

VALUABLE BOOKS AND MANUSCRIPTS

LONDON 14 JULY 2021

The Oracion of Publius Cornelius Scipio.

SINCE it is so that my lady Lucretia hath
led and desired to haue the more noble
thyng. Ye vnderstandeth openly / how
is he. that Scipio born and descended
Publius Cornelius Scipio born and descended
ble and worshipful blood and house of the
muste by alle reason and right. haue and en
rye of this moost goodly choyse. who is by
that doubted that, to be noblesse, which
stocke / of oure worthy olde / with they
theyr lynes and successours. as the ri
enheritance. For when they haue a
Worshipful / by them purfghte
rightly disciplyne. ripe man
and haue merited o
mettise

CHRISTIE'S



CONSONÆ MINORIS

سفر
محمود الثاني
تأليف
الملك

الامثال

ك	ن	هـ	ج	د	ز	ح	ط	ي	ق	ف	غ	خ	ع	ب	ا
١	٢	٣	٤	٥	٦	٧	٨	٩	١٠	١١	١٢	١٣	١٤	١٥	١٦
١٧	١٨	١٩	٢٠	٢١	٢٢	٢٣	٢٤	٢٥	٢٦	٢٧	٢٨	٢٩	٣٠	٣١	٣٢
٣٣	٣٤	٣٥	٣٦	٣٧	٣٨	٣٩	٤٠	٤١	٤٢	٤٣	٤٤	٤٥	٤٦	٤٧	٤٨
٤٩	٥٠	٥١	٥٢	٥٣	٥٤	٥٥	٥٦	٥٧	٥٨	٥٩	٦٠	٦١	٦٢	٦٣	٦٤
٦٥	٦٦	٦٧	٦٨	٦٩	٧٠	٧١	٧٢	٧٣	٧٤	٧٥	٧٦	٧٧	٧٨	٧٩	٨٠
٨١	٨٢	٨٣	٨٤	٨٥	٨٦	٨٧	٨٨	٨٩	٩٠	٩١	٩٢	٩٣	٩٤	٩٥	٩٦
٩٧	٩٨	٩٩	١٠٠	١٠١	١٠٢	١٠٣	١٠٤	١٠٥	١٠٦	١٠٧	١٠٨	١٠٩	١١٠	١١١	١١٢



نَبِيَّةٌ نَاخُوهُ

اهل القادما

13 26
14 6
15 11
16
17
18
19
20
21

Handwritten musical notation on staves.



Arabic script text, likely a title or heading.

Large metal type blocks, including letters and decorative elements.



Part of

CLASSIC WEEK

IMPORTANT NOTICE

Viewings and Auctions are conducted in accordance with local government advice pertaining to Covid 19 which may change from time to time. If you have questions regarding your visit to Christie's, please contact our Client Service Department on +44 (0)20 7839 9060 or info@christies.com.

VALUABLE BOOKS AND MANUSCRIPTS

WEDNESDAY 14 JULY 2021

AUCTION

Wednesday 14 July 2021
Morning session (lots 1-78) 10.30am
Afternoon session (lots 79-172) 2.00pm

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

VIEWING

Saturday	10 July	12.00 pm - 5.00 pm
Sunday	11 July	12.00 pm - 5.00 pm
Monday	12 July	9.00 am - 8.00 pm
Tuesday	13 July	9.00 am - 5.00 pm

AUCTIONEERS

Eugenio Donadoni and Clementine Sinclair

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **CAXTON-19916**

AUCTION RESULTS

UK: +44 (0)20 7839 9060
christies.com

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.

FRONT COVER:

Lot 79

INSIDE FRONT COVER:

Lot 139

OPPOSITE:

Lot 132

BACK COVER:

Lot 22



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

These auctions feature

CHRISTIE'S  **LIVE**

Bid live in Christie's salerooms worldwide
register at christies.com

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.
© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2020)

View catalogues and leave bids
online at christies.com

CHRISTIE'S

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.

BOOKS AND MANUSCRIPTS AND SCIENCE



Margaret Ford
International Head of Group
Tel: +44 (0)20 7389 2150



Karl Hermanns
Global Managing Director
Tel: +1 212 636 2159



Thomas Venning
Head of Department
Books, London
Tel: +44 (0)20 7389 2255



Christina Geiger
Head of Department
Books, New York
Tel: +1 212 636 2667



Adrien Legendre
Head of Department
Books, Paris
Tel: +33 (0)1 40 76 8374



James Hyslop
Head of Department
Scientific Instruments
London
Tel: +44 (0)20 7752 3205

INTERNATIONAL DEPARTMENTS AND SALES CALENDAR

REGIONAL MANAGING DIRECTOR

EMEA
Armelle de Laubier-Rhally
Tel: +44 (0)20 7380 2447

PRIVATE SALES

Alexandra Baker
International Business Director
Tel: +44 (0)207 389 2521

BOOKS AND MANUSCRIPTS

London

Margaret Ford
Thomas Venning
Julian Wilson
Eugenio Donadoni
Sophie Hopkins
Mark Wiltshire
Tel: +44 (0)20 7389 2151

Consultants

Felix de Marez Oyens
Rupert Neelands
Catherine Reynolds
(Illuminated Manuscripts)
Moshe Brown (Hebraica)

New York

Christina Geiger
Peter Klarinet
Heather Weintraub
Rhiannon Knol
Tel: +1 212 636 2665

Paris

Adrien Legendre
Vincent Belloy
Alice Chevrier
Tel: +33 (0)1 40 76 85 99

SCIENTIFIC INSTRUMENTS

London

James Hyslop
Tel: +44 (0)20 7752 3205

BUSINESS MANAGERS

London

Lottie Gammie
Tel: +44 (0) 207 389 5151

France

Pauline Cintrat
Tel: +33 (0)1 40 76 86 10

16 JUNE 2021
WOMEN IN ART
PARIS, LIVE

8 JULY 2021
THE EXCEPTIONAL SALE
LONDON, LIVE

SEPTEMBER 2021
**THE EXCEPTIONAL LITERATURE
COLLECTION OF THEODORE B. BAUM**
NEW YORK, LIVE

5-26 OCTOBER 2021
SCIENCE AND NATURAL HISTORY
LONDON, ONLINE

OCTOBER 2021
**FINE PRINTED BOOKS AND MANUSCRIPTS
INCLUDING AMERICANA**
NEW YORK, ONLINE

23 NOVEMBER 2021
THE EXCEPTIONAL SALE
PARIS, LIVE

23 NOVEMBER 2021
LIVRES RARES ET MANUSCRITS
PARIS, LIVE

15 DECEMBER 2021
VALUABLE BOOKS AND MANUSCRIPTS
LONDON, LIVE

Email. First initial followed by last name@christies.com (e.g. Sophie Hopkins = shopkins@christies.com)

SPECIALISTS AND SERVICES FOR THIS AUCTION



Margaret Ford



Thomas Venning



Eugenio Donadoni



Julian Wilson



Sophie Hopkins



Mark Wiltshire



Lea de Gramont

SPECIALISTS

Margaret Ford
Tel: +44 (0)20 7389 2150
Thomas Venning
Tel: +44 (0)20 7389 2255
Eugenio Donadoni
Tel: +44 (0)20 7389 2152
Julian Wilson
Tel: +44 (0)20 7389 2157
Sophie Hopkins
Tel: +44 (0)20 7752 3144
Mark Wiltshire
Tel: +44 (0)20 7752 3188

EMAIL

First initial followed by last name@christies.com (e.g. Sophie Hopkins = shopkins@christies.com) For general enquiries about this auction, emails should be addressed to the Sale Coordinator.

SERVICES

POST-SALE SERVICES

Giusy Barbato
Post-Sale Coordinator
Payment, Shipping, and Collection
Tel: +44 (0)20 7752 3200
Fax: +44 (0)20 7752 3300
Email: PostSaleUK@christies.com

ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658
Fax: +44 (0)20 7930 8870
Internet: www.christies.com

AUCTION RESULTS

UK: +44 (0)20 7839 9060
Internet: www.christies.com

CATALOGUES ONLINE

Lotfinder®
Internet: www.christies.com

SALE COORDINATOR

Lea de Gramont
Tel: +44 (0)20 7389 2151
Fax: +44 (0)20 7389 2151

CLIENT SERVICES

Tel: +44 (0)20 7839 9060
Fax: +44 (0)20 7389 2869
Email: info@christies.com

christies.com
@christiesBKS



e iustitie p[er]scentib[us] denegatib[us]
 ad vultu[m] ihu xpi. **I**ustit
 feruus. tu tribu[n]t q[ui]d
 sunt iudicij. salu[m]
 D[omi]ne gaudium ex
 mei. cum i[n]temp[er]a
 uadentis. facies qu
 i i[n]te paciam opatu
 p[er]fectum h[ab]eat: ut s
 integri in nullo defia
 uin. indiget sapia p[er]
 qui dat om[n]ib[us] afflu
 p[er]t[er]it: dabitur ei: p[er]
 in fide nichil hesitan
 tat simul est. fluctu
 to mouetur et certum
 ergo est in eo homo ille
 aliquid a domino: vir duple

MEDIEVAL AND RENAISSANCE
 MANUSCRIPTS
 (LOTS 1-32)

ANONYMOUS GERMAN SCRIPTORIUM

Two partial bifolia from a noted Missal on vellum, in Latin, surviving as pastedowns in HIERONYMUS, St (c.342-420). *Omnium Operum*, edited by Erasmus, vols. 3 and 4 bound in one volume. Basel: Johann Froben, 1516. Adams J-113 [southern Germany?, late 10th century]

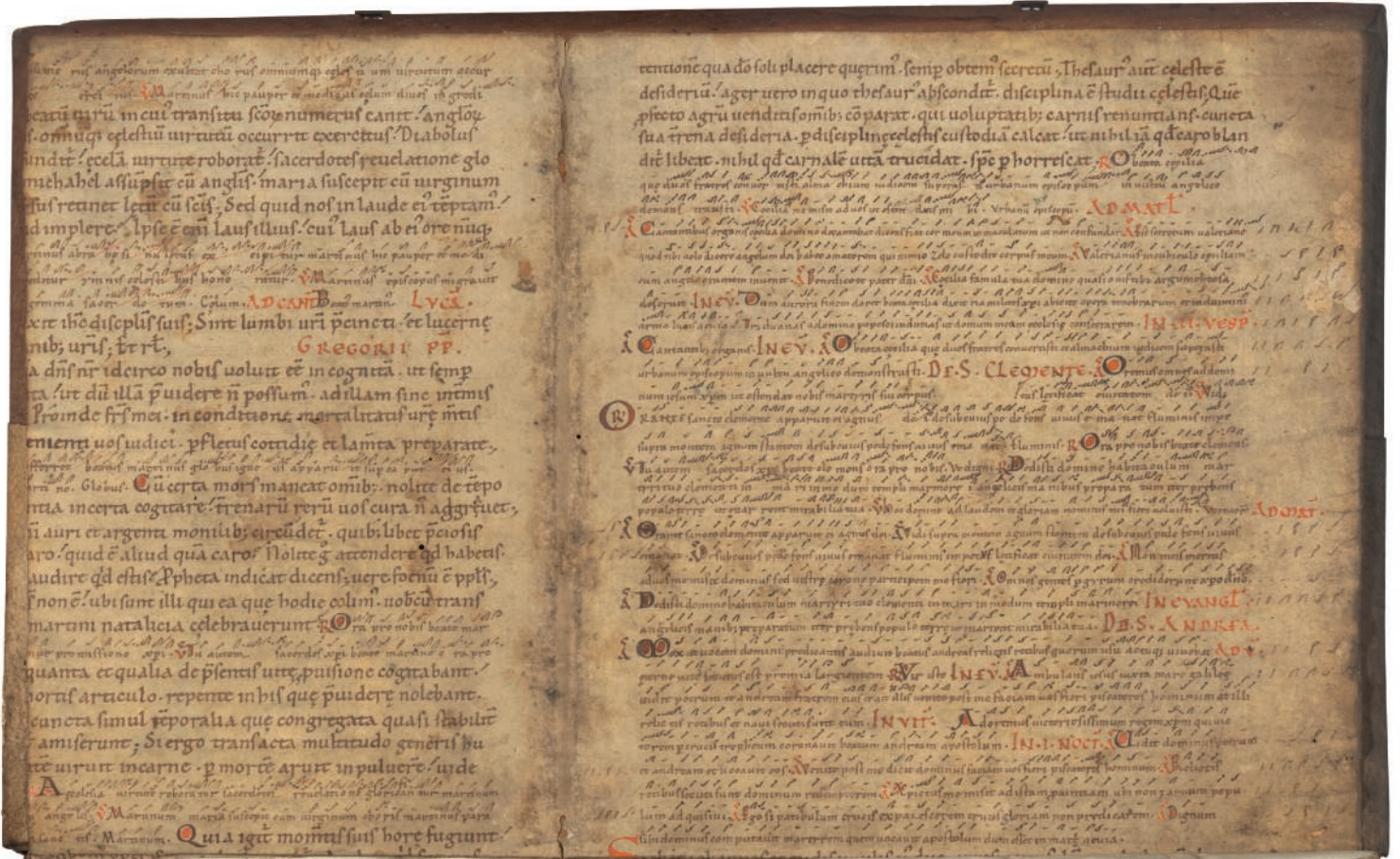
Two very handsome and substantial early survivals from a Missal likely produced in a 10th-century German scriptorium, surviving in a contemporary Germanic binding of Froben's 1516 *Omnium Operum* of St Jerome, edited by Erasmus.

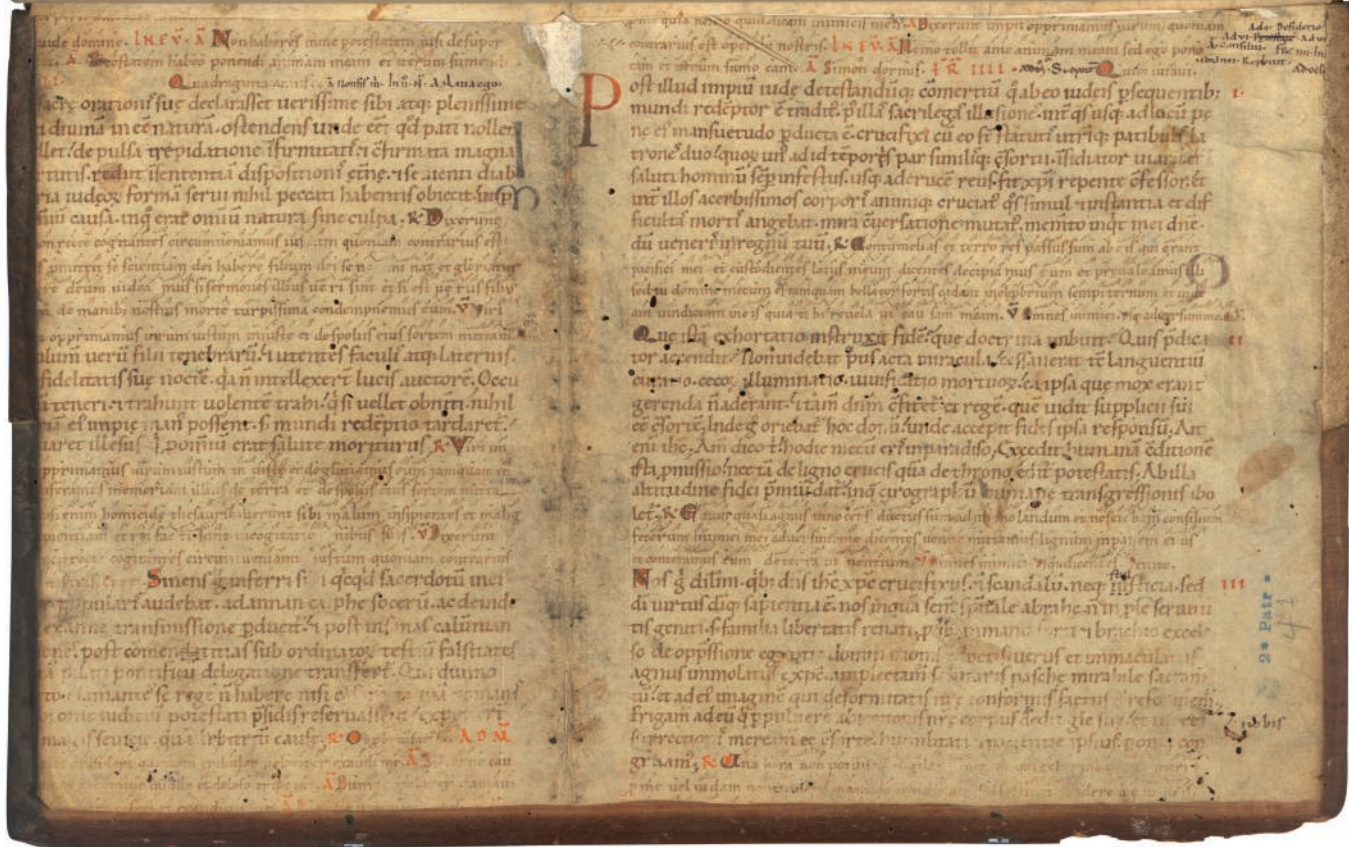
235 x 373mm (the bifolium). Two partial bifolia with consecutive text containing the Feast of Martin of Tours (11 November), Clement (23 November), and Andrew (30 November) surviving as pastedowns on upper and lower boards, 35 visible lines of text and St Gall neumes, with added notation continuing into the margins, the script a fine caroline minuscule in brown ink, enlarged initials touched in red, rubrics in red (left margin cropped, affecting text, some marginal browning and staining). *Binding*: 16th-century Germanic half pigskin over wooden boards, remains of 2 fore-edge clasps, large rosette painted on fore-edges (somewhat scuffed and rubbed).

