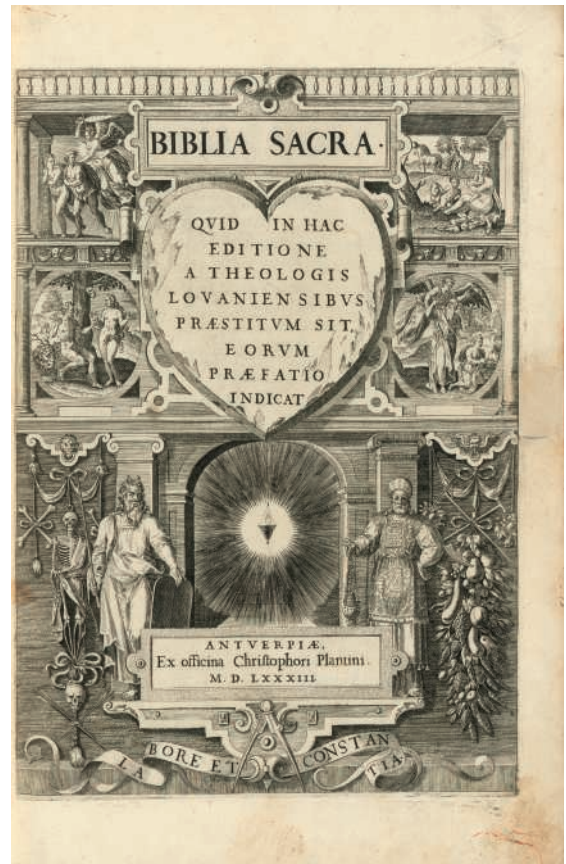
BIBLE, in Latin – *Biblia Sacra*. Antwerp: Christopher Plantin, 1583.

'One of the most impressive and beautiful editions of the Plantin press' (Voet) in a contemporary binding of red morocco. A reprint of the Bible of Louvain (1547) issued by Plantin for the first time in 1565 and then again in 1574. The illustrations were formerly used in the Polyglot Bible (1569-1572), and many of the smaller engravings were also used in Arias Montanus's *Humanae Salutis Monumenta* (1583) but 36 were cut specially for this edition. The double-page engraved double-hemispheric world map was originally issued in the eighth volume of the Polyglot Bible, which appeared in 1572. Handsomely engraved, it shows a large unnamed island rising from the Pacific, which has led to speculation that this map has a very early depiction of Australia. The present copy also contains the dedication to Cardinal Albert of Austria which is often missing because Antwerp was at that time under a Calvinist administration. Adams B-1089; Brunet I, 877; Darlow & Moule 6173 (note); Shirley *World* 125; Sorgeloos, pp. 139-141; Voet 690 and p. 367.

Folio (430 x 284mm). Engraved title by Abraham de Bruyn after Crispin van den Broeck, 4pp. dedication to Cardinal Albert of Austria, 5 engraved mounted double-page plates including a double hemisphere world map by Arias Montanus, second issue with the verso blank and the word 'gentes' added below 'IEKTAN' in the bottom left-hand panel, and maps of Israel and Canaan, 89 engravings of which 7 full-page, woodcut initials and head-and tailpieces, text in double column, with the blanks NN8 and K6 (variable spotting and browning, small portion of engraved title in facsimile, 4 leaves restored in blank corners). Contemporary red morocco, sides panelled in gilt and blind enclosing gilt oval centerpiece, gilt fleurons to corners, spine stamped and lettered in gilt (restored at corners and head and tail of spine, lower cover scraped, lightly restored). *Provenance*: evidence of removed bookplate and stamp from edge of engraved title – unidentified shelfmark – later bibliographic note on pastedown.

£7,000-10,000

US\$9,100-13,000
€8,100-12,000



0267

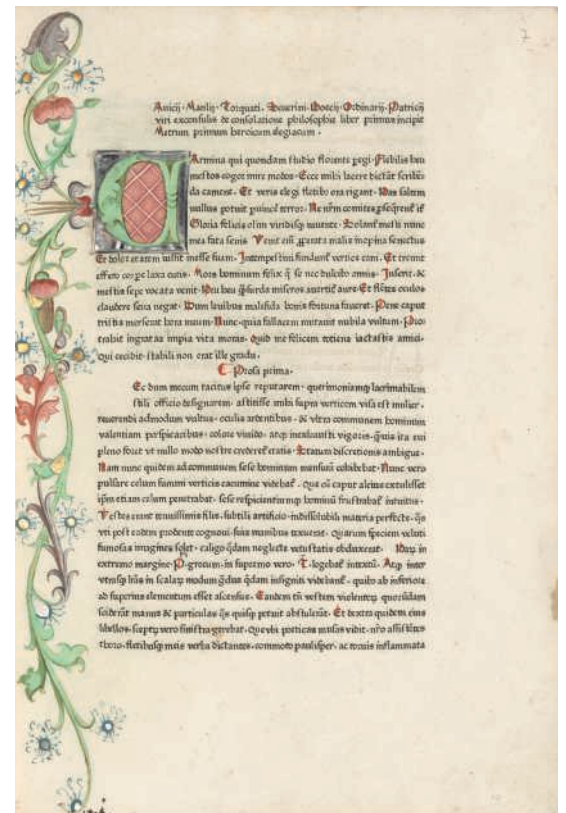
BOETHIUS, Anicius Manlius Torquatus Severinus (c. 480-524). *De consolatione philosophiae*, with commentary ascribed to Thomas Aquinas. Nuremberg: Anton Koberger, 12 November 1476.

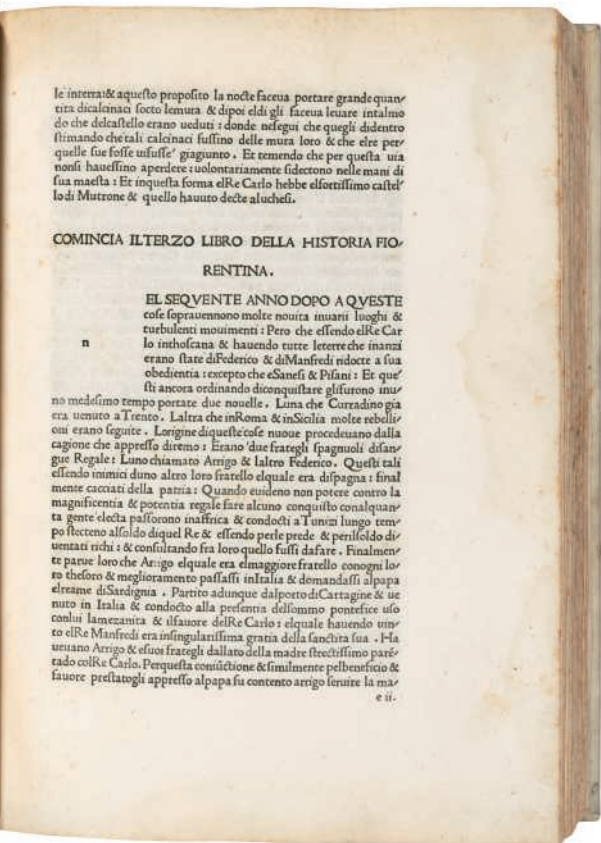
First edition with this commentary. Boethius wrote *De consolatione Philosophiae* while in prison at Pavia, and his autobiographical desolation forms the starting point of his masterpiece. Philosophy, in allegorical female form, comes to Boethius to console him in his sorrow and to lead him to the ultimate knowledge. This work, along with others by Boethius, was the chief conduit of Platonic and Neoplatonic thought in the Middle Ages, and incorporates large parts of Plato's *Timaeus*. HC *3370; GW 4526; BMC II, 413; BSB B-596; ISTC ib00771000; Goff B-771.

Royal folio (397 x 271mm). 135 (of 140, without the five blank) leaves. Illuminated by a contemporary south German artist: major initial on 2/2r and 6/2r in pale green with pink/red patterned infill and within gold border, scrolling floral border in colours with gold dots, smaller initials, capital strokes and paragraph marks in red, ms. catchwords. (Upper corner of last 3 leaves repaired, last leaf with a few small stains, minor fore-edge stain in first 2 quires, annotations shaved.) Early 19th-century English red straight-grained morocco gilt, scrolling single fillet frames on sides, flower-head ornament in spine compartments, gilt edges (a little bumped and darkened). *Provenance*: contemporary inscription erased from first page, some marginal annotations – inscription at end of both parts dated 31 January 1574, some marginal annotations – Henry S. Harland (bookplate).

£5,000-8,000

US\$6,500-10,000
€5,800-9,200





0268

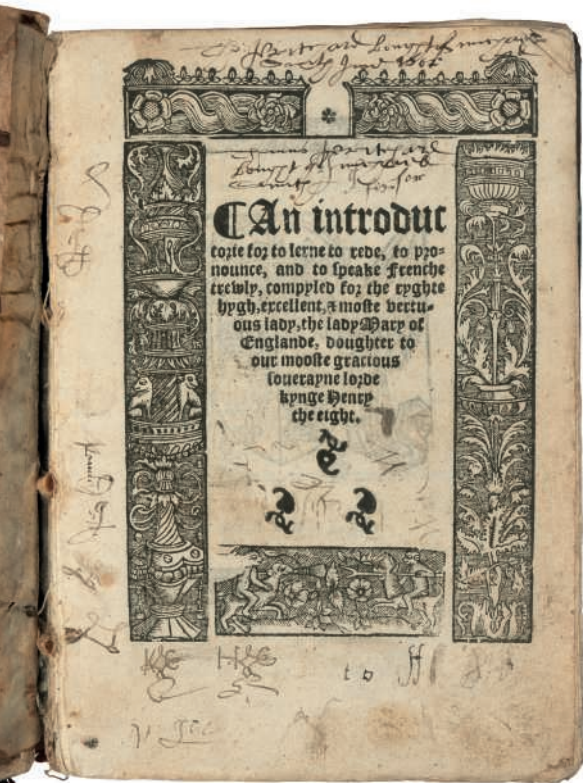
BRUNUS ARETINUS, Leonardus (1369-1444). *Historiae Florentini populi* in Italian, translated by Donatus Acciaiolus (1429-1478). Venice: Jacobus Rubeus, 12 February 1476.

First edition. Bruni, one of the most celebrated humanists between Petrarch and Erasmus, presents Florence as heir of the free city-states of ancient Etruria and of the Roman Republic. It contains the earliest printed account of the life of Dante and other biographies and anecdotes interspersed throughout the chronicle. This copy was formerly owned by John Francis Neylan. In a high-profile career, Neylan was notably William Randolph Hearst's general counsel and advisor. His bookplate was designed by W.H. Wilke and printed by John Henry Nash. HC *1562; BMC V, 215; GW 5612; IGI 2202; CIBN B-883; BSB-Ink B-945; Bod-inc B-575; ISTC ib01247000; Goff B-1247.

Median folio (315 x 223mm). 217 leaves (of 218, without blank a1). Initial spaces, some with guide-letter (modest holes repaired in first 3 leaves touching a few letters, one possibly a removed stamp, occasional light stain or spotting). 20th-century vellum. *Provenance:* early marginal annotations - 'J.B. Bonensis' (17th-century inscription in first initial space) - John Francis Neylan (1885-1960; American lawyer, newspaper publisher, educationalist; 20th-century bookplate) - [sold Christie's, Paris, 29 Nov. 2011, lot 34].

£3,000-4,000

US\$3,900-5,200
€3,500-4,600



0269

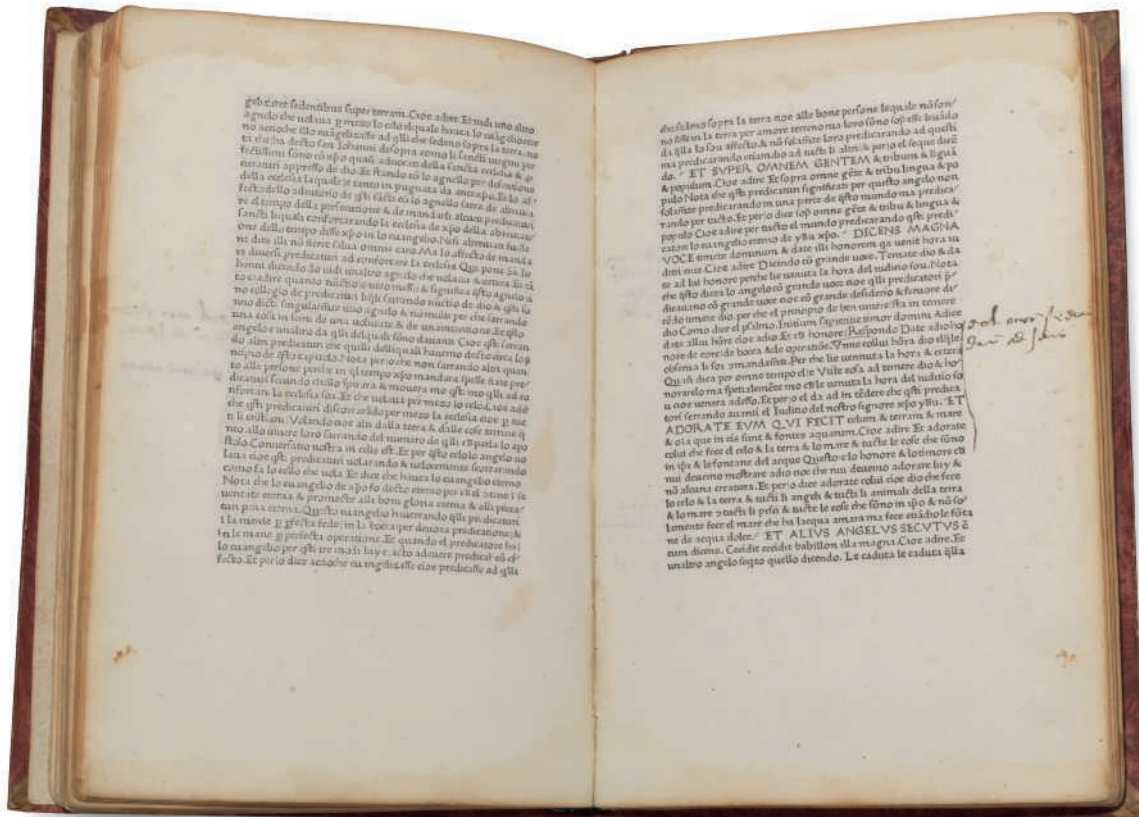
DUWES, Giles (d.1535). *An introductorie for to lerne to rede, to pronounce, and to speake Frenche trewly.* [London: printed by J. Herford and N. Hill for J. Waley, 1546?].

Rare third or fourth edition of 'a pioneering work on French language pedagogy' (ODNB). The author was a French tutor in the Tudor court from around 1500, instructing the children of Henry VII, including the heir apparent, before assuming the role of royal librarian in 1506. Between 1525 and 1528 he was the music and French language tutor to the Princess Mary, who flourished under his supervision. The *Introductorie*, first published c.1533, 'emerged from this experience as a result of an explicit royal command "to reduce and to put by writtynge" the methods he had used for over thirty years to teach the language to his royal pupils'. RBH/ABPC record no copies of this edition at auction; ESTC lists 5 copies in institutions. ESTC S109637.

2 parts in one volume, quarto (196 x 135mm). Title within woodcut border, woodcut Tudor arms on verso, second title within woodcut border, woodcut initials (lacking the final leaf, a few leaves faintly stained). Contemporary English calf, panelled in blind enclosing gilt foliate design, gilt fleurons to corners, spine with gilt floral stamps in compartments (leather worn and detached from upper board, first quire almost loose). *Provenance:* 'Thomas Pritchard bought of Michael Smith June 1602' (inscription on title) - Jane Shirley (early MS quatrain in the margin of 2E2v) - several marginal annotations and pen trials in ink.

£2,500-3,500

US\$3,300-4,500
€2,900-4,000



0270

FEDERIGO DA VENEZIA (f. 14th century). *Commentum in Apocalypsim (with title: Apocalypsis cum glosis Nicolai de Lyra)*. Rome: [Printer of the 'Apocalypsis', ?Ulrich Han (Udalricus Gallus) ?Sixtus Riessinger], c.1467-1468].

A book of great rarity and importance: the first book to have been published in the vernacular in Italy (G. Crupi, *Gli incunaboli italiani in lingua volgare: preliminari di una ricerca*, 2012, p.41). This is the first separate edition of the Apocalypse in Italian, one of the earliest books to be printed in Rome. Although attributed in the book itself to Nicolaus de Lyra, the *Commentum* is in fact attributed to the Dominican friar Federigo da Venezia (or Veneziano, or de Renoldo) who accomplished it in 1364 (A. Luttrell, in *Journal of the Walters Art Gallery* 27-28, 1964-65, pp.57-65). 'Sixtus Riessinger and Ulrich Han have both been suggested as printers. The type-face has the same dimensions as Han's 1468 Cicero' (ISTC). Similarities have been noted also with the edition of Bonaventura's *Legenda maior Sancti Francisci*, also in Italian vernacular, published in the same year, which, after T. E. Marston (*The first book printed in Italian?* The Yale University Library Gazette', 45, No. 4), was long believed to hold the priority between the two. ABPC/RBH show no record at auction in the past forty years. ISTC if00052700; BMC IV 143; Hain 9383 = 9384; C 3715; Goff J225; Bod-inc J-151; Sheppard 3176, 3177; IGI VI 5216-A; GW M12937; Olschki, *Monumenta Typographica*, 53, 1903, n. 355. ISTC finds only 4 copies in the US (Harvard, The Morgan, Huntington, Williams College) and 3 in the UK (BL, Bodleian, Manchester).

Folio (272 x 173mm), 137 leaves (of 176: wanting ff.1, 60-70, 73, 75, 76, 78, 81-90, 111-120, 149, 158) (waterstaining, mostly to the margins, some occasional marginal wormholes). 19th-century quarter calf, spine filleted and lettered in gilt, marbled boards. *Provenance*: occasional early marginalia in Latin and Italian - 19th-century notes on rear free endpaper - Tammaro De Marinis (1878-1969, Italian bookseller, bibliographer and bibliophile: letter addressed to him tipped inside the volume).

£25,000-35,000

US\$33,000-45,000
€29,000-40,000

0271
[EUCLID]. PROCLUS DIADOCHUS (412-485). *In primum Euclidis elementorum librum commentarium ... libri III*. Translated by F. Barozzi. Padua: G. Perachino, 1560.

First edition in Latin of Proclus's important commentary on the first book of Euclid: 'the earliest contribution to the history of mathematics' (DSB). It was translated into Latin by Francesco Barozzi, a humanist, mathematician and astronomer. His translation provides a text substantially more complete and correct than the *editio princeps*, printed at Basel in 1533, since it is based on superior manuscripts. Barozzi finished the translation at the age of only 22, having already lectured on Sacrobosco's *Sphaera* at the University of Padua in 1559. He went on to translate the work of Hero and Archimedes and write a *Cosmographia*, but was condemned as a sorcerer by the Inquisition in 1587 for having caused torrential rainstorms in his native Crete (DSB I, p.468). Adams P-2138; Brunet IV, 895; Mortimer, *Italian* 403; Riccardi I, 82.

Folio (305 x 203mm). Woodcut device with Hermes and Athena on title, full-page portrait of the translator on verso within a wide border of grotesques, woodcut diagrams (last leaf soiled and with repairs, occasional waterstaining). Contemporary Italian vellum, gilt morocco lettering-piece to spine (endpapers renewed, lightly soiled). *Provenance*: early marginalia to the first few pages.

£5,000-7,000 US\$6,500-9,000
€5,800-8,100

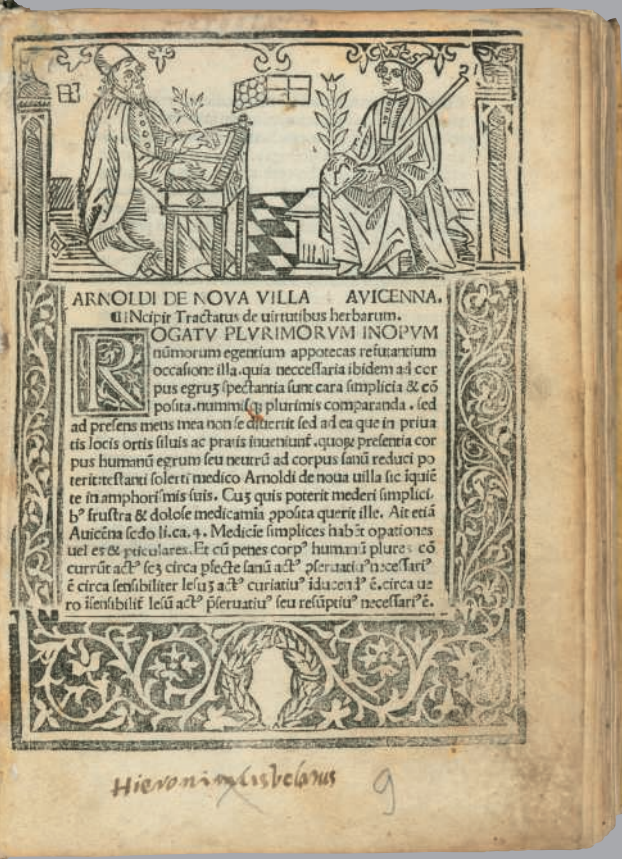
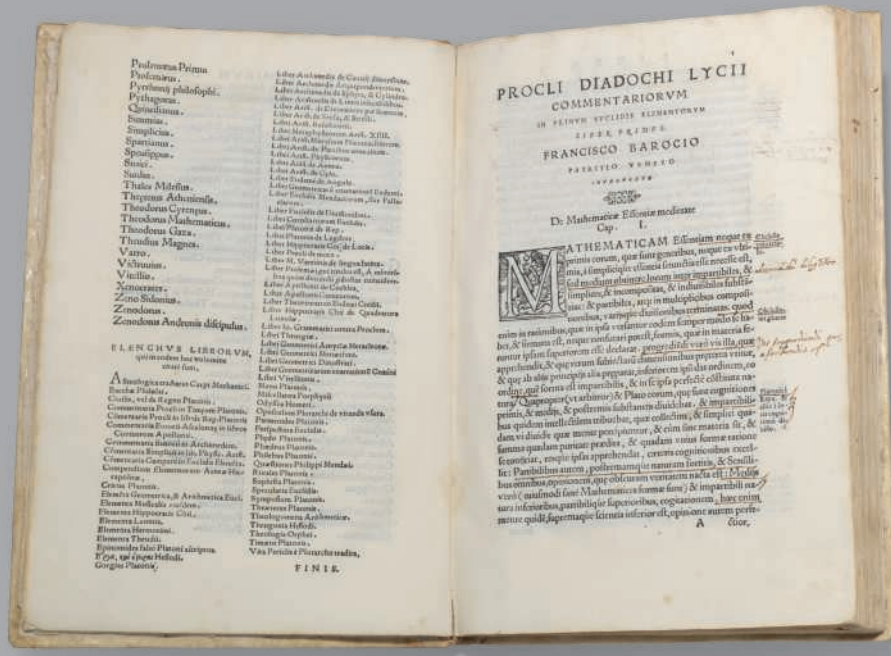
FROM A PRIVATE EUROPEAN LIBRARY

0272
HERBAL - *Herbarius latinus* (without synonyms). Vicenza: Leonardus Achates de Basilea and Guilielmus de Papia, 27 October 1491.

First Italian edition of the anonymous *Herbarius*, ascribed here to Arnoldus de Villa Nova. The *Herbarius* is derived largely from Vincent de Beauvais's *Speculum naturale*, and arranged in alphabetical order of plant name. In the simplicity of its woodcut illustrations, it was intended to address the needs of laymen who lacked access to physicians. HC(+Add) 8451 = 1806a; GW 12276; BMC VII, 1033; BSB-Ink H-103; Klebs 506.10; Sander 610; Goff H-68.

Chancery quarto (206 x 146mm). 171 leaves (without first blank but with blank leaf 156). Woodcut of an author and king, and a 3-sided black-ground foliate border on opening page, 150 botanical woodcuts, woodcut initials. (First quire and last leaf rehinged, first leaf a little soiled and with small repairs, small wormhole/track in first half, repaired wormtrack in quire i, occasional light staining, last few leaves lightly browned and stained.) 20th-century binding of old vellum, lettered on spine. *Provenance*: Hieronimus Velanus (early inscription, a few early annotations).

£10,000-15,000 US\$13,000-19,000
€12,000-17,000



0273

HORAE, use of Rome, in Latin and French. Paris: Philippe Pigouchet for Simon Vostre, 20 August 1496.

In the long series of Pigouchet-Vostre Books of Hours, this edition is apparently the second, following that of 22 May 1496, illustrated with Pigouchet's second series of large metalcuts (Fairfax-Murray set 2), larger in size and more finely executed than the rather crude series of cuts used before 1496 (cf. Fairfax Murray *French I*, 253 and p. 289). Most of the metalcut borders, including Pigouchet's fine Dance of Death suite, were also introduced in 1496. The complete suite of the Dance of Death includes 30 male and 30 female subjects; in this edition, only nine female subjects appear before the full male series is repeated, implying that the suite may not yet have been completed. The almanac was apparently kept standing in type for use in several Pigouchet editions of 1496 and 1497 (cf. BMC VIII, 117, IA. 40323). HC 8851; BMC VIII, 116; GW 13249; Bohatta *Livres d'heures* 593; Brunet V, 1579, *Heures gothiques* 28; Lacombe 36; Pr 8187; ISTC ih00379000; Goff H-379.

Chancery quarto (191 x 129mm). 92 leaves. Pigouchet's woodcut device (Renouard 919), woodcut of Anatomical man, woodcut of the Holy Grail in the form of Christ's wound, 14 nearly full-page metalcuts (Fairfax Murray set 2) and 32 small cuts, metalcut historiated and ornamental borders on every page, a few with criblé grounds, including Pigouchet's Dance of Death series (Claudin II, 53-53), with 30 male subjects, repeated once, and 9 female subjects, 3-line initials in interlocking red and blue, 1-2-line initials and paragraph marks alternating red and blue, later liquid gold on first page and as infill of major initials, part of Pigouchet device highlighted in blue. (Neat repaired tears in title.) Dark olive crushed morocco *janseniste* by Chambolle-Duru, gilt edges.

£4,000-6,000

US\$5,200-7,700
€4,700-7,000

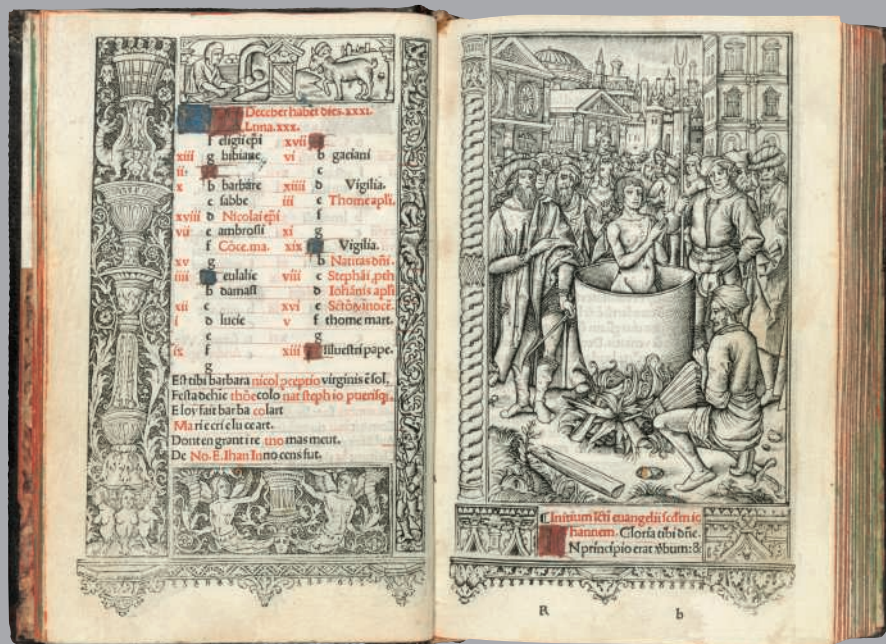
0274

HORAE, use of Rome, in Latin and French.
Hore dive virginis Marie secundum verum usum Romanum. Paris: Thielman Kerver, 21 April 1505.

An attractive and richly illustrated Book of Hours, printed on vellum. 11 large and 33 small illustrations are provided by the Master of the Apocalypse Rose, with a further 7 large engravings from the workshop of Jean Pichore and Remy de Laistre. A number of passages have been censored by a reader in a near contemporary hand. Tenschart II, 53.

Octavo (167 x 107mm). 104 leaves, printed on vellum in red and black. Printer's device on first leaf, 18 full-page and 33 small engravings, engraved historiated and ornamental borders, initials supplied in red and blue and heightened in gilt (title rubbed at bottom of leaf with minor loss to printed border, text censored so as to be illegible on L3-4, L8, M1-2, M5-6, N2-5, mainly affecting the 2 prayers and one reading in the Office of the Feast of the Conception of Mary, St Apollonia's martyrdom, 15 prayers of St Gregory and prayers in honour of Mary Mother of God, occasional insignificant soiling). 18th-century morocco (extremities lightly rubbed); contained in a modern morocco-backed cloth box. *Provenance*: George Charles Bright, MD (1840-1922, armorial bookplate).

£7,000-10,000

US\$9,100-13,000
€8,100-12,000



0275

JACOBUS PHILIPPUS DE BERGAMO (1434-1520). *De claris mulieribus*. Edited by Albertus de Placentia and Augustinus de Casali Maiori. Ferrara: Laurentius de Rubeis, de Valentia, 29 April 1497.

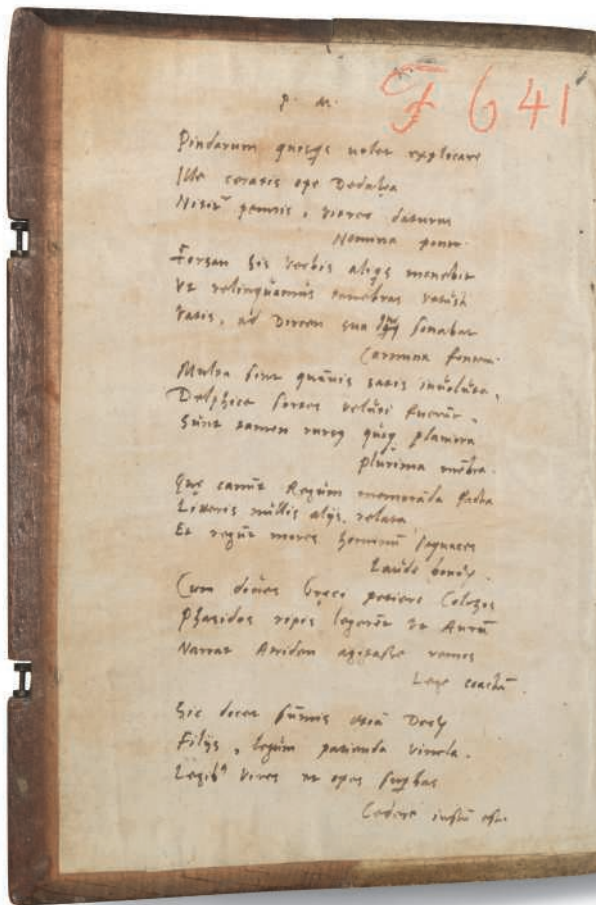
First edition of Jacobus Philippus' encyclopedia of women, drawn from history and mythology and including secular and religious figures. Among the 'firsts' credited to women are the invention of Egyptian letters (Isis), the invention of numbers and computation (Nichostrata), and the founding of Carthage (Dido). The edition is renowned as a classic of Italian Renaissance illustration. The fine woodcuts, appearing here for the first time, range from full architectural borders to the numerous portrait cuts of women, many of which are generic but the last 7 are thought to be true likenesses of their subject, all contemporaries of the author. Five have been identified as: Bianca Maria Sforza, Catherina Countess of Forli and Imola, Leonora of Aragon, wife of Ercole d'Este, Danisella Trivulzia, and Cassandra Fidelis. Although unidentified, two artists may be detected in the woodcuts, working in contrasting Florentine and Venetian styles. One woodcut border is signed 'S' and dated 1493. This detail, coupled with the fact that Beatrice of Aragon, the book's dedicatee, died in 1491, suggests that the work was planned for earlier publication but was then delayed. HC *2813; BMC VI, 613; CIBN J-140; Hind II, pp. 510-512; Sander 915; Schaefer/Arnim 186; BSB-Ink. I-120; Bod-Inc. J-85; ISTC ij00204000; Goff J-204.

Super-chancery folio (297 x 200mm). 176 leaves. 2 large woodcuts, the first showing the author presenting his book to Beatrice of Aragon, Queen of Hungary and Bohemia, and widow of Mattias Corvinus, the second showing the life of the Virgin in 8 scenes, both within the same woodcut architectural border (signed S and dated 1493), a different woodcut border enclosing the first text page, 172 woodcut vignette portraits of famous women, including 116 repeats, printed from 52 blocks, opening 8-line black-on-white woodcut initial historiated with the Virgin and Child, 4-line white-on-black initials, woodcut printer's device C (Kristeller 38). (Lower edge of the woodcut borders just shaved, small wormhole and minor repair on title, minor repair in last leaf, occasional small marginal wormhole/-track, some dampstaining at upper and lower edge.) Contemporary German blindstamped pigskin over thin flexible paper boards, author/title written on spine and front cover (front flyleaf worn at corners, missing two fore-edge ties, rear corner just worn, lightly rubbed). *Provenance:* Munich, Royal Library (armorial bookplate, 'Duplum', shelfmark Inc. Typ. N.. 820).

£20,000-30,000

US\$26,000-39,000

€24,000-35,000



0277

[MELANCHTHON, Philip (1497-1560), annotator]. PINDAR. *Olympia, Pythia, Nemea, Isthmia*. Ed. Petrus Brubach. Frankfurt: Petrus Brubach, 1542.

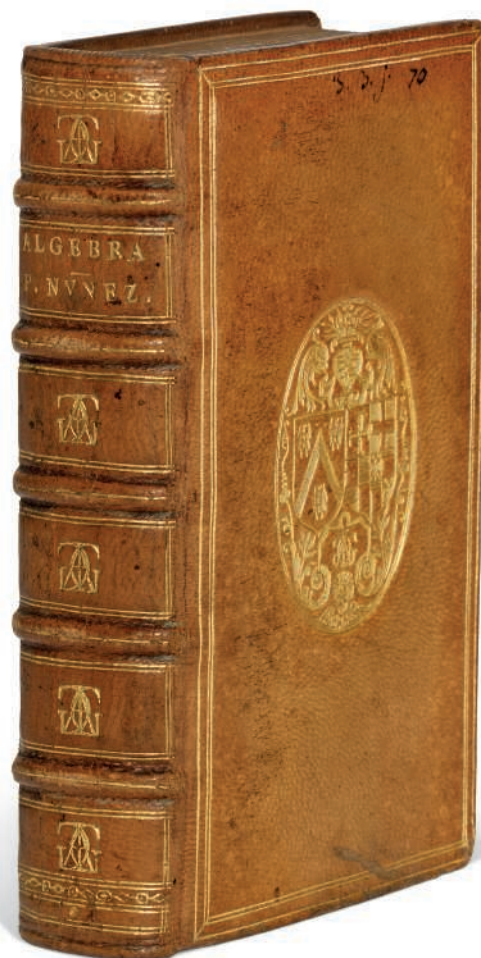
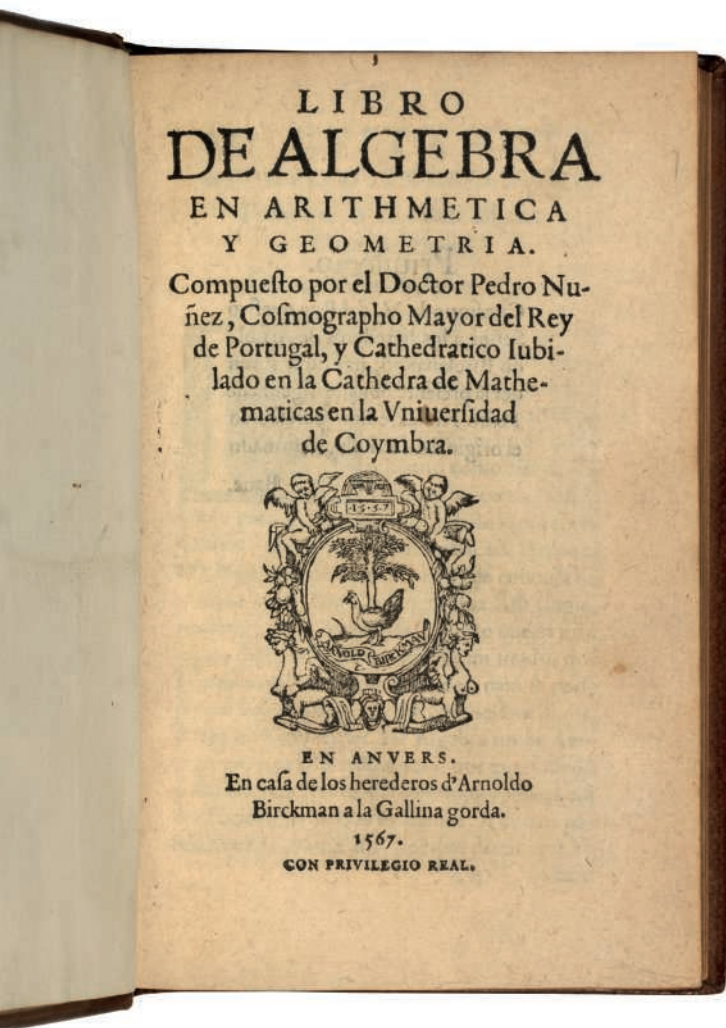
A remarkable copy, annotated by Melanchthon with a poem in praise of Pindar, and by his associate Milichius, of the second edition of Pindar's corpus to include the scholia, after Kallierges' edition of 1515. The fascinating ownership history of this copy is attested in the inscriptions: from Jacob Milich, a mathematician, physician and astronomer who belonged in Melanchthon's circle in Wittenberg, to Melanchthon's own autograph poem (with a few autograph corrections) penned on the front paste-down. This poem, 'Pindarum quisquis uolet explicare', is a pointed reworking of Horace's Ode 4.2, 'Pindarum quisquis studet aemulari' ('Whosoever may strive to emulate Pindar...'), where the Roman poet warns men of letters of the dangers of emulating Pindar. Melanchthon suggestively alters its incipit in 'Whosoever may want to *explain* Pindar', and transforms the stanzas into a thoroughly humanistic exhortation to philological care in the service of the aesthetic appreciation of a lyrical paragon. Firmly on Pindar's side in the contemporary controversy which pitched the pagan poet directly against the unimpeachable theological verses of the Psalms, Melanchthon championed the 'divine inspiration' and the implied reference to a divine law, to which pagan deities must submit, that animated Pindar's poetry. Archival evidence testifies to Melanchthon's teaching morning lessons on Pindar since 1553, well ahead of the publication of the 1558 edition. This book bears witness to the humanist's deep involvement in the import of Pindar's poetry, as well as testifying to the early interest of Jacob Milich (1501-1559), the mathematician, physician and astronomer who owned it in the year of its publication and penned occasional marginalia. It was presumably Milich who gave this copy to Melanchthon. Milich had studied in Freiburg under Erasmus. At Wittenberg he received his

degree and became a professor of mathematics, also distinguishing himself among classical scholars with a 1535 commentary on the second book of Pliny the Elder. He was one of the scholars of the 'Melanchthon Circle', humanists with a strong interest in natural philosophy, home to many early proponents of Copernicus' heliocentric model. In 1535 Melanchthon had contributed an introduction Milich's edition of *Planets*. At least one and very possibly two German 17th-18th-century educators went on to own and inscribe this volume. Adams P-1223. See *Corpus Reformatorum*, V, 1838, pp.780-781 for a published edition of Melanchthon's poem.

4 parts in one volume, quarto in 8s and 4s (201 x 140mm). In Greek and Latin. Titles in red and black within woodcut border, headings and initials in red (upper outer corner of first few leaves lightly stained, some light browning). Contemporary German blindstamped vellum backing wooden boards, brass clasps and catches (vellum a little rubbed). *Provenance*: Jacob Milich (1501-1559, inscription dated 1542 to rear free endpaper, occasional marginalia) - Philip Melanchthon (autograph poem to front paste-down and front free endpaper, initialled 'p m') - Gottfried Hoffmann (inscription to front free endpaper dated ?1713; possibly the German Protestant pedagogue, 1658-1712, though the date of death may conflict with that in the inscription) - Johann Gottfried Höre (1704-1778, German educator, inscription to front free endpaper, and his note regarding Milich's old ownership) - School of St. Afra, Meissen (stamp and deaccession stamp on title).

£7,000-10,000

US\$9,100-13,000
€8,100-12,000



0278

NUNEZ, Pedro, Salaciense (1502-1578). *Libro de algebra en arithmetica y geometria*. Antwerp: Birckman, 1567.

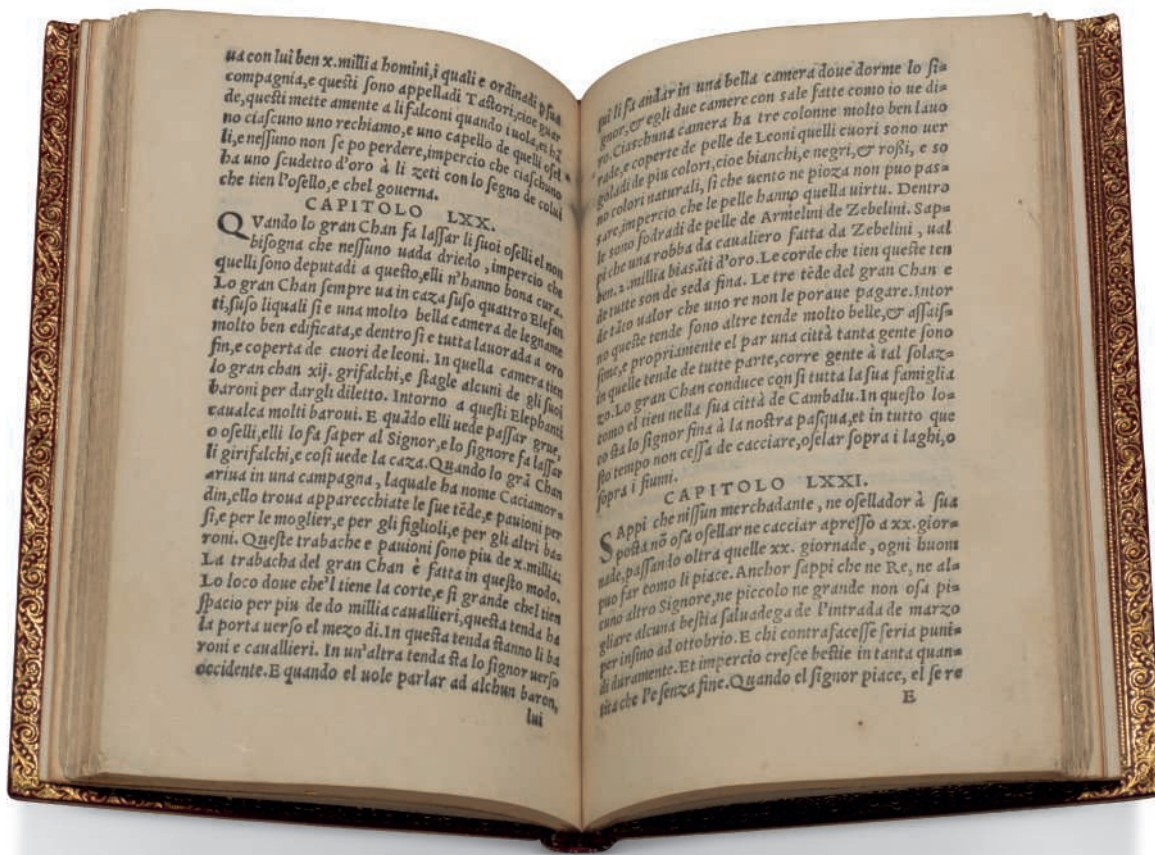
Fine copy, bound for Jacques-Auguste de Thou, of a rare and important treatise on algebra.

'Considered the greatest of Portuguese mathematicians, Nuñez reveals in his discoveries, theories, and publications that he was a first-rate geographer, physicist, cosmologist, geometer and algebraist' (DSB). 'Both as Royal Cosmographer under King John III (the Pius) of Portugal and as professor of mathematics at the University of Coimbra, Nuñez gave instruction in the art of navigation to those associated with Portugal's merchant and naval fleets. His *Libro de algebra* provided the mathematical underpinnings of that instruction - and much more - adopting Pacioli's abbreviated notational style and treating the solution not only of linear and quadratic equations but also that of a cubic equation of the type $x^3 + cx = d$ following the spectacular mid-sixteenth-century work of the Italians Niccolo Tartaglia and Girolamo Cardano' (Katz-Parshall, *Taming the Unknown*, p.205). Auction records list only 3 other copies in the last forty years. Honeyman 2354; Peeters-Fontainas 845 (this copy).

Octavo (167 x 104mm). Woodcut printer's device on title, woodcut diagrams in text (very mild uniform browning). 17th-century French citron morocco, spine tooled in compartments with de Thou's final monogram, panelled sides with triple roll border and centre-pieces combining the arms of de Thou and those of his second wife Gasparde de La Chastre, all edges gilt; in a vellum slip case. *Provenance*: early ink shelfmark to front pastedown - Jacques-Auguste de Thou (1553-1617, arms on binding).

£18,000-25,000

US\$24,000-32,000
€21,000-29,000



0279

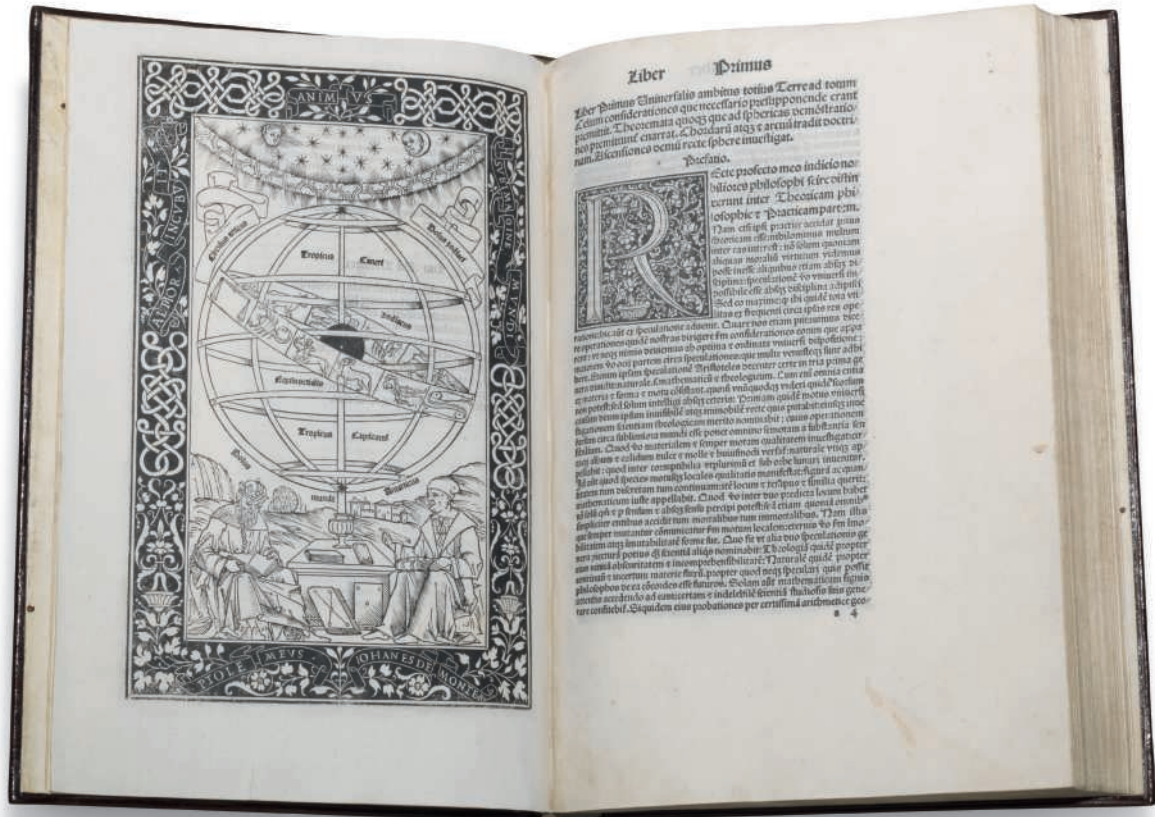
POLO, Marco (1254-1324). *Marco Polo venetiano. In cui si tratta le meravigliose cose del mondo per lui vedute.* Venice: Matteo Pagano, [1555].

Rare early edition of the travels of Marco Polo, the first rich, vibrant picture of Asia to pervade and inspire the Western world. 'As a story of adventure, an account of the experiences of one of the greatest travellers who ever lived, the book has remained alive' (PMM). This milestone of travel writing circulated widely throughout the fourteenth century in manuscript form, captivating readers across Europe: 'Marco Polo was the first to give anything approaching a correct and detailed account of China and the Far East' (PMM), and his text was reliable enough to constitute the basis for much of the *portolani* and maps produced until the seventeenth century – Columbus having been among the notable readers and annotators of this extraordinary account. First published in a German translation (1477), it appeared in print in Latin in 1483-5 and then in Italian in 1496 – the most widely-read and influential of versions. This is an early reprint of the 1496 text. 'The travels of Marco Polo in the East claim a place in an American collection in consequence of the remarks of distinguished geographers that they were perused by Columbus... and stimulated the great navigator to accomplish through the sea, what the Venetian traveller had by land' (Sabin). EDIT16 CNCE 50668 (cf. 66667, variant dated 1555); Cordier, *Sinica* 1970; Sabin 44498; *Western Travellers in China* 6; cf. PMM 39.

Octavo (147 x 94mm). Publisher's woodcut device on title (a few corners skilfully repaired, repair to the inner upper corner of final text leaf affecting one letter.) Modern red morocco by G. Huser, spine with raised bands, gilt edges and turn-ins, marbled endpapers. *Provenance:* Livio Ambrogio (bookplate) – unidentified modern bookplate.

£18,000-25,000

US\$24,000-32,000
€21,000-29,000



0280

REGIOMONTANUS (Johannes MÜLLER, 1436-76) and Georgius PURBACHIUS (1423-61). *Epitoma in Almagestum Ptolemaei*. Edited by Caspar Grosch and Stephan Römer. Venice: Johannes Hamman for the editors, 31 August 1496.

First edition and the first appearance in print of Ptolemy's Almagest in any form. From the 16th-century library of Francis Babington, Vice-Chancellor of Oxford University and Master of Balliol and Lincoln Colleges. The *Almagest*, or *Mathematical syntaxis*, was the chief astronomical work from its composition in the 2nd century A.D. until the end of the 16th century. It was largely known in the Western Middle Ages through the 12th-century Latin translation by Gerard of Cremona, but neither Gerard's version nor the original Greek were printed until 1515 and 1538, respectively. Cardinal Bessarion, then papal legate to the Holy Roman Empire, persuaded the Austrian astronomer Georg Peurbach to compose this epitome of Ptolemy's great work as part of his publishing programme to promote anew the writings of ancient Greek authors in the Latin West. Peurbach died in 1461, only one year after beginning work on the *Epitome* and after completing book VI; his friend and colleague Regiomontanus took over the work, dedicating the completed manuscript (which survives at the Institut de France) to Bessarion before 28 April 1463. The work was inexplicably not published until 1496, although, as a surviving printed advertisement makes clear (H *13807), Regiomontanus had intended to publish it himself at his short-lived Nuremberg press (active 1473-1475). Valuable as making Ptolemy's *Almagest* accessible to Renaissance astronomers, the Peurbach-Regiomontanus *Epitome* is also important for the 'observations, revised computations, and critical reflections' made by its compilers. This edition was almost certainly the text which provided Copernicus with his knowledge of the Ptolemaic system, since he had largely completed writing *De revolutionibus* before publication of the next edition in 1515 (Gingerich, *Eye of Heaven* p.164). One of Peurbach-Regiomontanus's corrections sparked Copernicus to question the Ptolemaic system, which had

formed the basis of astronomy for more than one millennium, and to 'lay the foundations of modern astronomy with his revolutionary heliocentric system' (DSB 11, p.349).

The early owner of this book, Francis Babington, was a noted scholar and university administrator, who held Catholic sympathies even while professing Protestant allegiance. After a brilliant career at Oxford, suspicions about his religious leanings sent him into exile on the continent at the end of his life. He left behind a scholarly library that included mathematical works as well as theology; some survive at Lincoln College and others migrated to the Jesuit college of the Immaculate Conception (ODNB). HC *13806; BMC V, 427; CIBN R-60; BSB-Ink R-67; Bod-inc R-040; IGI 5326; Klebs 841.1; Essling 895; Sander 6399; Stillwell *Science*, 103; Dibner *Heralds* 1; Grolier/Horblit 89; Schäfer/Arnim 192; PMM 40; Goff R-111.

Super-chancery folio (314 x 218mm). Gothic and some Greek types. 107 leaves of 108 (without final blank; without the bifolium containing Johannes Baptista Abiosus's letter dated 15 August 1496, inserted in a minority of copies between at and 2). Xylographic title, full-page woodcut of an armillary sphere with Ptolemy and Regiomontanus studying below, 279 woodcut marginal diagrams (including repeats), woodcut ornamental initials in several sizes, printer's device (Kristeller 231) (second and third leaves supplied and wholly remargined, first and final leaves with some pinhole worming and minor repair, gently washed, occasional spotting). 16th-century French calf, sides with gilt fillet border and gilt arabesque centre-pieces, spine gilt (skillfully restored, some pinhole worming); modern morocco box. *Provenance*: Francis Babington (d.1569; title inscribed 'Babington' and dated 1560) - Jesuit College of the Immaculate Conception (late 17th-century title inscription).

£40,000-60,000

US\$52,000-77,000

€47,000-69,000



0281

RINGMANN, Matthias (1482-1511). *Passio Domini nostri Jesu Christi*. Strasbourg: Johann Knobloch, 1508.

A fine woodcut series of the Passion by Urs Graf (c.1485-1528). Graf's 'subject matter and his experiments with woodcut techniques make him an original and highly imaginative artist' (Grove). The fourth edition, following first publication in 1506. Adams R-566; Brunet IV, 421; Hollstein XI, 68-72, nos. 4-27; USTC 683072; VD16 B-4696; M.C. Oldenbourg, 'Die Holzschnitte des Urs Graf zur Passion', *Festschrift [fr] Josef Benzing*, 1964, pp. 291-310, no.9.

Folio (262 x 197mm). 25 large woodcuts, 24 by Urs Graf and one by Hans Wechtlin (a few stains, small repair on title, leaf b6 folding presumably to preserve most of the marginalia). Modern vellum with external stitches, leather ties, manuscript title on upper cover, gilt edges. *Provenance*: early marginalia - Munich, Royal Library (stamp on title).

£3,000-5,000

US\$3,900-6,500
€3,500-5,800



FROM A PRIVATE EUROPEAN LIBRARY

0282

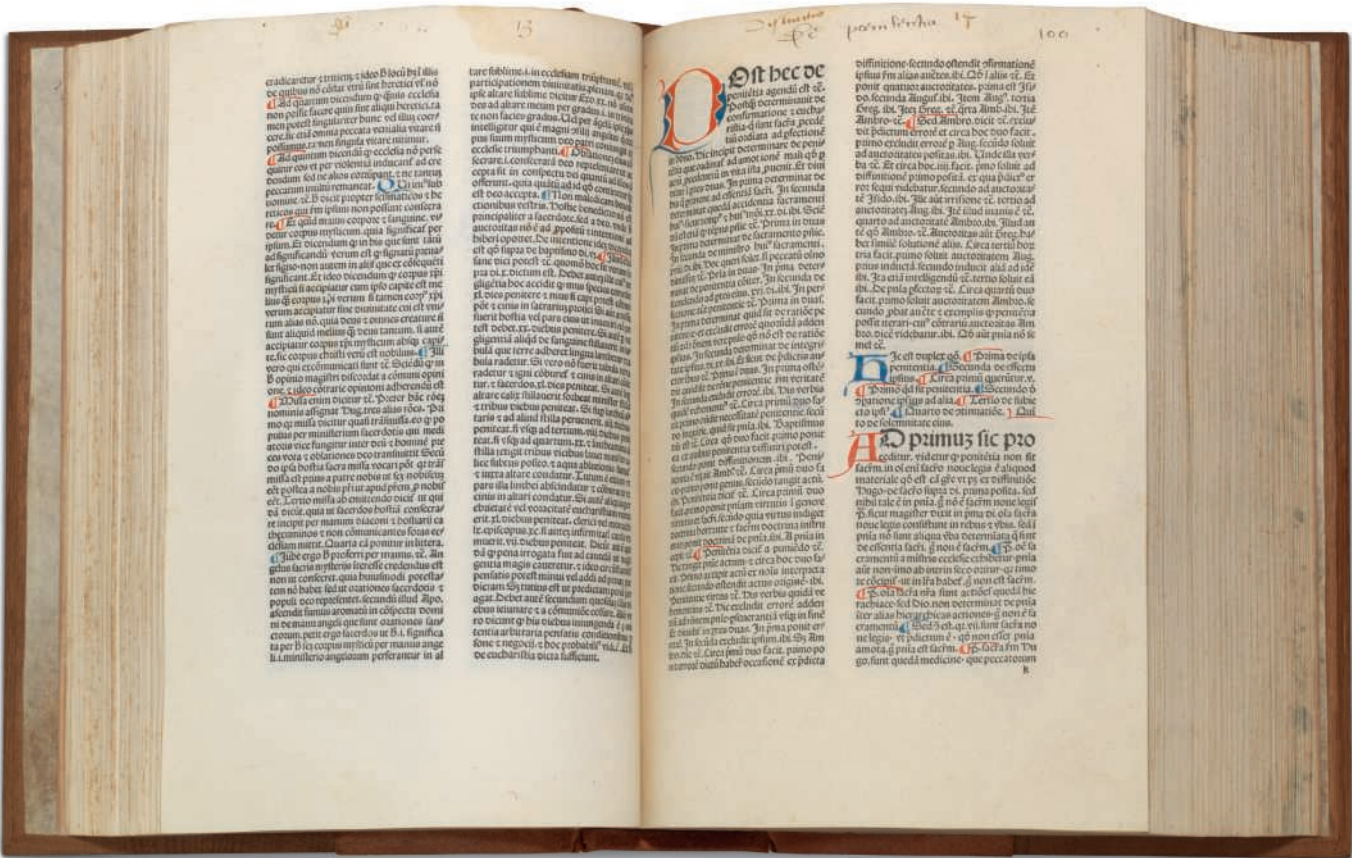
Statuta confraternitatis Psalterii Beatae Mariae Virginis, in Italian: *Compagnia ovvero Confraternita del Psalterio ovvero Rosario della gloriosissima Vergine Maria. Ordinazioni, istituzioni, capitoli, regole, privilegi ed indulgentie*. [Florence: Antonio di Bartolommeo Miscomini, after 4 May 1485].

First and only edition of an extremely rare Florentine illustrated incunabulum concerning the Company of the Holy Rosary established at Florence at the Dominican convent of San Marco. It begins with a short history of the company and its foundation by Jacob Sprenger and proceeds to sets out the rules, privileges, Mysteries of the Holy Rosary and indulgences. The concept of the Rosary is given to St. Dominic in an apparition and has played a significant role in the veneration of the Virgin Mary over centuries. The fine Florentine woodcuts, serving devotional as well as illustrative purposes, appear here uniquely. Only 4 institutional copies are known, none in the major repositories of incunabula: Bologna; Siena; Cambridge, Mass.; and New York (Metropolitan Museum, imperfect). Schutte, *Printed Italian Vernacular Religious Books*, p. 143; R(+ Index) 883; Sander 6574; IGI 3112; Walsh 2969; Rhodes Firenze, 213; ISTC is00758000; Goff S-758.

Chancery quarto (202 x 133mm). Collation: [1¹²], 12 leaves. Printed in red and black, the red printed second, two half-page woodcuts, one of the confraternity insignia incorporating a Rosary and one of the Annunciation, 25 lines, (neat repaired tear in first 2 leaves). Blue morocco by Lloyd of London, single gilt fillet on sides, flat spine lettered in gilt, gilt edges.

£5,000-8,000

US\$6,500-10,000
€5,800-9,200



OTHER PROPERTIES

0283

THOMAS AQUINAS (Saint, c. 1225-1274). *Super quarto libro Sententiarum Petri Lombardi*. Venice: Leonardus Wild, 18 March 1478.

Second edition of Thomas Aquinas's commentary on Lombard's fourth book, dealing with the sacraments of the Church, which mediate God's grace. He gives particular attention to marriage, penance and the last days, from resurrection, the last judgement, and eternity. All early editions are rare; no copy of this second edition has been sold at auction since 1975, and only one copy of the first edition of 1469 has been sold in the same period (1987). It is the first book printed by Wild, active at Venice between 1478-81. HC *1482; BMC V 264; BSB-Ink T-264; IGI 9628; ISTC it00169000; Goff T-169.

Chancery folio (268 x 188mm). 386 leaves (outer column of first leaf replaced in contemporary manuscript). Illuminated opening initial on a red and blue ground by a contemporary artist, initials and paragraph marks in red and blue, early ms. headlines (sometime trimmed) and foliation. (Occasional small wormhole or minor marginal wormtrack, light dampstain at some upper margins, a few small spots in final quire, 4 blank corners repaired.) 20th-century half tan pigskin over wooden boards, blind tooled to a gothic design, ascribed in pencil to [Charles] de Samblanx. *Provenance*: some contemporary annotations - Paris, College de Montaigu (early inscription on second leaf) - Ex libris Caetani Quercus (modern illuminated bookplate).

£2,000-3,000

US\$2,600-3,900
€2,400-3,500



FROM A DISTINGUISHED EUROPEAN COLLECTION

0284

VALTURIUS, Robertus (1413-84). *De re militari*. [Verona:] Johannes Nicolai de Verona, 1472.

First edition; the first book printed with technical illustrations; the first book printed with illustrations by Italian artists; the first book printed at Verona; and one of the few copies with contemporary colouring. *De re militari* became a handbook for Renaissance princes and military leaders; Leonardo da Vinci possessed a copy and made use of its designs while acting as chief engineer to Cesare Borgia (PMM).

After studying and teaching in Bologna and serving Pope Eugenio IV at Rome, Valturius returned to his native Rimini and joined the cultured court of Sigismondo Pandolfo Malatesta, Lord of Rimini. Malatesta was noted for his military prowess as well as his patronage of the arts and literature, and Valturio celebrates his lord in this treatise on war-craft. It was composed c. 1450 while Valturio served Malatesta as counselor and private secretary, and numerous manuscript copies were commissioned and distributed to European rulers; 22 early manuscripts survive. Writing at a time of technological transition, Valturio largely describes traditional methods of siege-warfare still practiced at that time; the illustrations depict medieval weapons such as the crossbow, battering rams, and catapults, as well as gunpowder weapons such as canons, guns and mortars.

The remarkable series of woodcuts show a variety of military equipment, including war chariots, pontoons, paddle-wheels, a diver's suit, revolving gun turrets and, in this edition only, a prototype submarine; exact copies in reverse were used in later editions. Usually ascribed to Matteo de Pasti (c.1412-after 1467), a former pupil of Leon Battista Alberti working as a medallist and illuminator also in the service of Sigismondo Pandolfo, they were almost

certainly overseen by Valturius himself. They are the first true Italian book illustrations' (PMM), since designs in two previous works (Essling 1; H 15722) were probably Germanic. The woodblocks had a different height to paper from the type-fount and were printed in a separate operation from the text in thinner ink. A handful of copies are known with contemporary colouring in a pale red, brown and/or yellow wash. The present copy is one of these few, with numerous cuts partially coloured in yellow. **It is also significantly larger than almost all other copies, with numerous deckle edges and retaining contemporary foliation and some quiring.** HC *15847; BMC VII, 948; IGI 10114; BSB-Ink V-52; Bod-inc V-041; Klebs 1014.1; PMM 10; Stillwell *Awakening*, 897; Sander 7481; Schaefer 346; ISTC iv00088000; Goff V-88.

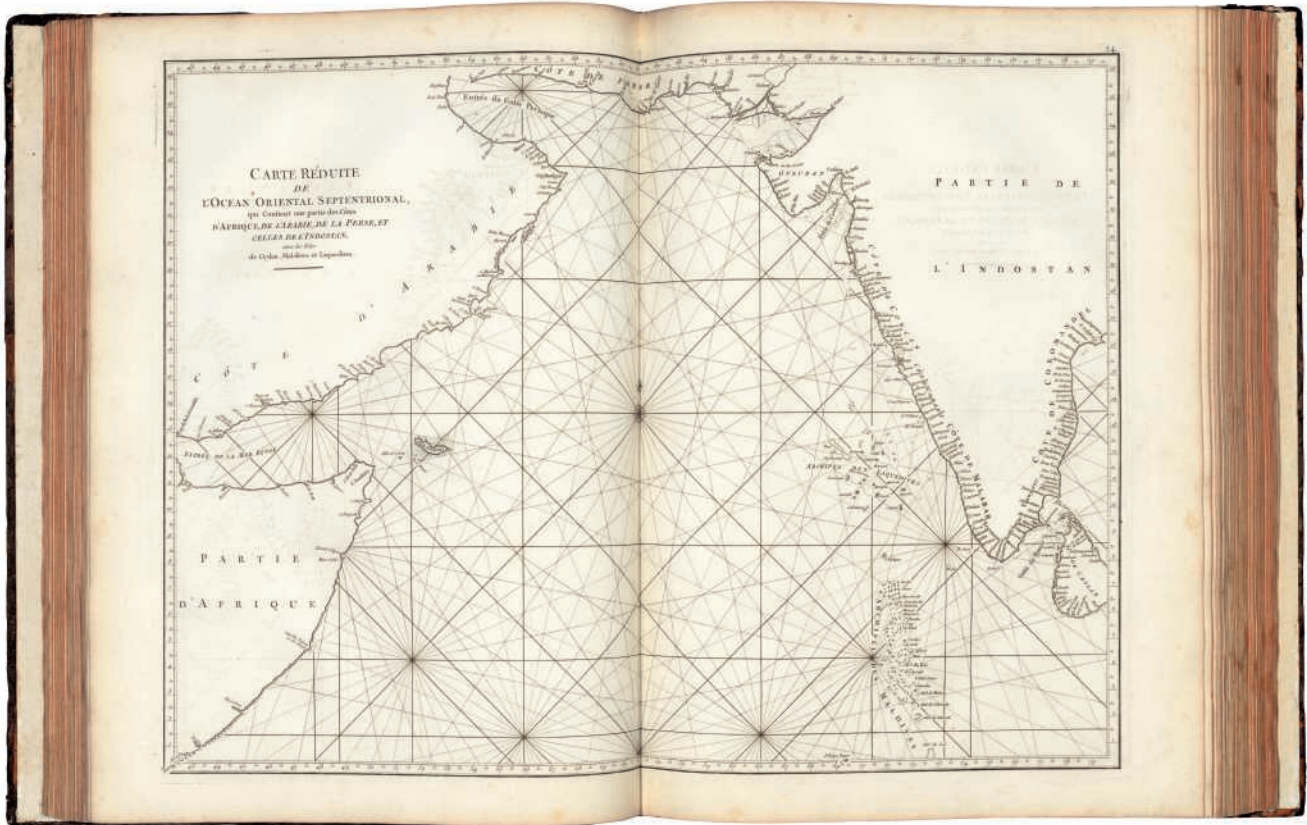
Median folio (350 x 238mm). 262 leaves, with the 3 blank leaves, often removed. 37 lines. Type: 1:122R. 92 woodcuts (von Arnim's count; several composite), many full-page, often coloured in pale yellow wash by a contemporary hand, an annotation at the bottom of page 27/2v indicates that sheet 27/3.9 was originally misfolded in binding. (First leaf washed, gently browned, with neat repairs touching a few letters, 17/1.10, 23/1.10, 24/1.10 repaired at hinge, lower blank corner of 18/5 repaired, short marginal repairs in a few leaves, 20/5 neat repaired, 27/3,10,11,12 window-mounted, 27/9 repaired effecting a few letters.) French calf of c. 1525, possibly Lyon or eastern France, over wooden boards tooled in blind with concentric frames, later paper spine label (recased, preserving earlier backstrip, scuffed, wear at hinges). *Provenance*: contemporary marginal annotations – Turin, Archivio Storico A.M.M.A (Associazione Industriali Metallurgici, Meccanici e Affini, deaccessioned in 2016; discreet blindstamps on numerous leaves).

£170,000-250,000

US\$220,000-320,000
€200,000-290,000







FROM AN IMPORTANT PRIVATE COLLECTION

0287

APRES DE MANNEVILLETTE, Jean-Baptiste Nicolas Denis d' (1707-1780). *Le Neptune Oriental*. Paris: Demonville and Brest: Malassis, 1775.

One of the major French sea atlases of the 18th century, this copy captured by the British from the French in the East Indies in 1783. The French corvette *Naiade*, commanded by Captain (later Rear Admiral) Louis-Thomas Villaret de Joyeuse (1747-1812), was part of the French fleet in the Indian Ocean under Admiral Suffren, who was then engaged in naval operations against the British in India. The ship was obviously equipped with the latest navigational aids, including the present atlas, which contains over 20 charts relating to the Indian Ocean. On the night of 11 April 1783, off Trincomalee, *Naiade* was captured by HMS *Sceptre*, a 64-gun third-rate, under the command of Captain Samuel Graves (1741-1802). Graves removed this atlas from the French vessel, and presented it to his younger brother, Rear-Admiral Sir Thomas Graves KB (c.1747-1814).

This is the second edition, adding 41 new charts to the 22 of the first edition of 1745. The 'Instructions sur la navigation de la France aux Indes', placed at the head of the atlas, form an important text. The author gives directions for navigating to Brazil, and the position of Rio. It [the atlas] also contains a plan of Rio (plate 7) made by the author in 1751' (Borba de Moraes I, 43). In navigation to the east, careful consideration is given to China routes (see pp.146-179, 191-192); plate 52 is a chart of the China Sea. Cordier I, 134 calls the atlas 'ce superbe ouvrage' and for Lust 162 it is 'a vast, superb volume'. 4 of the charts are by Alexander Dalrymple, a personal friend of the author's. There are variations in the make-up of the atlas, and no two copies seem to be exactly

alike. The present lot contains 9 charts with updated coastlines which have been re-engraved and pasted onto the maps, including the addition of the island of Socotra on charts 24 and 25 and a large inset chart on 28; numbers 42, 49 and 50 have their numbers pasted on, while the former two also have revised portions of coastline. NMM calls for 63 charts as present here; there is no chart 10 in the current lot. Howgego A107; NMM III(1), 204; Phillips, *Atlases* 3166; Shirley BL II, M. Apr-1c.

Large folio (550 x 410mm). Engraved frontispiece by J.B. Tilliard after F. Boucher, dedication to Louis XIV with engraved headpiece and opening initial, 63 engraved charts by Guillaume de la Haye as called for by NMM, of which 29 double-page, chart 5 'Carte de la Cote D'Afrique' with 'Avertissement' label pasted over engraved scales, charts 4, 11, 24, 25, 28, 41, 42, 48 and 49 with re-engraved sections of significantly altered coastline printed on paper labels and applied over the original engraved surface (frontispiece with some staining and soiling mainly confined to margins, tiny marginal paper flaw to title, very small marginal rust spot on dedication affecting adjacent leaves, chart 30 with some light spotting, browning and soiling, the others with occasional faint marginal soiling but the majority in fine, bright, crisp condition). Contemporary French calf, covers with gilt Royal arms, the upper cover lettered in gilt 'Marine Service des Vaisseaux du Roy No XL' (rebacked preserving original red morocco gilt spine label, extremities rubbed). *Provenance*: inscribed on title: 'The gift of Captain Sam. Graves of H.M. Ship *Sceptre*. To his brother Rear Admiral Sir Thos. Graves KB. Taken in the *Naiad* French frigate in the East Indies 1782 [sic] commanded by Monsieur Villaret-Joyeuse who afterwards commanded the French fleet against Lord Howe the 1st June 1794.'

£15,000-20,000

US\$20,000-26,000

€18,000-23,000



0288

[BEAULIEU, Sebastien de Pontault, Sieur de (1612-1674).] *Les Glorieuses Conquestes De Louis Le Grand*. Paris: Chez l'Autheur, 1694.

Magnificent and rare work illustrating the many military campaigns waged by Louis XIV throughout Europe by means of detailed town plans and views, with accompanying plans of the battle orders.

The 'Grand Beaulieu' formed part of a larger series, sometimes known as the 'Cabinet du Roi', collected at the command of the French king to illustrate his achievements. Many of the views are printed from 2 plates, comprising a more-or-less standard frame plate with the subject inserted, and with a portrait on an overslip pasted within a medallion cartouche at the upper centre. Many of the portrait plates show the title on overslips pasted on in a similar manner. See Pastoureau Beaulieu XV, pp.37-48; Brunet I, 1444.

2 volumes, folio (495 x 365mm). 2 engraved titles, portrait of Beaulieu engraved by Lubin after Pesne, dedication, and 193 fine etched and engraved - mostly double-page - plates showing battle plans, town views, portraits, armorial and memorial plates, many engraved by Perelle or Cochin, comprising 82 of the 84 subjects called by Pastoureau in vol. I, and 90 of the 93 called for by Pastoureau in vol. II, but with an additional 21 portraits and other plates apparently not mentioned by Pastoureau, most plans accompanied by letterpress descriptive text, but several - mainly in vol. II - with a leaf of manuscript giving a brief title and description in place of letterpress, manuscript contents lists inserted into each vol. (the plates mostly in fine impressions throughout, occasional very faint browning). Contemporary mottled calf, gilt edges (rebacked and recorned). *Provenance*: United Service Club (bookplates). (2)

£30,000-50,000

US\$39,000-64,000

€35,000-58,000



0289

BLACKWELL, Elizabeth (c.1700-1758). *Herbarium Blackwellianum emendatum et auctum id est Elisabethae Blackwell Collectio Stirpium quae in Pharmacopoliis ad Medicum usum asservantur*. Edited by Christoph Trew [and others]. Nuremberg: Christian de Launoy, vol. V: heirs of Christian de Launoy, vol. VI: J.J. Fleischmann], 1757-1754-1773.

The expanded German edition of Elizabeth Blackwell's *A Curious Herbal*, with superb plates by Nikolaus Eisenberger (1707-1773) divided into six 'centuria.' Christoph Trew (1695-1769) was the inspiration behind the project, writing the substantially expanded text for the first 90 plates; the text was then continued by Georg Rudolph Bohmer (1723-1803) and Ernst Gottlob Bose (1709-1773), both leading botanists from Leipzig, under the editorship of Christian Gottlieb Ludwig (1709-1773), who was himself assisted by F.A.G. Knolle in the production of the text to the final volume. Eisenberger worked exclusively from his own paintings, including just over 100 completely new images, as well as reworked versions of Blackwell's plates with added details of flower parts and fruits. The production history was complex, so

that it is impossible to define a bibliographically 'ideal' copy, and there is no standard collation. The title-page of vol. I in the present set has a publication date of 1757 which matches complete 'publisher's' copies, as distinct from 'subscribers' copies with a date of 1747. Cleveland 444; *Great Flower Books* (1990) p. 75; Nissen *BBI* 169; Pritzel 812; Stafleu 546; Wellcome II, p. 174.