Provenance: (1) The handsome letter-forms are very similar to the southern German hand of a broken-up Missal, the bulk of which is now in Berlin, Staatsbibliothek, Frag. 63, which was catalogued by Harmut Hoffmann as in a Regensburg hand of the last third of the 10th century (a leaf of which appeared at Christie's, 13 December 2017, lot 2). (2) The 16th-century binding is Germanic, and an ink stamp on the title leaf reads: 'Bibliothek des Franziskanerklosters Miltenberg': the convent, founded in 1630, was dissolved in 1983.

£8,000-12,000

US\$12,000-17,000
€9,300-14,000





02

ANONYMOUS GERMAN SCRIPTORIUM

Two partial bifolia from a noted Missal on vellum, in Latin, surviving as pastedowns in HIERONYMUS, St (c.342-420). *Omnium Operum*, edited by Erasmus, vols. 1 and 2 bound in one volume. Basel: Johann Froben, 1516. Adams J-113 [southern Germany?, late 10th century]

Two very handsome and substantial early survivals from a Missal likely produced in a 10th-century German scriptorium, surviving in a contemporary Germanic binding of Froben's 1516 *Omnium Operum* of St Jerome, edited by Erasmus.

235 x 370mm (the bifolium). Two partial bifolia with consecutive text (part of the same gathering as the previous lot) containing the Feasts of St Othmar (16 November), Cecilia (22 November), patron saint of music, surviving as pastedowns on upper and lower boards, 35 visible lines of text and St Gall neumes, with added notation continuing into the margins, the script a fine caroline minuscule in brown ink, enlarged initials touched in red, rubrics in red (left margin cropped, affecting text, some marginal browning and staining). *Binding*: in Germanic half pigskin over wooden boards, remains of 2 fore-edge clasps, large rosette painted on fore-edges (somewhat scuffed and rubbed).

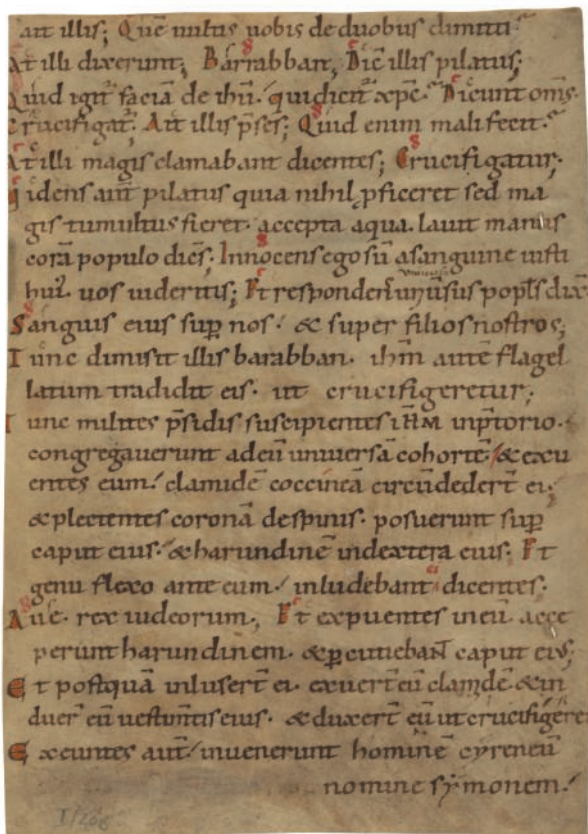
Provenance: (1) The handsome letter-forms are very similar to the southern German hand of a broken-up Missal, the bulk of which is now in Berlin, Staatsbibliothek, Frag. 63, which was catalogued by Harmut Hoffmann as in a Regensburg hand of the last third of the 10th century (a leaf of which appeared at Christie's, 13 December 2017, lot 2). (2) The 16th-century binding is Germanic, and ink stamps on the title leaf reads: 'Bibliothek des Franziskanerklosters Miltenberg': the convent, founded in 1630, was dissolved in 1983.

£7,000-10,000

US\$9,900-14,000

€8,200-12,000

Two early, rare and evocative testaments to the performative drama of Church ritual: an 11th-century and a 12th-century leaf with text from the Passion sequence punctuated by superscript cantillation marks that provided instructions on how (or by whom) the passages should be read. Both manuscripts are notable for including the marks for *performance* of these Easter texts in church, a 'sacramental performance' that would be a precursor to the late medieval staging of Passion plays, and, as Christopher de Hamel put it in the entry for one of these leaves, 'the ultimate ancestor of modern drama'. By the 10th century, bishops had begun authorising the dramatisation of some parts of the biblical narrative as an inducement to parishioners to experience the lessons with more feeling, and it is in the superscript cantillation marks that these instructions are given. There is a debate as to what the precise meaning of the 's' and the 'c' might be: early scholarship suggested that there may have been a distribution of speaking parts, and that 'c' might have stood for 'cantor', 'clericus' etc. and 's' for 'subdiaconus', 'sacerdos' or similar. A more recent interpretation is that these related to the intonation and/or speed of delivery of the text (*celeriter* or *clare* and *sonoriter* or *sursum*, for example). For an in-depth treatment of these cantillation marks, see K. Schlager, 'Passion,' *Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik*, 2nd ed., 26 vols., 1994.



03

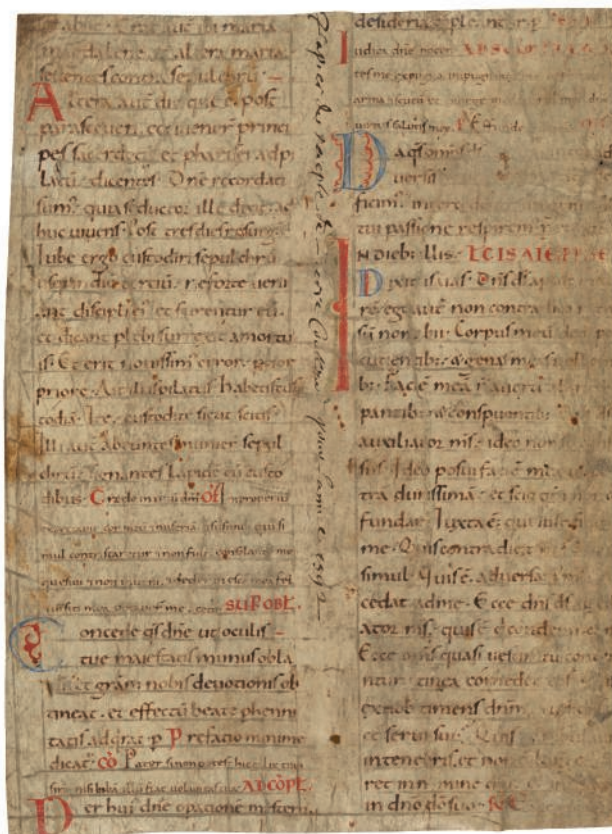
ANONYMOUS GERMAN SCRIBE

A leaf from a Mass Book, in Latin, manuscript on vellum [Southern or Western Germany, late 11th century].

202 x 144mm. The text from Matthew XVII:21-46, beginning 'ait illis; Que[m] uo[u]ltis uobis de duobus dimitti', and ending '[...] calmauit ihe[sus] uoca dic[ens]'. 48 lines in a handsome caroline minuscule with a single 'St Gall' neumatic notation (to 'crucifigerent') and superscript cantillation marks 'c' and 's' in red, capitals touched in red (somewhat darkened, margin cropped just touching text). Bound in pink cloth, title label gilt. *Provenance*: (1) Bernard M. Rosenthal (1920-2017), his collection number I/206 in pencil on lower corner of verso: his collection sold *en bloc* to Quaritch. This leaf in *Bookands of the Middle Ages*, III (1988), no 36. (2) Boehlen Collection MS 1000 ES, sold at Sotheby's 6 July 2006, lot 3.

£4,000-6,000

US\$5,700-8,500
€4,700-6,900



4

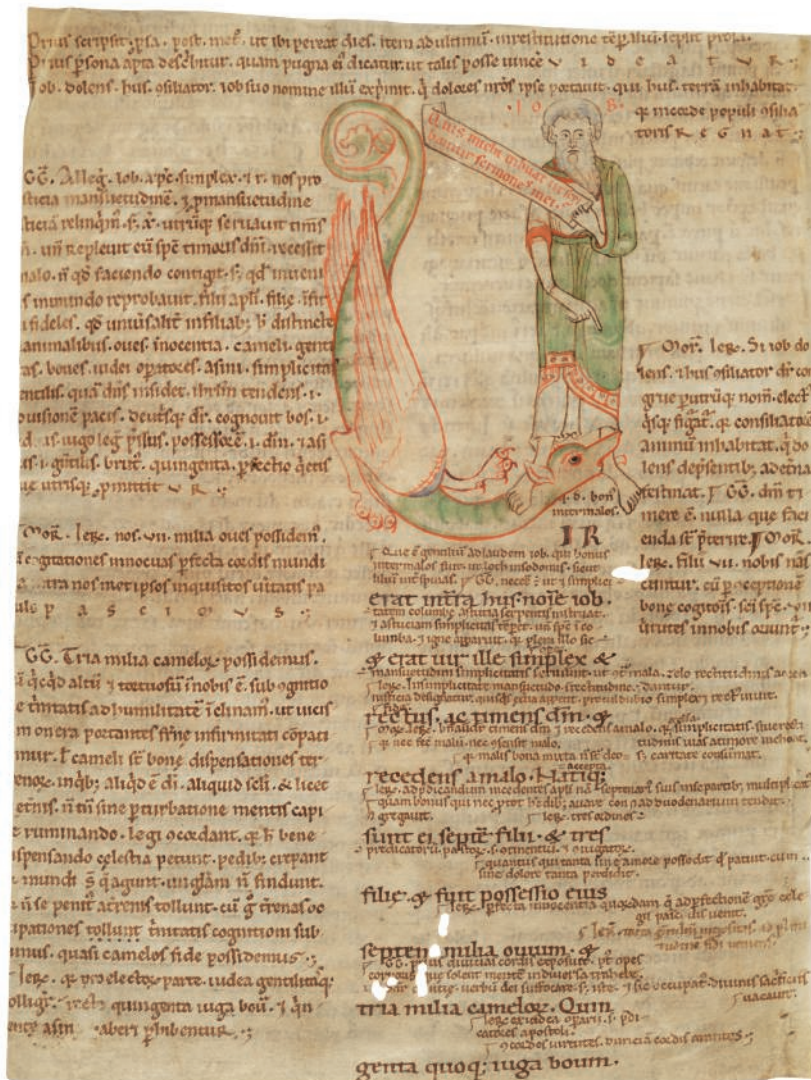
ANONYMOUS FRENCH SCRIBE

A leaf from a Missal, in Latin, manuscript on vellum [northern France, c.1100]

227 x 172mm. The text from Matthew XVII:38-66, followed by the beginning of the Mass for Monday of Holy Week, with readings from Isaiah, beginning '[latro]nes unus a dextris [...] and ending '[...] speret in nomine Domini et innitatur in Domino Deo suo', 31 lines in two columns in a neat caroline minuscule with superscript cantillation marks 'c' and 's' in red, initials in pale blue and red, rubrics in red (recovered from a binding and consequently stained and rubbed, three small holes). *Provenance*: (1) The fragment is recovered from a 1592 receipt book: an inscription on the verso reads 'Papier de recepte de Pierre Coulland? pour l'annee 1592. (2) André Rooryck (1923-2010): his sale at Sotheby's, 5 July 2005, lot 12 (this leaf item 'a').

£4,000-6,000

US\$5,700-8,500
€4,700-6,900



5

ANONYMOUS SOUTHERN GERMAN ARTIST

Job, historiated initial 'U' on a leaf from a glossed Book of Job, decorated manuscript on vellum [southern Germany, second third 12th century]

A beautiful example of Romanesque script and decoration, the text an extremely early witness to the *Glossa* of Anselm of Laon.

187 x 143mm. The historiated initial 'U' formed by the standing figure of Job holding a scroll with Job 19:23: 'Quis michi tribuat ut scribantur sermones mei', 'Oh that my words were now written!', and a leviathan-dragon biting Job's ankle, opening the Book of Job 'Uir erat in terra Hus nomine Job', principal text in a single column of 10 lines written in a clear, upright Romanesque hand in black ink surrounded by marginal and interlinear glosses in a smaller, more rounded Romanesque bookscript in brown ink, the verso with two columns of 45 and 43 visible lines of text (margins cropped, affecting text, a few small holes, a little darkened and stained).

Text, layout and decoration: The glosses largely agree with those attributed to Anselm of Laon (died c.1117), but are evidently an early instantiation influenced by commentaries circulating in southern Germany at the time, and include references to Gregory's *Moralia in Job* and St Jerome. Anselm was a French theologian, dean and chancellor of the Cathedral at Laon, and one the principal pioneers of biblical hermeneutics. His greatest work, the *Glossa ordinaria*, an interlinear and marginal gloss on the Scriptures, was one of the great intellectual achievements of the Middle Ages, one of the first efforts to present discrete patristic and earlier medieval interpretations of individual verses of Scripture in a readily accessible, easily referenced way. The same unusual layout of text and gloss can be found in the Rebdorf Psalter, also with glosses from Anselm of Laon (ex-Schøyen MS 712 and Idda Collection) and belonging to the Augustinian house of St John the Baptist at Rebdorf, near Eichstätt, in Bavaria, and other glossed Bible manuscripts from Rebdorf, now in the Vatican Library, MSS Pal. Lat. 51, 91, 98 and 121. The script of our fragment is particularly close to that of Pal. Lat. 91, a glossed Pauline Epistles. The historiated initial depicting Job, painted in subtle, pale washes of green, red and grey, is a striking example of German Romanesque manuscript painting.

£8,000-12,000

US\$12,000-17,000
€9,300-14,000

10 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.

6

CIRCLE OF THE MAÎTRE HONORÉ

An Angel hybrid, historiated initial 'A' cut from an illuminated choirbook on vellum [Paris, c.1290s]

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

185 x 158mm. A cutting. Historiated initial 'A' opening the text for Resurrection Sunday: 'Angelus domini locutus'. 5 lines of text and music on a 4-line stave (text erased on recto, gold a little rubbed, small losses of pigment, verso with remnants of adhesive). Mounted and framed. Provenance: Inscription in pencil '27755' in margin on verso. Another cutting from the same manuscript was in the collection of 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 and again Christie's, 11 December 2019, lot 204. Two further cuttings: an initial 'B' and an initial 'D' are at the Lilly Library in Bloomington, Indiana, indicating that the parent manuscript was broken up by 1913.

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).

£2,500-3,500

US\$3,600-4,900
€2,900-4,000



7

ANONYMOUS PARISIAN ILLUMINATOR

St James standing, historiated initial 'I' on a leaf from the Bible of Mirmellus Arnandi, illuminated manuscript on vellum [Paris, c.1300]

An expressive initial on a deluxe Parisian Bible perhaps made for the Chartreuse de Vauvert, later owned by the judge and lawyer Mirmellus Arnandi.

c.410 x 272mm. The historiated initial opening the Epistle of James, 50 lines of text in two columns, headings in red and blue, rubrics in red, two illuminated initials with page-length borders, contemporary and later annotations in the margins (central section of text repaired, remnants of adhesive to corners on reverse). Provenance: (1) The parent manuscript was likely written for a Carthusian house, with the *punctus flexus* punctuation typical of Cistercian and Carthusian books, and later added Carthusian markings in the margins, but copied from a non-Carthusian exemplar: a marginal contemporary note alongside the prologue for II Chronicles reads 'Iste prologus non legitur in carthusia et ideo non correctus'. Peter Kidd suggests it may have been produced for the Chartreuse de Vauvert, on the site of what is now the Jardin de Luxembourg (see P. Kidd, *The McCarthy Collection*, II, 2019, no 60, pp.199-202). (2) Mirmellus Arnandi, lawyer and judge, bequeathed in 1450 to: (3) a Dominican convent (on the basis of partially erased inscriptions on several of the leaves). (4) 'The Property of a Gentleman Resident on the Continent', Sotheby's, 7 July 1931, lot 389. (5) The property of an 'Italian Private Collector', Parke-Bernet, New York, 30 November 1948, lot 326, where it was still substantially complete and described as having 503 leaves and 86 historiated initials. Bought by Philip C. Duschnes and/or: (6) Otto F. Ege (1888-1951), of Cleveland, broken up by him. 210 disbound leaves and 8 historiated initials were sold at Sotheby's, 11 December 1984, lot 39, bought by Maggs, of which 102 leaves were acquired by the Schøyen Collection, London and Oslo, MS 223, other leaves are widely scattered, including a number at the Beinecke Library and the Metropolitan Museum.

Illumination: The illumination has variously been attributed to northern France or French Flanders, with the style compared to the illumination in a Lancelot manuscript of the first third of the 14th century at the Bodleian (MS. Rawl. Q.b.6), and to that of the de Bar manuscripts made in the region of Metz. The style of illumination of the historiated initials should be attributed to Paris, c.1300.

£1,500-2,500

US\$2,200-3,500
€1,800-2,900



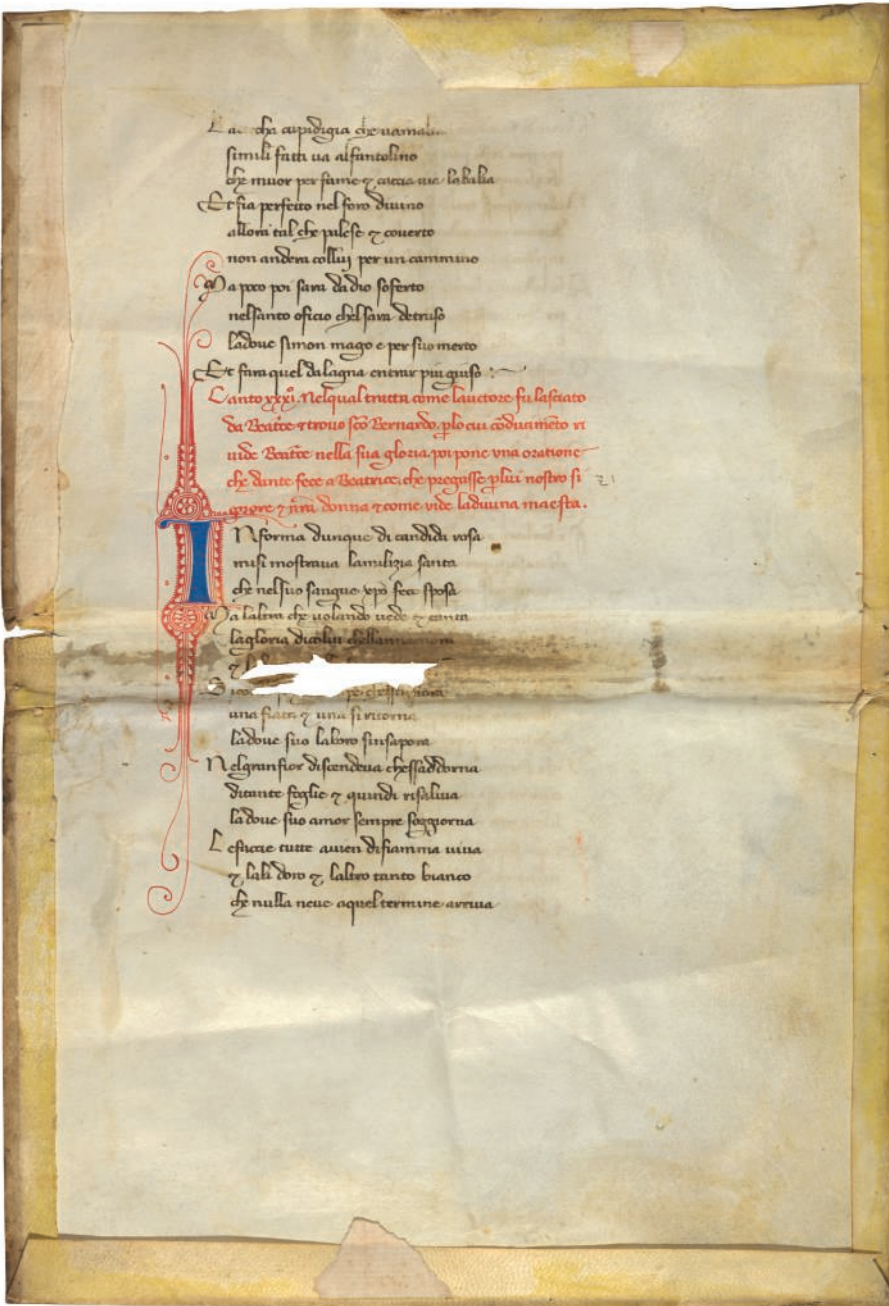
DANTE ALIGHIERI (1265-1321)

ALIGHIERI, Dante (1265-1321). *La Divina Commedia*, a leaf from *Paradiso*, decorated manuscript on vellum [Florence, mid-14th century]

On the 700th anniversary of Dante's death, a remarkable survival from the greatest work of Italian literature: an early fragment with cantos from *Paradiso* from a manuscript belonging to the Florentine 'Cento' group, the text including Beatrice's last words in the *Commedia*.

c.317 x 240mm. 30-31 lines in a Florentine chancery hand, ruled space: 195 x 93mm, the text from the end of Canto XXX and the beginning of XXXI, opening 'La ciecha cupidigia che v'amalia' and ending '[e] spera gia ridir com'ello stea', rubric, in the vernacular, prefacing Canto XXXI in red, recto with 3-line initial in blue with red penwork flourishes extending into margin, capitals touched in yellow (horizontal crease along the middle from use as a binding fragment, with associated sewing-holes and faded ink title on verso, edges of leaf folded in, text on the recto in good condition, erased but legible on verso, small tear along the central fold, with loss of line 21 on the recto, and line 22 on the verso). *Provenance*: (1) Sister fragments are in the Biblioteca Nazionale in Florence, II,IV,587a. (2) Livio Ambrogio collection. (3) Forum Auctions, 25 January 2017, lot 118.

This rediscovered fragment of the *Divina Commedia* comes from a dismembered manuscript belonging to the 'Danti del Cento' group, an early Florentine production of the *Commedia* renowned for its uniformity of format, layout, decoration and script. The entire group was once thought to be the work of a single scribe, Francesco di Ser Nardo da Barberino, copyist of Trivulziano Codex 1080, but recent studies have ascribed the production of these manuscripts to several scribes active in the same scriptorium in Florence, likely led by Francesco di ser Nardo himself (on the basis of one of the primary exemplars of the Group being Florence, Codice Laurenziano Pluteo 90 sup. 125, illuminated by Francesco). The expression 'del Cento' derives from an anecdote by the 16th-century philologist Vincenzo Borghini in his *Lettera intorno a' manoscritti antichi* (1573), in which he reports that a Florentine scribe was forced to copy for a fee one hundred manuscripts of the *Commedia* in order to provide his daughters with a dowry: 'e si conta



d'uno che con cento Danti ch'egli scrisse, maritò non so quante sue figliuole; e di questo se ne trova ancora qualcuno, che si chiamano "di quei del cento". Around sixty manuscripts of the Florentine 'Cento' group have survived, mostly written in two columns; while only three single-column manuscripts survive. Our scribe is identifiable with the copyist who wrote fragment II,IV,587a in the Biblioteca Nazionale in Florence, identical in layout and decoration, with text from *Inferno* XX 64-93, XXV 10-69, XXX 145 to XXXI 21. It is plausible these once belonged to the same parent manuscript.

The end of Canto XXX includes Beatrice's last words in the *Commedia*: 'Ma poco poi sara da Dio soferto [...] / e fara quel d'Alagna entrar piu giuso', a remark that Clement will not long be on the papal throne, because he will soon be in the bolgia where Simon Magus pays for his sins. Canto XXXI opens with the most famous and sublime 'dunque' in Italian literature: 'In forma dunque di candida rosa', 'So, in the shape of that white rose', announcing the explanatory and didactic functions of the canti, whose duty is to explore the shape and content of paradise. The final lines of the fragment see Dante the pilgrim, participating in a visual tour of the rose: 'E quasi peregrin che si ricrea / nel tempio del suo voto riguardando / e spera gia ridir com'ello stea [...]'.
 £15,000-20,000

US\$22,000-28,000
 €18,000-23,000



*9

CIRCLE OF JACOPO DI PAOLO (C.1345-1430)

The Crucifixion, miniature on a leaf from an illuminated Missal on vellum [Bologna, c.1400]

A dramatic and expressive rendering of the Crucifixion, painted by a Bolognese follower of Jacopo di Paolo.

350 x 250mm. Full-page Canon miniature with the Crucifixion within a full border, the reverse ruled blank (marginal creasing and rubbing, loss of pigment especially to the borders and the blue background). *Provenance:* the female religious kneeling beside the Cross indicates that the parent manuscript was made for a local Convent.

The fleshy, pronouncedly modelled figures are typical of Emilian illumination of the period, and although anonymous, our artist is particularly close to Jacopo di Paolo, miniaturist and panel painter, nephew of the great Bolognese illuminator Niccolò di Giacomo. We see his influence in the angular drapery and the tall figures with furrowed brows and high domed foreheads, and in the palette of pinks, reds, blues and greens. A very similar Crucifixion is in the Samuel H. Kress Collection of Vanderbilt University (1979.0653P), where an identical Mary Magdalene, also clothed in red and green, beckons animatedly to a smaller kneeling female Saint (in the present composition replaced by a kneeling nun). Jacopo was enrolled in both the painters' and goldsmiths' guilds and held many public offices in Bologna: he illuminated two statutes of the Arte della seta (Bologna, Archivio di Stato, Cod. min. 56, before 1413; Cod. min. 59, 1424), and in 1393 he designed sculpture for the façade of St Petronio (founded 1390). Jacopo's influence in Bologna lasted for half a century, with his sons Orazio (fl.1410) and Paolo (fl.1410-18) and son-in-law Michele di Matteo da Bologna perpetuating his legacy.

£10,000-15,000

US\$15,000-21,000
€12,000-17,000



*10

WORKSHOP OF THE MAZARINE MASTER

The Calendar from the Chester Beatty Book of Hours, illuminated manuscript on vellum, Paris, 1408

The Calendar from one of the few securely dated Books of Hours: the Chester Beatty Book of Hours, illuminated by the Mazarine Master in the year the bridges were washed away in Paris.

174 x 130mm. 11 leaves from the Calendar of the Chester Beatty Book of Hours (February–December), all within a thin bar and full borders (water damage to all borders, especially affecting September–December). *Provenance:* (1) The present leaves were ff.169-178v (f.171 repeated) in the famous Chester Beatty Book of Hours, one of the few securely dated Books of Hours, written in 1408. The same Parisian scribe dated two Books of Hours in 1408, the year the bridges of Paris were brought down by floods at the end of January. That in the Bodleian Library, Oxford, Ms. Douce 144, was written earlier since the colophon reads: 'made and finished in the year 1407 when the bridges fell in Paris', dating it before the end of the year at Easter, which was on 15 April in 1408. The colophon of the Chester Beatty Hours reads 'made in the year 1408 when the bridges fell in Paris', and so was completed after Easter (f.158 with its colophon: *Factum est anno mo ccco viijjo quo ceciderunt pontes parisius*, sold at Christie's, *The Arcana Collection*, Part I, 7 July 2010, lot 22). Its litany includes two Breton bishops, Sts Tugdual and Corentinus, and the calendar offered here has Sts Arnoul (28 March) and Ronan (1 June), indicating a patron with Breton connections. The extent and quality of the decoration show that both were intended for patrons of great wealth and discernment. (2) John Boycott Jarman (d.1864): his sale, Sotheby's, 13 June 1864, lot 47. Evidently with his collection when it was damaged by flooding in August 1846; Jarman had Caleb William Wing (1801-1875) retouch some of the damaged manuscripts, see J. Backhouse, 'A Victorian Connoisseur and his manuscripts: the Tale of Mr Jarman and Mr Wing', *The British Museum Quarterly*, 32, 1968, pp.76-92. (3) Edward Arnold: his sale, Sotheby's, 6 May, 1929, lot 240. (4) Sir Alfred Chester Beatty (1875-1968): his W Ms. 103, purchased in September 1929. Sir Alfred had most of the miniatures separately mounted: six were sold in 1932 and three given away in 1939; some text leaves were also dispersed. The rest of the manuscript was lots 58 (which included the Calendar) and 58A-K in the Chester Beatty Sale, Sotheby's, 24 June 1969. For their history see M. Manion *et al.*, *Medieval and Renaissance Manuscripts in New Zealand Collections*, 1989, pp.96-8.

Miniatures in both Books of Hours were attributed to the Boucicaut Master but have now been reattributed to the Mazarine Master, his close associate. Active in Paris during the first two decades of the 15th century, he has been defined by Gabrielle Bartz as a distinct personality responsible for some of the most striking works previously attributed to the Boucicaut Master, among them the Book of Hours in the Bibliothèque Mazarine, ms 469, from which he takes his name (see E. Taburet-Delahaye and F. Avril, *Paris 1400*, 2004, pp.280-87). The two masters had a decisive influence on French illumination at one of its most resplendent periods, particularly through their interest in depicting three-dimensional space, and worked for the greatest collectors of the age, like the Duc de Berry.

£15,000-20,000

US\$22,000-28,000
€18,000-23,000

ASSOCIATE OF JEAN PERRÉAL (C.1450-1530)

St Luke writing his Gospel, miniature from a Book of Hours, illuminated manuscript on vellum [Lyons?, first quarter 16th century]

An expressive, unusual and accomplished miniature by an associate of the great French painter, sculptor and architect Jean Perréal.

170 x 109mm. The miniature opening the sequences from the Gospel of Luke in a Book of Hours, the verso with 13 lines of text and one initial in gold on a red background (the miniature mounted on vellum and paper, some minor staining to text scroll). In a double-sided mount. Framed. *Provenance*: Maggs Bros, *Seven Centuries of Colour: 14th to 20th Century* [...], 1951, no 17. Clipping from the catalogue pasted to the inside of the mount.

The miniature was attributed to the school of Jean Bourdichon in the 1951 Maggs catalogue, but there is much greater stylistic affinity with the work of Jean Perréal, architect, sculptor, poet, diplomat and one of the most important painters in France at the beginning of the 16th century. Court painter to the Bourbons, he later worked for Charles VIII, Louis XII and François I. Among his most well-known works is a miniature of the poet and royal 'valet de chambre' Pierre Sala (British Library, Stowe MS 955), and it is with this miniature that our St Luke finds close parallels: the fine, wispy hair and sculptural face, the full lips and nose (what Avril and Reynaud call a 'plasticité charnue de la bouche et du nez', see *Les Manuscrits à peintures en France. 1430-1515*, 1993, pp.365-9), and large well-defined irises punctuated by strong, black pupils. The palette of soft pinks, greens and blues is also found in the work of Perréal, while the crammed composition, with St Luke filling the frame, and only the bull's horns visible in the background, is certainly influenced by the turn-of-the-century taste for three-quarter figures, as seen in many Bourdichon miniatures.

£10,000-15,000

US\$15,000-21,000
€12,000-17,000

**012****ANONYMOUS NORTHERN NETHERLANDISH ARTIST**

The Resurrection, historiated initial 'V' from the Antiphonal of Johannes Okel, for the use of the Lebuïnuskerk in Deventer [Northern Netherlands, Deventer], 1518.

A historically important survival of a principal opening from a lost two-part Antiphonal commissioned by Canon Johannes Okel for the Lebuïnuskerk in Deventer in 1518.