6 volumes, folio (355 x 232mm). Parallel titles and text in German and Latin. 6 hand-coloured engraved frontispieces, heightened in gold, 615 fine hand-coloured engraved plates, all but the last few by N.F. Eisenberger, manuscript index inserted in vol. VI (occasional soiling, staining or spotting, repair to corner of pl. 45 in vol. I, engraved title to vol. II with expertly repaired tear without loss, pl. 337 in vol. IV torn and more clumsily repaired, a few other very minor marginal tears). 20th-century cloth-backed marbled-paper covered boards, morocco gilt spine labels (extremities faintly rubbed). (6)

£10,000-15,000

US\$13,000-19,000
€12,000-17,000



OTHER PROPERTIES

0290

BOTTA, Paul Émile (1802-1870). *Monument de Ninive*. Paris: Imprimerie Nationale, 1849-1850.

First edition of a large and important work on Assyriology. In 1842, Botta secured an appointment as consul at Mosul in Ottoman Mesopotamia, and soon after began excavations in the hopes of discovering the lost cities of Assyria. In 1843, he unearthed at Khorsabad what he believed to be part of the ancient city of Nineveh, but which was actually the palace of Assyrian King Sargon II, built in the 8th century BC. Commissioned by the French government to continue his work, he was joined by the artist Eugène Flandin who made on-site drawings of Botta's discoveries, many of which illustrate the present work. Although Botta was mistaken in his belief that he had uncovered Nineveh, his work inspired the British explorer Austen Henry Layard to lead further excavations in the region, which in 1847 led to Nineveh's discovery at Kuyunjik. Botta's pioneering work ushered in a golden era of classical archaeology, inspiring excavations which led to the discovery of numerous lost cities across the globe. Brunet I, 1144.

5 volumes, comprising 4 atlas volumes and one text volume, folio (605 x 423mm). A total of 374 engraved plates, of which 23 double-page, several coloured or partly coloured, comprising 171 plates in vols.1-2 (*Architecture et sculpture*; numbered 1-165, plus 6 bis plates) and 203 plates in vols.3-4 (*Inscriptions*; numbered 1-183, plus 20 bis plates) (some spots and marginal waterstains). Contemporary quarter purple morocco over cloth, spine ruled and lettered in gilt, lettered 'P-M' at foot of spine (somewhat faded, lightly rubbed, a few stains). (5)

£7,000-10,000

US\$9,100-13,000

€8,100-12,000



0291

BUCK, Samuel (1696-1779) and Nathaniel BUCK (fl. 1724-1759). *Buck's Antiquities or Venerable Remains of above four hundred Castles, Monasteries, Palaces, etc. etc., in England and Wales*. London: Robert Sayer, 1774.

Rare, handsomely bound set of the 428 engravings of monasteries, castles, abbeys, stately homes and ancient ruins known as *The Antiquities*. Produced by Samuel and Nathaniel Buck between 1726-1753, their work is regarded as one of the finest and most comprehensive collections of topographical views to emerge from the 18th century. It was a monumental publishing project, with the Bucks travelling the country during the summer months, sketching en route, and then retreating to London in the winter to work up the engravings. Initially the brothers met with great commercial success, as reflected in the ostentatious mezzotint double portrait to the first volume. However, later they hit financial difficulties, and the copper plates were eventually sold to Robert Sayer, who reissued them as the present lot in 1774. 'Collectively their engravings constitute a national survey of ruins of the period, and provide us with an indispensable record of what English and Welsh towns looked like before the industrial revolution' (ODNB).

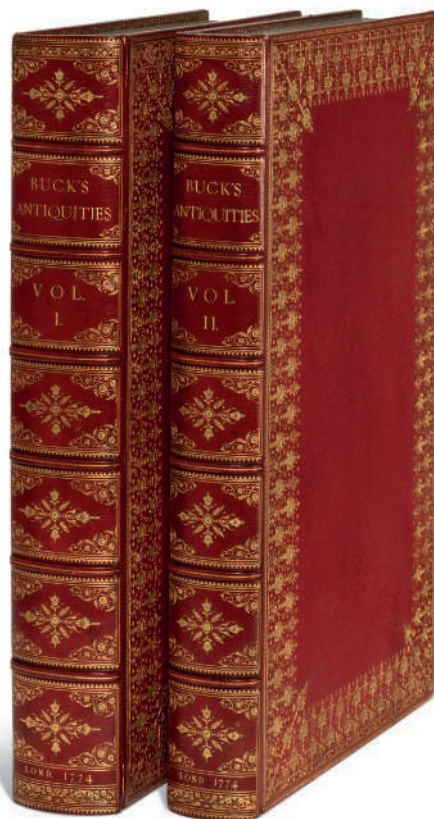


2 volumes (only, without the 83 double-page city prospects), folio (450 x 280mm). Mezzotint frontispiece double portrait, engraved title-page, 4 engraved head- and tailpieces in the text, double-page index map, 428 numbered plates of which 6 double-page folding: 67 Powderham Castle, Devon; 201, Melton Constable, Norfolk; 232, North Prospect of Worskop Manor; 233, South Prospect of Worskop Manor; 256, Bristol High Cross; and 297, Aston (this latter plate with minor tear along creasefold but without loss, portrait frontispiece with marginal staining, some occasional light scattered spotting to a few plates at beginning of vol. I, some light even browning to the Welsh plates at the end of vol. II). Late 19th-century red morocco gilt by Riviere, wide elaborately tooled borders, spines and turn ins, gilt edges (extremities faintly rubbed). *Provenance*: Sir Henry Hope Edwards (d.1901, of Wootton Hall, Ashbourne, Derbyshire, his collection of Old Master pictures was sold at Christie's in 1901; bookplates) – Sir John Stirling Maxwell (1866-1956 of Pollock House, Glasgow; bookplates, with his Keir library category booklabel 'Arts of Design' on rear pastedowns). (2)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000



291

0292

CHATELAIN, Henri Abraham (1684-1743). *Atlas Historique*. Amsterdam: Châtelain, 1713-1708-1714-1719-1720.

A fine set of Chatelain's *Atlas Historique*, including the large folding map *Carte très Curieuse*, 'one of the most elaborately engraved maps of the western hemisphere ever produced' (Schwartz & Ehrenberg, p.142; see below). First edition of volumes II to VII, second edition of volume I. The *Atlas Historique* was an ambitious work, covering a range of subjects including genealogy, cosmography, topography, heraldry and chronology. It was first published in Amsterdam in 1705-20. The text was compiled by Gueudeville and Garillon with a supplement by H.P. de Limiers and the maps by Chatelain (many based on Guillaume de l'Isle). Volume 6 includes 16 plates relating to America. Koeman, *Atlantes Neerlandici* II pp.34-38; Phillips, *Atlases* 579.

7 volumes, folio (440 x 270mm). 285 engraved maps, views, plans, tables, heraldic and genealogical charts, including 5 allegorical engraved frontispieces, most double-page and many folding, 7 titles printed in black and red with engraved vignettes (some occasional light browning, slightly more heavy to last volume). Contemporary vellum, red morocco gilt spine labels, sprinkled edges. *Provenance*: Libreria Borghi (bookseller's labels on top right-hand corners of upper covers) – Collezione Ponti (library labels on pastedowns).

[Includes:] CHATELAIN, Henri Abraham. *Carte tres curieuse de la Mer du Sud, contenant des remarques nouvelles... mais aussy sur les principaux pays de l'Amerique... avec les noms & la route des voyageurs par qui la decouverte en a été faite*. Amsterdam: 1719.

Large engraved map of the Pacific and Americas on four joined sheets, the whole measuring 840 x 1400mm. Title set above upper margin, each pair of sheets with graticuled border, the oceans marked with the tracks of the great Portuguese and Dutch navigators, Le Maire and Schouten, Magellan, Olivier van Noort and L'Hermite, lower and upper margins decorated with inset vignettes, plans of harbours and cities, portraits and explanatory texts.

A fine example of Chatelain's extraordinary map of the Pacific and Americas. The lavish decoration, extensive texts and high quality engraving, together with the encyclopaedic texts, create an impressive image of the Pacific Ocean. Schwartz & Ehrenberg, p.142; Tooley *America* p. 80; Mc Laughlin 190. (7)

£12,000-18,000

US\$16,000-23,000

€14,000-21,000





0293

CAUCASUS – RUDNEV Brothers. *Al' bom vidov voenno-gruzinskoj dorogi*. [Album of Views of the Georgian Military Road]. Vladikavkaz: Rudnev Brothers, [c.1885].

A rare collection of albumen prints capturing views and scenes in the region of Vladikavkaz, including views of the Tamara Fortress, Ossetian dancers, Mt Kazbek, and various staging posts along the Georgian Military Road.

Small oblong folio (230 x 310mm). Title printed in gilt. 20 albumen prints with rounded corners (c.167 x 205mm; one of these 255mm long and composed of two prints joined) mounted on card with captions printed in gilt except the last mounted on paper with printed caption tipped in (some light soiling, prints evenly yellowed throughout, some mounts darkened and with some spotting). Original brown pebble-grained cloth, the upper side titled in gilt, moiré-style endpapers (rubbed, corners dampstained).

£2,000-3,000

US\$2,600-3,900
€2,400-3,500

0294

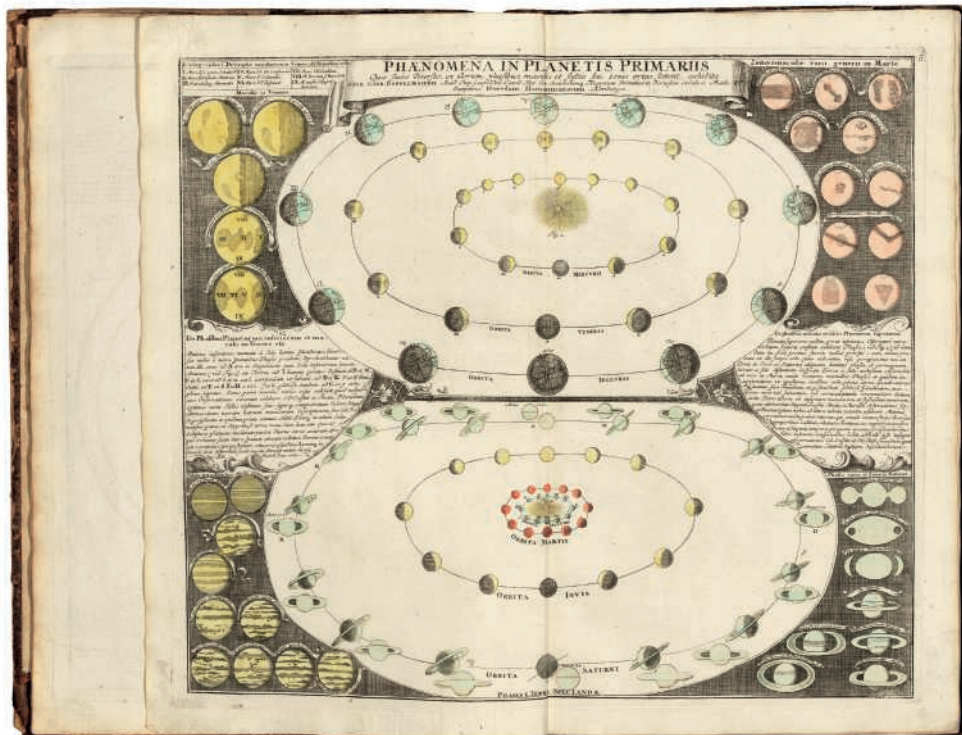
DOPPELMAYR, Johann Gabriel (1671-1750). *Atlas coelestis in quo Mundus Spectabilis*. Nuremberg: Homann's Heirs, 1742.

First edition of Doppelmayr's important astronomical work. The plates depict celestial charts with diagrams, tables and views of observatories and were intended as an introduction to the fundamentals of astronomy. 'Besides being a star chart and a selenographic map, the *Atlas* includes diagrams illustrating the planetary systems of Copernicus, Tycho, and Riccioli; the elliptic theories of Kepler, Boulliau, Seth Ward, and Mercator; the lunar theories of Tycho, Horrocks, and Newton; and Halley's cometary theory.' (DSB IV, p.166). This variant title not in the British Library. Cf. Shirley, BL C.Dop.-1c (the *Atlas novus coelestis* variant: contents the same as the present work).

Folio (554 x 355mm). Engraved allegorical additional title by J.C. Reinsperger after J.J. Preisler, title printed in red and black with engraved vignette, letterpress index, 30 double-page engraved plates, partially hand-coloured, mounted on guards throughout (engraved title, letterpress title and index leaf mounted and slightly stained, occasional stains sometimes into image). Contemporary half calf over speckled paper boards, spine lettered in gilt (rubbed, small chip to lower board).

£7,000-10,000

US\$9,100-13,000
€8,100-12,000



0295

EDY, John William (c.1780-1820). *Boydell's Picturesque Views and Scenery of Norway*. London: W. Bulmer [for] Messrs. Boydell and Co., [1820].



(detail)

Large-paper copy of the first edition of 'the most important English colour plate book on Norway' (Tooley). Edy went to Norway in the summer of 1800 with William Fearnside (died 1807); they travelled and recorded the scenery of the country from Christiania (Oslo) northwards via Trondhjem, Mørebjene and Bergen. The prospectus for this work was published in 1811, it was originally published in 8 parts between September 1811 and January 1820, and first sold in two volumes with two title-pages and printed on large-paper. Tooley gives an uncut size of 19 5/8 x 13 3/4in which is just a fraction bigger than the present lot's dimensions, and considerably larger than Abbey's second edition's 15 1/2 x 10 3/4in. The quality of the hand-coloured plates is also significantly higher than the tinted aquatints of Abbey's single-volume copy. The plates are on paper watermarked 1811-1819. Abbey *Travel* 254 (second edition); Tooley 103.

2 volumes in one, folio (493 x 332mm). 2 half-titles, 80 hand-coloured aquatint plates by and after Edy (pl. 40 and accompanying text leaf misbound at the very end, occasional faint spotting and offsetting, a few of the earlier plates numbered in contemporary manuscript). Contemporary red morocco, covers panelled in gilt, gilt turn-ins, uncut (rebacked, preserving original spine, extremities lightly rubbed and the whole sometime refurbished).

£12,000-18,000

US\$16,000-23,000
€14,000-21,000

0296

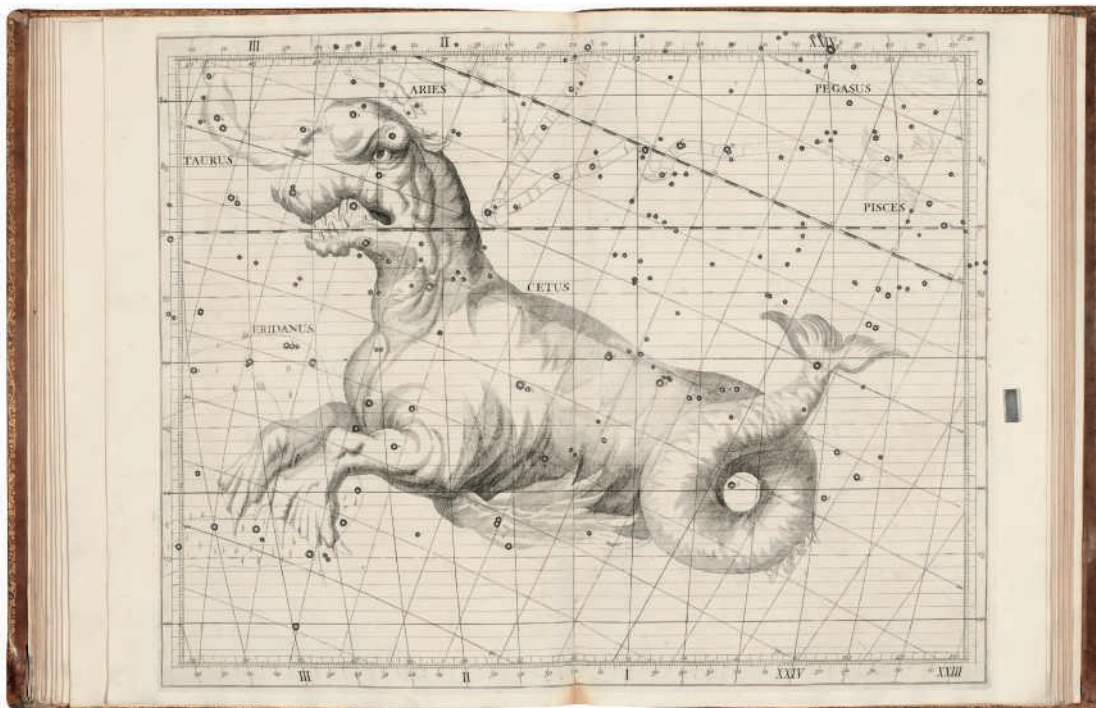
FLAMSTEED, John (1649-1719). *Atlas coelestis*. London: for the author, 1729.

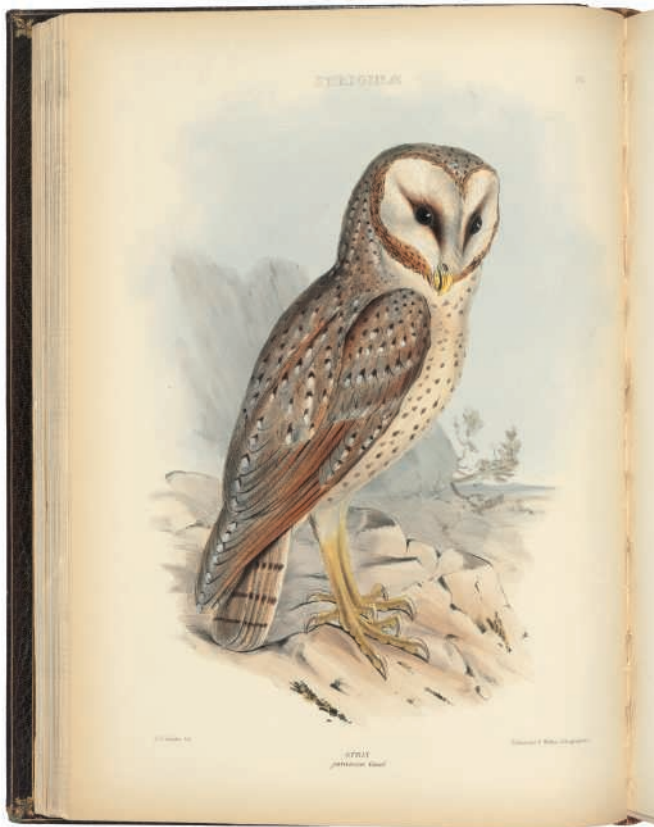
First edition of the most important star atlas of the 18th century. The *Atlas coelestis* was intended as a companion to the *Historiae* published in 1712 by the Royal Society's officers Sir Isaac Newton and Edmund Halley, without the author's consent, and was based on Flamsteed's imperfect catalogue which he had deposited with the Society in 1708. The atlas comprises 27 celestial maps centred on the major constellations visible from Greenwich. See Babson/Newton 329.

Folio (525 x 385mm). Engraved title vignette and head-piece, and 27 engraved double-page celestial maps by James Mynde and Abraham Sharp, plate 14 printed on two double-sheets joined and folded, all mounted on guards (lacking the engraved portrait frontispiece, the plates trimmed close by the binder with plates 2, 12, 13, 15, 20, 21, 22, 25, 26 and 27 cropped into image, occasional faint soiling). Contemporary calf (spine worn with head- and tailcap defective, corners bumped and worn, extremities rubbed).

£12,000-18,000

US\$16,000-23,000
€14,000-21,000





0297

GRAY, George Robert (1808-1872). *The Genera of Birds; comprising their generic characters, a Notice of the Habits of each Genus, and an extensive list of Species referred to their several Genera*. London: Longman, Brown, Green, and Longmans, 1844-1849.

'A very important and beautifully illustrated fundamental work' (Wood), the first work to be illustrated by Joseph Wolf after his move to Great Britain. Gray joined the zoological department of the British Museum as an assistant in 1831. 'In 1840 he printed privately a "List of the Genera of Birds," containing 1,065 genera, noting the type species on which each genus was founded; a second edition in 1841 extended the list to 1,232 genera; the third edition (1855) contained 2,403 genera and sub-genera... Finally, near the end of his life, his great "Hand-List of the Genera and Species of Birds" (1869-72) enumerated more than eleven thousand species, and recorded forty thousand specific names given by various authors...' (ODNB). Although only David Mitchell was credited with the illustrations on the title page, the young Joseph Wolf was responsible for 11 of the coloured plates, and a further 59 monochrome plates. In addition, he also finished many of Mitchell's drawings and transferred them onto stone. Mitchell had accepted the office of Secretary to the Zoological Society, and writes that he was subsequently able to 'obtain the assistance of Mr. Wolf of Coblenz... the best available talent in Europe' (vol. I, p.xi Postscript by the Illustrator). A number of other artists were involved, including Edward Lear who contributed two colour plates. *Fine Bird Books* (1990) p.103; Nissen *IVB* 388; Wood p.367; Zimmer p.268.

3 volumes, folio (375 x 270mm). 335 lithographic plates, 185 of those depicting Birds coloured, and those showing anatomical details in black (very small chip to text block at read of vol. I affecting about 4 plates and a few leaves of text). Later olive-green crushed morocco by Launder, original part wrappers bound in at end, covers panelled in gilt, top edges gilt (spines toned to brown, extremities lightly rubbed). *Provenance*: Frederic Gallatin, Jr (ornithological library sold by Anderson Galleries, NY, 1-2 Feb 1921, lot 195, for \$70) - 'C' (unidentified Aubrey Beardsley design bookplate with single initial). (3)

£3,000-4,000

US\$3,900-5,100
€3,500-4,600

298

[GREENWOOD, Christopher (1786-1855) & John (fl. 1821-1840).] *Map of London from Actual Survey Comprehending the various improvements to 1837*. London: E. Ruff & Co., Hind Court, Fleet Street. 1837.

'Greenwood's magnificent map of London, superbly engraved by Josiah and James Neele, was the first to be published on a large scale ... and the first to a standard of accuracy comparable with modern large-scale maps of the capital' (Glanville). Brothers Christopher & John Greenwood spent three years on their new survey of London, which was first published in 1827. Ruff acquired the plates from the Greenwoods in 1835, and republished it, with various updates, over the next 20 years. This 1837 issue adds the new railways snaking into the capital, as well as the new National Gallery in Trafalgar Square, the 'New Bridewell' prison which was opened in 1834 (now the site of Westminster Cathedral), and Rennie's New London Bridge, with the Old Bridge removed. Glanville p. 166; Howgego 309 (3b).

Very large hand-coloured folding engraved map, on a scale of 8 inches to a mile (1:7920), extending to Kentish Town in the north, clockwise to the River Lea, Greenwich, Stockwell and Kensington, the whole dissected into 60 sections and mounted on linen with silk edging, dedication to Queen Victoria, inset views of Westminster Abbey and St. Paul's Cathedral in bottom corners, the London and Birmingham, Eastern Counties, London and Greenwich, Croydon, London and Southampton, and Great Western Railway lines shown in orange, boundary 'Extent of twopenny post delivery' delineated in blue, the whole approx. 1290 x 1900mm (visible area within frame).

£3,000-5,000

US\$3,900-6,400
€3,500-5,800



(detail)



299

FROM AN IMPORTANT PRIVATE COLLECTION

0299

GRINDLAY, Robert Melville (1786-1877). *Scenery, Costumes and Architecture, Chiefly on the Western Side of India*. London: Smith, Elder & Co., [1826]-1830.

'Next to Daniell, the most attractive colour plate book on India' (Tooley). A bright example with little of the spotting common in many copies. Grindlay, a self-taught amateur artist, went to India in 1803, aged 17. He served with the East India Company's military service from 1804-20 and during this period made a large number of sketches and drawings recording the life and landscape of India. This copy is the third issue of the work (the first being bound from parts, the second bound as two volumes without part titles, and finally this, the third, bound with one title). *Abbey Travel*, 442; *Colas* 1334; *Tooley* 239.

6 parts in one volume, folio (410 x 315mm). Hand-coloured engraved title, and 36 hand-coloured aquatints on thick paper with plate 38 bound as frontispiece as issued, by Reeve, Fielding and others after Grindlay, Daniell and others (fore-edge to text leaf accompanying plate 'North-west view of Bombay Fort' lightly creased with tiny nick, occasional, plate 14 with marginal soiling, a few other leaves and plates with insignificant minor dust- and fingersoiling). Contemporary green half morocco, spine gilt in compartments, gilt edges (new endpapers, hinges reinforced and head and tail bands resewn, extremities lightly rubbed, joints more heavily).

£7,000-10,000

US\$9,100-13,000
€8,100-12,000



298



OTHER PROPERTIES

0300

HAYES, Charles (1772-1826). Ornithological watercolours. [London], 1808-1813.

A rare and extremely fine collection of watercolours by the noted ornithological artist, Charles Hayes. Collections of his work are very rare: this is only the fifth substantial collection to be recorded.

Other examples are found at: 1. McGill University, Montreal (50 watercolours, dated 1812-1814); 2. London Zoological Society (120 watercolours); 3. private collection (144 watercolours, ex-Fattorini collection, sold these rooms 25 October 1995); 4. ex-Jay T. Snider collection (36 watercolours, dated 1805-1816, sold Christie's New York 5 Dec 2017, lot 160).

William Hayes (1729-1799) was a bird illustrator from Southall, Middlesex. Nissen *IVB* 421-422 identifies two printed books, and Mullens and Swann (pp.286-288) four printed books giving William as the author. The advertisement for each of the two volumes of William Hayes's *Portraits of rare and curious birds...at Osterley Park* (1794-1799) informed the reader that the work on the plates had been done by himself and 'seven of his pupils'. We know that the Hayes family did all the work on the text, drawing, etching and stippling, also the colouring of the plates, and that the seven pupils were Hayes's children, perhaps also his wife Anne. Charles is named as one of the sons of William on the title page of *The Portraits of British Birds* (1808-1816; Nissen *IVB* 420; Mullens and Swann p.286), and perhaps these original watercolours were part of that production which has either 120 or 144 plates. See Christine Jackson *Bird Etchings* 1985, pp.133-135; Wood p.503.

2 volumes, folio (440 x 283mm). 115 original watercolour drawings of birds by Hayes on thick card, each within an ink ruled border, all titled and signed by the artist, 7 dated 1808, 3 dated 1811, 42 dated 1813 and 12 dated 1813 (occasional faint and insignificant marginal staining, occasional minor scattered spotting). Contemporary half russia, gilt edges (rebacked). *Provenance*: William Leatham (booklabels). (2)

£25,000-35,000

US\$33,000-45,000

€29,000-40,000



FROM AN IMPORTANT PRIVATE COLLECTION

0303

KLINCKOWSTROM, Axel Leonhard (1775-1837). *Bref Om De Forenta Staterna, Forfattade Under En Resa Till Amerika Aren 1818, 1819, 1820*. Stockholm: Eckstein, 1824.

First edition including 'one of the most picturesque and interesting early views of Broadway and City Hall' (Stokes). The atlas also contains hand-coloured engraved maps of the northern and southern part of the United States by C. F. Himberg after John Mellish (dated 1816), an unsigned engraved map of New York city and its environs, a street plan of Philadelphia lithographed by C. Muller, three aquatint views of Philadelphia and its environs, three of New York (including the view of Broadway and City Hall), all signed by Akrell after Klinckowstrom, and an unsigned aquatint view in vignette form of the Capitol in Washington, as it looked before and after rebuilding in 1819. 'One of the European artists to whom we owe a debt of gratitude for their skillful rendering of scenes in the young American republic is Baron Axel Leonhard Klinckowstrom. A Swedish aristocrat, Klinckowstrom spent three years in the United States (1818-1820) as an official emissary of his country, traveling widely and taking a lively interest in all he saw' (NYPL/Deak). Deak 310, 322; Howes K-201; Sabin 38053; Stokes 3:563.

Text: 2 volumes in one, octavo (202 x 122mm). 2 engraved additional titles, folding letterpress table (occasional faint staining). Contemporary Swedish half calf, gilt spine (extremities lightly rubbed). *Provenance*: Paul Schauman (ownership inscription). Atlas: oblong folio (including variously sized individual sheets, 418 x 510mm). Lithographed title with vignette, letterpress list of plates, one letterpress leaf of text, 16 plates, plans and maps, of which 5 lithographed, 11 aquatint or engraved, 3 folding; the engraved maps by Mellish coloured by a contemporary hand. Contemporary calf-backed stiff paper wrappers (extremities lightly rubbed); contained in a modern cloth box. *Provenance*: stamps on title. (2)

£3,000-5,000

US\$3,900-6,500

€3,500-5,800

0304

LAVALLÉE, Joseph (1747-1816) and Louis François CASSAS. *Voyage pittoresque et historique de l'Istrie et de la Dalmatie*. Paris: Pierre Didot l'Ainé, An X [1802].

A finely-bound first edition of this 'beautiful example of book production' (Blackmer). Cassas made drawings of the antiquities in Dalmatia and Istria in 1782, and his own journal of the expedition is included in part II. The plates are finely engraved, but has a complicated make-up: three of the plates, nos 9, 28 and 31, have two impressions on one sheet, while another, pl. 59, has two separate images but not two impressions. If this latter is counted as 2 plates, then the tally comes to 67 plates in total. Berlin Kat 1910; Blackmer 296; Brunet III, 884; Cohen-De Ricci p. 205.

2 parts in one volume, folio (523 x 333mm). Half-title, list of subscribers, additional engraved title with large vignette, frontispiece, double-page map and 66 plates by Perrier fils, Filhol, Réville, Delaporte, Hubert and others after Cassas, of which 3 plates double-page and 8 folding, engraved headpieces (pls. 11 and 55 creased and torn at fold, just into image but without loss, occasional faint marginal finger- and dust-soiling, pl. 1 with faint spotting mainly confined to margins, tiny marginal tear to leaf 24.1). Contemporary red straight-grained morocco, covers with broad gilt ornamental border of entwined drawer-handle roll tool within greek-key frame, enclosing inner palmette border, gilt spine with green morocco lettering-piece, gilt turn-ins and edges (extremities rubbed).

£3,000-5,000

US\$3,900-6,400

€3,500-5,800



0305

LE HAY, Jacques (c.1645-c.1713) – [Charles de FERRIOL (1652-1722)]. *Recueil de Cent Estampes representant différentes Nations du Levant, gravées sur les Tableaux peints d'après Nature en 1707 & 1708*. Paris: Sr. Le Hay and Sr. Duchange, 1714 [Bound with:] – *Explication des cents Estampes*. Paris: Jacques Colombat, 1715.

Horace Walpole's copy of the first edition of the 'most popular and influential illustration of Turkish dress to date' (Blackmer). A special hand-coloured copy, embellished with sprinkled mica chips in gold and colours to simulate in the relief the jewelled ornamentation on belts, turbans, horse furniture, sword scabbards and other costume decoration. The work was commissioned by Charles de Ferriol (1652-1722) French ambassador in the Ottoman Empire between 1699 and 1709 and illustrates the regional, religious and national costume of the Turkish Empire. Cohen de Ricci 619; Colas 1819-1820; Lipperheide Lb26-27; Blackmer 591; Graesse IV, 150.

2 parts in one volume, folio (470 x 330mm). Engraved title illuminated in gold, 102 hand coloured plates, including 3 folding plates, heightened with gold and embellished with mica chips to simulate jewelled ornamentation, engraved music plate at end (a few marginal tears, one into plate mark of pl.53, one into caption of pl.68, final plate with tear through caption and torn at fold, minor finger soiling in some blank margins). Contemporary red decorated morocco, covers with gilt roll tooled borders and floral cornerpieces, inner blind-tooled panel enclosing gilt-tooled floral and foliate centrepiece, gilt spine, turn-ins and edges (old repairs to hinges and to spine ends and corners, extremities lightly rubbed). *Provenance:* Horace Walpole (1717-1797, politician and author; armorial engraved bookplate) – ?l.l. (engraved crest of Lion's head erased, probably of the Lowndes family) – 19th-century inscription 'Bought at Chester by Robert H. Walpole November 1891'.

£25,000-35,000

US\$33,000-45,000
€29,000-40,000





0306

LOUTHERBOURG, Philippe Jacques de (1740-1812). *The Romantic and Picturesque Scenery of England and Wales*. London: T. Bensley for Robert Bowyer, 1805 [watermarks 1801-1802].

Early issue of the first edition, complete without the frontispiece which is only included in later editions. *Abbey Scenery* 9.

Folio (453 x 330mm). Text in English and French. 18 hand-coloured aquatint plates by William Pickett after Louthembourg, coloured by John Clark (plates bound in a different order to *Abbey*, spotting confined to tissue-guards only, otherwise a clean example). Modern half calf, reusing old - perhaps original - boards (extremities lightly rubbed). *Provenance*: Frances L. Dickson (small booklabel).

£2,000-3,000

US\$2,600-3,900
€2,400-3,500

OTHER PROPERTIES

0307

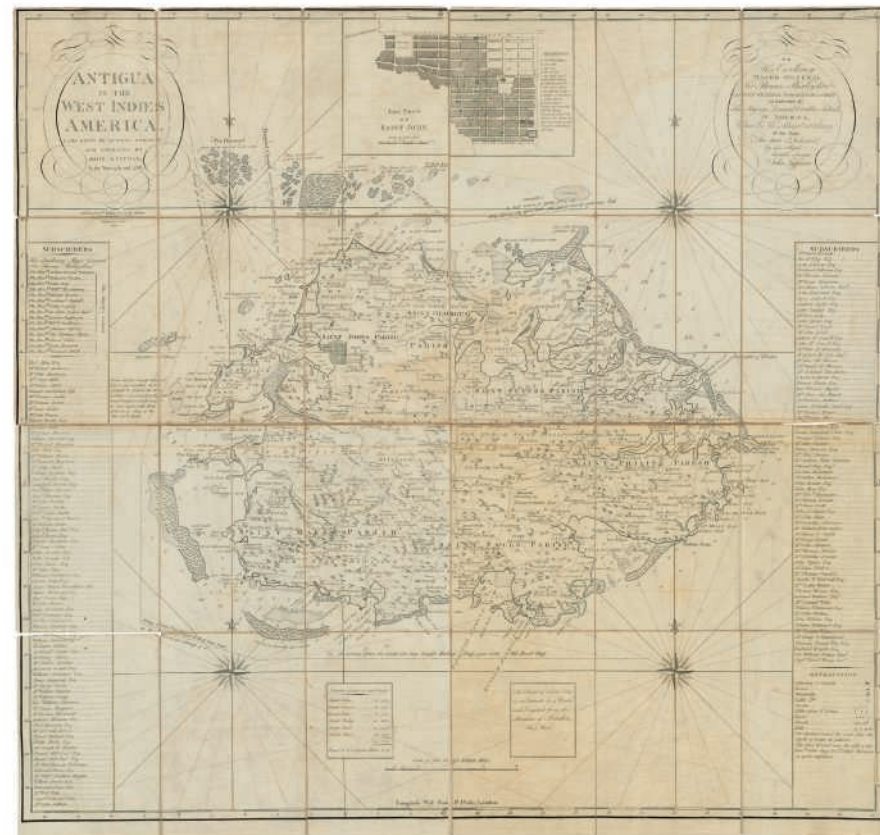
LUFFMAN, John (fl.1776-1820). *Antigua in the West Indies America. Laid down by actual survey... In the Years 1787 and 1788*. London: William Faden, 1793.

Very rare map of Antigua printed on 4 sheets, surveyed in detail by John Luffman during his 3 year tour in the West Indies. It was published to accompany Luffman's *A Brief Account of the Island of Antigua* 1788, but very few seem to have survived. Only 6 copies can be traced in institutional holdings (there are 3 copies [one damaged] in the National Archives at Kew and one each at BL, University of London Senate House Library, and Biblioteca Nacional de España, Madrid). No copies can be traced as selling at auction (ABPC/RBH). Tooley, *Printed Maps of Antigua* 46.

Folding engraved map on 4 sheets, the whole dissected and mounted onto contemporary linen, relief shown pictorially, coastline marked with obstacles to shipping, shoals, sandbanks, anchorages and soundings, harbours, forts, parishes, churches and mills shown together with the names of property owners, extensive subscribers' list running down both the left- and right-hand sides of the map, inset plan of the town of Saint John at top with a key, dedication to Thomas Shirley, Major General, governor of Leeward Islands, within cartouche to upper right, 4 compass roses within sea, scale 1 1/2" to one mile (1:42240), 942 x 983mm (joined).

£5,000-8,000

US\$6,500-10,000
€5,800-9,200



FROM AN IMPORTANT PRIVATE COLLECTION

0308

MAJOR, Thomas (1720-1799). *Les ruines de Paestum, ou de Posidonie, dans la Grande Grece*. London: J. Dixwell for T. Major, 1768.

First French edition. The temples at Paestum were almost unknown until their rediscovery in 1746; the first publication on them, in French, only appeared in 1764. Major's work was far more ambitious than any previous survey. The appearance of a French as well as an English edition suggests that there was not just a waiting French audience but a growing international interest in Greek Doric architecture. Blackmer 1065; Brunet III, 1329; Fowler 157; Harris 539; RIBA 2008.

Folio (547 x 373mm). 25 engraved plates numbered I-XVIII, XIXA, XIXB, XX-XXVIII, engraved royal arms, 5 engraved vignettes. List of subscribers, and a final leaf listing Thomas Major's engravings (some faint even browning, heavier spotting and browning to plates ii, II, V, VI and XVIII). Modern half calf, gilt spine (extremities lightly rubbed, spine fractionally faded). *Provenance:* Dampierre (armorial bookplate).

£3,000-5,000

US\$3,900-6,400
€3,500-5,800

OTHER PROPERTIES

0309

MATTIOLI, Pietro Andrea (1500-1577). *De I Discorsi di... Matthioli... nelli sei libri de Pedacio Dioscoride Anazarbeo, della materia medicinale*. Venice: Bartolomeo de gli Alberti, 1604.

Unsophisticated copy of the third Italian language edition of the 'grand Mattioli', with the full series of the magnificent large woodcuts. The botanical cuts first appeared in the 1562 *Herbar* (in Czech), and the 1563 *New Kreuterbuch* printed in Prague, but this edition includes the equally fine cuts from the 1565 edition of the enlarged work which include zoological subjects and the genre scenes. 'Mattioli's expansive commentary on Dioscorides' classic text ... reflects the growing accumulation of botanical knowledge, which is curiously mirrored also in its illustrations. They are generally presented in wood-cuts of considerable size and unprecedented complexity... The designs, probably made by G. Liberale of Udine, were translated by Meyerpeck's accomplished block cutting into morphologically detailed and carefully shaded images' (Bridson & Wendel, *Printmaking in the Service of Botany*, Hunt Institute, 1986, p.24). Collation complete, as per IT\CCU\RAVE\010036, excepting the final gathering in vol. II which is here 6M8 rather than a6; BL *Italian* 559; BM(NH) III, 1268; Nissen *BB1* 1304; Wellcome I, 4137; see Blunt & Raphael *The Illustrated Herbal*, 1979. pp.132-133.

Folio (360 x 250mm). Title with woodcut printer's device, full-page woodcut portrait of Mattioli within an elaborate border on k8 verso [recto blank], over 900 large woodcuts of plants, herbs, animals, fish and insects, many by Giorgio Liberale and Wolfgang Meyerpeck (tiny marginal hole in title and extending through the following 4 leaves, tiny marginal tear to portrait, variable light browning throughout, some staining, mostly confined to margins at end of vol. I and to gutter of some leaves at beginning of vol. II, 3L3v poorly printed affecting a few lines of text, a few tiny marginal tears with the one on 4L2 extending into text, paper flaw to 4S3 affecting a shoulder note on verso, small marginal chip to 4F3). Late 17th-/early 18th-century vellum (rubbed and soiled, old repair to foot of spine of vol. I). *Provenance:* Jean-Baptiste de La Salle (1651-1719; priest and educational reformer from Reims, deleted inscriptions) – Ferrant (18th-century inscription on title 'Dr Chir[urgien] Reims') – Louis Jérôme Raussin (1721-1798; doctor and bibliophile, engraved armorial bookplates and inscriptions). (2)

£2,500-3,500

US\$3,300-4,500
€2,900-4,000





L. Halmische

FROM AN IMPORTANT PRIVATE COLLECTION

0310

[RECHBERG, Charles, comte de (1775-1847) and George Bernhard DEPPING (1784-1853)]. *Les Peuples de la Russie, ou description des moeurs, usages et costumes des diverses nations de l'Empire de Russie, accompagnée de figures coloriées*. Paris: D. Colas, 1812-1813.

Fine copy of Rechberg's famous work, containing 18 original watercolours by E. Karnejeff, and printed on very large velin paper. The coloured plates are of even higher quality than the deluxe edition mentioned by Colas.

There were three issues of the work: one with plates uncoloured; one with colour-printed plates; and then a deluxe issue with either the plates entirely coloured by hand (as here) or with the plates colour-printed and enhanced by hand-colouring. The artist Emelian Mikhailovich Karnejeff joined G. M. Springporten's 1802-1805 survey of the Russian hinterland, including the breadth of Siberia, the Caucasus, and the Urals, and includes in the present work detailed ethnographic portraits of two Alaskans (of the Kodiak / Fox Islands, as well as of the Aleutian Islands). In addition to depicting Slavs, Tartars, Caucasians, and Mongols, Karnejeff recognizes the contributions of 'peuples immigrés' to Russian society, including portraits of Armenian, Persian, Chinese, and Japanese subjects in his survey. Karnejeff's watercolours impressed Rechberg, the Bavarian ambassador to the court of Alexander I, who commissioned the present volumes. The work was published in French due to its status as a *lingua franca*. Unlike most copies, the plate of 'Cosaques du Don' is present, and the original watercolours of both 'Le Bain russe' and 'Montagne de Glace a Tobolsk' are also bound-in. Brunet IV, 582; Colas 2491; Fekula 3568; Lipperheide Kaa 27; Vinet 2323.

Two volumes, folio (476 x 395mm). Half-titles, 88 engraved and aquatint plates, printed in colour by A. Manz, Scotnikoff, Melnikoff, Hesse, Gros, Adam and others, after E. Karnejeff and finished by hand, and 18 original water-colours in place of 18 others, all before letters (without the subscription leaf sometimes present, very minor scattered spotting but heavy to the 2 plates of the 'Tartares Nogais' in vol. I and that of the 'Lama Mongole' in vol. II). Contemporary red morocco-backed boards, covers with elaborately gilt-tooled flat spines, gilt edges (upper cover of vol. I with wear to left-hand gilt border with loss and the corners sometime repaired, otherwise extremities rubbed).

(2)

£20,000-30,000

US\$26,000-39,000
€24,000-35,000



OTHER PROPERTIES

0311

QUAD, Matthias (1557-1613). *Compendium uniuersi complectens geographicarum enarrationum libros sex... in epitomen hanc redacta per Matthiam Quadum sculptorem*. Cologne: Wilhelm Lützenkirchen, 1600.

First complete edition, rare, the maps finely coloured by a contemporary hand. It had previously appeared in German with five maps only and without the dedication to Lothar von Metternich, Archbishop-Elector of Trier, in the previous year. The number of maps in the Latin edition varies - this copy contains an unusually full complement. The world map (which was not contained in the German edition) follows the oval projection popularised by Ortelius. According to Shirley it is either the same plate as, or a meticulously copied version of, that which appeared in Magini's edition of Ptolemy published in Venice in 1596 (a Cologne edition of which appeared the following year). The map of America 'is a reduced version of the one by Giovanni Lorenzo d'Anania of 1582, with just a few mainly typographical differences' (Burden). Pages 590-665 of the text relate to America. There are also maps of Africa, Asia, and several European countries. Alden 600/71; Burden 97; Sabin 66889; Shirley 203; VD 16 Q1.

Octavo (140 x 90mm). 12 folding engraved maps coloured in a contemporary hand; woodcut printer's device on title; printer's device and two initials coloured by a contemporary hand, capitals on title touched in red (text lightly browned, world map and map of Hungary slightly weakly printed in places.) Contemporary (slightly soiled and rubbed, tear in spine with small loss, ties perished). *Provenance:* ?Leonardus Gez (contemporary inscription 'Leonardi Gez... Emptus Consta[n]tia Anno 1601'. A Leonardus Gez 'Ultramontanus' matriculated at the university of Perugia in 1585).

£4,000-6,000

US\$5,200-7,700
€4,700-6,900

FROM AN IMPORTANT PRIVATE COLLECTION

0312

REPTON, Humphry (1752-1818) and John Adey REPTON (1775-1860). *Fragments on the Theory and Practice of Landscape Gardening. Including some remarks on Grecian and Gothic Architecture*. London: T. Bensley and Son for J. Taylor, 1816.

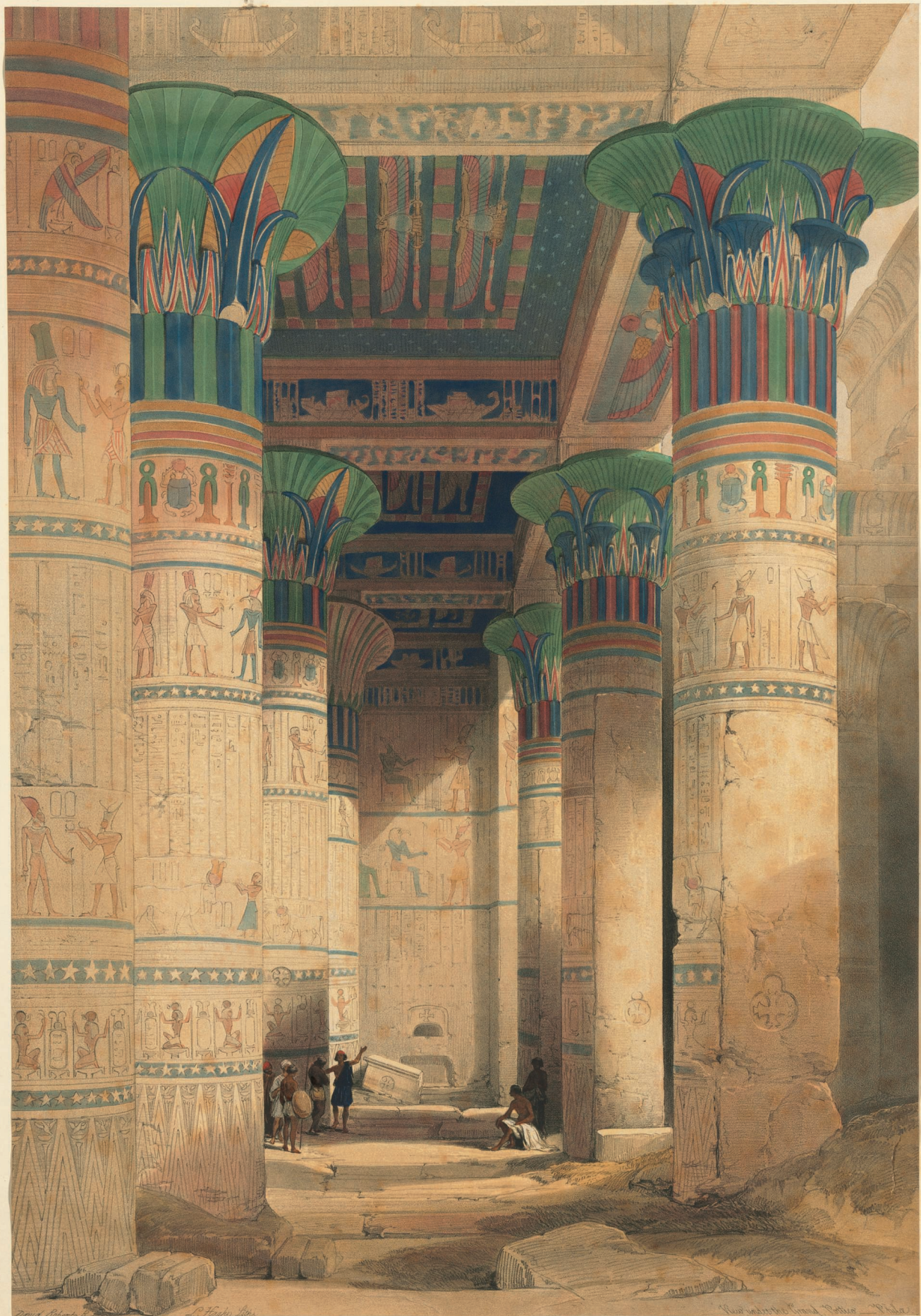
First edition of Repton's final great work on landscape gardening. In the introduction Repton bemoans the effect of the Napoleonic war on landscape gardening (financial rather than physical) and defines the subject as: 'the pleasing combination of Art and Nature adapted to the use of Man.' *Abbey Scenery* 391; *Tooley* 398.

Quarto (345 x 277 mm). Half-title. 43 plates, comprising: one wood-engraved and letterpress plan, 21 hand-coloured aquatints [of which 2 double page, 8 with overslips], 6 tinted aquatints [one with overslips], 13 aquatints [2 with overslips]; 27 text-illustrations, comprising: 9 aquatints [2 with overslips], 18 wood-engravings (pl. 20 and a couple of other plates with faint marginal soiling). Contemporary diced russia (rebacked preserving original gilt spine, extremities lightly rubbed).

£4,000-6,000

US\$5,200-7,800
€4,700-6,900







0313

ROBERTS, David (1796-1864, artist) and George CROLY (1780-1860). *The Holy Land, Syria, Idumea, Arabia, Egypt & Nubia*. London: F.G. Moon, 1842-1849.

First edition of the most desirable hand-coloured issue, with a presentation inscription dated 1848 on the first title from John Forster, one of the original subscribers. Masterfully illustrated by Louis Haghe's lithography, Roberts's monumental work on Palestine and the Near East is celebrated as 'one of the most important and elaborate ventures of nineteenth-century publishing' (Abbey p.341). Roberts paid tribute to Haghe's work in glowing terms: 'Haghe has not only surpassed himself, but all that has hitherto been done of a similar nature. He has rendered the views in a style clear, simple and unlaboured, with a masterly vigour and boldness which none but a painter like him could have transferred to stone'.

After an apprenticeship to the Scottish house-painter, Gavin Buego, Roberts became assistant scene painter at the Pantheon theatre in Edinburgh. His paintings were exhibited at the Society of British Artists, Royal Academy and British Institution, and by 1830 Roberts was firmly established as a topographical artist and was able to give up his work in the theatre. In these early years he toured the Continent and Scotland, and in 1832-33 visited Spain, the result of which was his *Picturesque Sketches in Spain* (1837). In 1838 he made plans for a journey to the Near East and in August 1839 departed for Alexandria, spending the remainder of the year in Cairo and visiting the major tombs and sites of Egypt. The following February he journeyed to the Holy

Land, making stops in Suez, Mount Sinai and Petra. He spent time in Gaza before entering Jerusalem and concluded his tour by spending several months becoming familiar with the biblical sites of the Holy Land. Roberts returned to England at the end of 1839 and submitted his drawings to F. G. Moon in 1840. The complete work was published in 3 states: tinted, with tinted proofs, and coloured and mounted on card (as here). The three volumes of the *Holy Land* are here bound in two, with the plates out of order. Abbey, Travel 272 and 385; Tooley 401.

6 volumes in 5, folio (607 x 445mm). Lithographic frontispiece portrait of Roberts by and after C. Baugniet, 5 hand-coloured lithographic titles, 241 plates finely coloured and finished by hand and mounted on card, all by Louis Haghe after Roberts, 1 engraved map (occasional spotting, a few leaves strengthened in margin or with marginal worming, portrait and map lightly stained at edge, one title slightly cockled, *Holy Land* without lithographic title to volume III and map probably as originally issued, and description of title vignettes of volumes II and III, 2 plates loosely inserted). The 2 *Holy Land* volumes in contemporary full dark green morocco by A. Tarrant, elaborately gilt panelled sides, the 3 *Egypt* volumes in late 19th-century dark green half morocco by Maclehose of Glasgow, all edges gilt (extremities lightly rubbed). *Provenance*: John Forster, Esq (original subscriber, d.1852; his inscription to Mrs Susan Lumley on title of *Holy Land* volume I, dated 6th January 1848, Newton le Willows) – Frank R. Burnet (bookplate in each volume) – Christie's, London, 17 July 1985, lot 60.

(5)

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

FROM AN IMPORTANT PRIVATE COLLECTION

0316

[ZIEGLER, Henry Bryan (1798-1874). *The Royal Lodges in Windsor Great Park*. London: Ackermann, 1839].

Rare deluxe copy, with hand-coloured plates on card, by the drawing master to members of the Royal family. *Abbey Scenery* 359 (without mention of coloured copies, calling only for tinted or uncoloured plates); Tooley 517.

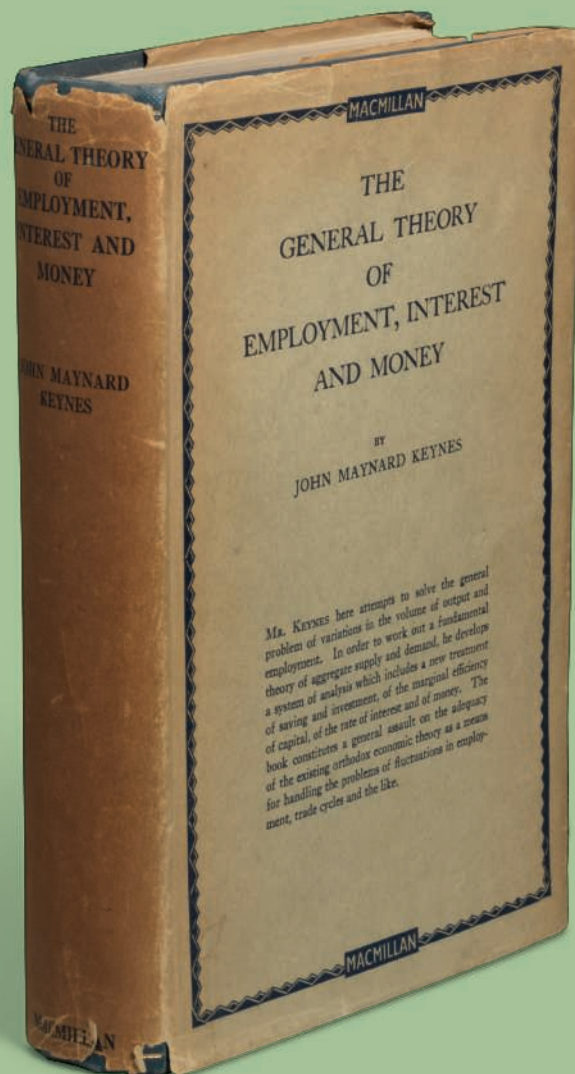
Oblong quarto (351 x 505mm). Lithographic prefatory note, 8 hand-coloured lithographic plates on thick card by Day and Haghe after Ziegler, each with accompanying uncoloured lithographic plan of the depicted lodge (lacking title, light marginal spotting, margin of last 2 plates lightly dampstained). Contemporary cloth, morocco label to front cover, gilt edges (new green morocco spine and corners, extremities lightly rubbed).

£800-1,200

US\$1,100-1,500
€930-1,400



ECONOMICS



OTHER PROPERTIES

0317

KEYNES, John Maynard (1883-1946). *The General Theory of Employment Interest and Money*. London: Macmillan, 1936.

First edition of the most influential economic work of the 20th-century. Keynes argued in this work for government intervention to moderate the extremes of economic activity and to introduce policies in order to produce full employment. PMM 423.

Octavo (215 x 130mm). Original green cloth lettered in gilt (fine condition), printed dust-jacket (price-clipped slightly irregularly, 90mm split front fold of jacket, spine ends and corners of dust-jacket chipped affecting one letter of publisher's name, spine browned, covers with faint browning to extreme margins).

£5,000-8,000

US\$6,500-10,000
€5,800-9,200

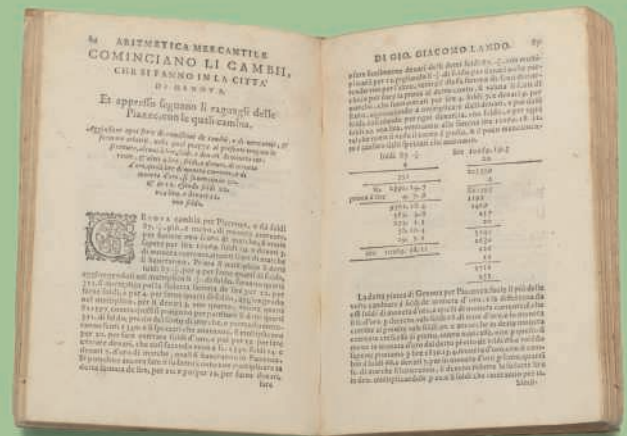
0318

[ECONOMICS]. LANDO, Giovanni Giacomo (fl. 17th century). *Aritmetica mercantile ... Nella quale si vede, come si hanno da fare li conti, per li cambi, che si fanno nelle Città Principali della Christianità. Il modo di raguagliare le piazze, di aggiustare ogni sorte di comissioni de cambi, & mercantie, & formare arbitrij ...* Naples: [Alexander Gratianus for] Tarquinio Longo, 1604.

Rare first edition of one of the most important early works on mercantile accountancy, arithmetic and exchange rates. Money and the relative values of currency came to be central to early-modern European economy, as successful merchants learned to exploit differences in values and time lapses at a time when money-lending was frowned upon as usury. Three further editions came out within forty years, all printed in Venice, and all now scarce. Herwood, *Historical Accounting Literature*, 224; Kress S.343; Riccardi II, 15.1 ('raro'); this edition not in Goldsmiths' or Einaudi.

Small 4to (200 x 140mm). Woodcut device on title, woodcut initials, head- and tail-pieces in text (very occasional spots, some marginal soiling.) Contemporary vellum (recased, head of spine repaired, some light soiling). Provenance: erased ink ownership inscription dated Naples 1619 (ffep).

£1,000-2,000 US\$1,300-2,600
€1,200-2,300



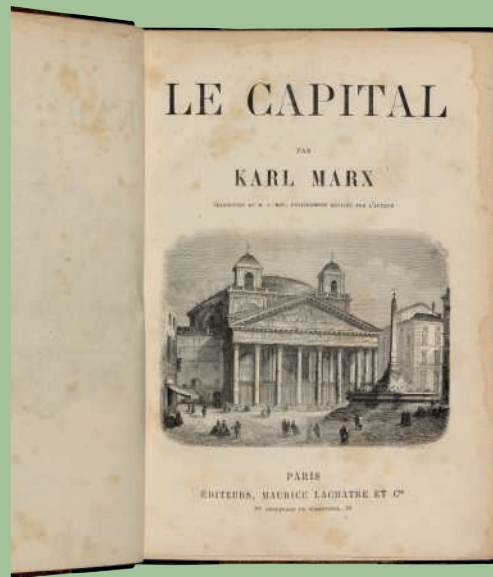
0319

[ECONOMICS]. MARX, Karl (1818-83). *Le Capital* [translated by J. Roy]. Paris: Lachâtre, [1872-75].

First edition in French, first issue, published under the supervision of and with new contributions by Karl Marx. It appeared in parts between August 1872 and May 1875. Marx himself stressed that this edition 'has a scientific value independent from the original and must be read even by readers fluent in the German language' (*Avis au lecteur*, p.348). Indeed, he included unpublished notes which he kept for a second German edition. These eventually appeared in the 1887 English edition issued by Engels four years after the author's death. The first issue is distinguished by the presence of the letter of the publisher to the author and by the mention of Lachâtre (not Librairie du Progrès) on the title-page. *Die Erstdrucke der Werke von Marx und Engels*, 1955, p. 33; BNF, *Utopie*, 216 ('Oeuvre majeure, à la traduction de laquelle son auteur a contribué, au point qu'elle rassemblait des réflexions inédites').

Quarto (289 x 190mm). Engraved portrait of the author, one leaf with lithographic reproduction of Marx's letter to Maurice La Châtre, title illustration, engraved head- and tailpieces (faint dampstaining in the fore-margin of a few gatherings, some spotting and browning.) Contemporary half cloth, marbled boards, spine filleted and lettered in gilt, preserving the original pictorial front wrapper (extremities lightly rubbed).

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



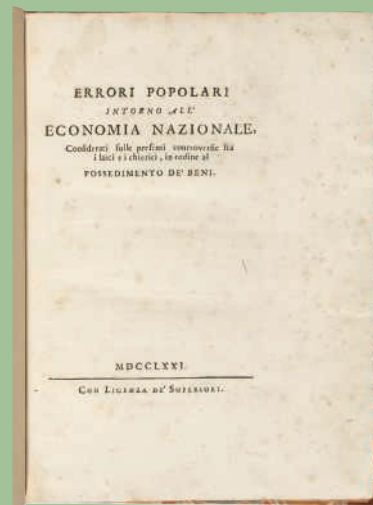
0320

[ECONOMICS]. [ORTES, Giammaria (1713-1790)]. *Errori popolari intorno all'economia nazionale, considerati sulle presenti controversie fra i laici e i chierici, in ordine al possedimento de' beni.* [N.p.: n.p.] 1771.

First edition, exceptionally rare. In the preface the author, 'consciously a fervent supporter of the use of the mathematical method in economics [...] makes a strong plea for the application of the mathematical method to economic analysis; such application does not simply mean counting, weighing and measuring but it implies that, before calculating, one must discover and understand "the reasons, the aims, the motives and the relations according to which those goods consumed by all can increase or diminish in the nations" ... The *Errori Popolari* itself is an attempt to treat certain economic questions by following the procedure of a geometric treatise. He sets down certain axioms or what he believes are "general truths, derived from immutable and necessary principles from which there is no derivation", and to these he opposes some of what he thinks are popular errors. From these axioms he proceeds to particular cases which he investigates' (Theocaris, *Early Developments in mathematical economics* (1983), p. 36). ABPC/RBH show no copies in auction records. Apparently a single copy held in US institutions (Harvard). Einaudi 4224; Higgs 6703 (unseen); not in Goldsmiths' or Kress.

Quarto (253 x 180mm). Without the initial blank (occasional light foxing, one or two insignificant stains. Modern quarter calf, marbled paper boards, flat spine gilt in compartments, red morocco lettering piece, edges sprinkled red.

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





0321

SMITH, Adam (1723-1790). *An Inquiry into the Nature and Causes of the Wealth of Nations*. London: W. Strahan and T. Cadell, 1776.

An outstanding copy, in exceptionally fine condition and with remarkable provenance, of the first edition of Adam Smith's *Wealth of Nations*. 'The first and greatest classic of modern economic thought' (PMM), this work contains the first major expression of the theory of free trade. Smith propounds individual liberty and the accumulation of wealth, while arguing strongly for moral fairness and a duty to society. He describes a system of natural liberty and justice which strives towards improvement in the living standards of the population at large, equating higher wages with a healthier and more productive workforce. He asserts that the limits to growth are political, not economic, and sets out principles to guide legislators. Smith also provides a history of economic theory, an historical analysis of the wealth of nations, including China, and forecasts for the future. The first edition was immediately acknowledged as an extraordinarily important publication, and sold out within six months of publication.

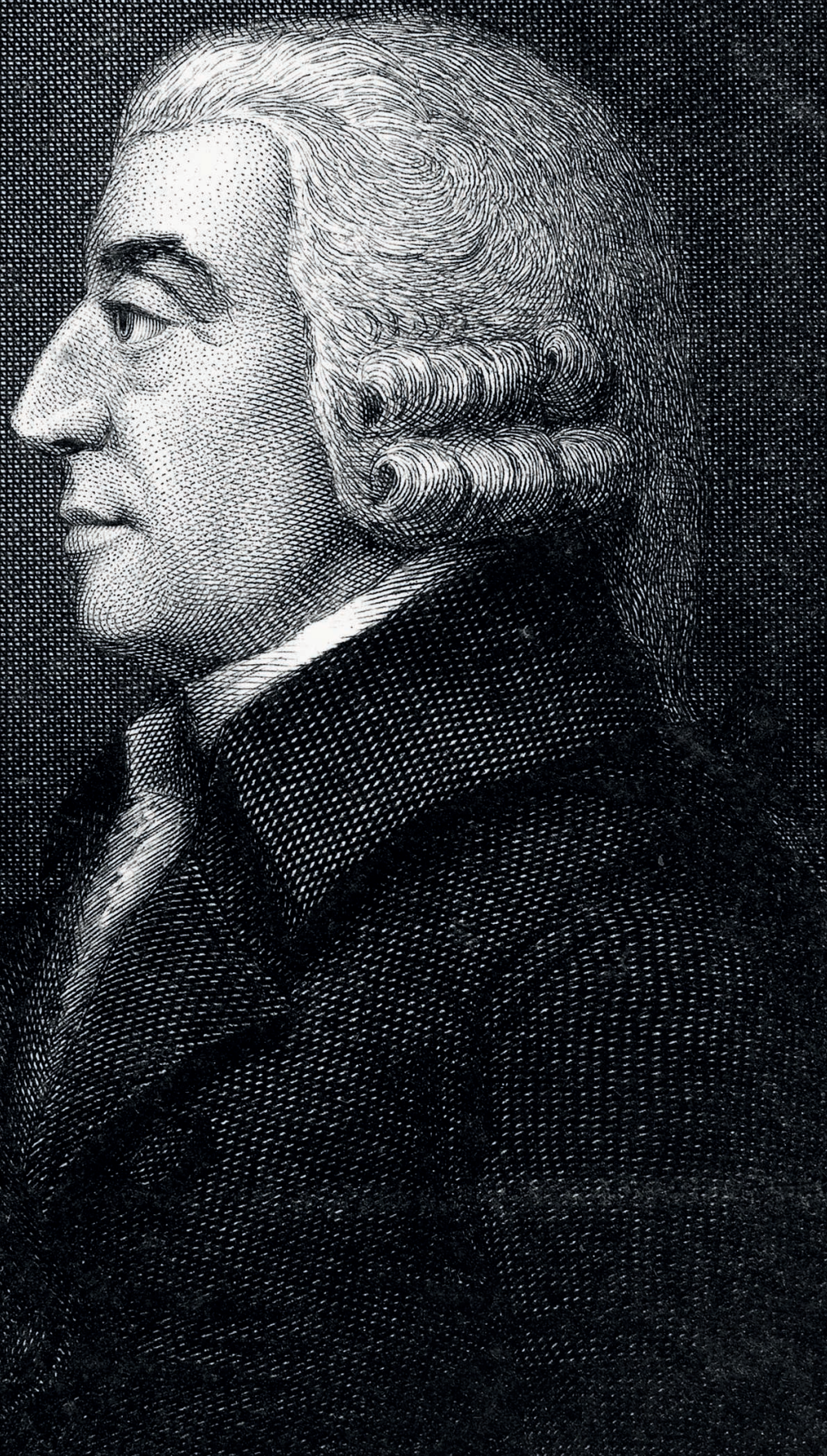
This copy has the distinction of having been owned and annotated by a remarkable protagonist of the British 'long eighteenth-century', the classicist and philosopher of aesthetics Richard Payne Knight. Knight, who acquired this copy in the same year as the publication, knew the *Wealth* intimately. Indeed so thoroughly did he embrace its tenets in writing his own *The progress of civil society* (1796, in verse) that a contemporary critic called this work little more than a 'versification' of the *Wealth*, as well as of Montesquieu's *Spirit* and one or two other milestones of the Enlightenment. The marginalia, perhaps two hundred, concentrated in Book IV and V, evidence Knight's keen engagement with Smith's weighing of strengths and weaknesses of competing mercantilist and physiocratic models of political economy, and with the history and role of taxation. They bear witness to Knight's first encounter with notions that were to become the building blocks of his own concept of history and civilization. Smith had first modelled the progress of nations towards increasing wealth in his *Lectures on jurisprudence*, based on a four-stage advancement; but it is in

the *Wealth* that he points out the complexity and contradictions of such theory. Knight pays close attention to Smith's arguments as well as cases – both would converge, at a less literal and deeper level than in the didactic poem, into the most influential of his works, *An Analytical Inquiry into the Principles of Taste*, 1805.

Two volumes, quarto (276 x 220mm). With the half-title in vol. 2, final blank leaf in vol. 1, adverts printed on final verso in volume 2. and, as often, cancels M3, Q1 (cancellation stub preserving the upper margin in full length), U3, 2Z3, 3A4 and 3O4 in volume 1, and D1 and 3Z4 in volume 2 (light spotting on title, half-title, final 2 leaves and very occasionally elsewhere.) Contemporary, possibly Scottish, tree calf, flat spines decorated in gilt with contrasting morocco lettering- and numbering-pieces, marble end-papers (corners lightly rubbed, one spine head fractionally weak, a few minor surface abrasions to the sides). *Provenance*: Richard Payne Knight (1751-1824; classicist, archaeologist, numismatist; his ownership inscriptions on half titles, dated 1776, and numerous marginalia to text in vol. 2). Having been profoundly impressed by the Grand Tour to Italy and the European continent he made from 1767, Richard Payne Knight became a keen connoisseur of all things classical, particularly Homeric texts, sculpture, coins and artifacts. In 1814 he became a trustee of the British Museum, to which eventually he bequeathed his collection of artifacts. Knight's first books, *The Worship of Priapus* and *Symbolical Language of Ancient Art and Mythology*, were groundbreaking in tracing continuity of cultural manifestations throughout civilizations, and established his fame as an advocate of ancient sacred eroticism and paganism. His more mature work of aesthetics, however, *An Analytical Inquiry into the Principles of Taste*, 1805, was the most influential. He asserted that aesthetic concepts cannot arise directly from sensations, as these need to be interpreted by the mind before being recognized as beautiful; he thus saw beauty as a product of mental acts.

£70,000-100,000

US\$91,000-130,000
€81,000-120,000





322

[SOUTH SEA BUBBLE]. A set of playing cards satirizing speculation schemes. [London: Bowles, after 1720].

Attractive set of playing cards inspired by the scandal of the 'South Sea Bubble'. A very eloquently graphic account of the most pervasively devastating financial crash before the Great Depression: the collapse of John Law's South Sea and Mississippi schemes, and the uncovering of similar get-rich-quick schemes across Europe. Bowles and his successors portrayed dozens of genuine or bogus joint-stock companies being set up in 1719 and 1720 at the time of the South Sea Bubble to entice investors. Cards of satirical content belonged in a cherished genre, but it was only with the South Sea Bubble, which involved investors throughout Europe, that the satire targeted the financial world. After a few years, graphic commentary of this kind was replaced by caricatures. These cards are fully functional as playing items, with a full set of suits and numbers, and in fact bear the light wear of actual use. They offer a fascinating catalogue of insurances and other schemes to which British investors fell prey: Holy Island - Salt; Bastard Children; Whale Fishery; Drying Malt by the Air; Water Engine; Hemp & Flax; Raddish Oil; Pensilvania Company; Settling Collonies in Accadia North America; Bahama Islands; Greenland Trade; Office for cureing the Grand Pox or Clap; Sugar; Bleaching of Hair; Lending Money upon Bottom-Ree; Lute-String; Irish Sail Cloth. Clayton (*Book illustration*, p. 235) points out that the packs were priced rather expensively, and would have attracted reasonably moneyed buyers. S. Mann, *Collecting English playing-cards*, 1978, p. 19.

52 individual black or red engraved cards (each 95 x 63mm), with miniature standard cards in upper corner, blank versos, remains of duty stamp to corner of the ace of clubs (lacking title card, as often, a little worn from use); preserved in a modern box.

£15,000-20,000

US\$20,000-26,000

€18,000-23,000



17TH - 19TH CENTURIES







0323

AUNILLON, Pierre Charles Sabiot, Abbé du Gué de Launay (1684-1760), attributed. 'Memoires de Mad[am]e Vanfeld adressés à mad[am]e la marquise de Ronceval', n.p., n.d. [mid-18th century].

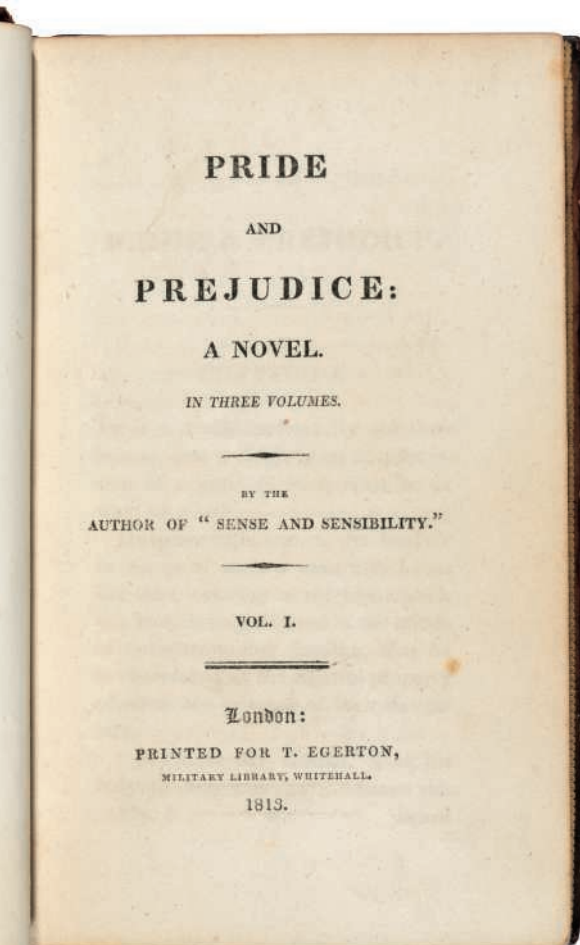
An authorial manuscript for this apparently unpublished novel. The frequent corrections to the manuscript consistently change proper names, both of people and places, but also at times cancel or replace passages of text. The story it relates is, as the Bérard sale notes, 'plus que galant, [et] rempli d'aventures intéressantes'. Pierre Charles Sabiot Aunillon is recorded as the author of a number of fantastical tales published around 1750. According to the *Biographical Dictionary of the Society for the Diffusion of Useful Knowledge* (London: 1844) his first known literary publication dates from 1715, 'a Funeral Oration on Louis XIV, in the cathedral of Evreux, [which] was considered one of the worst of the many which the occasion had called forth'; the same work notes that 'In the year 1746 he was employed on the Rhine by the French government as a secret political agent, and the reports made by him in that capacity are still extant in MS'.

Contemporary manuscript, 713 pages, 238 x 180mm, an elegant copy primarily in a single hand, with frequent apparently authorial cancellations, emendations and additions in a second hand; the last two pages are an addition in a third hand. Engraved author portrait (by Briandt, engraved by J. Tardieu), and four illustrations in pen, ink and wash, attributed to 'L. Vigée' [perhaps Louis Vigée (1715-1767), father of Élisabeth Vigée Le Brun]. In two volumes, 18th-century mottled calf (worn, rebacked). *Provenance*: the copy apparently corresponds with that described in the sale of the library of A.L.S. Bérard, Paris, 7 May 1829, lot 1088, where the manuscript corrections are described as being in Aunillon's autograph.