430 x 310mm. Historiated initial 'V' with the Resurrection within a full border, opening the Feast for the Resurrection 'Vespere autem sabbati que lucescit in prima sabbati [...]', 10 lines of text and music on a five-line stave, verso with four penwork initials in red, blue and black ink (margins cropped to the frame and somewhat rubbed, some creasing, loss of pigment to the figure of Christ in the historiated initial). *Provenance*: Johannes Okel, canon of the Church of St Lebuinus (Lebuïnuskerk) in Deventer: a scroll in the upper margin identifies the donor, 'Dns Johannes Okel canonicus huius ecclesie'. His coat of arms appears in the right-hand margin, along with the arms of the city of Deventer. This is the same Johannes Okel who appears in the church records as having donated two Antiphonals (a summer part and a winter part) to the Lebuïnuskerk in 1518 (see Johannes Lindeborn, *Historia sive notitia Episcopatus Daventriensis*, Metelen, 1670, p.60 and J. Kuys, *Repertorium van collegiale kapitells in het middeleeuwse bisdom Utrecht*, 2014, p.87), of which this is a principal opening.

St Lebuinus, patron Saint of Deventer, appears before the Lebuïnuskerk in the lower left-hand margin. In the centre is St Marcellinus, Lebuinus' companion and a disciple of St Willibrord, with whom he oversaw the mission of Overijssel on the borders of Westphalia in the 8th century. To the right is a female saint (possibly St Radegund?). The packed floral borders and palette of golds and reds can be seen in other manuscripts produced in the Northern Netherlands at the turn of the 16th century, for example in an Antiphonal leaf with an initial 'F' with Saints Cornelius, Peter, and Augustine at the Free Library in Philadelphia (Lewis E M 67:13). The figures of Christ and the soldiers in the initial 'V' is detailed and expressive, and shows a very distinctive Germanic influence.

£7,000-10,000

US\$9,900-14,000
€8,200-12,000





013

Portion of the Summer Part of a Noted Breviary, in Latin, decorated manuscript on vellum [Southern France, 2nd quarter or mid-12th century]

An unrestored portion of a large Breviary representing an as-yet unidentified liturgical use, with early musical notation.

c.380×260mm, 54 leaves, not foliated, collation: 1-4^o, 5^o, 6-7^o, comprising consecutive complete gatherings, two columns of 47 lines, ruled space: c.275×180mm, the text of chant written on alternate lines, leaving a line above each for neumes, decorated initials in brown or red ink from 2 to 20 lines high (the upper fore-edge corner missing due to rodents(?), staining especially to the lower margin of the first leaves, some blank margins excised, with stains, creases, tears, and dirt throughout, but free of later repairs or restoration). The sewn gatherings loosely inserted into pasteboards covered with leaves from a large 15th-century choirbook, with a paper label on the front cover inscribed 'Journal 1790' and 'Livre 3me' (vestiges of sewing is medieval and may be original).

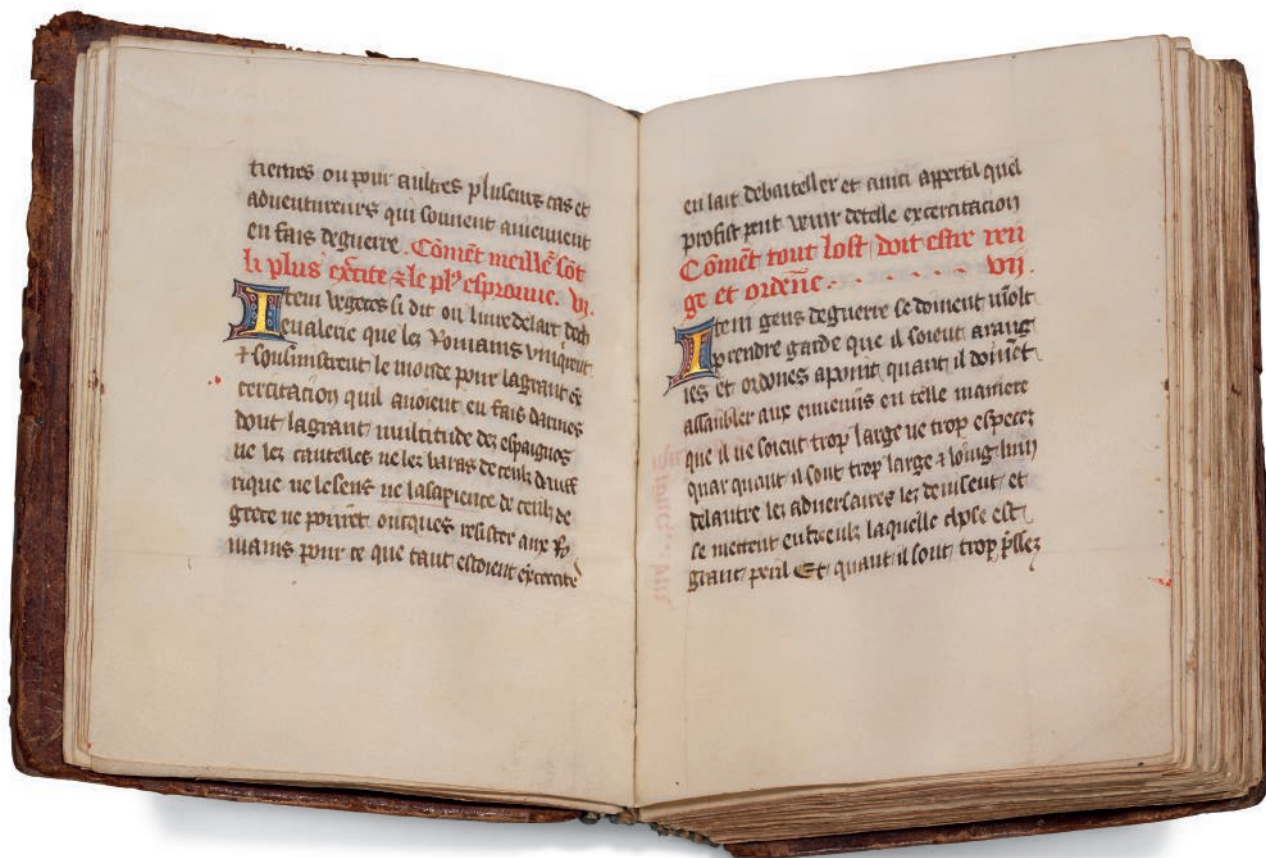
Provenance: (1) Script and decoration point to southern France, but there are no obvious clues among the saints in the Sanctorale to suggest a more precise localisation. Offices have a maximum of nine, not twelve lections, so the book was not made for a Benedictine monastery. (2) The binding (whose relationship to the loosely-inserted gatherings is unknown) has late 18th-century notes mentioning Rouen inside the front cover.

Content: The 16th–26th Sundays after Pentecost in the Temporale (beginning in the 5th lection at 'radicibus inter Iudeos et gentiles [...]'), ff.1-30v; Offices of the Trinity, ff.30v-32v, the Dedication of a Church, ff.33r-37v, and the Cross, ff.37v-38; added Marian hymns: 'Salve regina misericordie', 'Alma redemptoris mater', and 'Sicut malum inter ligna', using the blind-ruling as three-line staves, on a page originally left blank at the end of a gathering, f.38v; Offices for saints' feast days in the Sanctorale, from 1 June – 1 July only, beginning with Nicomedes and ending with the octave of John the Baptist (ending at '[...] quam et ipsa expectat qui)', ff. 39-45v.

The decoration is very similar to that of a noted Breviary from Moissac (British Library, Harley MS 2914), combining elegant plain-ink initials with foliate and other ornaments, and larger initials in red with more complex patterns and embellishment.

£25,000-35,000

US\$36,000-49,000
€29,000-40,000



014

ANONYMOUS AUTHOR

Avis au Roys, Part IV, followed by *Cérémonies des Gages des Bataille*, *Selon les Constitutions du Bon Roi Philippe de France*, in French, illuminated manuscript on vellum [Paris, first quarter 15th century]

A swashbuckling medieval manual on military engagement, containing two extremely rare French texts, in its original binding and likely compiled as a practical work of reference for a French military commander.

150 x 110mm. i + 104 + i leaves (including 16 blank leaves at end), complete in text, with the first work an excerpt from the four-part *Avis au Roys*, 13 lines, ruled space: 86 x 65mm, rubrics in red, illuminated initials throughout, catchwords, notes to rubricators and prickings survive (bookplate once pasted to front flyleaf now lifted, slight cockling to some leaves and small spots in places). Contemporary blind-stamped leather binding over wooden boards (tears and cuts, leather worn away along spine with patches missing, one thong detached at top from front board, remnants of clasp and traces of gilding along edges of leaves).

Provenance: (1) The manuscript was evidently produced for a military man: the compiler of the volume has selected texts to do with warfare and military strategy, deliberately dispensing with all parts of the *Avis au Roys* containing general advice for rulers. (2) 19-century antiquarian notes in pen and pencil ff.1-2, 55v and 89, two of which dated 4 and 8 August 1822 and referring to BnF Fr. 2258. (3) Artcurial, 31 May 2016, lot 1.

Content: Preface and index of 32 chapters to the fourth part of the *Avis au Roys*, beginning 'Veü comment bon prince doit estre bien co[n]dicionnez' ff.2-5v; *Avis au Roys*, Part IV, beginning: 'Premierement a ce que bon prince sache eslire bonne chevalerie' ff.5v-51; *Cérémonies des Gages des Bataille*, beginning 'Philippe par la grace de Dieu' ff.53-88v.

Both texts in the present volume are extremely rare, surviving only in a handful of manuscript copies. The first, the *Avis au Roys*, composed by an anonymous author in the vein of the popular *Miroir des Princes* and drawing from Gilles of Rome's *De regimine principum*, apparently survives only in two other manuscripts, both in public institutions (Chantilly, Musée Condé, ms 314 [688] and New York, Pierpont Morgan Library, M.456). The chapters in Part IV focus on the choice of men-at-arms, organisation of troops, choice of camps, military tactics including defense of castles and fortresses, especially against war-engines, and the execution of sieges and, most interestingly, on warfare at sea, an increasingly common dimension to medieval military engagement.

The second, the *Cérémonies des Gages des Bataille*, is a chivalric manual of warfare drawn from the ordinances of King Philip IV (1268-1314), 'the fair' or 'the Iron king' of France. The text was published in 1830 by G.A. Crapelet from the manuscript then in the Bibliothèque royale, now the Bibliothèque nationale de France, Fr. ms. 2258 (it had previously been printed as *Traité contre les Duels. Avec l'édit de Phillippes de Bel, de l'an M.CCC.VI* in 1610, and another manuscript exists in BnF. Fr. 1983). The text contains an internal colophon, localising it to Paris and dating it 'mercredi après Trinité' 1306 (here on f. 55v reading 'MCCCC et six' in error, corrected in a near-contemporary hand on f. 88v).

£25,000-35,000

US\$36,000-50,000
€30,000-41,000



015

FOLLOWER OF THE MASTER OF THE GINGINS LAST JUDGMENT

Book of Hours, use of Paris, in Latin and French, illuminated manuscript on vellum [Paris, c.1420s]

A notably fine Book of Hours with a suite of miniatures newly attributed to the illuminator responsible for the majority of miniatures in the Orgemont Breviary, a follower of the Master of the Gingins Last Judgment: apparently the only Hours in which this rare Paris hand appears as the principal artist.

185 x 135mm. iv + 197 + iv, lacking three leaves and with four leaves added later in the 15th century, collation: 1¹², 2⁸⁺¹, 3⁶, 4-8⁸, 9⁸⁺¹, 10⁸, 11⁷ (of 8, lacking ii), 12⁷ (of 8, lacking vi), 13⁴⁺¹, 14⁷ (of 8, lacking i), 15-16⁸, 17⁸⁺¹, 18-24⁸, 25⁶, modern pencil foliation (repeating f.190) followed here, some prickings evident, 14 lines, ruled space: 100 x 59mm, each text page with a one-sided ivy-leaf borders, one- to two-line illuminated initials on blue and red grounds throughout, 11 large arch-topped miniatures set above three-line decorated initials on gold grounds within three-quarter bar frames and full ivy-leaf borders, four full-page miniatures added later (lacking four of the original miniature cycle). 19th-century blind-tooled green morocco, title gilt on spine, raised bands, edges gilt. Quarter-calf box.

Provenance: (1) These Hours are for Paris use and were painted in that city; the fully-filled Calendar features the feast days of patron saints of Paris Sts Genevieve (3 January) and Louis (25 August) in red, though, oddly, St Denis is not accorded this honour. The Master of the Gingins Last Judgment and his follower, who worked on the Orgemont Breviary, were both active in Paris. (2) 'Mme de Gautheron'. (3) 'M. Julhiet', Valence (d. 1856, lawyer). (4) Armand de St Ferriol, Grenoble (1817-1880): his bookplate inside the upper cover; his sale, 5 December 1881, lot 34 (printed catalogue description in French pasted on f.iv); perhaps his notes on the manuscript, including the provenance listed above, on a bifolium tipped into the manuscript. (5) European private collection.

Content: Calendar, in French ff.1-12; Incipit for the Psalter of St Jerome f.13; Gospel extracts ff.14-19; *Obsecro te*, in the masculine ff.20-24; *O intemerata* ff.24-27; Hours of the Virgin, use of Paris ff.28-102: matins f.28, lauds f.55, prime f.69, terce f.76, sext f.81, none f.86, vespers f.90, compline f.97; Penitential Psalms and Litany ff.104-122; Hours of the Cross ff.122v-127; Hours of the Holy Spirit ff.127v-131; *Fidelium deus* f.132; Office of the Dead, use of Paris ff.133-187; Fifteen Joys of the Virgin, in French ff.188-192; Seven Requests of our Lord, in French ff.192v-196.

Illumination:

The eleven large, arch-topped miniatures painted in an attractive strong palette and showing a clear preference for patterned backgrounds over landscapes appear to be the work of a follower of the Master of the Gingins Last Judgment, an artist active in Paris from about 1410 to 1430 (see Clark, *Art in a Time of War*, 2016, p. 306): we are grateful to Professor Gregory Clark for this attribution. The Master is named for the miniature depicting the Last Judgment that introduces the Seven Requests of our Lord in the Hours of Jean de Gingins, a manuscript dated by a colophon to 1421 (Switzerland, Chavannes-près-Renens, Archives cantonales vaudoises, P Château de La Sarraz H 50; the miniature on f.374v); his figures are distinguished by the comma-like forms of their eyes, with large pupils effectively joined to the flat arc of the upper eyelid. Our own artist emulates the Gingins Master quite closely, although his delight in strong colours and carefully designed shapes and patterns results in a style that is reminiscent also of the Fastolf Master, whose influence endured in Paris after he left the city for Rouen in 1420. Our artist's hand can be identified in certain of the miniatures painted in a Breviary made for the Orgemont in Paris around 1420 (Paris, Bibl. de l'Arsenal, Ms. 660; the miniatures on, e.g., ff.435v, 442v and 469): the Annunciation miniature in the Orgemont Breviary (f.469) features the same Gabriel with a rather thickset square jaw that we see in our own Annunciation (f.28).



Our artist had hitherto only been identified working collaboratively alongside other illuminators: many *de luxe* Parisian manuscripts were decorated in this way, showcasing the hands of more than one of the skilled artists who flourished in the city in the first decades of the 15th century, attracted to the steady market for illuminated manuscripts of the highest quality provided by the patronage of the court and international trade. The present manuscript, then, represents the only Book of Hours known to have a full miniature cycle supplied by our artist.

The four later miniatures added to our Hours – presumably to update the manuscript to suit the taste of a new owner or to replace lost miniatures – look to have been painted in Paris during the final two decades of the 15th century. The influence of printed *Horae*, whose popularity increased rapidly before the turn of the 16th century, is reflected in the inclusion of a miniature depicting a scene from the *Danse Macabre* – Death calling the Pope to the Dance, f.132v – such iconography was frequently chosen to illustrate printed Books of Hours.

The subjects of the eleven original miniatures are as follows: Annunciation f.28; Visitation f.55; Nativity f.69; Annunciation to the Shepherds f.76; Adoration of the Magi f.81; Flight into Egypt f.90; Crucifixion f.122v; Pentecost f.127v; Funeral Mass f.133; Madonna and Child enthroned f.187v; Last Judgement f.192v.

The subjects of the four later miniatures are as follows: St Jerome f.13v; Tree of Jesse f.68v; David in Prayer f.103v; Death calls the Pope to the Dance f.132v.

£100,000-150,000

US\$150,000-210,000
€120,000-170,000



The Annunciation, Orgemont Breviary, Paris, Bibl. de l' Arsenal Ms. 660, f.469)



016

MASTERS OF THE GOLD SCROLLS (ACTIVE 1410-1455)

Book of Hours, use of Rome and Rouen, in Latin and French, illuminated manuscript on vellum [Bruges, 1420s]

A fully-illustrated Book of Hours featuring the decorative filigree backgrounds associated with the work of the Masters of the Gold Scrolls, the illuminators whose output dominated Bruges manuscript production for the export market in the second quarter of the 15th century.