(2)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700



0324

[AUSTEN, Jane (1775-1817)]. *Pride and Prejudice*. London: Printed for T. Egerton, 1813.

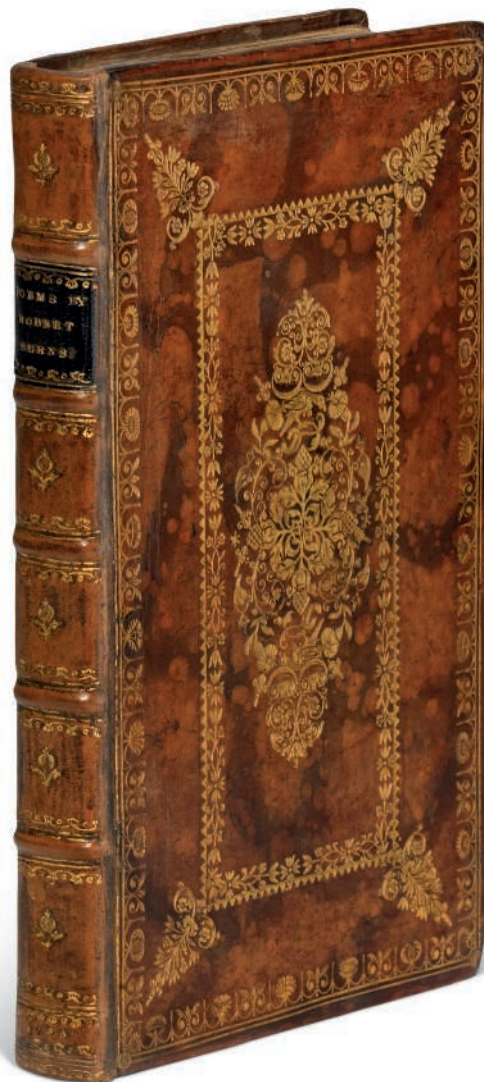
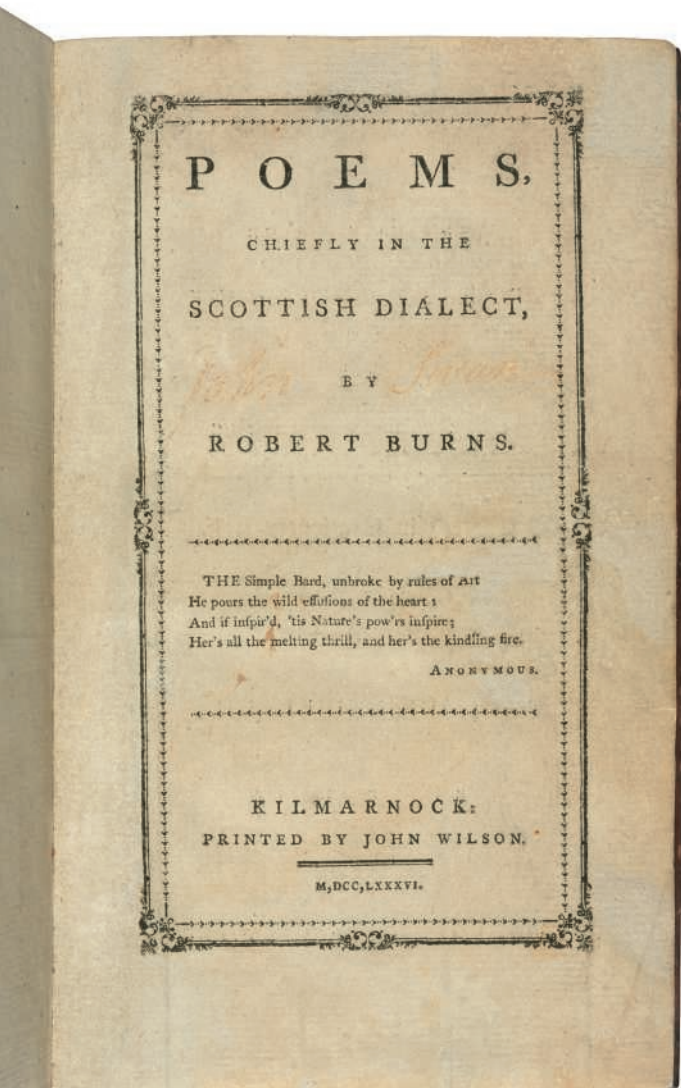
First edition of Austen's most famous and beloved work, this copy from the library of John Peyto-Verney, 15th Baron Willoughby de Broke, whose Compton Verney residence is thought to have inspired the fictional Thornton Lacey in *Mansfield Park* (1814). *Pride and Prejudice* was written between October 1796 and August 1797 when Jane Austen was not yet twenty-one, the same age, in fact, as her fictional heroine Elizabeth Bennet. After an early rejection by the publisher Cadell, Austen's novel was finally bought by Egerton in 1812 and published in late January 1813 in a small edition of approximately 1500 copies. In a letter to her sister Cassandra on 29 January 1813, the author writes of receiving her copy of the newly published novel (her 'own darling child'), and while acknowledging its few errors, she expresses her feelings toward its heroine as such: 'I must confess that I think her as delightful a creature as ever appeared in print, & how I shall be able to tolerate those who do not like her at least, I do not know.' Gilson A3.

3 volumes, 12mo (174 x 105mm). (Lacking half-titles, occasional faint spots or stains, small hole in C7, G6 and L3 of vol.2 affecting one or a few letters, E9-10 of vol.3 with hole affecting some words, a few minor marginal chips or tears.) Contemporary calf, sides with double gilt-ruled borders, gilt fleurons to corners, spines gilt with green morocco lettering-pieces (rebacked preserving contemporary backstrips, extremities lightly rubbed). *Provenance*: John Peyto-Verney, 15th Baron Willoughby de Broke (1762-1820; bookplate) – Robert Verney, 17th Baron Willoughby de Broke (1809-1862; bookplate).

(3)

£20,000-30,000

US\$26,000-39,000
€24,000-35,000



0325

BURNS, Robert (1759-1796). *Poems, Chiefly in the Scottish Dialect*. Kilmarnock: John Wilson, 1786.

The rare Kilmarnock edition of Burns's first book, one of 612 copies printed. The 44 poems in this volume represent virtually all forms of verse that Burns had attempted, and show a gift for comedy, a power of pathos, and an affection for humble things that are Burns's strongest characteristics. In the preface, the poet presents himself as one who is 'unacquainted with the necessary requisites for commencing Poet by rule', and instead 'sings the sentiments and manners, he felt and saw in himself and his rustic compeers around him, in his and their native language'. Published in late July 1786, all but 13 copies were sold within a month, winning him sincere local admiration before the second edition (Edinburgh, 1787) of 3000 copies won him wider recognition. This copy bears an inscription dated 1812 from a resident of Old Cumnock, East Ayrshire, a town in the heart of Burns country, where the poet is said to have spent time. Eger 1; Rothschild 555.

Octavo (199 x 121mm). Title within typographical border, typographical head- and tail-pieces (skilful restoration to title, a2 and last leaf into text but without loss, expert marginal repairs to a few others, washed, some light browning). Early 19th-century Scottish mottled calf, sides decoratively gilt (expertly rebaked and recornered); housed in a morocco box by Bradstreet's of New York. *Provenance*: John Swan (early inscription on title) – William Paterson, Old Cumnock (inscription on l3v dated 1812) – J.R.P. Forrest, Edinburgh (possibly Sir James Forrest, 1st Baronet of Comiston, 1780-1860; bookplate) – Edward Hubert Litchfield (1879-1949, his sale Parke-Bernet, New York, 3-5 December 1951, lot 133, \$550; bookplate).

£30,000-50,000

US\$39,000-65,000
€35,000-58,000



FROM AN IMPORTANT PRIVATE COLLECTION

0326

COTMAN, John Sell (1782-1842). *Architectural antiquities of Normandy, accompanied by historical and descriptive notices by Dawson Turner*. London: John and Arthur Arch, 1822.

Magnificent series of plates, rich in architectural detail, mostly covering from Rouen to Caen. In 1817 Cotman visited Normandy with Dawson Turner, returning again in 1818 and 1820. Two years later he published the present work; Dawson Turner was responsible for selecting the sketches. Lowndes I, 532; RIBA 712.

2 volumes in one, folio (493 x 340mm). 96 etched plates numbered 1-100 including 5 double-page and one bis plate, woodcut title vignettes (leaf E2 loose and fore-edge fraying, faint soiling to first title and marginal finger-soiling to following leaf). Contemporary burgundy morocco, gilt spine (extremities rubbed). *Provenance:* James O'Byrne (1835-1897, architect; armorial bookplate, sold.) – Christie's 22 July 1987, lot 52. (2)

£2,000-3,000

US\$2,600-3,900
€2,400-3,500

OTHER PROPERTIES

The following two lots were owned by Ivan Petrovich Pavlov (1809-1882), the celebrated Russian physiologist, known mainly for his classic work on conditioning. His life course was determined by his encounter with Darwin's work. As a young student, his family sent him to a theological seminary to second an apparent religious vocation. It was after reading Darwin, however, that Pavlov discovered a passion for the sciences, and instead joined the University of St Petersburg. There he studied chemistry and physiology, receiving his doctorate in 1879 and eventually being appointed professor of physiology at the Imperial Medical Academy. Pavlov's views on the inheritance of acquired characteristics held strong for many years, notwithstanding contrary evidence, most likely in the light of the impression that the early acquaintance with Darwin's theory had made on him as an adolescent (G. Windholz, P. A. Lamal, 1991).

0327

DARWIN, Charles Robert (1809-1882). *The Variation of Animals and Plants under Domestication*. London: John Murray, 1868.

First edition, first issue, Pavlov's copy, of 'the only section of Darwin's big book on the origin of species which was printed in his lifetime' (Freeman p.122). Along with the ascertainable facts of artificial selection, this work contains Darwin's hypothesis of pangenesis. Francis Darwin recorded that 'about half of the eight years that elapsed between its commencement and completion were spent on it. The book did not escape adverse criticism: it was said, for instance, that [...] after eight years of expectation all [the public] got was a mass of detail about pigeons, rabbits and silk worms. But the true critics welcomed it as an expansion with unrivalled wealth of illustration of a section of the *Origin*' (*The Autobiography of Charles Darwin and Selected Letters*, ed. F. Darwin, New York, 1958, p.281). The slow progress towards publication was due not only to the book's size but the author's ill health. The first issue was finally published on 30 January 1868, in a run of 1500 copies. Freeman 877; Norman 217.

2 volumes, octavo (223 x 137mm). First issue with 5-line errata on p.vi of vol. 1 and 7-line errata on p.viii of vol. 2, vol. 2 with 2pp. ads dated February 1868 (vol. 1 without the 32pp. ads dated April 1867 which is 'usually, but by no means always present' [Freeman] and with a small hole piercing the last 2 leaves, both volumes with occasional scattered light spotting or staining). Original green cloth, sides filleted in blind, gilt spines (extremities rubbed, foot of spine in vol. 2 chipped, corners bumped, some discolouration). *Provenance:* Ivan Petrovich Pavlov (his library shelfmark stamps to titles and *correcto*).

£3,000-5,000

US\$3,900-6,400
€3,500-5,800

0328

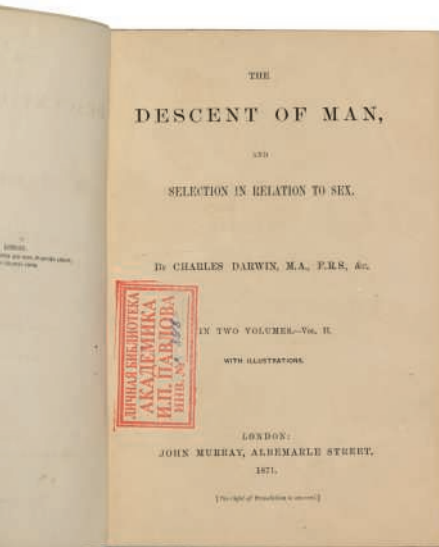
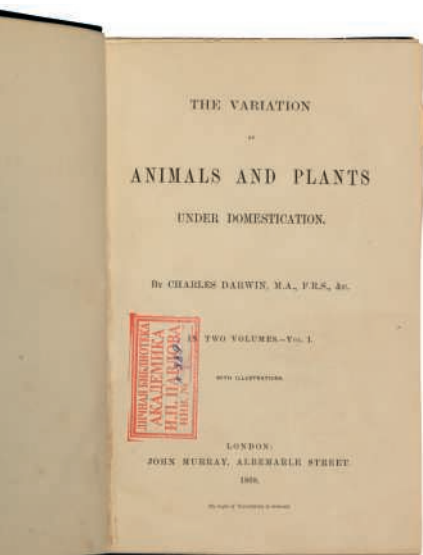
DARWIN, Charles Robert (1809-1882). *The Descent of Man, and Selection in Relation to Sex*. London: John Murray, 1871.

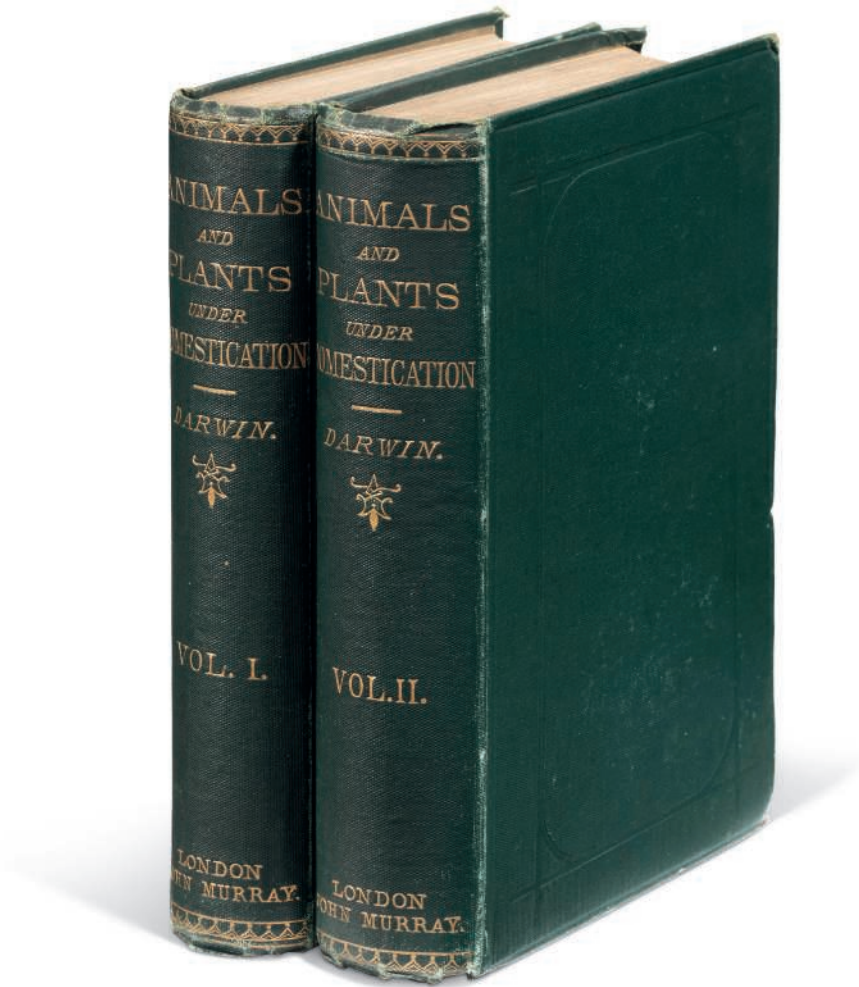
First edition, Pavlov's copy – the first appearance of the word 'evolution' in any of Darwin's works. Second issue of vol I and first issue of vol. II. Darwin 'compared man's physical and psychological characteristics to similar traits in apes and other animals, showing how even man's mind and moral sense could have developed through evolutionary processes' (Norman). 2,500 copies of the first issue were published on February 24. The second issue was published the following month. Freeman 937; Norman 599.

2 volumes, octavo (192 x 122mm). Half-titles, numerous illustrations in text, 16pp. ads at end dated January 1871 (occasional light spotting). Original green cloth, blind-stamped boards and gilt spine, dark blue endpapers (extremities rubbed, spines a little bumped, small chip to upper joint of vol. 2, some discolouration). *Provenance:* Ivan Petrovich Pavlov (his library shelfmark stamps to titles and *correcto*).

£5,000-8,000

US\$6,500-10,000
€5,800-9,200





0329

DARWIN, Charles Robert (1809-1882). *The Variation of Animals and Plants under Domestication ... Second edition, revised, fourth thousand*. London: John Murray, 1875.

Author's presentation copy of his 'big book' on evolution by natural selection, with 11 revisions in the hand of Darwin's amanuensis. This represents the only section of Darwin's big book on the origin of species which was printed in his lifetime and corresponds to its first two intended chapters' (Freeman, p.122). The gestation of Darwin's theories was extremely long, starting with his observations and findings on the *Beagle* voyage, culminating over many years of painstaking research with an unwieldy 250,000 word treatise entitled 'Natural Selection' that was far from complete. Wallace's letter of June 1858 forced Darwin into writing an abstract of this work called *On the Origin of Species*. However, Darwin was determined to publish the research that had led him to the *Origin*, and work on *Variation* began two days after the second edition of the *Origin* appeared on 7 January 1860. Along with the ascertainable facts of artificial selection, it contained Darwin's hypothesis of pangenesis. Francis Darwin recorded that 'about half of the eight years that elapsed between its commencement and completion were spent on it. The book did not escape adverse criticism: it was said, for instance, that the public had been patiently waiting for Mr. Darwin's *pièces justificatives*, and that after eight years of expectation all they got was a mass of detail about pigeons, rabbits and silk worms. But the true critics welcomed it as an expansion with unrivalled wealth of illustration of a section of the *Origin*' (*The Autobiography of Charles Darwin and Selected Letters*, ed. F. Darwin, New York, 1958, p. 281). The book's slow progress towards publication was due not only to its size, but also the author's ill health. It was finally published on 30 January 1868, the first issue consisting of 1500 copies.

For this second edition, the text was substantially revised, and the format reduced in size to crown octavo. It is the final edition of the text – all subsequent editions were printed from stereotyped plates. There were 25 recipients of presentation copies of this second edition (Darwin Correspondence, vol. 24, p.596f.), including the German J. Victor Carus, and the Italian Giovanni Canestri, the translators of the 3rd German (1878; Freeman 916) and first Italian (1876; Freeman 920) editions respectively. It is possible that this copy is one of these, since the corrections, although of a minor nature, correspond largely with revisions in those editions. These textual corrections are found on pp. 170, 262, 264, 425, 434 and 442 of vol. I; and in the index only, on pp.431, 439, 450, 456 and 461 of vol. II. The hand is identifiable as that of Francis Darwin, Charles' amanuensis at that period. The book block has been shaved to spare Darwin's recipients of presentation copies the trouble of opening the gatherings, and the inscription in Darwin's own hand – rather than in the hand of the publisher's clerk as often found – suggests this is an important association copy. Freeman 880.

2 volumes, crown octavo (185 x 120mm). Second edition. 43 woodblocks in text. Vol. II with 32p. advertisements for John Murray's books dated January 1876 (ight spotting on titles.) Original green cloth, arches style, with covers stamped with blind frame, gilt spines (extremities rubbed). *Provenance:* Charles Darwin (presentation inscription on front free endpaper). (2)

£25,000-35,000

US\$33,000-45,000
€29,000-40,000



FROM AN IMPORTANT PRIVATE COLLECTION

0330

CHIPPENDALE, Thomas (1718-1779). *The Gentleman and Cabinet-Maker's Director*. London: printed for the Author, 1755.

The Foyle copy of the second edition of Chippendale's famous and hugely influential furniture design book. The *Director* was the most ambitious and successful pattern book issued by a craftsman and was the first of its kind – earlier collections of furniture designs having been small-scale and intended for the trade. In his preface, Chippendale states that his intention behind the publication of *The Gentleman and Cabinet-Maker's Director* was 'to assist the one in the choice, and the other in the execution of the designs'. The first edition of 1754 was an immediate success and was followed by this second edition and a third in 1762.

Folio (439 x 275mm). Title in red and black, 4pp. subscribers' list, engraved dedication to the Earl of Northumberland, 161 full-page engraved plates, including plate 25 [bis] (small neatly repaired holes to title, dedication lightly soiled). Late 19th/early 20th-century panelled calf gilt, spine in seven compartments with raised bands, green morocco lettering-pieces in the second and third, the others with repeat decoration in gilt, gilt edges (some scuffing, upper joint starting). *Provenance:* James John, Ballymoney (early inscription on plate 82) – Robert McIntyre (early inscription on plate 82) – B.T. Batsford, High Holborn (booksellers and publishers of books on architecture, decoration, and furniture, ticket on front pastedown) – John Burns (signature) on endpaper – William Foyle (book label; his sale Christie's London, July 11-13, 2000, lot 784).

£4,000-6,000

US\$5,200-7,700
€4,700-6,900



0331

DELAFOSSÉ, Jean-Charles (1734-1789). [*Iconologie Historique.*] Paris: Jacques François Chereau Fils, [n.d., but c.1790].

Extremely rare and very comprehensive set of engravings illustrating the work of the ornamental designer and engraver Jean-Charles Delafosse. Originally apprenticed to a sculptor, Delafosse then trained as an architect. He published a number of highly successful books such as *La Nouvelle Iconologie Historique ou Ameublement*. His creations reflect the neoclassical taste of the Louis XVI period. The Bnf copy consists of 68 plates and one engraved contents list only.

3 parts bound in 2 volumes, folio (422 x 253 mm). 2 engraved tables of contents and 390 plates, all mounted on guards Vol. I *Meubles*: 128 engravings of furniture including chairs, beds, armchairs, doors, etc, engraved by Daumont after Jacques François Delafosse, in 32 gatherings of 4 plates each, A-Z4, &4, AA-HH4 (a number of plates in the first half either expertly window-mounted or remargined). Vol. II, 2 parts in one comprising the *Iconologie historique*: 2 engraved tables of contents and 262 engravings, including 7 part-titles, covering chimneys, doors, clocks, fountains, consoles, vases, trophies, etc., by Le Meunnié, Chereau, Joly, Tardieu, Hay, Berthault, Bacquoy, Beurlier and others, after Jean-Charles Delafosse. Part 1 contains 108 plates called for in the contents to which are added 2 plates, nos 93 and 94. Part 2 contains 138 plates signed T-SS agreeing with the list of contents, together with an additional 18 plates signed TT-VV (occasional faint browning mainly confined to margins). Mottled calf by Pagnant, gilt spines and turn-ins both signed by the binder, marbled endpapers, red edges (extremities faintly rubbed). *Provenance:* Edme Sommier (bookplates of château de Vaux-le-Vicomte). (2)

£3,000-5,000

US\$3,900-6,400
€3,500-5,800

OTHER PROPERTIES

0332

DICKENS, Charles (1812-1879). *A Tale of Two Cities*. London: Chapman and Hall, 1859.

First edition, an unusual early issue in its original monthly parts in fine condition. With the exception of part 1, none of the parts were evidently bound with adverts. Unusually, the part wrappers do not have any printed material on the inside of the front covers, nor on rear wrappers. The imprint on the front wrapper to part 1 does not show the normal Edinburgh, Glasgow and Dublin imprint, but rather shares the line 'and "All the Year Round" Office, 11 Wellington-Street North, Strand' that appears on all the other parts. Furthermore, none of the front wrappers state the month of publication, as the bibliographies call for. Parts 7/8 seem to be a later issue with the correct pagination to p.213. *A Tale of Two Cities* marks the last time Hablot K. Browne was to illustrate a work by Dickens. After a twenty-three year association, the quality of his work had begun to deteriorate and their relationship was severed. It also marks the last time Dickens worked with Bradbury and Evans, before his return to Chapman and Hall for *Our Mutual Friend*. Hatton & Cleaver, pp.331-42.

8 parts in 7, octavo (222 x 143 mm). Title, dedication, preface and list of plates in the final part. Etched frontispiece, title and 14 plates by Hablot K. Browne ['Phiz'] (first 2 leaves of ads in part 1 with tiny marginal chips, a few plates with faint browning). Original blue-green pictorial wrappers, partly unopened (a few tiny nicks to a few heads and tails of spines, extremities faintly rubbed, but otherwise a fine set); brick-red cloth box (lightly soiled). (7)

£2,000-3,000

US\$2,600-3,900
€2,400-3,500

**0333**

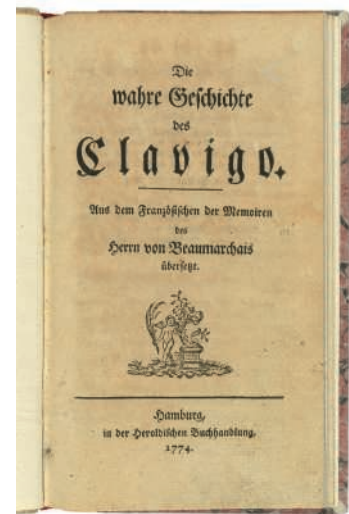
[DRAMA]. SCHILLER, Friedrich von (1759-1805). *Die Braut von Messina oder die feindlichen Bruder, ein Trauerspiel mit Choren*. Tübingen: Cotta, 1803. [Offered with:] BEAUMARCHAIS, Pierre Augustin Caron de (1732-1799). *Die wahre Geschichte des Clavigo. Aus dem Französischen der Memoiren des Herrn von Beaumarchais übersetzt*. Hamburg: Herold, 1774.

First editions. I. First issue of Schiller's tragedy *The bride of Messina*, set in Sicily in the early Christian era. It premiered in Weimar in March 1803 to controversial reception, due to its evident references to Greek tragedies, thought at the time to be obsolete, and perhaps to its dealing with the encounter between paganism and Christianity. This copy carries the very rare extra leaf of errata not noted by Marcuse, and bears the uncorrected error in p. xiv line 23 ('ebendig' rather than lebendig'). Marcuse 240; Goedeke V, 227, 96. II. First edition in German, a source for Goethe's early tragedy. The Spanish naturalist José Clavijo y Fajardo, editor of the literary periodical *El pensador*, engaged in a love affair with Louise, sister of the French playwright Pierre-Augustin Caron de Beaumarchais. Their story was dramatized by Johann Wolfgang von Goethe in his tragedy *Clavigo*, which appeared in the same year 1774. Cordier, *Beaumarchais* 312.

Two volumes, octavo. I. (195 x 115mm). With the rare errata leaf at end. Contemporary boards, gilt morocco lettering-piece (corners bumped and rubbed, joints and edges rubbed, a few surface abrasions). *Provenance*: Joseph Schlemmer (1767-1830, bookplate and manuscript notes on ffep). II. (165 x 85mm). With engraved head-piece and initial, and title vignette (light browning.) Modern vellum-backed boards. (2)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

**0334**

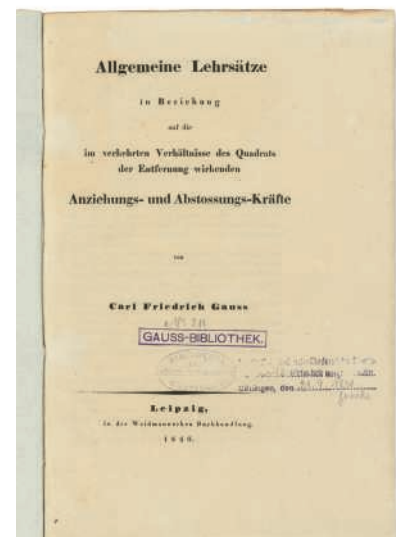
GAUSS, Carl Friedrich (1777-1855). 'Allgemeine Lehrsätze in Beziehung auf die im verkehrten Verhältnisse des Quadrats der Entfernung wirkenden Anziehungs- und Abstossungs-Kräfte.' Offprint from: *Resultate aus den Beobachtungen des Magnetischen Vereins: im Jahre 1839*. Leipzig: Weidmann, 1840.

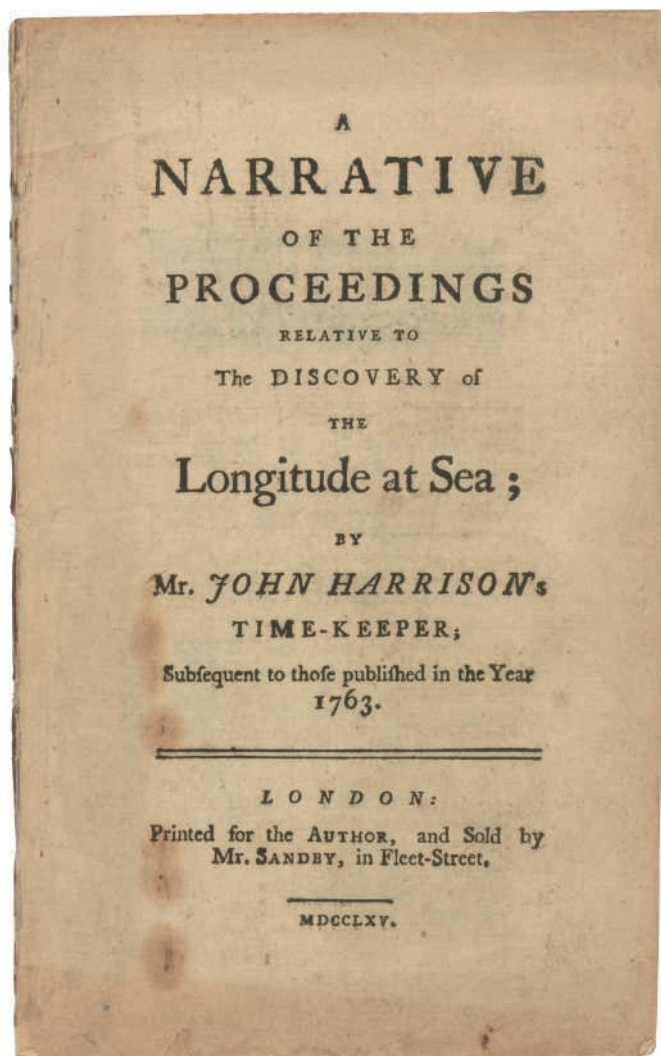
Fine copy of Gauss' extremely rare offprint on terrestrial magnetism, demonstrating the first systematic mathematical treatments of potential theory. The work contains 'a set of partial differential equations developed in the eighteenth century in connection with research on gravitational attraction, and applied in the nineteenth century to problems of heat conduction'. Gauss, together with the physicist Wilhelm Eduard Weber (1804-1891), 'organised the Magnetischen Verein, a society that united a worldwide network of magnetic observatories and established an important precedent for international scientific cooperation. They also published the society's journal, *Resultate aus den Beobachtungen des Magnetischen Vereins* (1837-1843), which contained ... fifteen papers by Gauss and twenty-three by Weber' (Norman I, p.312). Norman 882.

Octavo (241 x 159mm). (Tiny insignificant marginal chip at head of title, otherwise a clean, fresh copy.) Original paper-backed plain boards, unopened and uncut (extremities faintly rubbed). *Provenance*: Bibliothek der Königl. Sternwarte Göttingen, Gauss-Bibliothek (stamps on title and front board, with deaccession stamp on title with date of 21 Sept 1951 in pencil).

£5,000-8,000

US\$6,500-10,000
€5,800-9,200





0335

HARRISON, John (bap. 1693-1776). *A Narrative of the Proceedings Relative to the Discovery of the Longitude at Sea*. London: Printed for the Author and sold by Mr. Sandby, 1765.

Extremely rare first edition of Harrison's claim to be awarded the £20,000 'Longitude Prize'. 'Mr. Harrison hopes these proposals will be thought satisfactory to the public' (p.18).

The second sea trial of Harrison's fourth time-keeper, H4, was made aboard the *Tartar* on a voyage from Portsmouth to Barbados in 1764. Harrison's son accompanied the voyage and made further refinements to the watch and when it arrived at Barbados the error of the watch was found to be only 43 seconds. Upon returning to England, the Board of Longitude refused to grant the longitude award to Harrison in full, causing him to publish defences of his watch and its precision.

The present work copies letters that the Admiralty sent to Harrison in the preceding years establishing his development of the watch, and concludes with his own memorial. In it he outlines his claim, concluding in part that 'whereas a method (invented by your Memorialist) for the Discovery of the Longitude hath been tried by Experiments made according to the Appointment of your Honourable Board... Your Memorialist therefore humbly prays; that your Honourable Board will be pleased to grant him such

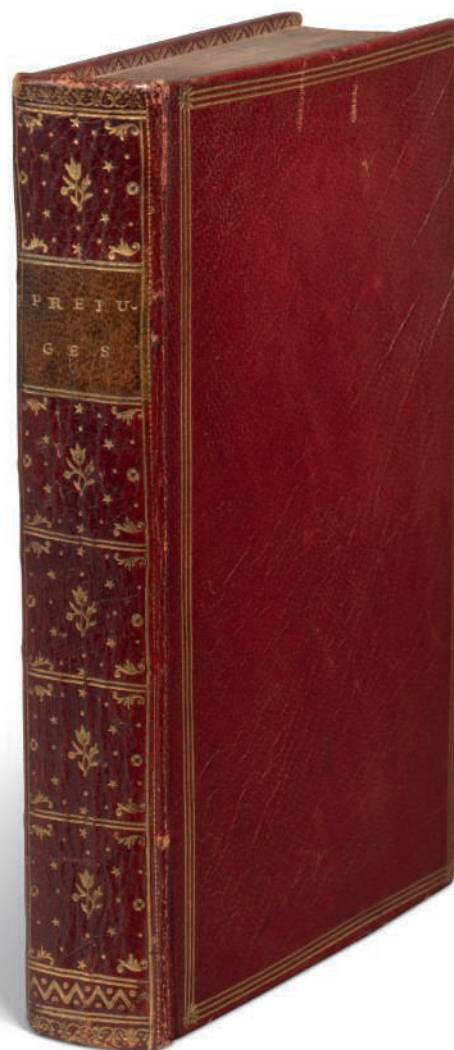
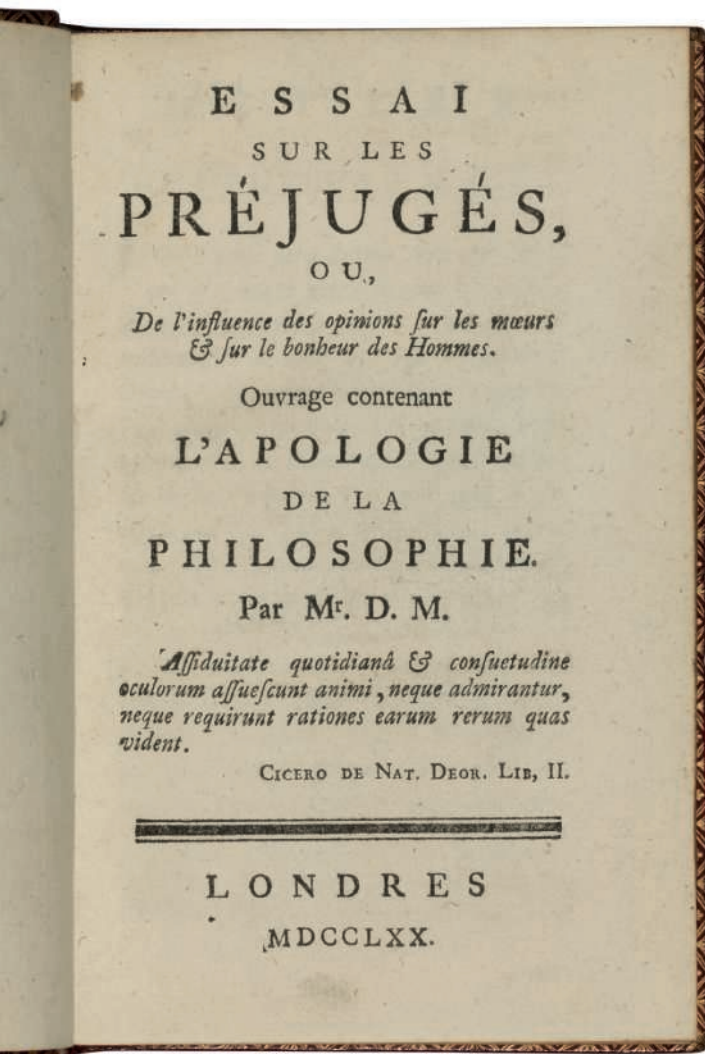
Certificate as directed by the above recited Act' (pp.13-14). The Board held firm for more than nine years, however. It was not until the intervention of Parliament in 1774 that Harrison received the balance of his reward of £20,000 to which, under the Act of 1714, he was entitled. (See Commander J.B. Hewson, *A History of the Practice of Navigation*, Glasgow, 1963, pp. 241-245).

Only 3 copies have appeared at auction in the past 40 years (ABPC/RBH): the Streeter copy, Christie's New York 17 April 2007, lot 253; Bloomsbury 30 October 2008, lot 192; and The Law Society copy, Sotheby's 12 Dec 2012, lot 16. The National Maritime Museum did not have a copy of the pamphlet until 2003, when it acquired the papers of the 2nd Viscount Barrington, a member of the 18th-century Board of Longitude. The self-published pamphlet was presumably printed in an extremely limited edition for private circulation to members of the board. Adams & Waters 2017; Crone 557.

Octavo (200 x 125 mm). Pp. [2], 18, [2, blank] (without half-title but with final blank D2, light spotting to title and onto following leaf, faint central horizontal creasefold). Disbound; contained in modern blue morocco-backed slipcase).

£30,000-50,000

US\$39,000-65,000
€35,000-58,000



0336

[HOLBACH, Paul Henri Thiry, baron d' (1723-1789), and Jacques-André NAIGEON]. *Essai sur les préjugés, ou de l'influence des opinions sur les mœurs & sur le bonheur des hommes. Ouvrage contenant l'apologie de la philosophie.* 'Londres' [i.e. Amsterdam: Rey], 1770.

First edition, a fine copy, of Holbach's subversive and instantly famous condemnation of the two enemies of individual freedom: propaganda from all kinds of established authority, and facile acceptance of received opinion – both leading to ignorance, prejudice and error. The *Essai*, then attributed to Dumarsais, enjoyed Europe-wide popularity as the unintended effect of Frederick of Prussia's rebuttal in his *Examen*. In the same year Holbach went on to publish the most radical of his works, the *Systeme de la nature*, where he expounded the materialism underpinning the *Essai*'s attack on religious and political establishments. Tchermersine, p. 242; Veracruzse, 1770/A2.

12mo (155 x 95mm). Contemporary red morocco, sides filleted in gilt, flat spine gilt with fleurons, gilt lettering-piece, turn-ins, marbled endpapers. *Provenance*: Robert Hoe III (first President of the Grolier Club, 1839-1909, bookplate) – unidentified more recent bookplate.

£2,500-3,500

US\$3,300-4,500
€2,900-4,000

LAMIA,
ISABELLA,
THE EVE OF ST. AGNES,

AND

OTHER POEMS.

*Mary Alice Vallance.
Brighton.*

BY JOHN KEATS,

AUTHOR OF ENDYMION.

0337

KEATS, John (1795-1821). *Lamia, Isabella, The Eve of St. Agnes, and Other Poems*. London: Taylor and Hessey, 1820.

First edition of Keats's last and finest volume of poetry. Published in July 1820, when Keats was seriously ill and soon to depart for Italy, it includes poems such as his 'Ode to a Nightingale', 'Ode on a Grecian Urn' and 'To Autumn', that would help cement his reputation as one of the greatest English poets. This copy formerly belonged to John William Mackail and his wife Margaret, the daughter of Edward Burne-Jones. John William Mackail was a classical scholar, literary critic and poet, and the Oxford Professor of Poetry from 1906-1911. He published a translation of the *Aeneid* in 1885 and was commissioned by the Morris family to write the first biography of William Morris in 1899. MacGillivray A3.

12mo (180 x 104mm). Half-title, 4 advertisement leaves at end (some faint spots, heavier at beginning and end). Uncut in original drab boards (rebacked, spine label renewed, some small stains); housed in folding cloth case and quarter morocco slipcase. *Provenance*: Mary Alice Vallance, Brighton (early inscription on title) – John and Margaret Mackail (1859-1945 and 1866-1953; bookplate).

£6,000-8,000

US\$7,800-10,000
€7,000-9,200

LONDON:

PRINTED FOR TAYLOR AND HESSEY,
FLEET-STREET.

1820.



0338

LILLYWHITE, Frederick (1829-1866, editor). *The Guide to Cricketers*. London: [various imprints], 1850-1852, 1854-1866.

A comprehensive collection of the extremely scarce Lillywhite's Guides: 'The rarity of these books is beyond dispute' (Smith). The set comprises the 3rd to 5th, and 7th to 22nd editions, including the scarce winter 1863 edition (the 17th edition). The 9th edition has the interest of being co-edited with John Wisden. The 13th edition, pp.57-61, records the first-ever international tour by an England cricket team, that to the United States and Canada in September-November 1859. It records large crowds attending despite the inclement weather; an impromptu baseball game was arranged because of snow. Fred Lillywhite travelled on this tour with groundside tent and printing press, accompanying his brother, John Lillywhite, the England all-rounder. Smith 3-5, 7-22 and 24; Padwick 1086.

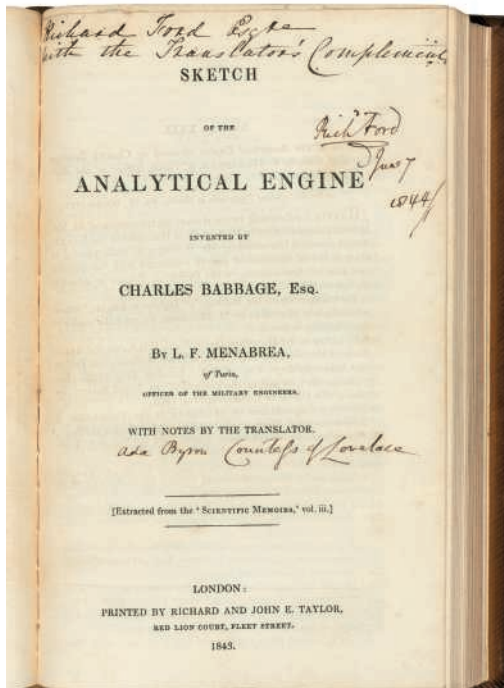
20 volumes, small octavo (all approx. 157 x 100mm). Wood-engraved portrait of F.W. Lillywhite in 3 volumes. Some advertisement leaves on coloured paper (without the editions 1st, 2nd, 6th and second issue of the 21st (Autumn) edition; 7th ed. with adhesion to title and front pastedown affecting a couple of letters; 9th ed. without half blue slip called for by Smith; 10th ed. without the two leaves of ads printed on blue paper called for by Smith; 1858, 11th ed. with one leaf of ads only; 13th ed. lacking half blue slip; 14th ed. Spring ed. with tiny marginal worm hole affecting last two leaves and rear wrapper, front wrapper, title and contents leaf chipped at margins; 17th ed. Winter ed. final leaf with small hole and tear with loss of text of four sentences and into one image;

20th ed. final leaf of text with sellotape repair in top margin; 21st (Autumn) ed. lacking final leaf of ads, first leaf of ads at the beginning repaired at gutter affecting two letters). Modern quarter calf, most without their wrappers excepting: 3rd ed. preserving original printed yellow limp cloth (soiled and rubbed); 4th ed. with original wrappers; 5th ed. original front wrapper (the ball and bat handle hand-coloured in red, ownership inscription erased from head of front wrapper, lacking the rear wrapper); 14th ed. Autumn ed. with original wrappers, the rear wrapper in Smith's variant 2; 14th ed. Spring ed. with original wrappers, the rear wrapper apparently an unrecorded variant; 16th ed. Winter ed. preserving front wrapper only; 16th ed. Spring ed. with original wrappers (heavily soiled, light vertical creasefold to whole); 17th ed. Winter ed. preserving part of the original front wrapper (this irregularly trimmed at head with loss of four lines of text and upper part of frame); 18th ed. Spring ed. with original wrappers (front wrapper cut down and lacking lower corner, rear wrapper re-margined and with a short tear with loss to 2 words); 19th ed. original wrappers (soiled and spotted with front wrapper chipped). 20th ed. with original wrappers; 21st (Autumn) ed. preserving original wrappers on yellow glossy paper (front wrapper creased and chipped, quite fragile and repaired with old paper). *Provenance:* G.H. Cooper, Sept 1st 1864, King's School Sherborne (5th ed.) – A. Lett (presentation inscription in 14th ed. Spring ed. to.) – C. Lett (dated June 30th 1883;) – Belfield House C.C. (deleted inscription in 16th ed. Spring ed. to.) – F. James (ownership inscription). (20)

£7,000-10,000

US\$9,100-13,000
€8,100-12,000





0339

[LOVELACE, Augusta Ada King, Countess of (1815-1852, translator)] – MENABREA, Luigi Federico (1809-1896). 'Sketch of the Analytical Engine invented by Charles Babbage... with notes by the translator'. Offprint from: *Scientific Memoirs*. Vol. 3 (1843). London: Richard and John E. Taylor, 1843.

First separate edition, a presentation copy inscribed by Ada Lovelace to Richard Ford, of the most important paper in the history of digital computing before modern times. Lovelace's paper is an extraordinary accomplishment, probably understood and recognized by very few in its time, yet still perfectly understandable nearly two centuries later. It covers algebra, mathematics, logic and even philosophy; a presentation of the unchanging principles of the general-purpose computer; a comprehensive and detailed account of the so-called "first computer program"; and an overview of the practical engineering of data, cards, memory and programming' (Hollings et al., p.86). We are aware of just one other presentation copy inscribed by Ada herself, given to John Gardner Wilkinson (1795-1875) and held by the National Trust at the Gardner Wilkinson Library, Calke Abbey.

After the appearance in French of Menabrea's paper on Charles Babbage's Analytical Engine, Ada Lovelace, daughter of Lord Byron, began to prepare an English translation. At Babbage's suggestion, she added seven lengthy explanatory notes, which ran to about twice the length of the original. This translation represents the most extensive contemporary account in English of the intended design and operation of the first programmable digital computer. Babbage considered it a complete summary of the mathematical aspects of the machine, proving 'that the whole of the development and operations of Analysis are now capable of being executed by machinery.' As part of his contribution to the project, Babbage supplied Ada with algorithms for the solution of various problems. Ada illustrated these algorithms in her notes in the form of charts detailing the sequence of events as the hypothetical machine would progress through a set of instructions input from punched cards. These procedures, and the procedures published in the original edition of Menabrea's paper, may be regarded as the first published examples of computer 'programs.'

Richard Ford (1796-1858) was a celebrated travel writer and art connoisseur, whose great work *A Handbook for Travellers in Spain* (1845) was described by William Stirling-Maxwell as being 'among the best books of travel, humour, and history, social, literary, political, and artistic, in the English language' (*The Times*, 1858). He became acquainted with Ada through her husband Lord Lovelace and, although almost thirty years her senior, enjoyed with her a close friendship and a 'mischievous' correspondence. 'He addressed her as "My Senora & Duena mia", an outrageous familiarity in polite society but one which Ada, preferring the unpolite, probably encouraged' (Woolley, p.339). The most intriguing episode in their relationship occurred over the winter of 1850-51, when Ada led Ford and four other gentlemen in a gambling ring based on her invented system for beating the bookmakers at the horse races. Ada's elaborate strategies and mathematical formulae, which Ford referred to admiringly as 'wonderful combinations', were evidently rather convincing. While hesitant to commit large funds to Ada's scheme, his 'willingness to be drawn into Ada's net of speculators reminds us of just how dangerously alluring Byron's daughter could be' (Seymour, p.365). Ford was quite right to be cautious; by May 1851, another member of the ring had lost £1800 while Ada's personal losses totalled an enormous £3200.

The present work is bound with 11 works by Lord Lovelace, each being a presentation copy from him to Richard Ford. A full description is available upon request. Miranda Seymour. *In Byron's Wake*. London: Simon and Schuster, 2018; Benjamin Woolley. *The Bride of Science*. London: Macmillan, 1999; Christopher Hollings, Ursula Martin and Adrian Rice. *Ada Lovelace: The Making of a Computer Scientist*. Oxford: The Bodleian Library, 2018; *Origins of Cyberspace* 61.

Octavo (210 x 131mm). Folding table, textual charts (very faint browning, two letters of the inscription trimmed by the binder). Contemporary full polished calf by J. Leighton, Brewer Street, red and green morocco spine labels lettered in gilt 'REVIEWS' and 'LORD & LADY LOVELACE'; spine gilt (joints lightly rubbed, foot of upper joint just starting, tiny chip to spine label). *Provenance*: Richard Ford (1796-1858; bookplate, presentation inscription from Ada Lovelace on the title: 'Richard Ford Esqre with the Translator's Complimen[ts]', and Ford's ownership inscription dated June 7, 1844) – by descent to the present owners.

£100,000-150,000

US\$130,000-190,000
€120,000-170,000



0340

MASCAGNI, Paolo (1755-1815). *Anatomia universa XLIV, tabulis aeneis juxta archetypum hominis adulti accuratissime repraesentata*. Pisa: Firmin Didot for Nicolo Capurro, 1823-32.

Very rare first edition of this major anatomy, an accomplishment of imposing size, with 'an almost incredible level of detail' (Garrison-Morton).

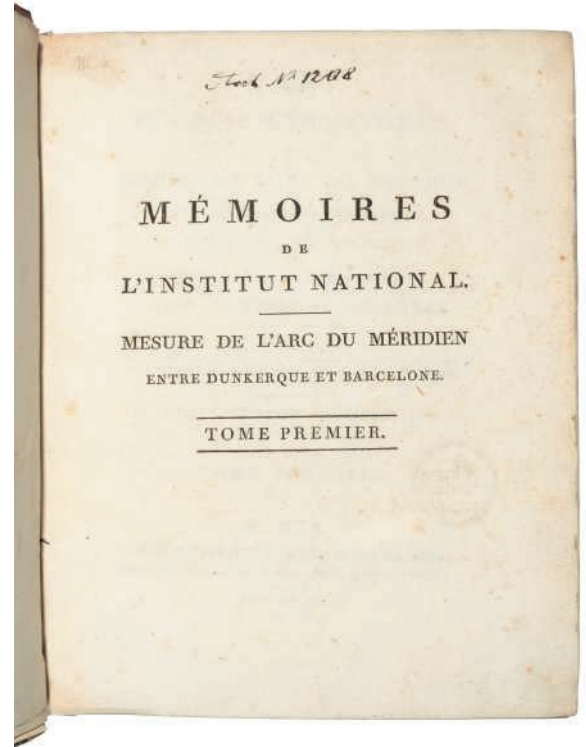
Mascagni's great work was left unfinished at his death. In April 1822, his heirs sold the monumental forty-four copperplates to the Pisa professors Vacca-Berlinghieri, Barzellotti and Rosini. Each is accompanied by outline plates, meant to be superposed, marked with letters and keyed to the text. 'The size of the bodies is assumed to be three Tuscan braccia, equal to five feet, five inches, Parisian measurement, but such parts as are represented separately are sometimes drawn upon a larger scale. The sheets are so large that an entire body can be composed out of three of them when they are joined together. ... This large anatomic work is unique even today, but it is certainly expensive and inconvenient for practical uses... As the editors assure the reader, it is chiefly recommended to the practicing physician and the surgeon. It may be called complete since nothing, except microscopic anatomy, histology, and the lymphatics of the skin have been omitted. Even the pregnant uterus, the placenta, and the fetus are represented in several illustrations' (Choulant-Frank, pp.318-19). This work is very scarce. A single copy is listed in ABPC/

RBH for the last forty years (our rooms, 2004), beside which only copies of the highly reduced Florence, 1833 edition appear in auction records. According to Garrison-Morton, very few sets were issued; some of them were hand-coloured by the artist, Antonio Serrantoni, and the bibliographer counts them 'among the most breathtakingly beautiful of all anatomical studies'. Garrison-Morton 409.1; Wellcome IV, p.73.

Text: two volumes bound in 1, folio (465x320mm). Plates: elephant folio (1010 x 735mm); engraved title and dedication leaves, 88 plates mostly after Serantoni by Joseph Canacci, (marginal tears repaired to most leaves, not touching plates; plates 44, 63 with a short closed tear, plates 39, 45, 61, 62, 67, 68, 70, 78 somewhat spotted, plate 81 spotted and with a 200x200mm repair supplying part of an illustration in ink facsimile; plate 82 repaired (now split) far from engraving; plate 83 repaired (170x110mm) supplying part of an illustration in ink facsimile; plate 85 repaired with no loss to engraving (155x85mm); plate 86 spotted. Untrimmed in contemporary half vellum, with original printed wrappers pasted on boards both in the text and in the plate vol., front wrapper of second vol. of text and wrappers of Fasciculus V of plates bound in. *Provenance*: Prof. Felice Balbi, Milan (early 20th c bookplate to front pastedown).

£15,000-25,000

US\$20,000-32,000
€18,000-29,000



0341

MÉCHAIN, Pierre François André (1744-1804) and Jean Baptiste Joseph DELAMBRE (1749-1822). *Base du Système Métrique Décimal, ou Mesure de l'Arc du Méridien compris entre les Parallèles de Dunkerque et Barcelone*. Paris: Baudouin, 1806, 1807, and 1810. [In uniform binding with:] BIOT, Jean-Baptiste (1774-1862) and François ARAGO (1786-1853). *Recueil d'Observations Géodésiques*. Paris: Courcier, 1821.

First edition of the foundation work of the metric system, a rare set in uniform contemporary bindings, and complete with the fourth volume published more than a decade after the first three. In 1790, at the request of Talleyrand, the Académie des Sciences set up a commission to consider the problem of finding a fundamental unit of measurement to replace the various diverse regional systems that had been in use throughout Europe for centuries. The members of the commission included J.C. Borda, Lagrange, Laplace, G. Monge and Condorcet. 'In 1791 they reported that the fundamental unit of length should be derived from a dimension of the earth: it should be the ten-millionth part of a quadrant of the earth's meridian extending between Dunkirk and Barcelona... The Constituent Assembly set up a general commission of weights and measures to carry these proposals into effect and in 1795 a law was passed introducing the metric system into France with provisional standards' (PMM). The astronomers Delambre and Méchain were

appointed to make accurate measurements of the meridian passing through Dunkirk and Barcelona, and their measurements were completed in 1799. The project had numerous delays, including France's political revolution, the tedious calculations in converting one system to another, and the death of Méchain in 1804. Delambre completed the final volume of their report in 1810. The rarely found supplementary volume records the results of Biot and Arago's measurements of the arc of the meridian south to the Balearic Islands of Mallorca, Menorca and Ibiza, which the Bureau des Longitudes had commissioned in order to determine the metre's length more accurately. Alder, *The Measure of All Things*, 2002; Norman 1481 (lacking half-titles); PMM 260 (3 vols).

Together 4 volumes, quarto (242 x 196mm). Half-titles. 30 engraved folding plates and numerous tables in the text (occasional light spotting, one plate trimmed close just into plate mark). Uniform contemporary half tree calf over marbled-paper covered boards, red and green morocco gilt spine labels (extremities lightly rubbed, head- and tailcaps sometime expertly repaired). *Provenance*: I.R. Istituto Geografico Militare (stamps on titles). (4)

£12,000-18,000

US\$16,000-23,000
€14,000-21,000



•0342

[MUSIC]. DUSSEK, Jan Ladislav (1760-1812). 1793. *A New Year's Gift. God save the King, with variations for the piano forte*. Edinburgh and London: Corri and Co., [1793]. [With:] CASSON, J [?John] (active 1790s). *God save the King, with favourite variations or harpsichord and piano forte*. London: for the author, [1793]. [With:] ARNE, Thomas Augustine (1710-1778), and J. CASSON. *Rule Britannia, a favourite song... with variations, for the piano forte or harpsichord, by J. Casson*. London: sold by Cahusac & Sons, [1793].

A collection of rare patriotic British musical publications of 1793, whole or deliberately partial, assembled at the time, very likely for private use.

Rule Britannia had achieved instant popularity on being first heard in 1745. By virtue of its equating British naval power with civil and political liberty, it acquired renewed resonance in 1793 (and would continue to resonate, through repetition and variations, through to World War II). *God save the King* was first published in (almost) the present tune in *Thesaurus Musicus* of 1744, and also became instantly popular. In 1793 the execution of the French monarch marked the beginning of Britain's engagement in the war against Revolutionary France, due to escalate and end only with Napoleon's defeat at Waterloo. This strictly contemporary collection of accompanied hymns celebrating King and Country, purposefully selected in that fateful year, testifies to the popularity of patriotic private music-making at a time when philo-monarchic sentiments went hand in hand with a sense of impending national threat. *Dussek*: RISM D4360 (National Library of Scotland, Glasgow); L. Palazzolo C87. *Casson*: RISM C1447 (BL, Bodleian, Glasgow). *Arne-Casson*: RISM C1448 (3 copies: BL, Bodleian, Henry Watson).

Folio (327 x 233mm). Dussek: 2 sheets, complete (very light toning). Casson: single sheet (of 3 - this variation complete- repaired in the gutter margin, a little thumbed, very light foxing). Arne-Casson: 2 sheets (of 3 - first two variations complete - upper margin of first leaf a little stained, a few spots). (3)

£1,500-2,500

US\$2,000-3,200
€1,800-2,900

0343

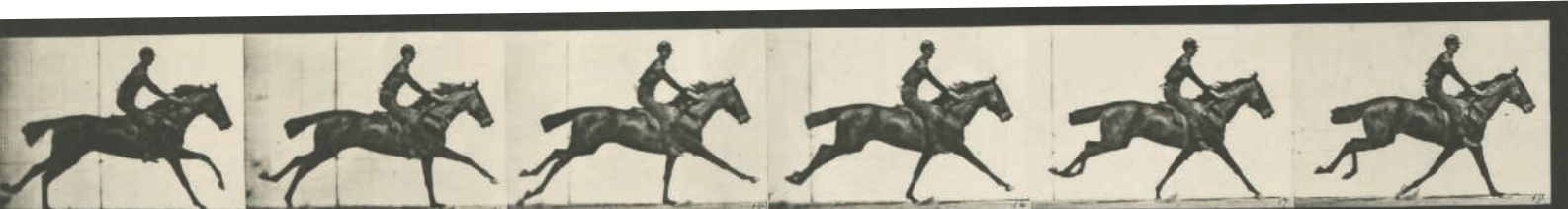
MUYBRIDGE, Eadweard (1830-1904). *Animal Locomotion. An Electro-Photographic Investigation of Consecutive Phases of Animal Movements*. 1872-1885. Philadelphia: University of Pennsylvania, 1887.

First edition of a ground-breaking investigation into human and animal movement. Muybridge's pioneering work depicts a range of animals and people captured mid-movement in consecutive phases of a single action, from bowling a cricket ball, to skipping with a rope or riding a horse. To achieve the desired results, Muybridge used multiple cameras activated by an automatically triggered electronic shutter. His achievement was at the forefront of contemporary photographic and scientific experimentation, leading directly to the development of the modern film industry, and to a new artistic understanding of the moving body: 'perhaps nothing since Daguerre had so unsettled the painter's certainties' (John Szarkowski, *Looking at Photographs*). Although the complete set of images for *Animal Locomotion* totalled 781 plates, only 37 complete sets were produced; the work was issued by subscription, with each copy containing 100 plates selected by the subscriber. A list of the plates in the present set is available upon request.

Oblong broadsheets (485 x 611mm). Letterpress title printed in red and black, 93 colotype prints (of 100), of which 42 depict animals and 51 depict humans, each with a letterpress plate number and copyright information in the lower margin (variable spotting). Loose in a contemporary brown morocco portfolio, lettered in gilt on upper cover (rubbed, covers detached, flaps torn).

£10,000-15,000

US\$13,000-19,000
€12,000-17,000





0344

ORTUNEZ DE CALAHORRA, Diego (fl.16th century) – translated into French by ROSSET, François de (1571-1619) and Louis DOUËT (d.17th century). *L'Admirable Histoire Du Chevalier Du Soleil*. Paris: Jean Fouet [vol.1] and Samuel Thiboust [vols.2-8], 1620-1633.

The Hoym copy of the first French translation of an important 16th-century Spanish romance.

Published in the original Spanish from 1555 as *Espejo de Principes y Cavalleros*, this lengthy chivalric tale was translated into English from 1578 as the *Mirror of Princely Deeds and Knighthood* and in that translation was an important precursor to Sidney and Spenser and was almost certainly known to Shakespeare. This French translation was first published from 1620-1626; as with the set in the British Library, the present set contains two volumes from a later edition (vol.2, 1626; vol.4, 1633). It is uniformly bound for Charles-Henri, comte d'Hoym, Saxon ambassador to the Court of Versailles, who is known to have patronised three binders (Boyet, Girou, Padeloup) and one gilder (Bailly). Brunet IV, 1402.

8 volumes, octavo (160 x 103mm). Engraved printer's device on first title, woodcut initials, headpieces (a few short tears and wormholes, some repaired, sometimes into text, occasional minor rust holes or stains, some headlines just trimmed). Early 18th-century full calf, sides with the gilt arms of Charles-Henri, comte d'Hoym, red morocco lettering pieces, spines gilt (extremities neatly repaired). *Provenance*: Charles-Henri, comte d'Hoym (1694-1736, diplomat and eminent bibliophile, his sale in 1738, lot 2753; binding) - 'S. Minard' (inscriptions in vols. 1, 5 and 6) - James Toovey (1814-1893, notable London bookseller; bookplate).

(8)

£5,000-8,000

US\$6,500-10,000
€5,800-9,200



FROM AN IMPORTANT PRIVATE COLLECTION

0345

PIRANESI, Francesco (1756-1810) and Gavin HAMILTON (1723-1798). [A Collection of Works.] Rome and Paris: 1773-1803.

Four important works on classical antiquity and art history, all bound in magnificent uniform contemporary gilt-decorated calf bindings. The covers panelled with wide borders built up into a large composition of filets, with rolls of egg-and-dart, floral and volute tools, enclosing a central lozenge composed of a rosette surrounded by bearded figures, classical urns with vine decoration and two sphinxes (rebacked, extremities rubbed).

Comprising: HAMILTON, G. *Schola Italica Picturae ... incisae cura et impensis Gavin Hamilton*. Rome: 1773. Folio (632 x 460mm). Engraved title and 39 plates by Cunego and Volpato (pl. 17 with very minor marginal repaired tear, pl. 25 faintly creased, some light scattered spotting mainly confined to margins). cf. Focillon p. 365; Hind p. 90. [And:] - PIRANESI, F. *Pianta delle fabbriche esistenti nella Villa Adriana*. [Rome: 1781]. (535 x 360mm). Etched plan on 6 joined sheets (some light discolouration to a few sheets, some old repairs on versos of creasefolds). [And:] - [*Monumenti degli Scipioni pubblicati dal cavaliere Francesco Piranesi*. Rome: 1785.] Folio (530 x 395mm). 6 engraved plates (lacking title, some minor spotting). [And:] - *Peintures de la Sala Borgia, au Vatican*. Paris: Piranesi & Leblanc, Rome: Piroli, An II - 1803. Letterpress title, 1p. text, 12 engraved plates on 6 leaves. [Bound with:] - *Peintures de la Villa Lante a Rome*. Paris: Piranesi & Leblanc, Rome: Piroli, Xn II - 1803. Letterpress title, 1p. text, 16 engraved plates on 8 leaves. 2 vols in one, folio (552 x 400mm). (Occasional faint and insignificant spotting.) *Provenance*: Liverpool Athenaeum (bookplates).

(4)

£7,000-10,000

US\$9,100-13,000

€8,100-12,000

346

[QUR'AN]. *Talismanic brass engravings in the type 'hand of Fatima' incorporating Qur'an citations and prayers.* [N.p.: early 19th-century].

A remarkable and suggestive survival: a striking sheet with talismanic and amuletic symbols, the 'hand of Fatima' and Qur'an quotes, once affixed on, then torn from, the walls of the Mosque of St. Sophia at the taking of the Castle of the Morea, in October 1828. Plates like the ones engraved here, often shaped in the form of the 'hand of Fatima', were commonly used in the Middle East to create talismanic shirts and textiles, and also to illustrate paper which would then be displayed or carried for protection. They include prayer, Qur'anic abstracts and mathematical formulas and diagrams which relate to *abjad*. This sheet was taken and preserved by the then young officer William Fordyce Blair. 'Morea expedition' describes the land intervention of the French Army in the Peloponnese (or, by its medieval name, Morea) between 1828 and 1833, during the Greek War of Independence. The Castle of the Morea, by October 1828 the only bastion still under the Turks, guarded the entry to the Gulf of Corinth. France began a siege of the fortress from the sea, with reinforcements arriving on October 26 - the British HMS Blonde, under Captain Edmund Lyons and with young William Fordyce Blair, added her cannons. On October 30, after some action and loss of life on both sides, the Turks evacuated the garrison. William Fordyce Blair, son of the 24th Laird, had been sent join the Royal Naval at 14, eventually rising to the rank of Captain. He had seen action at the Battle of Navarino, 1827, and upon the taking of Morea Castle, he was mentioned in dispatches for his gallantry. He enjoyed a successful and prosperous career, and went on to become a keen collector. Upon inheriting Blair in 1841, he began expanding the house collections, and supporting and endowing the local community. Several objects from Blair were sold at auction in 2012.

[Offered with:] McLEOD, John. *Voyage of His Majesty's ship Alceste to China, Corea and the Island of Lewchew.* London: Murray, 1819. Third edition, William Fordyce Blair's copy. Contemporary beige morocco gilt (spine chipped, extremities worn). Presentation inscription from Capt. Murray Maxwell (Captain of the *Alceste*) to Colonel Blair, dated 1819; ownership inscription of William Fordyce Blair dated 1842 and a few lines of marginalia by him dated up to 1869.

Single sheet (600 x 420mm), brass engraved talismanic symbols incorporating white-on-black quotations and phrases, surrounding a brass-engraved centrepiece portraying the elements of a temple (tears and wear to the edges affecting the extremities of the outer woodcuts, a few small holes as a result of creases where once folded, with mostly minor losses to the woodcuts). Pasted on a contemporary marbled board, once a binding, preserving a fly-leaf protecting the sheet (extremities rubbed). *Provenance:* William Fordyce Blair (25th Laird, 1805-1888, his ownership inscription and note in the margins). (2)

£2,000-4,000

US\$2,600-5,200

€2,400-4,600

**0347**

RICCI, Costanzo (d.1670). *La maschera trionfante nel giudizio di Paride.* [Bologna: Nicolò Tebaldini, not before 10 March 1643].

Rare, sumptuously-illustrated account of the Carnival festivities sponsored by the patrician Taddeo Barberini (1603-1647) in Bologna in February 1643, a publication dedicated to Cardinal Antonio Barberini (1607-1671). The subject of the lavishly-produced theatrical scenes, which according to Ricci relied on the involvement of all the noble families of the city, was the classical myth of the Judgement of Paris, and the scenes, reproduced by Ricci in verse and prose as well as through the engravings, included dramatic fires, sudden frost, large mythical beasts and heroic feats and triumphs. RBH/ABPC record no copy at auction since 1969; not in Berlin/Kat.

Quarto (219 x 160mm). Etched frontispiece possibly by Simone Cantarini, portrait of the dedicatee Cardinal Antonio Barberini, and 8 folding plates attributed to Elisabetta Sirani and Giovanbattista Coriolano (repaired tear in text border of F1). Early 20th-century calf-backed boards (upper joint splitting).

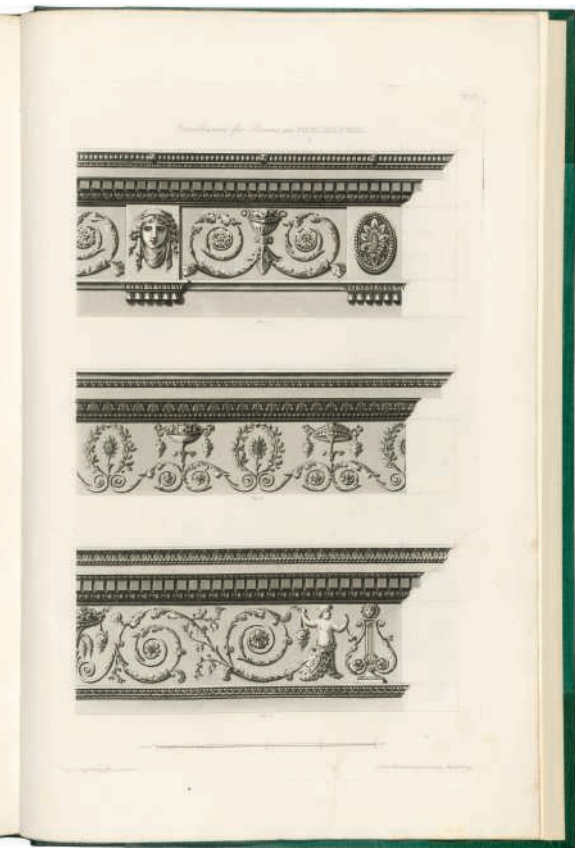
£3,000-4,000

US\$3,900-5,200

€3,500-4,600

**PROVENANCE:**

From a Private European Library



FROM AN IMPORTANT PRIVATE COLLECTION

0348

RICHARDSON, George (c.1737-c.1813). *New Designs in Architecture*. London: for the author, 1792.

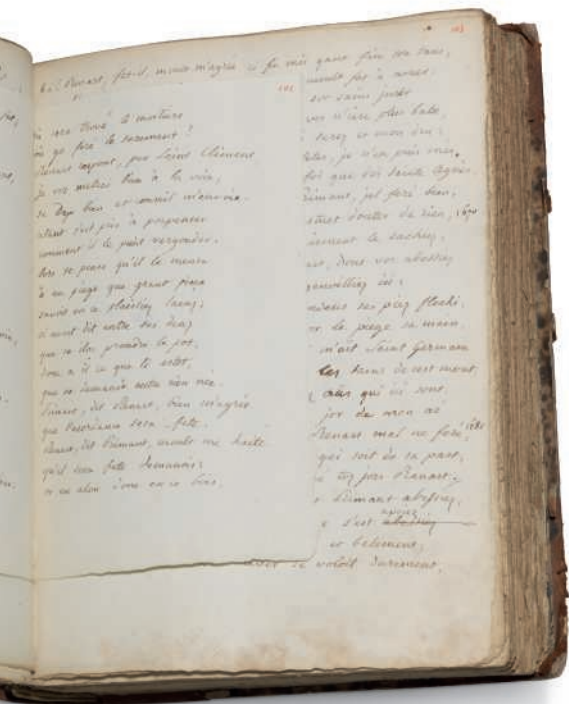
First edition. This copy is printed on super-royal paper, marked 'Lepard'. Abbey Life 59; Harris 741; RIBA 2756.

Folio (514 x 335mm). Aquatint title in English and French, engraved dedication to the Earl of Gainsborough, 2pp. letterpress subscribers' list, 2pp. introduction in English and French, 40 pp. description of the plates. 44 aquatint plates by George Richardson & Son (occasional spotting, upper margin of plate 7 lightly soiled with short tear). Modern green half morocco gilt, red leather spine label.

£1,200-1,800

US\$1,600-2,300

€1,400-2,100



OTHER PROPERTIES

0349

ROMAN DE RENART. Manuscript of 'Le Roman de Renart', a copy attributed to Dominique-Martin Méon, n.d. [before 1826].

In Old French. A fair copy in a single hand, with variant readings recorded in emendations, footnotes and occasional inserted leaves of a smaller size. In two columns, 730 pages, the majority 250 x 190mm and (from p.693) 250 x 160mm (later pagination). 19th-century half leather binding (the binding worn). *Provenance:* Lot 212 in the posthumous sale of Méon's collection, bought by Simier père; Bignon sale [possibly that of Jérôme Bignon, 8 January 1849] (information pasted on to front endpaper).

Apparently a preparatory manuscript for Méon's edition, *Le Roman du Renart. Publié d'après les manuscrits de la Bibliothèque du roi des 13e, 17e et 15e siècles* (Paris: Treuttel and Würtz, 1826, 4 volumes). A bibliophile and conservateur at the Bibliothèque royale, D.- M. Méon (1749-1829) had already published editions of a number of the great texts of medieval French literature, including the *Roman de la Rose* (1814). The *Roman de Renart* is the French version of a widespread medieval cycle of stories originating in Lorraine and known in English as Reynard the Fox. The earliest treatments in French are attributed to Pierre de Saint-Cloud in the late 12th century.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

350

[RUSSIA. MINISTRY OF FOREIGN AFFAIRS]. *Album of 12 watercolours depicting uniforms for the Ministry of Foreign Affairs*. [Russia: mid 19th-century].

Exceptional suite of watercolours depicting uniforms for various offices in the Russian Ministry of Foreign Affairs, gathered and bound for Count Anatoly Nikolaevich Demidov, Prince of San Donato. The suite includes twelve watercolours on large sheets (and two additional smaller bands, tipped in rather than bound, relating instead to details of uniforms for the Lycée Jaroslav). Whole uniforms are illustrated by full-length figures portrayed front and back, whilst close-up representations of braid and embroidery are magnified to sophisticated detail. The gilt of the embroidery is sometimes rendered in vivid colouring, or, when intricacies must come to the fore, the watercolour simply accents the precision of the drawing. Each panel bears a caption in French on the recto and one in Russian on the verso, detailing the role of the elements represented in the panel. The suite was gathered and bound for Count Anatoly Nikolaevich Demidov, 1st Prince of San Donato, the Russian diplomat, industrialist and arts patron, scion of the ancient noble Demidov family. He spent most of his life in Europe, and famously promoted the understanding of Russian history through funding an onerous scholarly expedition to Russia in 1837-38, which resulted in his four-volume *Voyage dans la Russie méridionale et la Crimée*.

Folio (460 x 330), 12 large + 2 small and loosely inserted watercolours illustrating uniforms in full or in detail, each with manuscript caption in French on the recto and in Russian on the verso (occasional faint spotting mostly to the margins.) Contemporary black morocco, sides panelled in blind, blindstamped centrepiece with the monogram and coronet of Count A. N. Demidov (spine rubbed in places, a few abrasions to the sides). *Provenance:* Count Anatoly Nikolaevich Demidov, 1st Prince of San Donato (1813-1870, his arms and monogram on the binding).

£3,000-5,000

US\$3,900-6,500
€3,500-5,800



0351

[RUSSIA]. PETER I, *Tsar* (1672-1725), and Vasily Nikolayevich BERKH (editor). *Sobranie pisem imperatora Petra I k raznym litsam s otvetami na onyye*. [Collection of letters of Tsar Peter I to various persons]. St Petersburg: Pechatano v Morskoy tip., 1829-1830.