165 x 124mm. iii + 133 + iii, misbound, some text leaves lacking and some replaced later in the century, 18 lines, ruled space: 105 x 69mm, one-line illuminated initials with black penwork flourishing and two- to four-line illuminated initials on blue and pink grounds with white tracery throughout, 12 full-page arch-topped miniatures within full borders of acanthus leaves and flowers infilled with ivy-leaf stems, on all but one occasion facing text pages with five- to six-line decorated initials on gold grounds within full borders (instances of pigment flaking and a few stains across the miniatures). 19th-century red morocco gilt.

Provenance: (1) Written and illuminated in Bruges for the export market, with the Hours of the Virgin for the standard use of Rome and the Office of the Dead, unusually, for the use of Rouen; the Suffrages, on later added leaves, include St Eutropia of Reims and St Fiacre. (2) John Towneley (1731-1813): his bookplate inside the upper cover. Likely lot 871 in the Towneley sale by R.H. Evans, 8 June 1814. (3) Adam Sim of Coulter Mains, Scotland (1805-1868, antiquarian): his bookplate on the recto of the first flyleaf, along with text cut from a newspaper or another printed issue pasted onto the second flyleaf reading 'ADAM SIM, Coulter, Saturday November 22, 1851'. (4) William Barclay David Donald Turnbull (1811-1863, advocate and antiquary): printed catalogue description pasted inside the upper cover with a pencil annotation identifying the present manuscript as having formed part of his library; ?his sale, 27 November 1863. (5) Ludwig Freude (1889-1956): ex-libris on the verso of the first flyleaf.

Content: Blanks ff.1-2; Calendar ff.3-14; Short Hours of the Cross ff.16-19; Mass of the Virgin Mary ff.21-23; Gospel extracts ff.23v-28; Hours of the Virgin, use of Rome ff.30-77: matins f.30, lauds f.43, prime f.51, terce f.55, sext f.58, none f.61, vespers f.64, compline f.69; Suffrages (opening incompletely, on replaced leaves) ff.78-81; ruled blanks ff.82-83; Penitential Psalms and Litany ff.85-97; *O intemerata* ff.98-100; Office of the Dead, use of Rouen f.102-122; prayer to the Imago Christi ff.122v-125; Suffrages (misbound, on replaced leaves) ff.126-128; Fifteen Joys of the Virgin, in French (on replaced leaves) ff.128v-133.

Illumination: The style of illumination is associable with the oeuvre of the so-called Masters of the Gold Scrolls, known for their elaborate decorative backgrounds in liquid gold on pink-red grounds; the sweet faces with soft chins folding into the necks of the figures are another identifying characteristic. The leading providers of book illumination in Bruges from around 1410 to the 1450s, they served a varied clientele and decorated books for the home market and for export. The same artist who illuminated these Hours also painted the Annunciation miniature in a Book of Hours in Liège (Bibl. de l'Université, Ms. Wittert 17; the miniature on f.52), while the borders, which combine a mixture of pen-and-ink rinceaux with spiny acanthus sprigs confined to the corners, are found in early Gold Scrolls manuscripts such the Book of Hours held at Stonyhurst College (Ms. 35). We are grateful to Professor Gregory Clark for identifying the artist responsible for our Hours from among the Gold Scrolls group and for dating this manuscript to the 1420s, alongside a Book of Hours at the Hague (Museum Meermanno, Ms. MMW 10 F 11).

The subjects of the miniatures are as follows: Crucifixion f.15v; Virgin and Child f.20v; Annunciation f.29v; Visitation f.42v; Nativity f.50v; Annunciation to the Shepherds f.54v; Adoration of the Magi f.57v; Presentation in the Temple f.60v; Massacre of the Innocents f.63v; Flight into Egypt f.68v; Last Judgement f.84v; Funeral Mass f.101v.

£25,000-35,000

US\$36,000-49,000
€29,000-40,000



017

FOLLOWER OF THE MASTER OF GIRART DE ROUSSILLON AND THE BEADY EYES GROUP

Book of Hours, use of Rome, in Latin, illuminated manuscript on vellum [Western Flanders, 1450s]

A beguiling collaboration between two distinctive artists working in Western Flanders in the second half of the 15th century.

182 x 126mm. iii + 100 + iv leaves modern foliation in pen 1-93 (omitting calendar) followed here, 20 lines, ruled space: 114 x 72mm, rubrics in red, major sections opening with large illuminated initials within full borders, smaller illuminated and red or blue initials throughout, sometimes extending into margins, 12 full-page miniatures within full borders (lacking one leaf after f.2, likely with the miniature opening the Hours of the Holy Ghost, some rubbing and loss of pigment to miniatures on ff.viii verso, 5v, 17v, 57v and 69v, faces of the devils in the Last Judgement scratched out, occasional marginal staining). 19th-century calf gilt (spine restored).

Provenance: (1) Added prayers in Dutch on ff.90v-93v in a 16th-century hand. (2) Rumoldus Jacobus Wetz (1644-1721), schoolmaster, organist, steward, notary and secretary of the city of Aarschot, in Belgium: his ownership inscription in Latin. (3) 18th-century table of contents and inscriptions, including one ascribing the manuscript to a Petrus Josephus Santini and dating it to 1318, and another saying it must have been written before 1380, presumably on the basis of a misunderstanding of feasts in the Calendar. (4) Isaac Herbert (active 1793-1798), bookseller and printseller: *A catalogue. Books of Prints, portraits, medals, manuscripts, and elegant illuminated Missals*, 1793, no 24. Clipping from the sale catalogue pasted to endpaper. (5) Edward J. Ottley: his ownership inscription on first endleaf 'Edward J. Ottley July 19th 1854'. (6) Bookseller's note (possibly Sotheby's) 14/8/[18]79. (4) Bookplate with coat of arms three garbs in a bend nebuly between 2 Jerusalem crosses, with the motto: 'Dat Deus incrementum', identified in pencil as that of Sir Malby Crofton of Longford House, Sligo (either the 2nd Baronet, 1797-1872, or the 3rd, 1857-1926) – but although the motto is indeed that of the Croftons of Longford House, the coat of arms is closer to that of the Bancroft family (see, for example, the bookplate of Samuel Bancroft Jr (1840-1915), or three garbs in a bend azure between 6 Jerusalem crosses of the same, with the same motto. (7) Joseph Hornstein, of 110, Victoria Street: his sale at Sotheby's, 25 February 1918.

Content: ruled blank with ownership inscriptions f.i; Calendar ff.ii-vii; Hours of the Cross ff.1-2v; Hours of the Holy Ghost ff.3-4v; Mass of the Virgin ff.6-9; Gospel sequences ff.9v-12v; *Obsecro te* and *O intemerata* ff.13-16v; Hours of the Virgin, use of Rome, ff.18-56v: matins f.18, lauds f.26, prime f.35, terce f.39, sext f.42, none f.45, vespers f.48, compline f.54; Seven Penitential Psalms and Litany ff.58-68v; Office of the Dead, use of Rome, ff.70-90; added prayers in Dutch ff.90v-93v.

Illumination: There are two artists at work in this manuscript: the first, and most accomplished, is responsible for the miniatures on ff.viii verso, 5v, 17v, 57v and 69v. He delights in detailed settings, whether landscape or interior: we see a precise definition of execution and a confident, controlled touch. His restrained pastel palette and small-boned figure style show the influence of Simon Marmion. There are also the obvious influences of Lieven van Lathem and the Master of Girart de Roussillon, both contributors to a prayerbook illuminated for Philip the Good (Paris, BnF, NAF 16428). The second hand is responsible for illustrating the bulk of the Hours of the Virgin, and is in the style of the Masters of the Beady Eyes (*Maitres aux Yeux-Bridés*), named from their distinctive manner of delineating eyes with firm dark lines and a beady dot; the Masters' work was particularly popular on the export market. Although their oeuvre relates to that of the earlier Masters of the Gold Scrolls, localised to Bruges, the Masters of the Beady Eyes were active mainly in Ghent in the third quarter of the 15th century.

The subjects of the miniatures are: Crucifixion f.viii verso; Virgin and Child f.5v; Annunciation f.17v; Arrest and Betrayal of Christ f.25v; Christ before Pilate f.34v; Flagellation f.38v; Crown of Thorns f.41v; Carrying of the Cross f.44v; Deposition f.47v; Entombment f.53v; Last Judgement f.57v; Burial Service f.69v.

£10,000-15,000

US\$15,000-21,000

€12,000-17,000



018

ANONYMOUS FRENCH ARTIST

Book of Hours, use of Poitiers, in Latin and French, illuminated manuscript on vellum [France (presumably Poitiers), c.1430s-40s]

Although damaged and incomplete, this volume is of an unusual liturgical use, has significant amounts of text in the vernacular, and its textual disarray would make it an excellent educational tool.

173 x 140mm, iii + 111 + ii leaves, collation impractical: many leaves and gatherings bound out of correct sequence, leaves with miniatures, and probably others, missing, 16 lines per page, illuminated throughout with initials and line-fillers, two large and one full-page miniature (extensively water-damaged, causing staining of many margins, and some text and decoration including miniatures). 19th or early 20th-century leather over pasteboards, each cover stamped with foliate designs and a hunting-dog(?) within a lattice. Modern quarter-calf box with slip-case.

Provenance: (1) Made for use in the diocese of Poitiers: the Prime and None antiphons and capitula indicate this liturgical use, as does the placement of St Hilary first among the confessors in the litanies and Radegund third among the virgins (ff.68v-69). (2) Traces of pilgrim-badges on f.1. (3) 15th/16th-century ownership inscriptions on the front flyleaves; crossed-through but possibly legible under UV. (4) Clipping from an unidentified 20th-century Sotheby's(?) catalogue at the front.

Content: The contents are very disordered, but include: a Calendar in French, with an entry for every day, f.1; Gospel extracts, f.12; Hours of the Virgin, with the Hours of the Cross and of the Spirit intermixed, f.14; the Seven Penitential Psalms and Litany; the Office of the Dead, f.72; the Seven Prayers of St Bernard; Mass prayers, the rubric of one mentioning Pope Boniface VI; suffrages to Sts Barbara, Eutropius (of Saintes, south-west of Poitiers), and Fiacre, and several prayers to St Sebastian (probably in his role as a plague saint) in verse and prose, f. 96, in Latin and French, e.g. 'O saint Sebastien de cuer piteux [...]'; 'Les quinze ioiez nostre dame', f.92; 'Les cinq sens naturelx. Les yeux de veoir [...] Les vii peches mortels. Orgueil contre dieu son souverain [...] Les vii vertus contre les pechies mortelz. Humilite contre orgueil [...]'; f.101v; devotion to St Margaret in French verse, f.108v; and a long series of Latin prayers with rubrics in French; ending on fol.111, the verso blank.

Illumination: There are three surviving miniatures, in two very different styles; the first is perhaps re-used from another late 14th- or early 15th-century manuscript. The subjects are as follows: St Catherine, with sword and palm of martyrdom, within a full foliate border incorporating a fox playing bagpipes, a clown(?) and an archer, f.11v; The Presentation in the Temple f.31; Funeral Service f.72.

£4,000-6,000

US\$5,700-8,500
€4,700-6,900



019

ANONYMOUS FLEMISH ARTIST

Book of Hours, use of Sarum, in Latin, illuminated manuscript on vellum [Flanders, first half of the 15th century]

A Flemish Book of Hours made for the export market, perhaps as early as the Reformation in the possession of a member of the Scottish Tulloch family of Tannachie.

120 x 80mm. iv + 136 + iv, lacking at least two leaves, the final gathering a later addition, some prickings just evident, certain instructions to the rubricator survive, 16 lines, ruled space: 65 x 47mm, illuminated initials throughout, ten five- to six-line illuminated initials with full borders of ivy leaves and flowers on hairline tendrils (some soiling and water-staining, including to the initial pages). Burgundy morocco gilt with slipcase (spine bands a little bumped).

Provenance: (1) The style of the borders and illuminated initials points to a Flanders production, with the liturgical use and the appearance in red in the Calendar of Thomas Becket, Edmund, archbishop of Canterbury, and Edmund the Martyr signalling its ultimate destination, the English market. (2) Marginal annotations in Latin and English in 15th- to 17th-century hands, including an index of the Penitential Psalms added on f.58v in a 16th-century English hand and 'Joha[n]nes Polton' added on f.76v. (3) Francis Tulloch of Tannachie: his 19th-century bookplate. That the feast days of Thomas Becket remain intact in the calendar suggests the volume may have been in recusant ownership at the time of the Reformation – the Catholic Tullochs backed the Young Pretender during the Jacobite Rising – raising the possibility that the Tulloch ownership of the volume dates as far back as the 16th century. (4) Madeleine Stern, gift inscription from ?L.N.K, Christmas, 1922.

Content: Calendar ff.1-12; Hours of the Virgin, use of Sarum, with suffrages at the end of Lauds (lacking the end of Matins and opening of Lauds) ff.13-58; Seven Penitential Psalms and Litany ff.59-79; Office of the Dead ff.80-110; Commendation of souls ff.111-128; Psalter of the Passion (perhaps a later English addition) ff.129-136.

£3,000-5,000

US\$4,300-7,100
€3,500-5,800



020

DELFT MASTER

The 'Wardington Dutch Hours', in Dutch, illuminated manuscript on vellum [northern Netherlands, probably Delft, c.1450-60]

A beautiful example of Delft 'scallop group' borders with large decorated initials in a *de luxe* Dutch Book of Hours with large, clean margins.

190 x 135mm. iii + 195 + iii, apparently complete, bound too tightly to collate, modern pencil foliation followed here, 21 lines, ruled space: 100 x 67mm, rubrics in red, capitals alternating red and blue throughout, 41 three- to five-line decorated initials in blue with elaborate penwork infill and marginal extenders in red and blue often incorporating flowers and gold bezants, seven large decorated initials with full penwork borders in red, blue and occasionally green incorporating gold flowers, a bird and a heart within a crown of thorns. 19th-century red morocco gilt, the exterior in compartments surrounding a central cabochon, interior edge panels, red silk doublures, gilt and gaufered edges, signed by Waters of Newcastle (cf. British Library C188a49 for another example of *de luxe* work).

Provenance: (1) Most probably written and illuminated in a religious community in Delft for a local secular patron: this localisation is made on the basis of the decorative style, as the Calendar is somewhat empty, with only St Agnes among the saints in red that would be expected of a calendar of Utrecht or Delft, and the Litany featuring a relatively small number of saints venerated across the Netherlands. The high quality of the workmanship suggests that this was a *de luxe* commission for a wealthy owner. (2) Isaac Meulman (1807-1868), Amsterdam sugar merchant and book collector: his sale, Amsterdam, Muller and Nijhoff, 22 November 1869, lot 2609. The catalogue description of a Dutch Book of Hours of 195 leaves in 'perfect condition' matches our manuscript; it was at that time in an 'old wooden binding'. (3) John William Beaumont Pease, 1st Baron Wardington (1869-1950), British banker: his lithographic armorial bookplate with family motto 'Pax et Spes' pasted inside upper cover. (4) Christopher Henry Beaumont Pease, 2nd Baron Wardington (1924-2005): his leather bookplate with motto, crown, and the initials 'HB' in gilt pasted inside lower cover. Presumably sold from the library at Wardington Hall in the late 20th century.

Content: Calendar ff.1-12; Hours of the Eternal Wisdom ff.13-31; Hours of the Holy Spirit ff.32-53; Short Hours of the Cross ff.54-61; Hours of the Virgin ff.62-93; Penitential Psalms and Litany ff.94-109; the Articles of Faith with a prologue, prayers and readings for days of the week ff.109v-158; Office of the Dead ff.159-194; blank f.195.

Decoration: The pen-flourished borders belong to the so-called 'scallop group', a style of border decoration practised by artists working in the religious houses of Delft from the 1430s onwards; the illuminator responsible for the borders and numerous decorated initials in our manuscript seems to be the same named by James Marrow the 'Delft Master', to whom he attributes the decoration, c.1450-60, of a Breviary in the British Library (Egerton MS. 1152; see Marrow, *The Golden Age of Dutch Manuscript Painting*, 1990, no 58). In the 15th century the town of Delft, together with Haarlem and Lieden, was one of the largest in Holland; conveniently located at the crossroads of trading routes, it grew to become one of the most important cities in the land with a number of religious houses in which book production flourished.

The seven large initials are found on ff.13, 32, 54, 62, 94, 111, and 159.