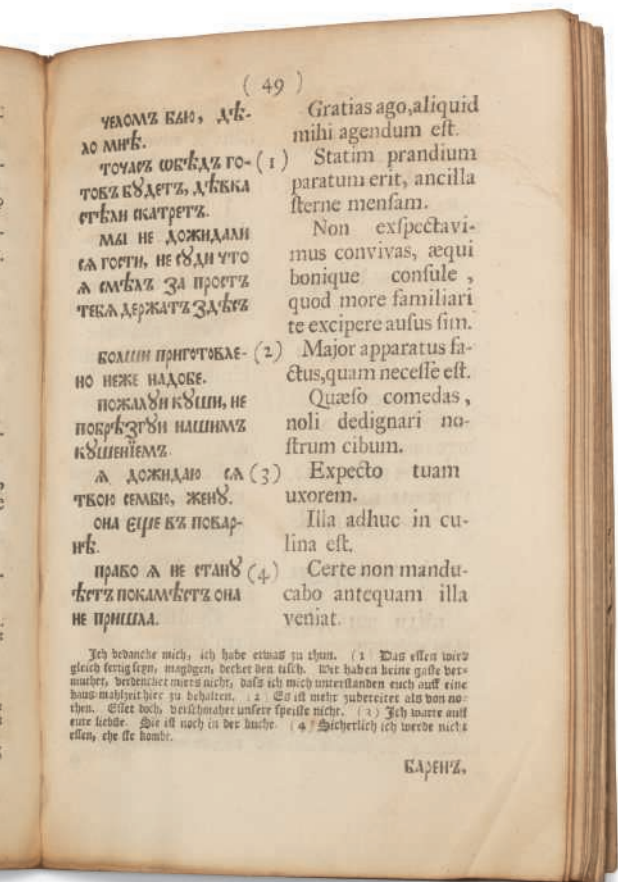
First edition of Tsar Peter I's correspondence, a major source for Russian 18th-century history. Vasily Berkh gathered the material from the Admiralty Department archives, thus including correspondence with aristocratic officials such as Menshikov, Apraksin, Buturlin, Repnin, Dolgoruky and others. Remarkably, though, the edition also contains a wealth of letters addressed to the Tsar by low- or very low-ranking people. Their applications and expostulations, with references to their state, jobs, skills, hopes and circumstances, contribute to conjuring up a vivid panoply of eighteenth-century Russian society and economy. Lobashkov, 335.

4 volumes, octavo (210 x 120mm). Contemporary calf, spines laid with gilt-lettered and gilt-tooled morocco (spine covers chipped in places, sides rubbed, corners worn). *Provenance:* Prince E. Lvov (19th-century; bookplate) - Dmitri Gavrilovich Bibikov (general and statesman, 1792-1870; bookplate).

£2,000-3,000

US\$2,600-3,900
€2,400-3,500





0352

[RUSSIA] – LUDOLFUS, Henricus Wilhelmus (1655-1712). *Grammatica russica*. Oxford: 1696.

First edition of the first printed grammar of Russian, as opposed to Church Slavonic, the work of a German diplomat active in England and Denmark. It includes a trilingual 'phrase book' section in Russian, Latin and German. 'Though Russian has long been a widespread and fully-fledged literary language, in 1696 it existed almost solely as a spoken idiom and to only a very limited extent served as a medium of writing. In that year *Grammatica Russica*, the earliest written analysis of the Russian language, was published. This grammar is in itself a remarkable testament to the movement of people and ideas across borders. The work is dedicated ... to Boris Alexeyevich Golitsyn (1654-1714), a scion of a very prominent noble house in Russia and one of Czar Peter the Great's closest associates in his westernization project ... Ludolf evidently got to know Golitsyn quite well during his time in Russia from 1692 to 1694. Early in the book there is a short passage about the differences between Slavonic and Russian (pp. 4-5). Ludolf's work ... was the first to specifically address Russian, which point he makes at length in the preface. The linguistic status quo in Russia at the time was clearly diglossia, the state in which prestige and non-prestige varieties of what is considered the same language are used in complementary distribution ... In 17th century Russia Church Slavonic was the high form and Russian the low' (K. Roth, *Learning Russian Via Latin* in *Graeco-Latina Brunensia* 18, 2013, 1, 1-2). Wing L-3463.

Small quarto (205 x 133mm). Cyrillic, roman, gothic and italic types. Engraved title vignette and one engraved calligraphic plate by W. Burg (some light browning). Contemporary drab wrappers (spine skilfully repaired). *Provenance*: ?A. Cherry (contemporary inscription to title).

£3,000-5,000

US\$3,900-6,400
€3,500-5,800



0353

MONTESQUIEU, Charles de Secondat, Baron de (1689-1755). *De l'Esprit des Loix*. Geneva: Barrillot & Fils, [1748].

The true first edition of 'one of the most remarkable works of the eighteenth century' (PMM). This copy has most cancels and the double 'r' spelling of the printer on the title-page as described by Tchemerzine. In *De l'Esprit des Loix*, Montesquieu sets out his theory for government by limited monarchy with civil liberties well safeguarded, a vision that proved to be highly influential and became the underlying philosophy behind the American and French revolutions. Montesquieu is, after St Paul, the second most cited thinker in literature by the American Founding Fathers, his theories profoundly shaping, among other works, Hamilton's *Federalist Papers* and Tocqueville's *Democracy in America*. Montesquieu divides his work into six main sections touching on general law and forms of government, military arrangement and taxation, economics and religion, Roman, French and feudal law, and a peculiar discussion on the effects of climate and geography on national character. Written over a period of 20 years, *L'esprit* was widely circulated throughout France, but it was soundly attacked by the Jansenists, the Jesuits, and the censors. PMM 197 ('...the United States Constitution in particular is a lasting tribute to the principles he advocated'); Tchemerzine IV 929.

2 volumes, quarto (249 x 190mm). Half-titles (without errata leaves at end of both vols, some unobtrusive worming to the margins of first quire and last few quires to vol. 1, occasional light scattered spotting, some variable minor light browning, front free endpaper of vol. 2 detached.) Contemporary speckled calf, gilt spines, (rubbed, headcaps a little chipped, a few abrasions to sides, corners worn). *Provenance*: Rev. Henry Reginald Courtenay LLD (19th-century armorial bookplates).

£6,000-8,000

US\$7,800-10,000
€7,000-9,200

FROM AN IMPORTANT PRIVATE COLLECTION

0354

SOANE, John (1753-1837). *Sketches in Architecture... to which are added Six Designs*. London: printed for J. Taylor, 1798.

Major work by one of England's greatest and most influential architects, being a continuation and expansion of Soane's earlier Plans, Elevations and Sections of Buildings (1788). This present copy is the second edition of a work first published in 1793. Soane himself described it as 'another publication on the same subject [country houses] but in a smaller scale, consisting of cottages for the laborious and the industrious part of the community and of other buildings, generally calculated for the real uses and comforts of life, and such as are within the reach of moderate fortunes' (Harris, *British Architectural Books and Writers*, p. 429). *Abbey Life* 74.

2 parts in one volume, folio (445 x 292 mm). One general title and 2 part-titles, 54 engraved plates (occasional marginal soiling, last 3 plates with bottom margin softened by damp and final plate with an associated marginal tear). Contemporary boards, uncut (rebacked and recorned in modern half calf, extremities rubbed). *Provenance*: Easton Neston Library (booklabel).

£2,500-3,500

US\$3,300-4,500
€2,900-4,000



OTHER PROPERTIES

0355

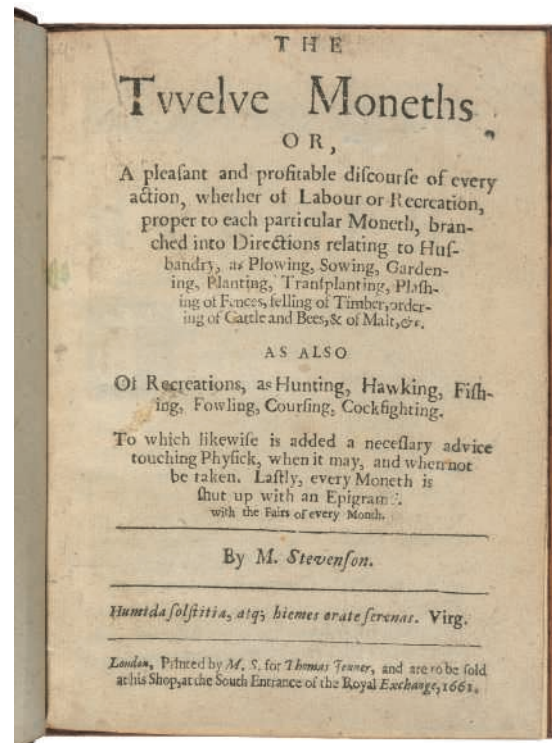
STEVENSON, Matthew (d. 1684). *The Twelve Moneths Or A pleasant and profitable discourse of every action, whether of Labour or Recreation, proper to each Moneth ... As also of Recreations, as Hunting, Hawking, Fishing, Fowling, Coursing, Cockfighting*. London: M. S[immons] for Thomas Jenner, 1661.

The Gloucester copy of the first and only edition. The poet Matthew Stevenson was born in Yorkshire, but spent most of his life in Norfolk, although he is also known to have frequented post-Restoration circles of cavalier wits in London. *The Twelve Moneths* is a compendium of folklore and oral tradition which describes the characteristics and recreations of each month and the details of its principal fairs, followed by an epigram epitomising the month, with each illustrated by an engraving depicting its pastimes and occupations, the zodiac sign and number of days. ESTC records only 12 copies in institutions. Harting 32; MacDonald p. 204; Mullens and Swann p. 562; Schwerdt II, p. 225; Westwood and Satchell p. 202; Wing S-5510.

Quarto (178 x 128mm). 11 full-page engraved illustrations and one engraved plate (occasional light marking, some leaves trimmed at head or foot affecting page-number or catchword.) Modern panelled calf, 19th-century lettering pieces laid on. *Provenance*: occasional corrections to the text by an early hand - The Prince Henry, Duke of Gloucester (1900-1974; bookplate, sale at Christie's, London in 2006, lot 551).

£12,000-16,000

US\$16,000-21,000
€14,000-18,000





0356

TASSO, Torquato. *La Gerusalemme liberata, con le figure di Giambattista Piazzetta*. Venice: Giambattista Albrizzi, 1745.

Madame de Pompadour's fine copy of the first edition of Tasso's *Liberata* with Piazzetta's illustrations, the most important Venetian illustrated book of the eighteenth century. All plates and the portrait of the Empress are in the first state, with the dedications beneath each plate and the rococo scrolls around the culs-de-lampes (omitted in the second state). The publisher's far-reaching ambition is testified by a prospectus issued by him, a copy of which, scrutinized by Andrew Robison, is kept in the Pierpont Morgan Library; there Albrizzi declares: 'Nothing will be lacking, neither in the correctness of the text, nor in the quality of the type, and of the paper: but above all I have endeavoured to distinguish my edition with the singularity and perfection of more than sixty plates, all of different designs, drawn by the celebrated painter Piazzetta, and incised in copper by the most talented engravers. This printing will satisfy not only the poets, but also the painters, and the sculptors; and I expect that so many, and such fine ornamentations may never again be seen in any book' (quoted in Knox).

'Albrizzi's patronage of Piazzetta reached its climax in the most famous of all Venetian eighteenth-century books - the *Gerusalemme Liberata*... For this book Piazzetta produced some seventy drawings' (Haskell, *Painters and Patrons*, pp. 335-336). At the height of Venetian book production, Piazzetta's Tasso stands out as one of the grandest examples, and a paradigm of the Venetian pastoral style. 'It is apt to consider the most beautiful illustrated book, the *Gerusalemme Liberata* by Piazzetta. Piazzetta proceeds from miracle to miracle--gives a bold proportion and transforms vignettes into the first real

decorative etchings, which occupy a full-page' (Morazzoni). The vignettes are inspired genre scenes with shepherds, animals, nudes and richly clad Venetian ladies. The 20 head-pieces contain the *argomenti* to each Canto. George Knox, *Piazzetta. A tercentenary exhibition of drawings, prints, and books* (Washington, 1983), p. 168; Lanckoronska 240; Morazzoni 256; Andrew Robison, 'The Albrizzi-Piazzetta Tasso,' in: *Non Solus I* (Urban-Champaign, IL), 1974. The Pompadour arms on this fine binding indicates that she owned two copies of this masterpiece; a different copy, with coloured plates, sold as lot 1314 in the auction of her library in 1765, and this copy may have remained at Versailles, as suggested by the label on the front pastedown.

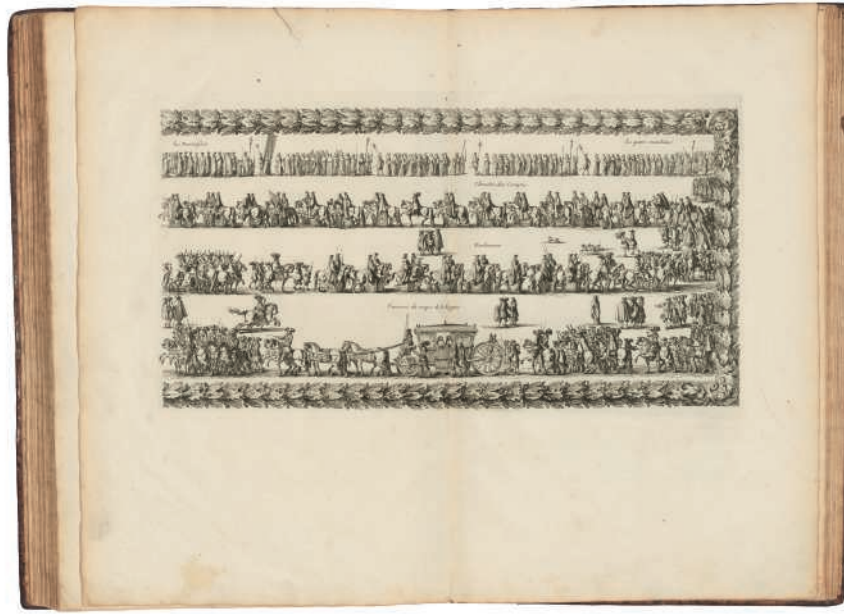
Folio (435 x 300mm). Half-title, title printed in red and black with engraved vignette, engraved allegorical frontispiece, engraved portrait of the dedicatee, Empress Maria Theresa, by Felix Polanzani after Giambattista Piazzetta; 20 plates with ornamental borders, 20 pictorial head-pieces and 20 culs-de-lampe (5 full-page), full-page double portrait of Piazzetta and Albrizzi at end, all engraved by M. Schedl after Piazzetta, numerous engraved historiated initials. Contemporary French red morocco, panelled spine gilt in compartments, gilt morocco lettering-piece, sides richly decorated in gilt with large borders of floral motifs and small tools, large gilt central arms of Madame de Pompadour (Olivier 2399, *fer 1*) (corners and edges lightly rubbed); later cloth box. *Provenance*: Jeanne Antoinette Poisson, Marquise of Pompadour (1721-1764, armorial device on binding) - 'Versailles' (booklabel) - 19th-century ink bibliographical notes in French on front endpaper.

£15,000-20,000

US\$20,000-26,000

€18,000-23,000





FROM AN IMPORTANT PRIVATE COLLECTION

0357

[TRONÇON, Jean]. *L'Entrée triomphante de leurs maiestez Louis XIV... et Marie Thérèse d'Austriche... dans la ville de Paris*. Paris: Pierre Le Petit, Thomas Joly Louis Bilaine, 1662.

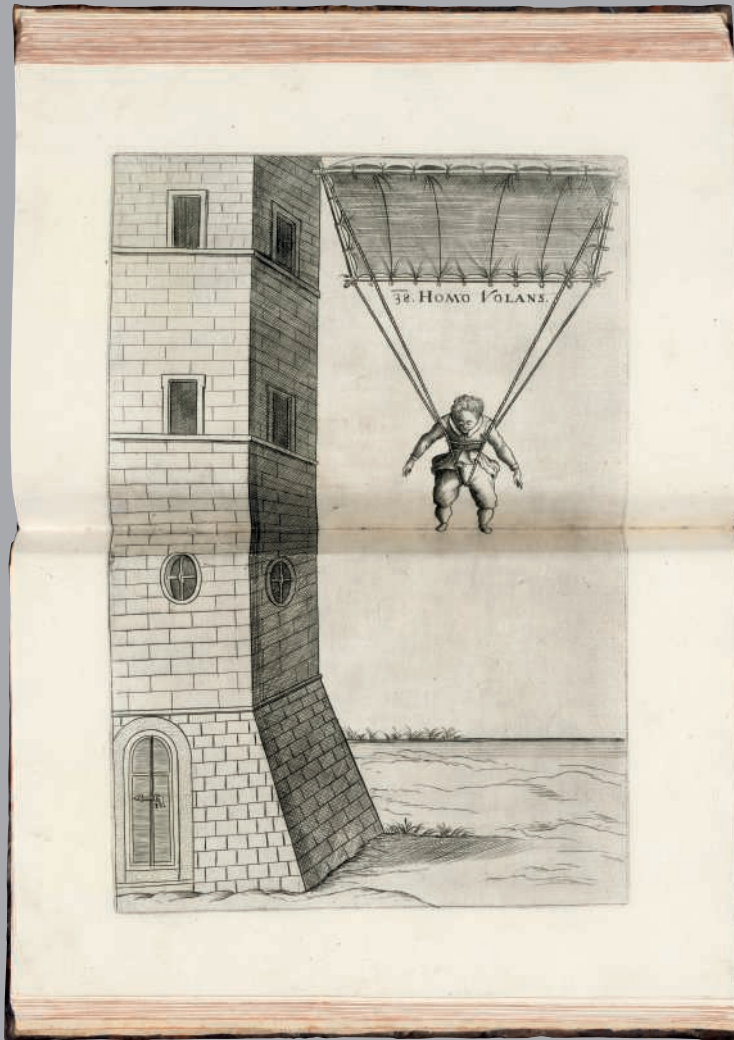
One of the great fête books celebrating the marriage of Louis XIV to Marie Thérèse of Spain, and their entry into Paris on 26 August 1660, where they were greeted with great pomp and circumstance. Pérlement commissioned the festival and the work is arranged in four parts: the reception at Vincennes; the triumphal arches; the solemn procession; and the concluding ceremonies with fireworks display. Two issues of this work are recorded by Brunet: one dated 1662, titled as above with 18 plates and a second dated 1665, titled *Histoire de la triomphante entrée...*, with 22 plates. This appears to be an intermediary issue. Berlin 2998; Brunet II, 1004; Lipperheide Sg 9; Vinet 501.

Folio (437 x 290mm). Engraved frontispiece by François Chauveau, engraved portrait of Louis XIV by Nicolas Poilly after Mignard, engraved dedication leaf, 22 engraved plates, of which 14 double-page, by Jean Marot and Chauveau after Lepautre (rusthole in blank area of Arc de Triomphe plate, 2 spots on frontispiece, one on title and one on portrait and dedication, a few other minor spots, tears and some mainly marginal browning, final plate with small marginal chip to corner). Contemporary calf, spine gilt in compartments with red morocco lettering-piece (sometime expertly repaired and refurbished). *Provenance*: unidentified armorial bookplate - Paul Lacombe (20th-century bookplate).

£3,000-5,000

US\$3,900-6,500
€3,500-5,800





OTHER PROPERTIES

0358

VERANZIO, Fausto (Faust Vrančić, 1551-1617). *Machinae novae*. [Venice: c. 1616].

First edition of an extensive survey of mechanical, architectural and technological inventions by the Croatian polymath, Fausto Veranzio. The finest, most complete copy on the market in over 50 years, with the full complement of the four vernacular texts; without the Latin text. Other copies sold in recent decades have lacked two or more languages.

The handsome plates depict designs for diving, flotation devices, suspension bridges, a rope bridge as a precursor of the modern funicular railway, oil and wine presses, clocks, mills, fountains and, famously, a man 'flying'; i.e. jumping - safely - with a parachute from the campanile of St Mark's in Venice. Veranzio also proposes methods for harnessing solar and hydraulic power, and one etching is a fine depiction of the church at Šibenik, his birthplace. Engineer and lexicographer, Veranzio was secretary to Rudolph II at Prague, at whose court he may have encountered European luminaries in the world of mathematics and science such as Brahe, Kepler and Dee. The printing history

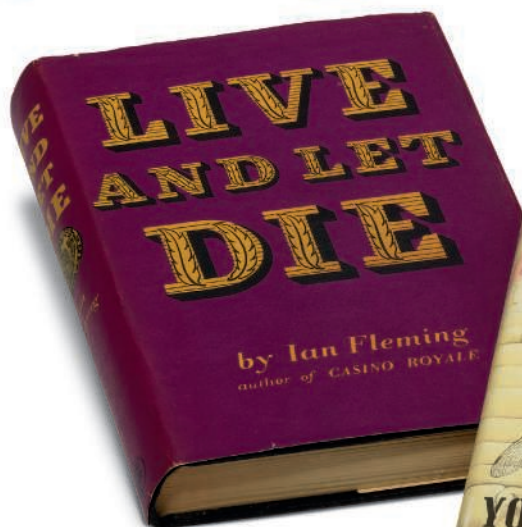
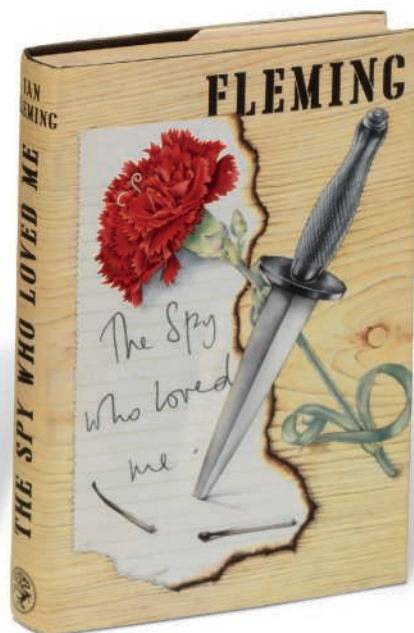
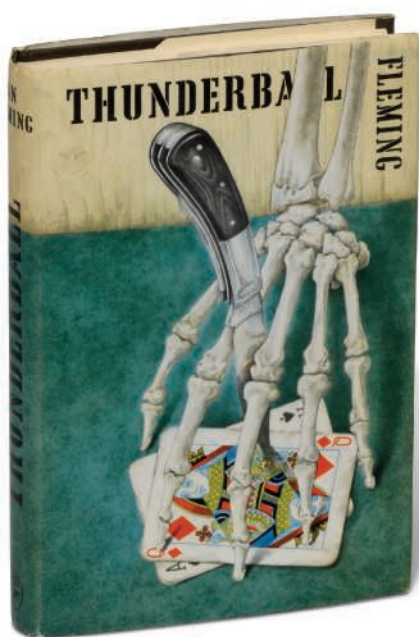
of the work has been little studied but several anomalies suggest that Veranzio may have printed (and issued) it over the course of time. Copies are known on thin and thick (as the present copy) paper, two versions of the title are known, with short or extended text, and with text in up to 5 languages, but none with date of printing. It has been variously dated between 1595-1615. Brunet V,1128; Riccardi II,592 ('Raro e pregiato').

Folio (363 x 240mm). Letterpress text in Italian, German, French and Spanish, vignette headpiece opening each language section, etched title with contemporary manuscript additions and 49 double-page numbered plates, a little light colour on pl.2 (title supplied with 17th-century inscription of Joan. Biré and 18th-century inscription of Arthaud and with lower edge preserved by folding up, a few small wormholes in Spanish text, tiny wormhole, short, neat tear or light adhesion at fold of about 15 plates, minor paper flaw in pl. 8, neat repaired tear into plate 37). 17th-century mottled calf with the French royal arms of Louis XIV [Olivier 2494, fer 7] in gilt at centre of both sides (somewhat restored). *Provenance*: LG (bookplate with monogram) - Federico Caproni (Italian industrialist; Biblioteca Caproni bookplate).

£25,000-35,000

US\$33,000-45,000
€29,000-40,000

MODERN PRINTING





Noël Coward (1899-1973), playwright, composer, director, actor and singer, is among the most celebrated figures in English theatre. He established his reputation as a playwright at 24 with *The Vortex* (1924), and cemented it with further renowned productions such as *Hay Fever* (1925), *Private Lives* (1930), *Present Laughter* (1939) and *Blithe Spirit* (1941). Coward was one of the theatre's most famous international personalities, known for his distinctive style, sharp wit, and charisma, and for his friendships with royalty and many of the finest writers and actors of the 20th century.

Lots 361-370 are offered by the Noël Coward Foundation to benefit their educational and development projects across the arts and to continue the keen interest Coward himself took in charitable work during his lifetime. The Foundation supports a diverse range of organisations working in fields such as theatre, music, and academic research, and also runs the Noël Coward Room and Archive in Central London, an exhibition space dedicated to Coward's life and work.



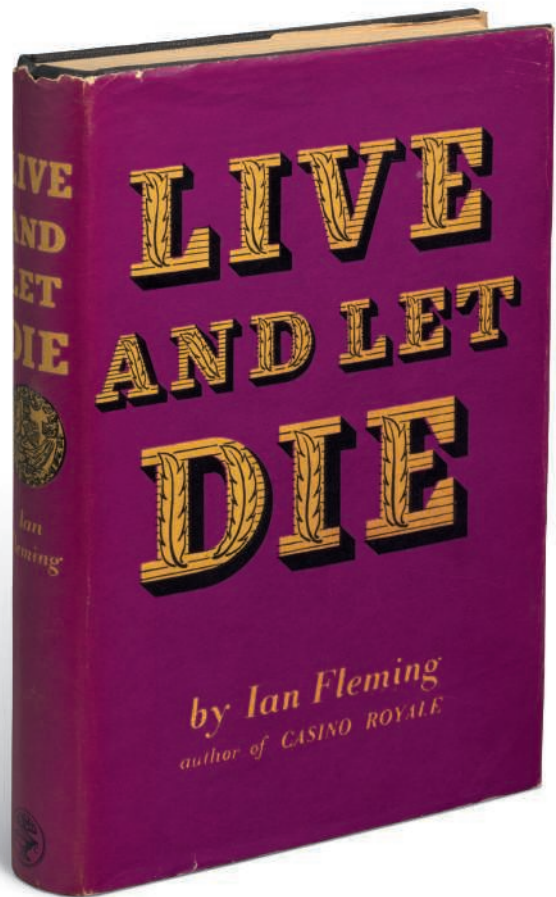
To Noël

Who encourages.

from

The Author

1954.



0361

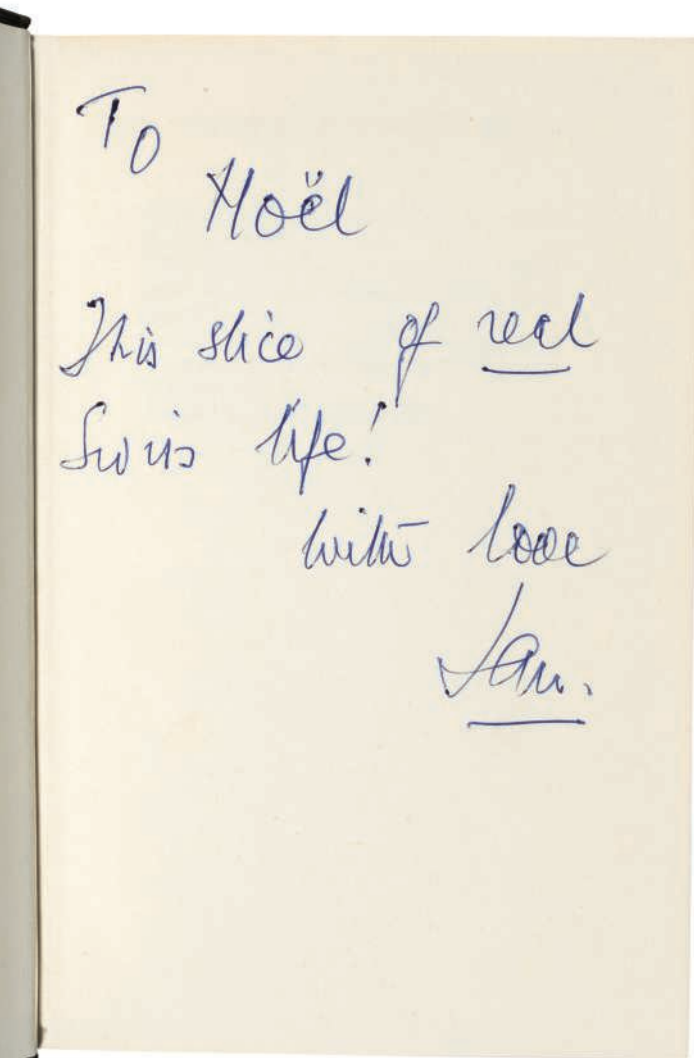
FLEMING, Ian (1908-1964). *Live and Let Die*. London: Jonathan Cape, 1954.

First edition, first impression, first issue, presentation copy inscribed by Fleming to Noël Coward: 'To Noël / Who encourages. / from / The author / 1954.' Written before the first James Bond book, *Casino Royale*, had been published, *Live and Let Die* is the 'breath-taking hunt for secret treasure that takes Bond to Harlem, Florida and Jamaica', the last of which was Fleming's adopted home. Like all fourteen Bond novels, it was written at Fleming's Goldeneye estate on the Jamaican coast, where he counted Noël Coward as a neighbour. Coward, inspired to build his own Jamaican retreat by a visit to Goldeneye in 1948, was Fleming's closest friend on the island and it was with his great encouragement that Fleming began writing the Bond novels that made him famous. When Fleming married Ann in 1952, Coward was one of two wedding guests and in the same year he was made godfather to their newborn son Caspar. Gilbert A2a (1.1).

Octavo (189 x 125mm). (A few minor spots to edges, endpapers and a few leaves.) Original black cloth, upper cover stamped in gilt with an Edward IV gold rose noble coin, spine lettered in gilt, original dust-jacket, first state before the additional text to the front flap (rear panel lightly browned, slight wear at head of spine panel). *Provenance*: Noël Coward (1899-1973; author's presentation inscription, bookplate).

£15,000-20,000

US\$20,000-26,000
€18,000-23,000



0364

FLEMING, Ian (1908-1964). *On Her Majesty's Secret Service*. London: Jonathan Cape, 1963.

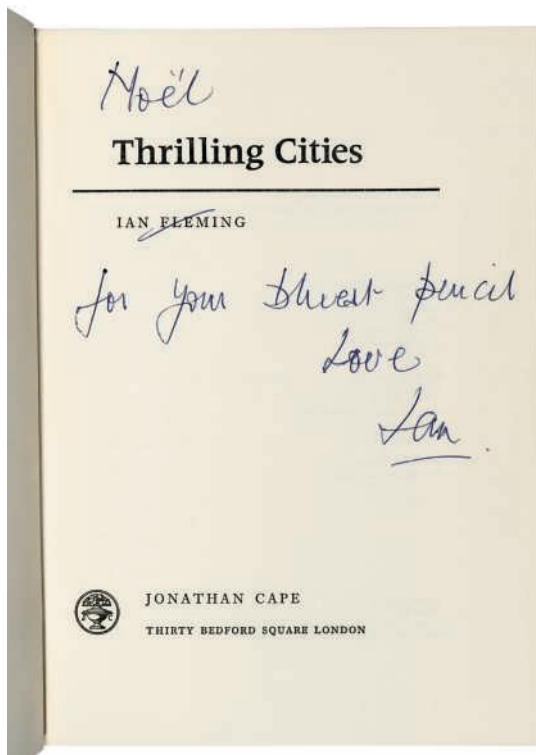
First edition, first impression, presentation copy inscribed by Fleming to Noël Coward: 'To Noël / This slice of real / Swiss life! / With love / Ian.' *On Her Majesty's Secret Service* is the second Bond novel in the 'Blofeld trilogy', following the villain's first appearance in *Thunderball* (1961). Unable to locate Blofeld and convinced that S.P.E.C.T.R.E no longer exists, Bond learns that he has taken on an assumed name and is living in a mountaintop lair in Switzerland. To Coward, who had himself taken up residence in a mountain home in Les Avants, Switzerland, in 1959, he humorously suggests that his narrative represents the 'real' Switzerland. Fleming was partly educated in Switzerland and made frequent visits to the country in the 1920s and 30s. In the novel, we learn that Bond had a Swiss mother, Monique, a name borrowed from the young Swiss woman to whom Fleming was briefly engaged. Gilbert A11a (1.1).

Octavo (188 x 124mm). Original dark grey cloth, upper cover with 'ski-track' motif in white, spine lettered in silver, original dust-jacket after Richard Chopping (minor stain to small portion of top edge, a few faint marks on dust-jacket). *Provenance*: Noël Coward (1899-1973; author's presentation inscription, bookplate).

£10,000-15,000

US\$13,000-19,000

€12,000-17,000



0367

FLEMING, Ian (1908-1964). *Thrilling Cities*. London: Jonathan Cape, 1963.

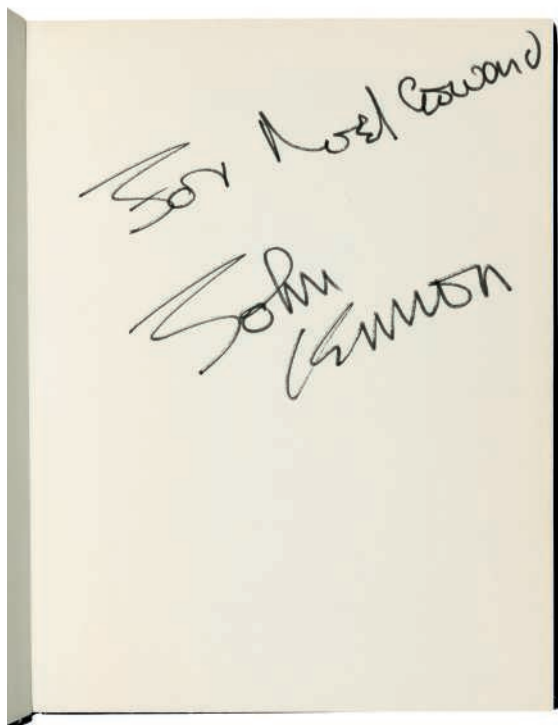
First edition, first impression, first state, presentation copy inscribed by Fleming to Noël Coward: 'Noël / for your bluest pencil / Love / Ian.' First serialized in *The Sunday Times*, the thirteen chapters of Fleming's travels to locations such as Hong Kong, Tokyo, Las Vegas, New York, Geneva and Monte Carlo were intended to excite a reader's desire for modern adventure. In his introduction, Fleming writes: 'The essays entertained, and sometimes scandalized, the readers of the *Sunday Times*, and the editorial blue pencil scored through many a passage which has now been impurgated (if that is the opposite of expurgated) in the present text' (p.7). Gilbert A16a (1.1).

Octavo (222 x 156mm). Erratum slip tipped in at p.223. Original cloth-backed boards, spine gilt, original dust-jacket with the laminate covering the entire width of the rear flap (minor nicks to head of spine panel). *Provenance*: Noël Coward (1899-1973; author's presentation inscription, bookplate).

£1,500-2,000

US\$2,000-2,600

€1,800-2,300



0368

LENNON, John (1940-1980). *A Spaniard in the Works*. London: Jonathan Cape, 1965.

First edition, presentation copy inscribed by the author: 'For Noel Coward / John Lennon'. Coward met Lennon and McCartney at a party in 1964 and found them 'pleasant' and 'well-behaved' but 'totally devoid of talent' (Hoare, p.492). The following year, he saw *The Beatles* play live in Rome and remained unconvinced, despite the relentless wave of Beatlemania: 'To realize that the majority of the modern adolescent world goes ritualistically mad over those four innocuous, rather silly-looking young men is a disturbing thought. Perhaps we are whirling more swiftly into extinction than we know' (*Diaries*, p.603).

Octavo (176 x 135mm). Illustrations in black and green, some text in green. Original pictorial laminated boards, upper cover and spine lettered in white on pink ground (minor bump at one corner of upper cover). *Provenance*: Noël Coward (1899-1973; author's presentation inscription, bookplate).

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

0369

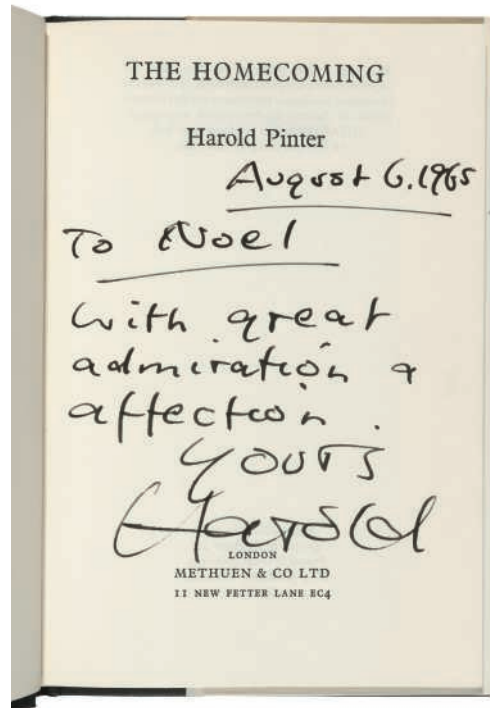
PINTER, Harold (1930-2008). *The Homecoming*. London: Methuen & Co Ltd, 1965.

First edition, presentation copy inscribed by Pinter to Noël Coward: 'August 6. 1965 / To Noel / with great / admiration & / affection. / Yours / Harold'. The two playwrights enjoyed a strong mutual appreciation. Pinter praised what he called Coward's 'objectivity of the stage' (Hoare, p.458) while Coward lauded Pinter's originality, whose writing he believed was 'quite unlike anyone else's' (Diaries, p.436). In August 1965, Coward saw a performance of *The Homecoming* and greatly admired it, calling it 'an extraordinary play, fairly obscure, superbly done and professionally acted... I was never bored for an instant' (Diaries, p.605).