£40,000-60,000

US\$57,000-85,000

€47,000-70,000



021

DELFT MASTER

Prayerbook, probably of Franciscan use, in Dutch, illuminated manuscript on vellum [northern Netherlands, probably Delft, c.1455-60]

A charming Prayerbook illuminated by the 'scallop group' of the so-called Delft Master, likely for use in the house of Franciscan female tertiaries of St Ursula in Delft.

175 x 130mm. 160 leaves, complete, collation: 1-4¹⁰, 5-19⁹, catchwords survive, 34 lines of text in two columns, ruled space: 130 x 95mm, capitals touched in red, rubrics in red, small initials in red or blue, larger initials in the same with contrasting penwork often shaded in green often extending into margins, major sections with large puzzle initials in red and blue extending into full borders of scrolling penwork acanthus and foliage, early green silk bookmark (a few lights spots, gathering beginning f.98 almost loose, else in excellent condition). Modern white vellum over pasteboards.

Provenance: (1) The scallop-group pen-flourishes are localisable to Delft, and the presence of the extremely rare Hours of St Francis (ff.124-129), followed by those of St Ursula and her Virgins (f.129-135v) suggest that the book was made for use in the house of Franciscan female tertiaries of St Ursula in Delft. The convent was founded in either 1454 or 1457, and was abandoned by 1596.

Content: Common of Saints ff.1-40v; Hours of the Passion (f.41); followed by other shorter sets of hours, including those for the Holy Sacrament (f.71), St John the Baptist (f.80v), Sts Peter and Paul (f.85v), the Visitation of the Virgin (f.90v); St Bartholomew (f.113), St Francis (f.124), St Ursula and her Virgins (f.129) and All Saints (f.135v).

Illumination: The distinctive penwork of the initials and borders found in the present manuscript is near-identical to that employed by the 'scallop group' of the so-called Delft Master, who flourished in the city from the 1450s to the 1480s, producing books for a wide range of patrons throughout the Northern Netherlands. We find the same 'schulp-' and 'blok-randen', alternating red and blue penwork decoration and four-leaved flowers with central gold bezants in the previous lot, and in a manuscript in the Hague (KB, 133 G 26 - see A. Korteweg, *Kriezels, aubergines en takkenbossen*, 1992, p.59). Similar too is British Library, Egerton MS. 1152 (see lot 20), that likely shares the same Franciscan provenance (reproduced in Marrow, *The Golden Age of Dutch Manuscript Painting*, 1990, no 58, also pls. VII 51, VII 56b, VII 59, XI 98 and XII 109, and pp. 185-7 and 265-7).

€10,000-15,000

US\$15,000-21,000

€12,000-17,000



022

ANONYMOUS HAINAUT-CAMBRAI OR BRUGES ARTIST

Book of Hours, use of Cambrai, in Latin and French, illuminated manuscript on vellum [Southern Netherlands, c.1460]

An impressively sized Book of Hours from the Bute Collection: made for a female owner, whose soul is carried to heaven in one of sixteen engaging miniatures by an illuminator with a delightful sense of colour and pattern.

201 x 138mm. iv + 328 + iv, complete, collation: 1⁴, 2⁹(of 8 + i), 3-24⁸, 25⁴, 26-41⁸, 42⁷(of 8, viii cancelled blank), catchwords, 12 lines, ruled space: 98 x 65mm, rubrics in red, line endings and one-line initials in gold on pink and blue grounds, two-line initials leading to partial borders of hairline tendrils with gold leaves and part coloured fleurons, 16 large miniatures above large initials with full borders (instances of very small paint losses or very slight wear). 19th-century red morocco gilt tooled with leaves and crosses, gilt endpapers, stamp of J. Leighton, Brewer Street. Leather covered metal slipcase.

Provenance: (1) The liturgical use is of Cambrai, the language and the choice of saints in Calendar and Litany indicating the southern francophone part of the diocese; the book has characteristics of Hainaut production. The first owner was female – the prayer on f.17 is in the feminine – and had a particular devotion to St Cornelius, whose relics were at Ninove and who was specially revered at Ronse (Renaix) on the linguistic border. (2) John Crichton-Stuart, 6th Marquess of Bute (1933-1993), Ms 94, pencilled shelfmark on verso of first endleaf; Sotheby's *The Bute Collection of forty-two Illuminated Manuscripts and Miniatures*, 13 June 1983, lot 16.

Content: Calendar ff.1v-13; prayers opening with the Pater noster ff.14-19; opening of St John's Gospel ff.20-22v; further devotions, including on f.28 the *Salve regina*, ff.23-31; memorials, opening with St Cornelius, ff.31v-37v; Office of the Virgin, use of Cambrai, ff.38-138; Hours of the Cross ff.130-154v; Hours of the Holy Ghost ff.147-168v; Penitential Psalms and Litany ff.161-193v; Office of the Dead, use of Cambrai, ff.194-279; Commendation of souls ff.278v-326; ruled blanks ff.326v-328v. The opening texts are almost identical to those in a longer sequence in a Book of Hours for the Use of Cambrai in the Walters Art Museum, ms W.193.

Illumination: Large books of hours with generous margins seem to have been favoured in the Cambrai diocese. The spacious layout counterpoints the richly coloured and gilded borders with their inventive grotesques and the lively miniatures, full of incident, pattern and interest. For narrative subjects, like the Presentation in the Temple and the Massacre of the Innocents, the figures are kept small to populate the varied settings with a lavish cast of characters. Like the landscapes, with flowering fields and bird filled skies, the interiors are pleasingly detailed to enhance the neat figures, all precisely delineated and meticulously modelled. In style, the miniatures relate to Bruges illumination of c.1460. The Trinity with the Holy Ghost as a winged man, f.14, follows a distinctive pattern used there in the 1450s by Petrus Christus and the Master of Jean Chevrot, both inspired by Jan van Eyck (Brussels, KBR ms IV 95 f.155v; Morgan Library and Museum M.421, f.15v; J. Paul Getty Museum, ms Ludwig IX 7, f.25v). The tiled floors are also Eyckian in origin, while the rich colouring and complex architecture seem indebted to Willem Vrelant, a dominant figure in Bruges illumination from the 1450s until his death in 1481. The borders, however, are not typical of Bruges: their intriguing grotesques are not by the miniature hand and seem closer to the less refined painting found in other manuscripts for the use of Cambrai, like the historiated initials of W.193. This Book of Hours may be a product of the Hainaut-Cambrai area that was sent to Bruges for the miniatures to be painted; alternatively the miniatures were painted locally by an artist trained in Bruges. However achieved, the result is one of enduring appeal. Christie's is grateful to Dominique Vanwijnsberghe for his assistance with this lot.

The subjects of the miniatures are as follows: Trinity f.14; Virgin and Child f.28; St Cornelius f.31v; Annunciation f.38; Visitation f.55; Nativity f.74v; Annunciation to the Shepherds f.85; Adoration of the Magi f.93; Presentation in the Temple f.100v; Massacre of the Innocents f.108; Flight into Egypt f.122; Crucifixion f.131; Pentecost f.147; David f.161; Raising of Lazarus f.194; angels carrying female soul to heaven f.278v.

£60,000-90,000

US\$85,000-130,000
€70,000-100,000



023

FOLLOWER OF WILLEM VRELANT

Book of Hours, use of Rome, in Latin, illuminated manuscript on vellum [Bruges c.1475 and c.1490s; 19th century]

A Book of Hours with an intriguing history, a representative of two aspects of Bruges illumination at the height of its popularity and of the 19th-century 'missal painting' revival.

161 x 110mm. ii paper + 224 + ii paper (unfoliated): 1², 2¹⁰(of 8 + i and ix), 3⁴, 4⁹(of 8 + ii), 5⁸, 6⁴, 7⁷(of 6 + i), 8⁸, 9⁹, (of 8 + vii), 10⁸, 11¹⁰(of 8 + iii and viii), 12⁹(of 8 + v), 13¹⁰(of 8 + i and vii, 14), 14⁹(of 8 + vi), 15⁹(of 8 + iv), 16⁸, 17⁹(of 8 + i), 18-19⁸, 20⁸(of 8 + i, lacking vii, no loss of text), 21-24⁸, 25⁷(of 8 lacking viii), 26²(?of 8 lacking i-vi?), 27-28⁸, 15 lines, ruled space 82 x 61mm, illuminated one- and two line initials and line endings throughout, one historiated initial, 23 small miniatures with three-quarter borders, 14 full-page miniatures on inserted leaves with full borders facing large initials and matching borders, the miniatures of c.1475, many with 19th-century repainting, two miniature openings with borders of hairline tendrils, botanical motifs, figures and birds of c.1475, the remaining borders are either fictive textiles or scatter borders of flowers, acanthus, insects, birds, figures and grotesques, of c.1490s (lacking one leaf, and possibly more, after f.206; offsetting and bleeding through of some borders (presumably from dampening for pressing); some wear to borders and miniatures). 19th-century black morocco gilt by H. Rodwell, metal corner pieces and clasp (spine rubbed).

Provenance: (1) The saints in calendar and litany and the style of the miniatures indicate an origin in Bruges; prayers are in the masculine. (2) Brother Albertus ?Bauwbens of the Bruges Franciscans: in a 16th-century hand are partially erased signatures, ff.1 and 209v, and an ex libris, f.144. (3) Small collector's stamp of two crowned shields, f.224v. (4) Sotheby's, 18 April 1904, lot 268: cutting loose in volume with 'Bought Apl 1904' on back. (5) Lukas Frederik Boekenooen (1871-1939), Amsterdam: no 7 in his collection; his sale, Amsterdam, Mensing et fils, 9 April 1940, lot 931, with plate. (6) Wolbertus Johannes Vroom (1898-1973), Amsterdam: typewritten card loose in volume.

Content: Calendar for Bruges with Donatian (14 Oct) and Nichaise (14 Dec) in red, ff.1-12; Hours of the Cross, ff.14-20v; Hours of the Holy Ghost, ff.22-27; Mass of the Virgin, ff.29-33v; Gospel extracts, ff.34-40; *Obsecro te*, ff.40-44v; *O intemerata*, ff.44v-47v; Office of the Virgin, use of Rome, ff.49-120v; seasonal variations, ff.122-134; Penitential Psalms and Litany, invoking Donatian and Bernadino, canonised in 1450, ff.136-158; ruled blanks, ff.158v-159v; Office of the Dead, use of Rome, lacking end, ff.161-206v; memorials, possibly lacking at beginning, ff.207-224v

Illumination: The book was originally illuminated in Bruges c.1475 by a follower of Willem Vrelant, a leading illuminator there from 1454 until his death in 1481. His compositions are still evident; his clear effective style, in a simplified more linear version, is best seen in Pentecost, f.21v, and the Nativity, f.82v. Only two of the miniatures, with their facing rectos, have borders typical of Vrelant, ff.135v and 160v; the others are later, the beguiling scatter borders that were a hallmark of Flemish illumination from c.1480. Either any earlier borders were thoroughly erased or the manuscript was left unfinished, as was the magnificent Breviary presented to Queen Isabella of Castile in the 1490s, which received its final miniatures in the 19th century (BL Add. ms 18851). They are in a similar style to the repaintings here, which soften outlines and modelling and romanticise landscapes, whether to repair or improve. The result is a fascinating insight into 19th-century taste, while the manuscript as a whole evidences the active engagement of its owners from the 15th century onwards.

The subjects of the full-page miniatures, with c.1490s borders except for ff.135v,160v, most with 19th-century repainting are: Crucifixion f.13v, Pentecost f.21v, Virgin and Child f.28v, Annunciation f.48v, Visitation f.69v, Nativity f.82v, Annunciation to the Shepherds f.88v, Adoration of the Magi f.94v, Presentation in the Temple f.99v, Massacre of the Innocents f.105v, Flight into Egypt f.114v, Coronation of the Virgin f.121v, David f.135v, Office of the Dead f.160v.

The small miniatures, at least seven with obvious 19th-century repainting, all with c.1490s borders are on ff. 34, 35v, 37, 39, 40, 207, 209, 209v, 210, 211, 212v, 213v, 214v, 215, 216, 216v, 218v, 219v, 221, 221v, 222v, 223v, f.224; historiated initial: f.29.

£30,000-50,000

US\$43,000-71,000
€35,000-58,000



024

ANONYMOUS DUTCH SCRIBE

Nocturnal, for the use of the Augustinian canons of Bethlehem, in Latin, decorated manuscript on vellum [southern Netherlands, Leuven, third quarter 15th century]

A 15th-century Nocturnal – a rare liturgical survival – made for the use of the Augustinian canons of Bethlehem near Leuven, a reforming brotherhood with a strong academic culture founded in devotion to book learning and manufacture.

126 x 88mm. iii + 171 + iv, apparently complete, bound too tightly to collate, sporadic modern pencil foliation followed here, preserving some prickings, 24 lines, ruled space: 90 x 56mm, written in three hands, calligraphic capitals touched with red and yellow scattered throughout, one- to four-line initials alternating red and blue throughout, large initials in red and blue with red and purple penwork flourishing (slight worming to endleaves and pastedowns. Near-contemporary panel-stamped leather over wooden boards, stamped with a bear, a lion and a stag (upper) and pelican, monkey and a griffin (lower) within compartments of acanthus and flowers, original endbands and thongs, remains of metal clasps on leather tabs (damage to edges of spine filled in and stabilised, lacking one clasp).

Provenance: (1) Presumably copied at the Priory of Bethlehem at Herent near Leuven; a contemporary ownership inscription added by brother Johannes de Septem Montibus on f.i reads 'Liber iste p[er]tinet domui b[e]at[ae] ma[ri]e in bethleem p[ro]p[ri]e lovanii[m] deputata[.] fr[at]ri[s] loh[ann]is de Septe[m] Montibus supp[er]...' and 'Bethleem' is added in a 17th-century hand on f.1. A 1486 Dutch incunabulum from the library at Bethlehem annotated by brother Johannes is now at the Bodleian (Auct. 1Q 5.48.); Bethlehem manuscripts are now held in libraries in Brussels, Cambridge, Manchester and elsewhere (on the manuscripts copied at or from the priory's library, see P. Hamblenne, 'Some manuscripts from Bethlehem (Hérent)', *Manuscripts in Transition: Recycling Manuscripts, Texts and Images*, eds. B. Dekeyser and J. Van der Stock, 2005, pp. 325-334). Bethlehem was founded as an Augustinian Priory in 1407 and was incorporated into the Windesheim Congregation in 1412; the brothers promoted an active academic culture, founded in devotion to book learning and manufacture, with strong links to Leuven's university. (2) Artcurial, 13 May 2014, lot 44.

Content: Temporal, from the first Sunday of Advent ff.1-115; Sanctoral, opening with the feast of St Andrew ff.116-149; Common of the Saints ff.150-169; Office of the Conception of the Virgin Mary ff.170-171.

A liturgical book related to the breviary, the nocturnal contains the night office, or Matins, only; it is the, much rarer, counterpart of the diurnal, which gives the office for the hours of the day.

€10,000-15,000

US\$15,000-21,000
€12,000-17,000



025

ANONYMOUS HAARLEM WORKSHOP

Book of Hours, use of Utrecht, in Dutch, illuminated manuscript on vellum [Haarlem or vicinity, c.1480-90]

A charming example of Haarlem manuscript production in a fine, contemporary Dutch binding.

192 x 138mm. 178 leaves, complete. 20 lines of text, ruled space: 108 x 65mm, 6 large illuminated initials with three-sided floral borders, 39 mostly 4-line penwork initials in blue with red extensions, smaller initials alternately red and blue throughout, rubrics in red (occasional marginal staining and cockling, else in fine condition). *Binding*: Contemporary or early blind-stamped calf over bevelled wooden boards ruled with triple blind lines, each cover with a central panel of a double-headed eagle within a floral frame, borders with stamps of fleur-de-lis and a rosette, one engraved catch-plate surviving (rebacked and repaired by Baynton in 1953 with most of original spine laid on, covers slightly rubbed but the panel stamps very finely preserved); engraved metal fittings from one clasp (of two, lacking strap). Apparently the same as the binding on a c.1505 Utrecht Breviary and another Breviary perhaps from 1510 (Weale, *Bookbindings and Rubbings of Bindings*, I, no 403; Fogelmark, *Flemish and Related Panel-Stamped Bindings*, plate XXXIV, R.68 and NM. 32).

Provenance: (1) The use of the Office of the Virgin is that of Utrecht and the Calendar singles out in red the saints especially venerated in the northern Netherlands: SS. Pontian, Pancras, Servatius, Boniface, Odolph, Lebuin, Radbod, Adelbert, Lambert and Willibrord. The diocese of Utrecht covered much of the Northern Netherlands, rather than just the region around Utrecht, and several factors clearly point to an origin in the region of Haarlem for both the manuscript and its illumination: other Saints listed in red in the calendar include the typically Haarlem Aechte, Gheertruud, Margriet and Clement; the illumination and penwork match that in other Haarlem manuscripts; and the spelling also points to the northern Netherlands. (2) John Robinson (d.1848), later rector of Faldingworth and J.P., with presentation inscription on f.1 from Henry Tatham 'his Schoolfellow and Friend'. Robinson was a scholar at Louth Grammar School, Lincolnshire, c.1785; the donor was probably the son of Ralph Tatham of Stockton in Durham and the elder brother of the architect C. H. Tatham (1772-1842). (3) R. W. Cave-Orme (Robinson's lineal descendant) who presented it to the Winchester Cathedral Preservation Fund's sale, Christie's, Winchester, 21 April 1959, lot 200. (4) Major John Roland Abbey (1894-1969), his J.A. 6916. His sale, Sotheby's 20 June 1978, lot 2987. (5) Reiss & Sohn, 25 October 2000, lot 1496.

Content: Calendar ff.1-12; Hours of the Virgin, use of Utrecht ff.13-49: matins f.13, lauds f.21, prime f.28v, terce f.32, sext f.34v, none f.37, vespers f.40, compline f.45; Hours of the Eternal Wisdom ff.50-70v; Long Hours of the Cross ff.71-92v; Hours of the Holy Ghost, mistakenly repeating the rubric for the Eternal Wisdom ff.93-116v; Seven Penitential Psalms and Litany ff.117-135v; Hundred Articles on the Passion ff.136-163v; Prayers for the Holy Sacrament and Ave Maria ff.164-176v; blank f.177; added prayer f.178v.

The Hours of the Eternal Wisdom are rare outside the Northern Netherlands. Somewhat unusually, the Hundred Articles appears in place of, rather than in addition to the Office of the Dead.

Illumination: The style of the illuminated initials is directly comparable to – and very likely by the same workshop as – a Book of Hours in the Ritman Collection (Amsterdam, BPH 12), which was produced in Haarlem and datable to 1480-90 (see A. Korteweg, *Kriezels, aubergines en takkenbossen*, 1992, no 89, p.110). We see the same delicate tracery in the blue initial staves, the same soft scrolling acanthus within the initial grounds themselves. The text is enclosed by a narrow frame of gold, blue and red, and the foliate borders are filled with tiny ink circles. The penwork decoration is what Korteweg calls 'S-slinger' style (see Korteweg nos 90, 92, 93), and dates the manuscript to the final quarter of the 15th century. The present Hours also contains examples of the 'broeder Meynaert' style, a designation that now includes a style formerly described as the 'oogblad/U-bocht' style – we see repeated elements in the penwork decoration typical of Haarlem manuscripts of this period: the folded-over leaves (*oogblad*), the 'ring-flowers' (*ringbloem*) and what look like eyelashes touched in green and blue (see Den Haag, KB, 133 D 2; 73 E 7; and 133 H 18 and also Korteweg nos 94-96, pp. 112-113).

The illuminated initials with three-sided borders are on ff.13, 50, 71, 93, 117, 136.

£30,000-50,000

US\$43,000-71,000
€35,000-58,000



026

ANONYMOUS FRENCH OR FLEMISH ARTIST

Heraldic manual with armorial of the French nobility and Arthurian knights, in French, illuminated manuscript on vellum [northern France or Flanders, late 15th century]

An elegantly written handbook containing the rules of heraldry, illustrated with over eight hundred blazoned examples; with early noble provenance and latterly part of the Arcana Collection. Painted by an illuminator of no little skill: the finely modelled female head that appears on f.30v is reminiscent of the work of Jean Colombe.

210 x 145mm. ii + 108 + ii, complete, collation: 1², 2⁶, 3-15⁸, 25 lines on ff.4-8, ruled space: 134 x 86mm, one to five lines of text above each coat of arms, five one- or two-line illuminated initials on red or blue grounds with floral infill, one five-line initial in blue on a reddish ground with decoration in gold, over 800 armorial shields in colours and liquid gold and silver, many blazoned, four to a page (some stains and spotting especially on flyleaves, second flyleaf with old loss of upper corner). Red velvet with two silver clasps (extremities and spine worn). Quarter morocco box.

Provenance: (1) The script and preponderance of armorials relating to Flanders, Artois, and Picardy indicate an origin near the Franco-Flemish border; the exemplar appears to have dated from the mid-15th century as the arms include, for example, those of the Connétable de Richemont before he became Duke Arthur III of Brittany in 1457. (2) The arms of William I the Elder, Landgrave of Lower Hesse, count of Ziegenhain and Nidda (r.1471-93) are added on f.111: if he was not the first owner of the manuscript, he must have acquired it within a decade or two of its production. (3) Giovanni Maria of Prestino: with a long inscription in Italian detailing how he bought it from among the chests of loot abandoned by fleeing French troops after the Siege of Como (f.3), and inscribed with the date '1521 a di 28 de no(vem)br' (f.1); his cipher (f.3) is repeated on f.112. (4) Christie's, *The Arcana Collection: Exceptional Illuminated Manuscripts and Incunabula*, Part I, 7 July 2010, lot 35.

Content: A manual of heraldry beginning 'Le tresnoble tresvictorieux et trespuissant prince et empereur Julius cesar pour exalter le nom et la vaillance de ses chiefs de guerre...' ff.4-8v; general armorial with painted and named shields, starting with Jesus and ending with the Conte de Laval ff.9-23; painted and blazoned shields of 151 Knights of the Round Table, beginning 'Sensuivent les noms et blasons des chevaliers de la table Ronde au temps du roy Arthur...' beginning with Galahad ff.23v-42; painted and named tinctures, blazoned ordinaries, sub-ordinaries and charges ff.42v-110v.

This highly decorative book's combination of blasons and depictions of shields - one usefully illustrating the other - is a splendid source for the study of both heraldry and Arthuriana. Apart from the presence of the arms of Le Forestier de Danemarche on f.38v, and the absence of a shield for Herin, the 151 armorials of the Knights of the Round Table follow the traditional imagery established by the mid-15th century and disseminated in manuscripts such as the *Noms, armes et blasons des chevaliers de la Table Ronde* (see E. Sandoz, 'Tournays in the Arthurian Tradition', *Speculum*, 19, 1944, pp.408-20; and A. de Blangy, *La forme des tournois au temps du Roy Uter et du roy Arthur, suivie de l'armorial des chevaliers de la Table Ronde*, 1897).

£40,000-60,000

US\$57,000-85,000
€47,000-69,000



Prophetia dicitur quod plenus mundus
audiret dicitur secundum scripturam dicit
quia videtur tunc tunc in pace
Et in die dicitur tunc tunc in pace
omnibus ad revelationem omnium prophetarum
cum plebs laudant. Et in die dicitur
In conceptu mundi per mundum. Et
Deus qui pro salute humani generis
generis. et cetera.

les freres de sainte catharine.

Domine labia mea aperies
et os meum aperiet in laudem tuam
et os meum aperiet in laudem tuam
et os meum aperiet in laudem tuam



quis ipso qui videtur cum revertente
non creditur: Et dicit eis: Quia tunc
in unum universum mediante cum
gelum omni creatura. Qui crediderit
et baptizatus fuerit salvus erit. Qui
vero non crediderit condemnabitur.
Signum autem eos qui crediderint hoc
sequitur: In nomine meo demonia
excident iniquis loquentur namque lingua
eorum tollent: Et si mortuum quid dixerit
non eis nocbit: Super oculos
caecis imponent manus et accipient: Et
dominus quidem istis posuit signum
est eis nescimus. Et in certum a seorsum
fuit de: In autem profeta profeta
fuit ubique dominus cooperavit et sero
nem confirmante sequentibus signis:

Passio domini nostri ihesu
xpi secundum iohannem.

In illo tempore: Et gestus
et istis transibant: et
cedit tibi tunc dicitur t
quem ruffum ipse: et

027

ANONYMOUS BOURGES OR POITIERS ARTIST

The Levayer de Faverolles Hours, use of Poitiers, in Latin and French, illuminated manuscript on vellum [France, Poitiers or Bourges?, c.1500]

A highly individual *deluxe* Book of Hours, filled with lively and engaging compositions, the text entirely written in bright blue ink.

174 x 120 mm. i + 96 + i leaves: 1², 2⁷ (of 8, lacking i), 3⁸, 4⁷ (of 8, lacking iii), 5-10⁹, 11⁴, 12⁹, 13², modern foliation 1-97 (skipping a leaf after 94), 21 lines written in blue ink, ruled space: c.90 x 60 mm, rubrics in red, each page with initials in different sizes in gold on blue or purple, Calendar illustrated with 12 small roundels in *camaïeu d'or* on a blue grounds with symbols of the zodiac and 12 miniatures with occupations of the month, 19 full-page miniatures divided into two registers (lacking two leaves with miniatures after ff.12 and 29, minor pigment losses to a few miniatures, some cockling to vellum). Old blue velvet over boards (rubbed).

Provenance: (1) The Hours of the Virgin and the Office of the Dead are for the unusual use of Poitiers, and both feminine and masculine forms are used in the text. The text of the manuscript is entirely written in bright blue ink, a highly individual (and laborious) feature that must have been done at the commissioner's request. (2) Levayer de Faverolles family; 18th?-century inscription on opening flyleaf. This is possibly Jean-Michel-Christophe Levayer (or Le Vayer) de Faverolles, seigneur de Vandeuivre, La Davière and Courcemont, 'grand-sénéchal du Maine' in 1789 (see *Mémoires de la Société archéologique de Touraine*, X, 1858, p.78). The family was one of the most prominent in the Maine region of France, producing several leading jurists throughout the 16th-18th centuries. (3) Prayer in French added on one of the flyleaves in the 20th century.

Content: Calendar ff.1-12v; Gospel extracts ff.13-22v; blank f.23; Hours of the Virgin, use of Poitiers, with Hours of the Cross and Holy Ghost interspersed ff.24-52: matins f.24, lauds f.30, short Hours of the Cross f.36, short Hours of the Holy Ghost f.37, prime f.38, terce f.42v, sext f.44, none f.46v, vespers f.49, compline f.52; blank f.54v; Seven Penitential Psalms and Litany ff.55-65v; Office of the Dead, use of Poitiers, ff.66-82; *Obsecro te* ff.82v-84v; Office of the Immaculate Conception ff.85-88v; Hours of St Catherine ff.89-91v; Hours of St Barbara ff.92-93v; suffrage to St James ff.94-94v; added prayer in French f.95v.

Illumination: The highly individual and engaging compositions are the work of an anonymous artist deeply influenced by models from Paris, but particularly rooted – in the richness of decoration of the miniatures – in Bourges conventions, as developed by Jean Colombe (doc. 1463-1493), the illuminator chosen by Charles I Duke of Savoy to complete the *Très riches heures* of the Duke of Berry. The form of page layout that is used throughout these Hours is an adoption from Colombe and Jean Fouquet: the text partitions the painted scenes and is supported by angels in the lower panel; we find a similar conceit in a Book of Hours in the Bibliothèque Nationale, N.a. Lat. 3181 (see Avril and Reynaud, *Les Manuscrits à peintures en France 1440-1520*, 1993, no 183, p.334), and another Hours sold at Christie's on 2 June 1999, lot 38, both attributable to Jean Colombe and workshop. The miniature depicting the Betrayal and Arrest of Christ is also reminiscent of the same subject in the Hours of Jules II, painted by the Colombe workshop (Chantilly, Musée Condé, 0078).

Our artist has a penchant for globular trees, painted in hues of bluish-green and dotted in gold, steeply receding horizons punctuated by rugged rock formations, and markedly graded skies. There are strong similarities with the work of the artist responsible for the suffrage miniatures (especially those of Sts Catherine and Barbara) in a Bourges Book of Hours in Philadelphia (Free Library, ms Lewis E 86), whose principal hand has been linked to that of the Monypenny Master (active also in the Almanac Hours, sold at Christie's, 29 July 2020, lot 17). We see similar straight-nosed figures distinguished by the incisive vertical brushstrokes of their flesh modelling and a cursory way of painting distant prospects of landscapes in shades of pale blue, highlighted with gold.

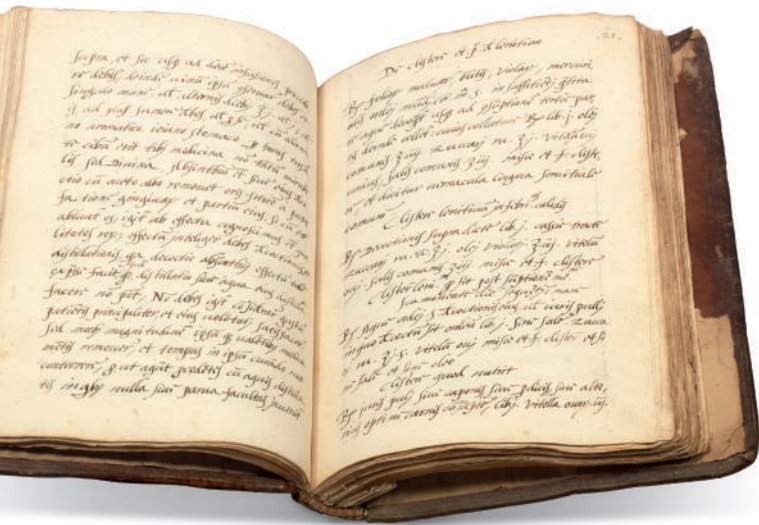
The subjects of the Calendar miniatures are as follows: Man dining before an open fireplace f.1; Man warming his hands as a servant brings firewood f.2; Farmer pruning vines f.3; Young lover picking flowers f.4; Couple horse-riding f.5; Scything grass for hay f.6; Harvesting wheat f.7; Threshing grain f.8; Making wine f.9; Collecting acorns to feed the pigs f.10; Slaughtering a pig f.11; Baking bread in an oven f.12.

The subjects of the full-page miniatures are as follows: St Luke painting the Virgin f.13v; St Mark sharpening his pen f.15; Betrayal of Christ, healing of Malchus' ear f.17; Annunciation f.24; Crucifixion f.36; Pentecost f.37; Nativity f.38; Annunciation to the Shepherds f.41v; Adoration of the Magi f.44; Presentation in the Temple f.46v; Flight into Egypt, with Mary riding the donkey and Joseph carrying the Child f.49; Coronation of the Virgin f.52; David in prayer f.56; Job on the dung heap f.66; Virgin and Child adored by angels f.82v; Meeting at the Golden Gate f.85; St Catherine f.89; St Barbara f.92; St James f.94.

£120,000-180,000

US\$170,000-250,000

€140,000-210,000



028

A Renaissance doctor's medical handbook, including recipes and cures for common ailments, in Latin, manuscript on paper [Italy, probably mid-16th century]

An important insight into the daily life of an Italian Renaissance physician, revealing, among other things, contemporary methods for treating measles, haemorrhoids, plague, syphilis and ulcers, and how newly-established trade routes to the East and West introduced new ingredients into his practice: plant products from India, lapis lazuli from modern Afghanistan, and medicinal wood from either the Caribbean or the northern coast of South America.

217 x 150mm. 84 leaves, contemporary foliation 1-84 followed here, catchwords survive, quire signatures discontinued after 'b', last three gatherings trimmed away to stubs, else apparently complete, entries in a 16th-century Italian hand, cross marks and corrections next to certain remedies, watermark split over gutter of leaves and indistinct, but in form of a shield

common throughout 16th-century Italy (occasional spots, stains and ink smudges). Contemporary brown leather over pasteboards, tooled with ropework designs and rollstamps of geometric interlace (stained and scuffed, lacking a small section on upper board, remnants of ties, boards slightly bowed, remains of old paper label the length of the spine, the binding reattached to text block with glue and resewn).