Octavo (182 x 121mm). Original black cloth, spine lettered in silver, original pictorial dust-jacket (minor marks to rear panel). *Provenance*: Noël Coward (1899-1973; author's presentation inscription, bookplate).

£1,000-1,500

US\$1,300-1,900
€1,200-1,700



0370

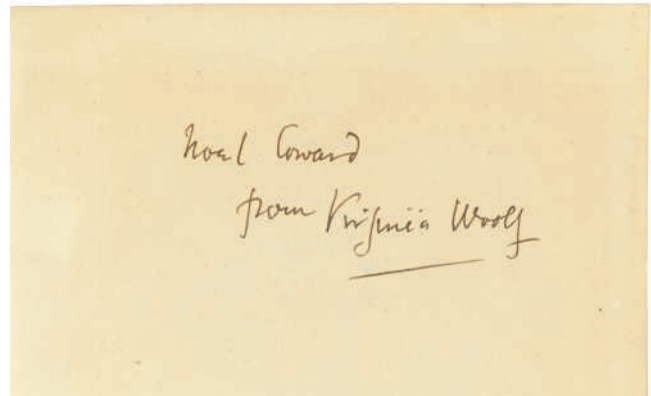
WOOLF, Virginia (1882-1941). *Orlando*. London: The Hogarth Press, 1928.

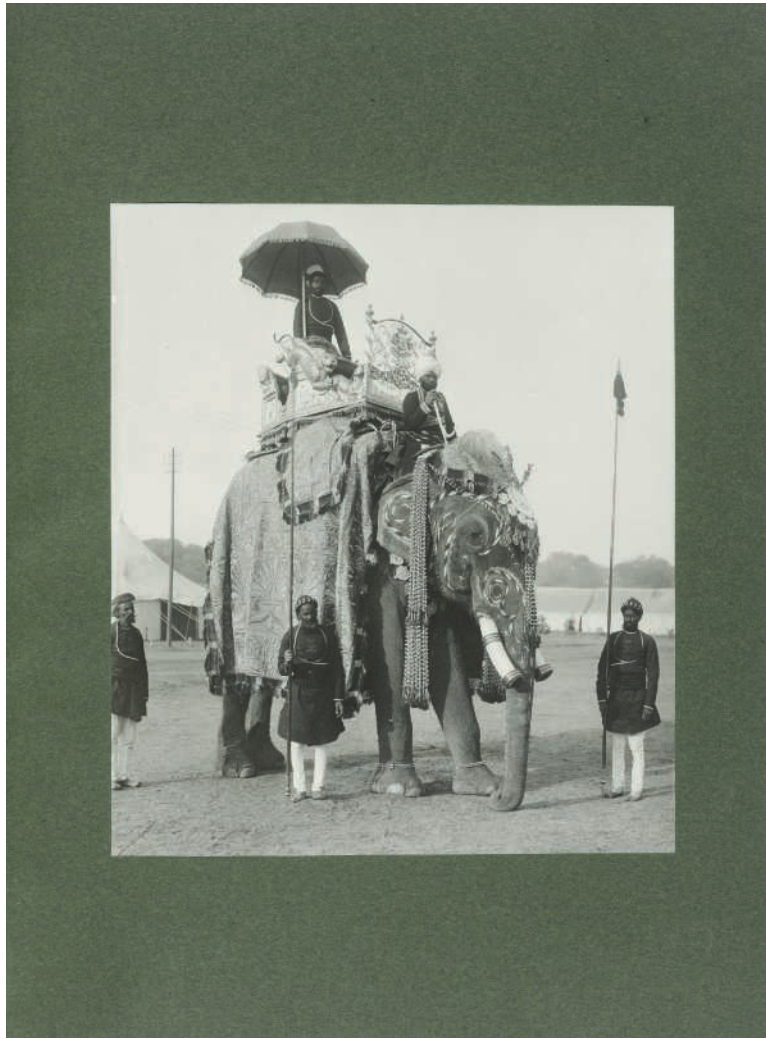
First English edition, presentation copy inscribed by Woolf to Noël Coward, and with a further inscription in the margin of a Preface leaf adding Coward to her list of acknowledgements. Coward first met Woolf in January 1928 at a party hosted by Lady Sybil Colefax and they quickly became very fond of each other. Woolf wrote to Vita Sackville-West in February that she had fallen 'in love with Noel Coward, and he's coming to tea' (Hoare, p.199). Coward's response to her latest novel, *Orlando*, was even more adoring: 'I am still hot and glowing with it... At the risk of sounding insincere, I am completely at your feet over it. Oh, I do so congratulate you and thank you for the lovely "unbuttoned" feeling you've given me and I hope to God it will last... If ever I could write one page to equal in beauty your "Frozen Thames" description... I should feel that I really was a writer' (Letters, p.151). Kirkpatrick A11b.

Octavo (215 x 135mm). 8 half-tone plates, 3 of these with Vita Sackville-West as subject. Original orange cloth, spine lettered in gilt (lacking the dust-jacket, slightly cocked, spine faded, cloth just nicked at head of spine and worn at foot of fore-edge on upper cover). *Provenance*: Noël Coward (1899-1973; author's presentation inscription, bookplate).

£2,500-3,500

US\$3,300-4,500
€2,900-4,000





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

•0371

BOURNE, Samuel (1834-1912) and Charles SHEPHERD (fl. 1858-1878), photographers. *The Coronation Durbar Delhi*. Calcutta, Simla and Bombay: Eyre and Spottiswoode for Bourne and Shepherd, 1903.

The 1903 Durbar celebrating the coronation of Edward VII and Queen Alexandra as Emperor and Empress of India. The Coronation Durbar of 1903 was perhaps the single most spectacular display of the British India at its height. Organised in minute detail by the Viceroy, George, Lord Curzon, and featuring the massed ranks of the Indian princes in all their splendour, the Durbar is thought to have featured the greatest collection of jewels ever to have been brought together in the same place. The album includes portraits of Curzon himself, Lady Curzon, the Duke and Duchess of Connaught (who attended as representatives of Edward VII, the Duke's brother), H.H. the Nizam of Hyderabad, the Maharajas of Mysore, Alwar, Jhalawar, Patiala, Sikhim, Cooch Behar, Kapurthala, Benares, and Kashmir, the Crown Prince of Nabha, and the Nawabs of Rampur and Bahawalpur. More unusual subjects include the Shan Chiefs and Princesses, a Giant of Cashmere, 'Burmese warriors at the Review of Native Chiefs' Retinues' and the Devil Dancers from Ladakh. Among the views are the City of Tents, the state Durbar elephant decorated with jewels and cloths of gold and silver, an elephant in battle armour, curious conveyances, the state entry into Delhi and scenes of the Durbar itself in Coronation Park.

Folio (455 x 343mm). Printed in imperial purple throughout, title and text leaves within gold chromolithographic border, 133 albumen or platinum prints mounted onto 101 green leaves, each preceded by a leaf of explanatory text. Publisher's red morocco with imperial insignia and lettering in gilt, uncut (rebacked and restored with old spine relaid, stain to lower board, new endpapers).

£5,000-8,000

US\$6,500-10,000

€5,800-9,300

OTHER PROPERTIES

0372

DALI, Salvador (1904-1989) - DESCHARNES, Robert (1926-2014). *The World of Salvador Dali*. New York: Harper Row, 1962.

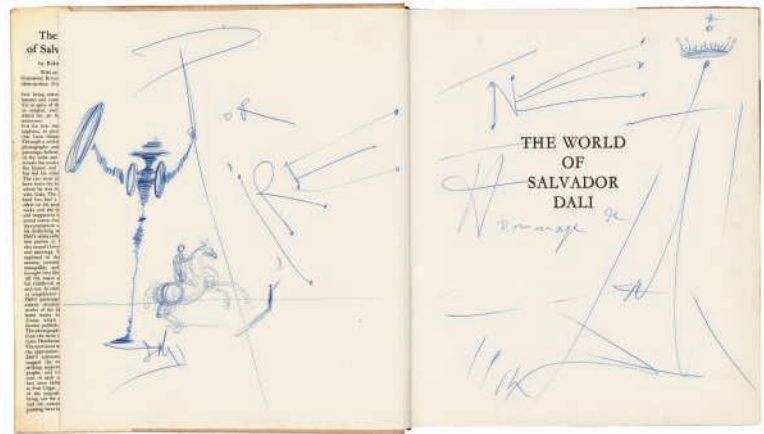
Presentation copy of the first edition, signed and inscribed with a ballpoint drawing of Don Quixote by Dali, 'Por Irene Hommage de Dali 1962'. 'For the first time, this magnificent book explores, in pictures and text, the forces that have shaped Dali's life and work... In addition, a portfolio containing 52 magnificent full-color reproductions of Dali's paintings and drawings traces his artistic development from the romantic works of his precocious youth up to his latest major work, *The Great Battle of Tetuan*, which has not heretofore been shown publicly.'

Quarto (299 x 253mm). Numerous illustrations. Original cloth; pictorial dust jacket (repaired at head and foot of spine panel); card slipcase. *Provenance:* Irene (presentation inscription by Dali).

£4,000-6,000

US\$5,200-7,700

€4,700-7,000



0373

HODGKIN, Sir Alan Lloyd (1914-1998). Collection of 316 offprints and 2 monographs, bound for the author. Various places: 1937-1988. [With:] HODGKIN, Sir Alan Lloyd. *The conduction of the nervous impulse* ['The Sherrington Lectures VII']. Liverpool: University press, 1964. [And with:] [NOBEL FOUNDATION]. *Les prix Nobel en 1963*. Stockholm: Norstedt, 1964.

Nobel prize winner Sir Alan Lloyd Hodgkin's own collection of the contributions published in the entire course of his career. The English physiologist and biophysicist is chiefly remember as the co-recipient of the 1963 Nobel Prize in Physiology or Medicine, with Andrew Huxley and John Eccles, for their discoveries concerning the ionic mechanisms involved in excitation and inhibition in the peripheral and central portions of the nerve cell membrane. A student at Trinity College, Cambridge, Hodgkin began with a passion for the natural sciences and was encouraged to pursue mathematics and physics. 'At that period the high table of Trinity included an astonishing array of scientific talent, and Hodgkin found it inspiring if sometimes daunting to meet people like J.J. Thomson, Rutherford, Aston, Eddington, Hopkins, G.H. Hardy and Adrian. In the Physiological Laboratory he learnt about cable-theory from Rushton and about amplifiers from Matthews, Grey Walter and Rawdon-Smith. A.V. Hill, who refereed his fellowship thesis, had lent a copy to Gasser and this resulted in an invitation to work in the latter's laboratory at the Rockefeller Institute in New York. During that period (1937-1938) Hodgkin spent several weeks with K.S. Cole at Woods Hole and there he learnt how to dissect squid axons. He returned to Cambridge in 1938 and in the following year started a collaboration with A.F. Huxley, whom he had the good fortune to teach. During the first few months of the war Hodgkin worked on aviation medicine with Matthews at Farnborough and from February 1940 to July 1945 in various parts of England on airborne radar ... After the war Hodgkin returned to Cambridge where he held a teaching post in the Physiology Laboratory; A.F. Huxley returned a few months later and they continued the collaboration which started before the war. R.D. Keynes joined them a year later and there was soon a small group interested in ionic mechanisms in living cells. Lord Adrian greatly assisted the progress, partly by lightening the teaching load and partly by arranging with the Rockefeller Foundation for a generous grant to support the work; later help was received from other bodies, particularly the Nuffield Foundation and the Royal Society ... Hodgkin was elected to a fellowship of the Royal Society in 1948 and in 1951 became a Foulerton Research Professor of the Royal Society' (*Nobel biography*).

8 volumes collecting total of 316 offprints, quarto (approx. 290 x 220mm); four of the volumes with typescript indexes bound at head (occasional toning and mild creases). Blue or black cloth, spines lettered in gilt (discoloration to some of the spines); and 2 monographic volumes: octavo (212 x 140mm), original cloth, upper side and spine lettered in gilt; octavo (250 x 168mm), with Hodgkin's autobiographical entry and photographic portrait, in the original cloth (occasional light wear to extremities). *Provenance:* Sir Alan Lloyd Hodgkin (his typescript indexes to four of the volumes and the stamp of his department, Physiological Library, Cambridge, to front paste-downs).

£5,000-7,000

US\$6,500-9,000

€5,800-8,100





0374

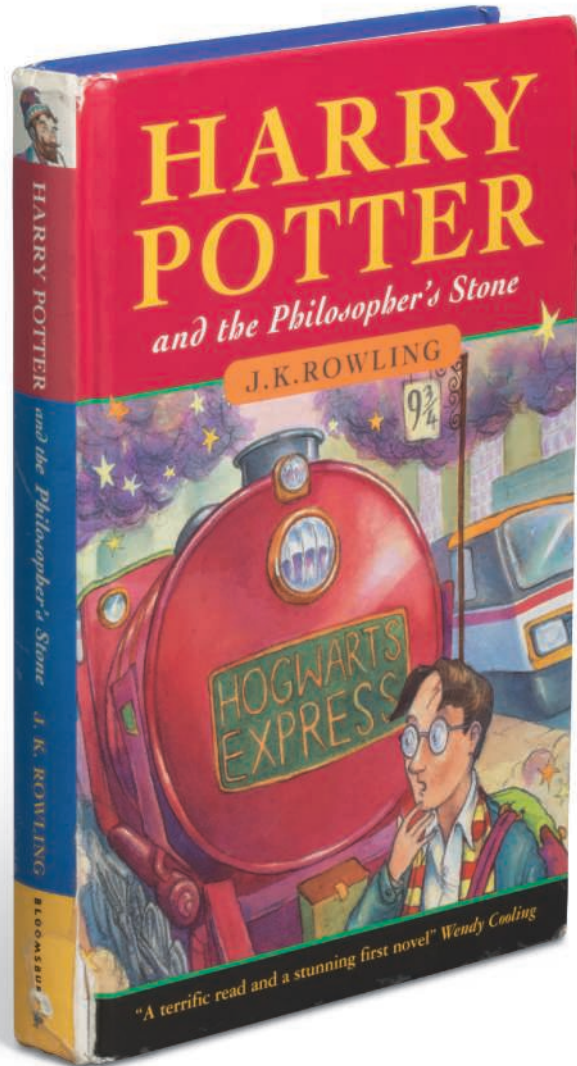
REAGE, Pauline (pseudonym of Anne Desclos, 1907-1998). *Histoire d'O*. Preface by Jean Paulhan. [Paris:] Jean-Jacques Pauvert, 1954.

First edition of the most influential erotic text of the 20th century, together with 8 original sketches for a frontispiece for its sequel. Desclos began *Histoire d'O* as a private lover letter to Jean Paulhan, a towering literary figure, in part responding to his quip that women were incapable of writing erotica. Proven wrong, Paulhan urged her to publish, and took the manuscript to Pauvert who, after an overnight reading, exclaimed 'it's marvellous, it'll spark a revolution'. *Histoire d'O* became an unqualified commercial success, and won the literature prize 'Prix des Deux Magots' in February 1955. This success did not prevent the French authorities from bringing obscenity charges; when these were dropped, a publicity ban was imposed. When this ban was lifted in 1967, the concluding sequel was published under the title *Retour à Roissy*. Although this too was written under the pseudonym Pauline Réage, it is now known that Desclos was not its author. The 8 sketches included here are for a never-realised design for the sequel's frontispiece. A ninth sketch is a portrait of 'Dominique Aury' – another pseudonym used by Desclos – dated 1994, the year Desclos publicly admitted that she was the author of *Histoire d'O*. This portrait is in the same hand as the other sketches and is signed 'AB', matching that on the signed design on the bookplate. Cf. Pia Enfer, 634.

Octavo (184 x 115mm). Nine original pen-and-ink sketches contained in an envelope dated 1969. Number 241 of 480 on vergé paper (a fine, clean copy). Contemporary dark-orange leather, original printed wrappers bound in (upper joint split, but holding); contained in a slipcase. *Provenance*: 'AB' (bookplate).

£2,000-3,000

US\$2,600-3,900
€2,400-3,500



0375

ROWLING, J.K. (b. 1965). *Harry Potter and the Philosopher's Stone*. London: Bloomsbury, 1997.

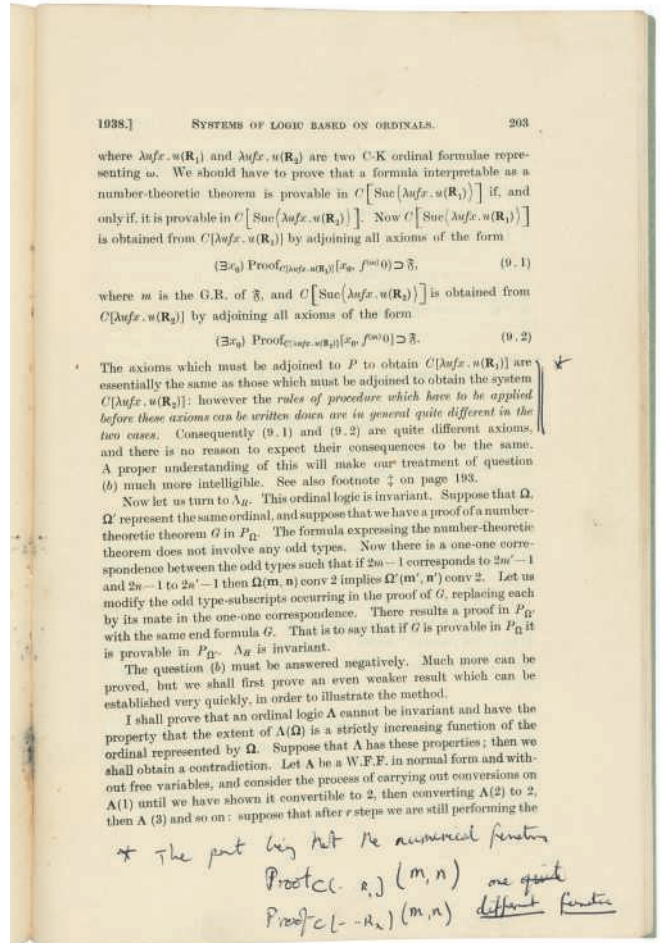
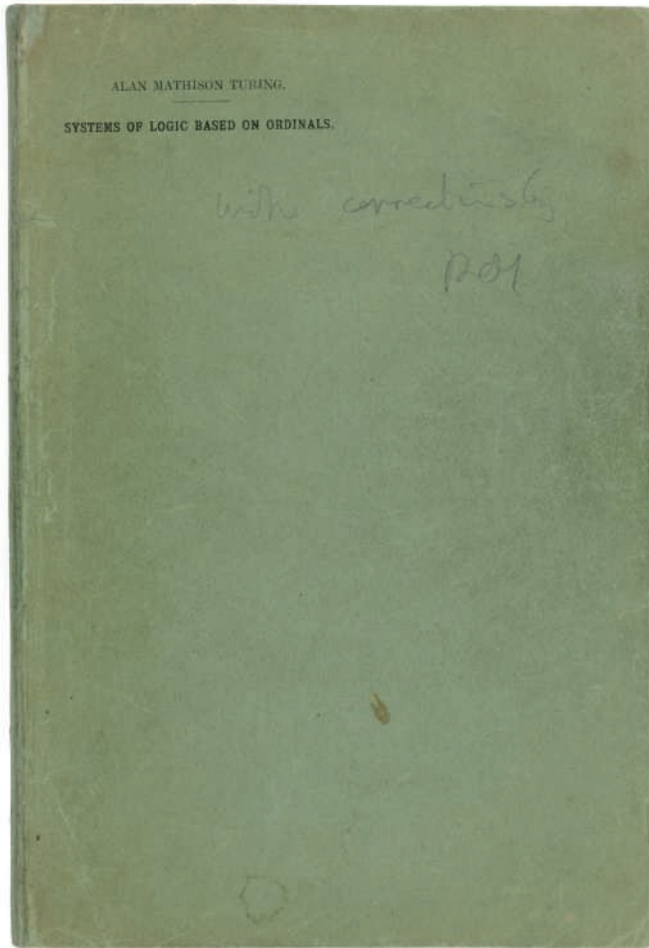
The rare true first edition of the beloved children's classic. The first issue, with the 'wand' error on p.53, number sequence 10 to 1 on the imprint page, and the misspelling of 'Philosopher's' on the lower board. While the story of the boy wizard Harry Potter would go on to take the world by storm, Rowling was totally unknown upon its first publication. Only 500 copies were printed of the initial run, 300 of which went to libraries.

Octavo (196 x 125mm). (Light browning to text as usual). Original pictorial boards by Thomas Taylor (corners lightly rubbed, short split to foot of upper joint with some loss of laminate and abrasion touching two spine letters, a few minor scratches, laminate slightly bubbled in two places). *Provenance:* library markings to imprint page, evidence of removed label from front endpaper - 'James M' (inscription).

£10,000-15,000

US\$13,000-19,000

€12,000-17,000



0376

TURING, Alan Mathison (1912-1954). 'Systems of logic based on ordinals.' Offprint from: *Proceedings of the London Mathematical Society*, ser. 2, vol. 45. London: 1939.

Extremely rare offprint of Turing's doctoral dissertation, and an important association copy of one of Turing's major works. In it, Turing investigates ordinal logic and Gödel's theorem. 'In a "complete ordinal logic", any theorem in arithmetic could be proved by a mixture of mechanical reasoning, and steps of "intuition". In this way [Turing] hoped to bring the Godel incompleteness under some kind of control. But he regarded the results as disappointingly negative. "Complete logics" did exist, but they suffered from the defect that one could not count the number of intuitive steps that were necessary to prove any particular theorem... This introduced the idea of relative computability, or relative unsolvability, which opened up a new field in mathematical logic' (Hodges, p.143).

Robin Gandy met Turing at a party in 1940, but it wasn't until 1944 that the two were brought together at Hanslope Park in 1944 to work on a speech decipherment system. Their friendship continued after the war, back at King's College where Turing had resumed his fellowship. Gandy took Part III of the

Mathematical Tripos with distinction, then began studying for a PhD under Turing's supervision; his successful thesis on the logical foundation of physics (*On axiomatic systems in mathematics and theories in physics*) was presented in 1953 and can now be seen as a bridge between his wartime expertise and later career. When Turing died in 1954 he left his mathematical books and papers to Gandy, who, in 1963, took over from Max Newman the task of editing the papers for publication' (Moschovakis & Yates, pp. 367-8). Offprints of Turing's papers are extremely rare both in commerce and in institutional holdings. Only 3 copies of this offprint can be traced: Alan Turing Archive at King's College Cambridge (AMT/B/15), one at St. Andrew's, and one in the Max Newman collection at Bletchley Park.

Octavo (256 x 176mm). 68pp., 161-228. Preserving the original olive-green front wrapper (rebacked with new rear wrapper done to style, skilful restoration to upper cover, 2 insignificant faint spots to upper wrapper). *Provenance:* Robin Oilver Gandy (1919-1995; inscribed in pencil on front cover in his hand 'with corrections by ROG' and with some pencil and biro marginalia).

£12,000-18,000

US\$16,000-23,000
€14,000-21,000

Praise of my own dear native Country in a Style equal to its Merit and Felicity.

¶I began my Discourse by informing his Majesty that our Dominions consisted of two Islands, which composed three mighty Kingdoms under one Sovereign, beside our Plantations in *America*. I dwelt long upon the Fertility of our Soil, and the Temperature of our Climate. I then spoke at large upon the Constitution of an *English* Parliament, partly made up of an illustrious Body called the House of Peers, Persons of the noblest Blood, and of the most ancient and ample Patrimonies. I described that extraordinary Care always taken of their Education in Arts and Arms, to qualify them for being Counsellors born to the King and Kingdom, to have a Share in the Legislature, to be Members of the highest Court of Judicature from whence there could be no Appeal; and to be Champions always ready for the Defence of their Prince and Country by their Valour, Conduct and Fidelity. That these were the Ornament and Bulwark of the Kingdom, worthy Followers of their most renowned Ancestors, whose Honor had been the Reward of their Virtue, from which their Posterity were never once known to degenerate. To these were joined several holy Persons, as part of that Assembly, under the Title of Bishops, whose peculiar Business it is, to take care of Religion, and of those who instruct the People therein. These were searched and sought out through the whole Nation, by the Prince and his wisest Counsellors, among such of the Priesthood, as were most deservedly distinguished by the Sanctity of their Lives, and the Depth of their Erudition; who were indeed the spiritual Fathers of the Clergy and the People.

¶That, the other part of the Parliament consisted of an Assembly called the House of Commons, who were all principal Gentlemen, freely picked and culled out by the People themselves, for their great Abilities; and Love of their Country, to represent the Wisdom of the whole Nation. And, these two Bodies make up the most august Assembly in *Europe*, to whom, in Conjunction with the Prince, the whole Legislature is committed.



0377

WHISTLER, Rex (1905-1944, illustrator) and Jonathan SWIFT (1667-1745). *Gulliver's Travels*. London: Cresset Press, 1930.

Limited edition, number 36 of 195 copies on hand-made paper from a total edition of 205: Lady Juliet Duff's copy of one of the most celebrated illustrated books of the 20th century. This edition of *Gulliver's Travels* is the finest work published by the Cresset Press, owing largely to Whistler's splendid illustrations, thought to be inspired by Bentley's edition of Thomas Gray's poems of 1753. The present lot also includes important additional material to the Cresset Press edition, including 3 original copper photogravure plates seemingly intended for use in the prospectus to the publication.

2 volumes, folio (358 x 250mm). Half titles, 2 engraved frontispieces and 10 plates by Rex Whistler, all hand-coloured, 5 engraved maps, engraved head- and tailpieces (some minor offsetting). Original green half morocco over vellum boards by Wood, spines lettered in gilt, top edges gilt, others uncut, slipcase (a few faint scratches, slipcase lightly rubbed and stained). *Provenance*: Lady Juliet Duff (socialite and patron of the arts, 1881-1965;

presentation cartouche by Whistler on flyleaf of vol.1, incorporating the name 'Juliet' and signed 'Rex / Nov. 27. 1930').

[*Sold with*: - 3 original copper photogravure plates, apparently for the prospectus to the Cresset Press edition (2 of which 90 x 183mm, the other 231 x 180mm), each mounted on wooden blocks with Cresset Press labels on verso. [*And*: - a 4pp. prospectus, dated 1929, unopened, with photogravure engravings using the largest of the 3 copper plates listed above as frontispiece, some pencil notes obscured by tape at top margin, adhesive residue on last page. [*And*:] a dummy binding produced for this edition of brown half morocco over vellum boards, spine lettered in gilt, the leaves blank [*And*:] 1-page typed letter from W.R. Fletcher to Laurence Whistler concerning the engravings in this edition and their colouring, and a 1-page facsimile of a typed letter from the same to David Herbert concerning corrections to the preface of his 1984 edition. (2)

£5,000-7,000

US\$6,500-9,000
€5,800-8,100

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (A symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal.** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option when the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit. If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, the UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue.

For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price, buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **Heading**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

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

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

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

(iii) books not identified by title;

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

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

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

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

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

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

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

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

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

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

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

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

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(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 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 or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. 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 or contact us at 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.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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, 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 hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU 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 hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU 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 hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU 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"> • If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

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 hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (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 buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer 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 buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU 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 buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before** you bid.
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
 3. 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'.

o

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ

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

Δ 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 Δ 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.

o 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 o next to the **lot** number.

o◆ 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 o◆.

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.

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.

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

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.

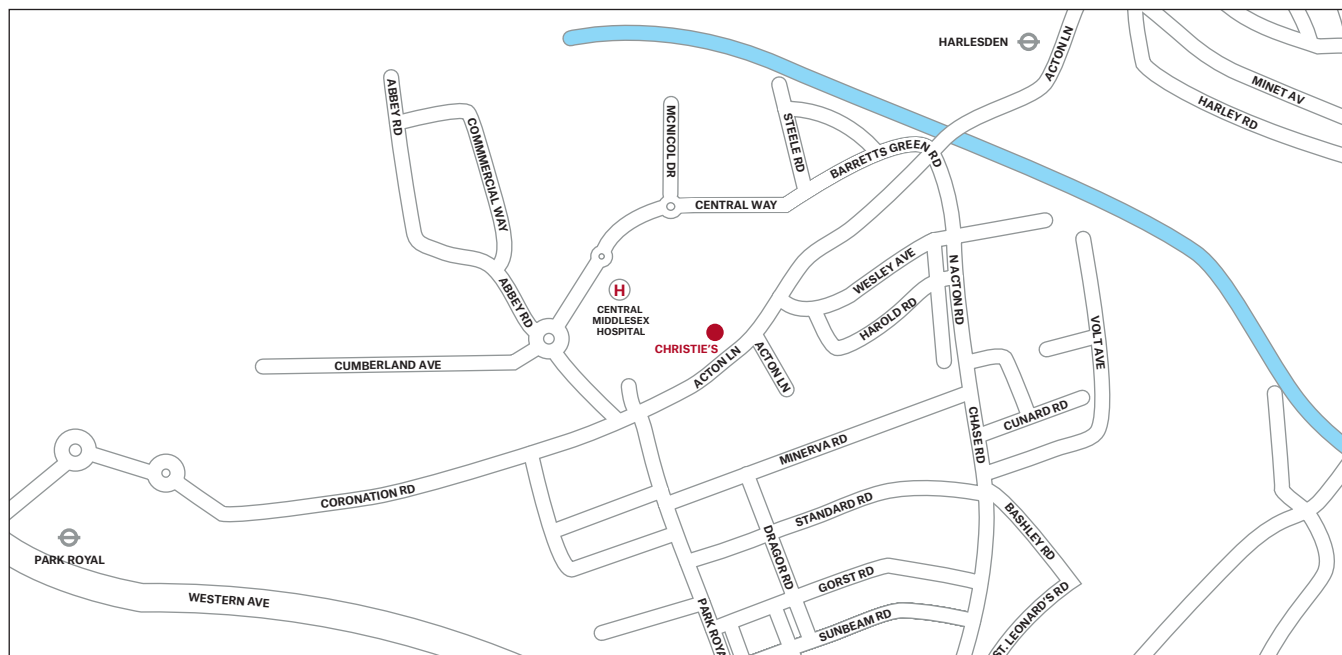
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Unit 7, Central Park
Acton Lane
London NW10 7FY

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.





OLD MASTERS EVENING SALE

London, 3 December 2019

VIEWING

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

CONTACT

Henry Pettifer
hpettifer@christies.com
+44 (0)20 7389 2084

GIOVANNI DI PAOLO (CIRCA 1399-1482)

Saint Clare rescuing the shipwrecked

Tempera and gold on panel

7 ¾ x 11 ⅝ in. (19.7 x 29.5 cm.)

£1,500,000-2,000,000

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



MARTIN DE VOS (ANTWERP 1532-1603)

The Colossus of Rhodes

with inscription in ink '216: martin de voss' (verso)

black chalk, pen and brown ink, brown wash, heightened with white, indistinct watermark

11¾ x 17¼ in. (30.6 x 20.6 cm)

\$8,000 - 12,000

OLD MASTER AND BRITISH DRAWINGS

New York, 28 January 2020

THE JAMES AND MARILYNN
ALSDORF COLLECTION

VIEWING

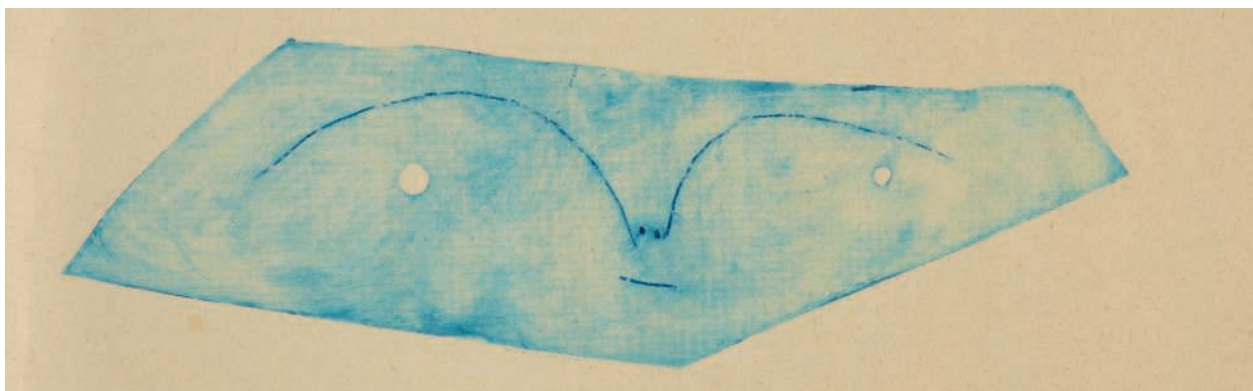
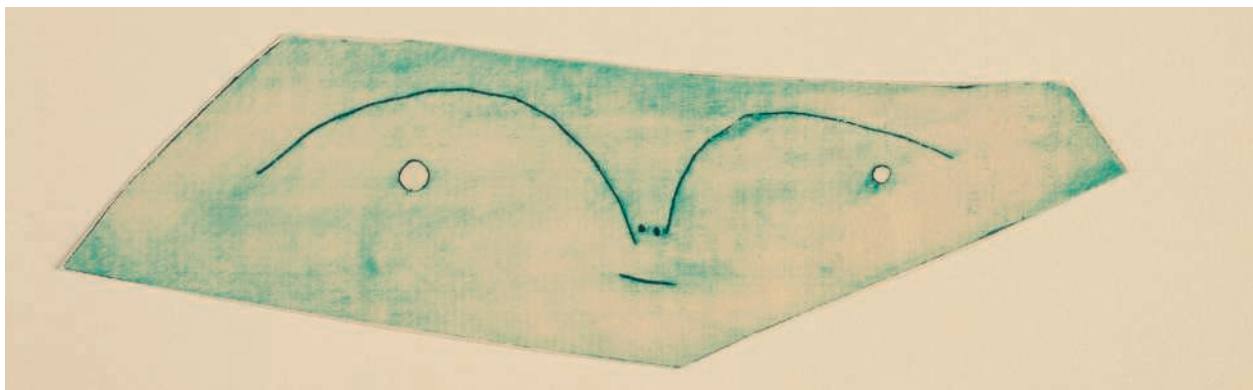
23-27 January 2020
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Furio Rinaldi
frinaldi@christies.com
+1 212 636 2120

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BENOIT, PIERRE-ANDRÉ, ET PABLO PICASSO
Si large mon image
Alès, PAB, [31 December] 1958
Original layout, illustrated with 4 original drypoints by Pablo Picasso
€20,000-30,000

PAUL DESTRIKATS
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PART II

Paris, 4-5 February 2020

VIEWING

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75008 Paris

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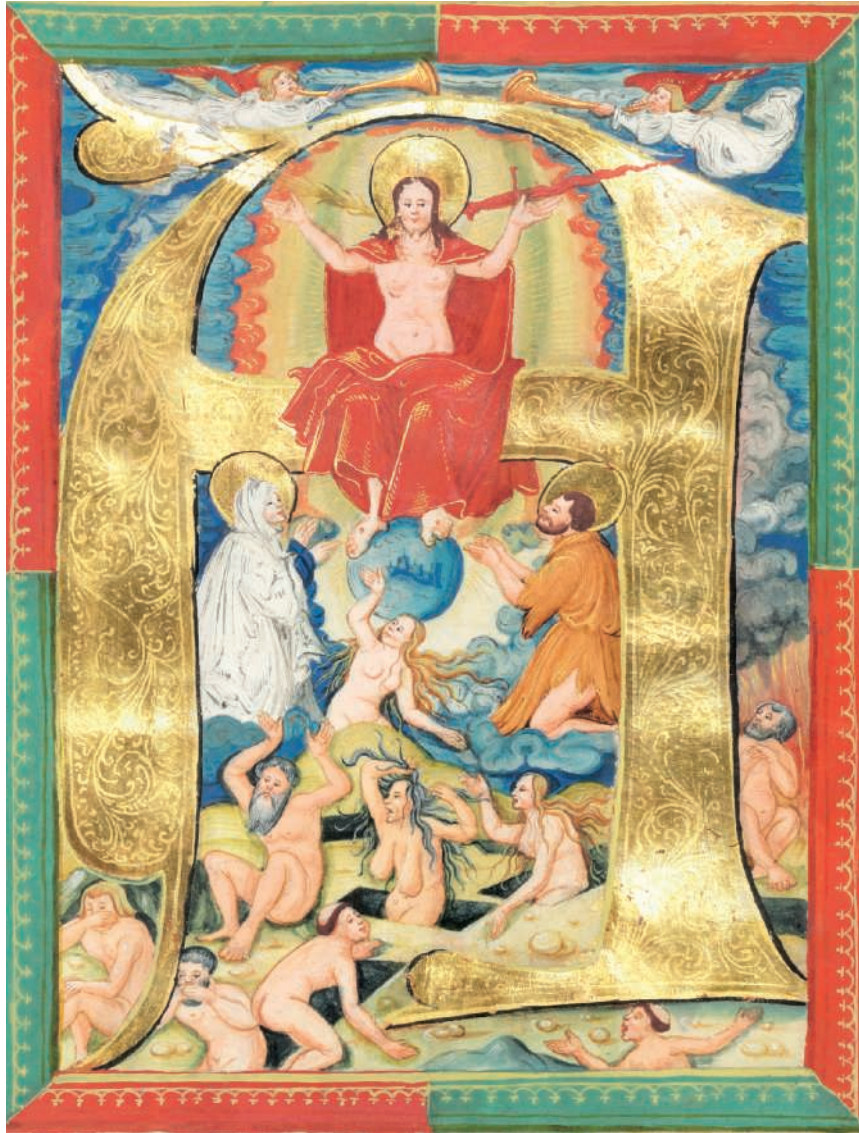
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