Content: A treatise on syrups and broths in medicine ff.1-2v; a list of medical syrups suitable for the treatment of choleric and phlegmatic conditions, including an absinth-based syrup and various distillates ('aqua') made from rosemary, sage, camomile etc. ff.3-5; a simple rhubarb-based solution for stomach disorders and advice on dosage of a number of mildly toxic and poisonous substances such as tamarind, poisonous fungi ('agaricus'), the fruits of the Indian mirabola tree, lapis lazuli and the spice cardamon, ff.5v-10v; two short recipes on the use of the Indian Cassia plant, specifically 'cassica fistula' or the 'purging cassia', and its effects on the body ff.10v-11; various remedies and a list of ingredients, including lapis lazuli and 'lapide armeno' (Armenian stone); a short treatise on methods of medical applications, with sections on pills, ointments, plasters and various types of oils and unguents, ff.18v-31v; blank f.32; the elixir 'aqua mirabilis', and ingredients that could be added to it or similar substances, ff.33-36v; instructions on how to make oils that work against poisons and the plague, including '[oleum] scorpionum', ff.37-39v; a recipe against measles, along with those for more common diseases, including haemorrhoids and a remedy for premature birth named 'anguinis draconis' (dragon's blood) and one to protect against syphilis, 'ad galicam passionem', that is mostly composed of absinthe and 'lignum guaiacum' (wood of a tree from the genus Guaiacum, these indigenous to the Caribbean and the northern coast of South America) ff.40r-65v; advice on substances to combine with urine, including 'lapis iudaici' (the 'Jewish stone', most probably pumice stone), and 'oculorum cancrorum' ('crab's eyes', or stony concretions found in the gut of river crayfish), ending with remedies for ulcers, contusions, 'vermis in pueris' (worms in young boys, again to be cured with absinthe), tumors, crepitis and other ailments ff.66-87.

£7,000-10,000

US\$10,000-14,000
€8,200-12,000

029

ANONYMOUS PARISIEN ARTIST

Collectarium, use of the Saint-Chapelle, Paris, in Latin, illuminated manuscript on vellum, Paris, 1619 [and c.1769]

A Collectarium containing a unique collection of prayers specific to the use of the royal Sainte-Chapelle in Paris, adorned with attractive decorated initials.



255 x 180mm. ii + 116 + i, complete, ff.28 and 29 apparently misbound during the 18th-century re-bind, contemporary foliation, up to 18 lines, ruled space: 210 x 130mm, rubrics in red, musical antiphons on four-line staves in red, numerous illuminated initials on coloured grounds or vice versa, some incorporating flowers (the leaves cockled and occasionally stained). French 18th-century red levant morocco gilt, gilt edges (worn, losses at edges and spine).

Provenance: (1) Made for the use of the Sainte-Chapelle in Paris; a colophon on the final leaf gives the date of completion as 1619. The second text was bound in at the end of the 18th century. (2) 'W Featherstonhaugh': 19th-century ownership inscription on one of the front flyleaves. (3) Rev. Dr Roderick Terry (1849-1933): ex-libris inside upper cover; his sale, American Art Association, New York, 14 February 1935, lot 86.

Content: Collectarium for the use of the Sainte-Chapelle, Paris, containing some musical notation ('Collectarium seu Absolutiones, Benedictiones, Versus, Capitula, Orationes, a Domino Celebrante Dicendae ad usum SS. Capellae Parisiensis'); bound with the text for the 'Processio Matutina Paschalis Sacrosanctae Capellae Parisiensis', apparently copied from a printed edition dated 1769, ff.1-116.

£4,000-6,000

US\$5,700-8,500
€4,700-7,000

030

Honorary citizenship of Faenza, granted to Ferdinando, Paolo Giordano, Virginio and Francesco Orsini and their heirs, in Latin, illuminated manuscript on vellum, Faenza, 1621

A handsome grant of citizenship in a contemporary red morocco binding made for four members of the Orsini, one of the most influential princely families in Renaissance Italy.

220 x 182mm. i (paper) + 8 + i (paper) leaves, complete. 15 lines of text, headings and names in gold or silver, each text page framed in red and gold, the text tracing the history of the city of Faenza via Maghinardo Pagani of Susinana (d.1302) and its links to the Orsini family, witnessed and notarised (minor marginal thumbing and staining). Contemporary red morocco binding gilt-tooled with the Orsini arms: bendy *gules* and *argent* on a chief of the second a rose of the first, inscribed 'Cittadinanza di Faenza' (remnants of yellow and red silk ties, light scuffing to edges).

Provenance: The grant is for four of the six sons of Virginio Orsini (1572-1615), of the Bracciano branch of the illustrious Orsini family, at a time when the family's fortunes were beginning to turn. Paolo Giordano, 2nd Duke of Bracciano (1591-1656), was Virginio's eldest son. In 1622 he married princess Isabella Appiani and became prince of Piombino and in 1625 he became Prince of the Holy Roman Empire, but by the end of the decade his financial and political fortunes had turned significantly, in no small part due to his extravagant expenditure (summed up in a contemporary letter from the ambassador Francesco Mantovano to Francesco I d'Este: 'consumando all'ingrosso vuol distruggere quanto ci è prima di morire [...]'). Ferdinando, Virginio's second son, married Giustiniana Orsini of the San Gemini branch in 1610, and in so doing united two prominent branches of the Orsini family. On his brother's death, he became 3rd Duke of Bracciano, but, according to contemporary reports, he spent his entire life attempting to pay back debts. Francesco spent his youth as page-boy to the King of Spain. In 1622 he became abbot of Farfa, and after his brother Alessandro's death in 1627 he renounced his abbacy in the hope that the Pope might grant it to his nephew. Urban VIII handed the abbey to his own nephew Cardinal Francesco Barberini instead, leaving Francesco Orsini in abject poverty. He became a Jesuit and died in 1667. Virginio (1600-1667), the youngest, joined the Discalced Carmelites of Santa Maria della Scala: little documentation on him survives. A second grant of citizenship for the city of Ravenna survives for these brothers, dated 1623, similarly bound in red morocco (for more on the brothers see E. Mori, *L'Archivio Orsini*, 2016, esp. pp.74-82).

£2,000-3,000

US\$2,900-4,200
€2,400-3,500



031

Papal Grant of nobility, countship, and a fair, including hunting and fishing rights, in Latin and Italian, illuminated manuscript on vellum, Rome, 7 January 1773.

A lavish grant issued by Pope Clement XIV (r.1769-1774) conferring the title of Counts to the brothers Giulio and Giuseppe De' Gentili of Viterbo, along with specific hunting and fishing rights pertaining to their property — and newly-created countship — of Castel Cardinale, along with the establishment of a yearly fair.

236 x 172mm. i (paper) + 18 + i (paper) leaves, complete, chirograph, 24 lines of text, names in gold, 2 full-page coats of arms (one with the arms of Pope Clement XIV and one with those of the De' Gentili family) and one historiated initial 'P' within full borders, the watermark of the first flyleaf an anchor with the letters 'G' and 'A' within a circle surmounted by a star, the letter 'F' below, similar to a number of 18th-century watermarks from Fabriano, in the Marche (e.g. Z02196, dating from 1764), the document notarised on the final leaf by the papal secretary Sylvester Antonius Mariottus. Contemporary red morocco gilt with the coat arms of Pope Clement XIV (fragments of red silk ties survive, edges a little scuffed). *Provenance:* The Gentili family originated from Montegalgo Piceno, and moved to Viterbo at the beginning of the 18th century, with Francesco Antonio Gentili who established their reputation as merchants in the city. In 1771, the brothers Giulio and Giuseppe were made Knights of the Holy Roman Empire by Joseph II, and allowed to add De' to their names.

Content: The chirograph of Clement XIV confirms the noble credentials of the De' Gentili brothers of Viterbo; raises their newly-purchased estate at Castel Cardinale to the status of papal countship; confers the titles of Counts to the brothers and their heirs for a discounted sum, with all associated rights in perpetuity; establishes a yearly fair on the property ('nel giorno del mese di Giugno ogni anno' — and as long as any trade that occurs at the fair is legitimate: 'qualsivoglia sorta di Robbe, Animali, e Mercanzie, non pero' proibite [...]) and grants specific hunting and fishing rights within said property: 'd'ogni sorta di Animali Selvatici, Quadrupedi, e volatili, e fare similmente la Pesca riservata in quell'Acqua, of Fiume, che scorrono dentro [...].

£3,000-5,000

US\$4,300-7,100
€3,500-5,800



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.



032

ANONYMOUS RUSSIAN ARTIST AND SCRIBE

Miracles of the Shuya-Smolensk icon of the Mother of God and other texts, in Russian, decorated manuscript on paper [Russia, c.1760s-1770s]

A rare 18th-century copy of an account of the miracles associated with the Virgin Hodegetria icon of Shuya and other devotional texts in Russian, illustrated with two attractive pen-and-wash miniatures.

205 x 168mm. i + 209, complete, sporadic modern pencil foliation followed here, 19 lines, text block: c.155 x c.110mm, rubrics in red, calligraphic initials in red scattered throughout, ornamental title-page with a decorated border of acanthus surmounted by three spired domes, two full-page miniatures in ink and wash (title-page decoration partly added on pasted-down slips of paper, title-page darkened and margins water-stained, further water-staining to the margins throughout, generally not affecting the text). Contemporary dark brown calf over wooden boards, remains of catches (corners, head and tail of spine with small losses, clasps missing).

Provenance: (1) Perhaps commissioned for or first owned by 'Alexis Sentsov': his ownership inscription, dated 1771, on f.134. (2) ?19th-century inventory number 'no 22' added to f.iv. (3) Yamada Hisanari (1907-1987), Japanese Ambassador to the Soviet Union (1961-1963). (4) Austrian private collection.

Content: A compilation of devotional texts in Russian, including the Miracles of the Shuya-Smolensk icon of the Mother of God (ff.21-100); a list of 127 icons depicting the Virgin Hodegetria in Russia (ff.114-127); and an account of the transfer of the relics of St Alexius (ff.136-148).

In 1654, the town of Shuya on the Teza River was saved from a deadly plague by a miraculous depiction of the so-called Smolensk Hodegetria painted with 'with all reverence and haste' by the icon painter Gerasim Tikhonov Ikonnikov; in 1666, the local priesthood compiled an account of the by-now-numerous miracles of healing associated with the icon and submitted this testimony to the Orthodox hierarchy. The present manuscript contains a copy of this account and is one of only a handful of pre-1900 manuscripts known to survive: a study carried out by Shuya priest Evlampiy Ivanovich Pravdin between 1895 and 1900 identified only five or six extant copies of the text he published as 'Miracles of the Shuya-Smolensk icon of the Mother of God' (1902).

The subjects of the two full-page miniatures on inserted leaves are: the Virgin Hodegetria (f.20v) and St Alexius, metropolitan of Kiev (135v).

£20,000-30,000

US\$29,000-42,000
€24,000-35,000

Andante sostenuto

Kindergesang

AUTOGRAPH LETTERS AND MANUSCRIPTS, INCLUDING THE MUSIC COLLECTION OF THE LATE DR ELKAN LEWIS (LOTS 33-78)

Handwritten musical score for the first system, featuring piano accompaniment with treble and bass staves. The music is in 4/4 time and includes dynamic markings such as *f* and *p*.

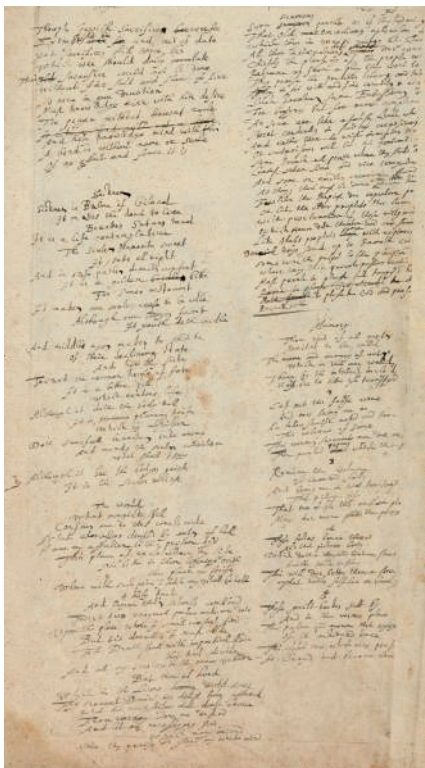
Handwritten musical score for the second system, including vocal lines with German lyrics and piano accompaniment. The lyrics are: "freif auf weicher Luft. Hoif eine Morgenlocke mir, nun ist Es naif und Grün. Gefinnat Nafte! Als lichte mal ungeftu und br Lichte mit".

Handwritten musical score for the third system, including vocal lines with German lyrics and piano accompaniment. The lyrics are: "fern nun Stellen naif und fern. Die gemmel naif und fern, die hier und br Lichte mit mir." The word "dimin." is written above the first vocal line.

Handwritten musical score for the fourth system, featuring piano accompaniment with treble and bass staves. The music includes dynamic markings such as *f* and *p*.

Handwritten musical score for the fifth system, including vocal lines with German lyrics and piano accompaniment. The lyrics are: "Gemmel naif und fern, er ift fo still und finarlich, fo ganz alt wolle' er ift nun".

Handwritten musical score for the sixth system, featuring piano accompaniment with treble and bass staves. The music includes dynamic markings such as *f* and *p*.



033
KNEVET, RALPH (1600-1671)

Autograph manuscript, a compositional draft of five devotional poems, n.d. [1640s].

The poems entitled 'Prayer', 'Sicknes', 'The world', 'Preaching' and 'Memory', together approximately 123 lines of verse in two columns, on the blank verso of:

[Abraham ORTELIUS (1527-1598)]. *Prebisteri Iohannis, sive, Abissinorum Imperii Descriptio*. [Antwerp: 1572 or later].

Double-page hand-coloured engraved map of Africa and the Arabian peninsula, 17-line dedication to the Biblical King David to top-left surrounded by floral strap-like ornamentation, with arms of Prester John above, title within cartouche in Indian Ocean, Latin text on verso, 370 x 435mm (plate mark), 422 x 550mm (sheet).

Autograph devotional poems, on the verso of a finely coloured example of Ortelius's famous map of the kingdom of Prester John. The poetical works of Ralph Knevet are recognised as 'a part of the great tradition of Herbert, Vaughan, and Crashaw in seventeenth-century devotional poetry' (Charles, p.5). His greatest poetic achievement is *A Gallery to the Temple*, a series of 82 devotional lyrics composed during the 1640s but which remained unpublished until the 20th century. The five poems on the verso of this map are apparently the earliest extant versions of numbers 71-75 of this work and contain various corrections and false-starts, while the poem entitled 'Memory' appears here with the addition of an entire 6-line stanza not present in the fair copy (BL Add. MS 27447). Although the use of the verso of a coloured Ortelius map for poetic composition seems unusual, not to say extravagant, the survival of at least two other examples (one at the Brotherton Library, University of Leeds, the other in a private collection) suggests Knevet may have drafted his entire series of devotional poems on the blank leaves of an atlas. We are unable to trace any examples of Knevet's autograph manuscripts at auction since 1976, when an Ortelius map of Poland with three devotional poems on the verso was acquired by the Brotherton Library, University of Leeds. Amy M. Charles. *The Shorter Poems of Ralph Knevet: A Critical Edition*. Ohio: Ohio State University Press, 1966.

The Ortelius map, first printed in the *Additamentum* of 1573, depicts the mythical kingdom of Prester John as situated in north-eastern Africa. In the 12th century, a rumour swept Europe that a Christian king, Presbyter Johannes, was waging war against the Muslims from his kingdom in Asia. When it became clear that this was pure myth, popular fancy moved his location to Africa. As a result, the Christian Ethiopian ambassadors sent to Europe in the 14th and 15th centuries were identified with the mythical kingdom of Prester John. Norwich 11; Tooley, p.89; Van den Broecke 175.

34 No Lot

£4,000-6,000

US\$5,700-8,500
 €4,700-6,900

AUSTEN, JANE (1775-1815)

Autograph manuscript poem, 'On the Marriage of Mr. Gell of East Bourn to Miss Gill', n.p. [Chawton], n.d. [early 1811].

One page, 130 x 112mm. 10 lines in total, comprising a title and two four-line stanzas, written on the verso of a frontispiece leaf cut from the 1810 Minerva Press novel *Love, Mystery and Misery* by Anthony Frederick Holstein. Modern slip case, half brown cloth over marbled boards, front label in gilt, with protective flaps and silk ties.

An autograph manuscript poem by Jane Austen – a charming testament to her love of wordplay and the comedy of rhyme, probably written for the amusement of her family – with a clear line of provenance that can be traced back to the author herself. A rarity on the market: only two Austen autograph manuscripts have been offered at public auction in the last thirty years and, of the 18 poems attributed to Jane Austen, only six autograph manuscripts – including the present example – remain in private hands.

'On the Marriage of Mr. Gell of
East Bourn to Miss Gill

Of Eastbourn, Mr. Gell
From being perfectly well
Became dreadfully ill
For the Love of Miss Gill
So he said with some sighs
I'm the slave of your i.s
Ah! restore if you please
By accepting my e.s.'

Provenance:

(1) Cassandra Austen (1773-1845), legatee and executrix of her sister Jane. Cassandra inherited all of Jane Austen's unpublished literary manuscripts, both finished and unfinished: none of these manuscripts and fragments were published during Cassandra's lifetime and, following her death, they were divided between Austen family members.

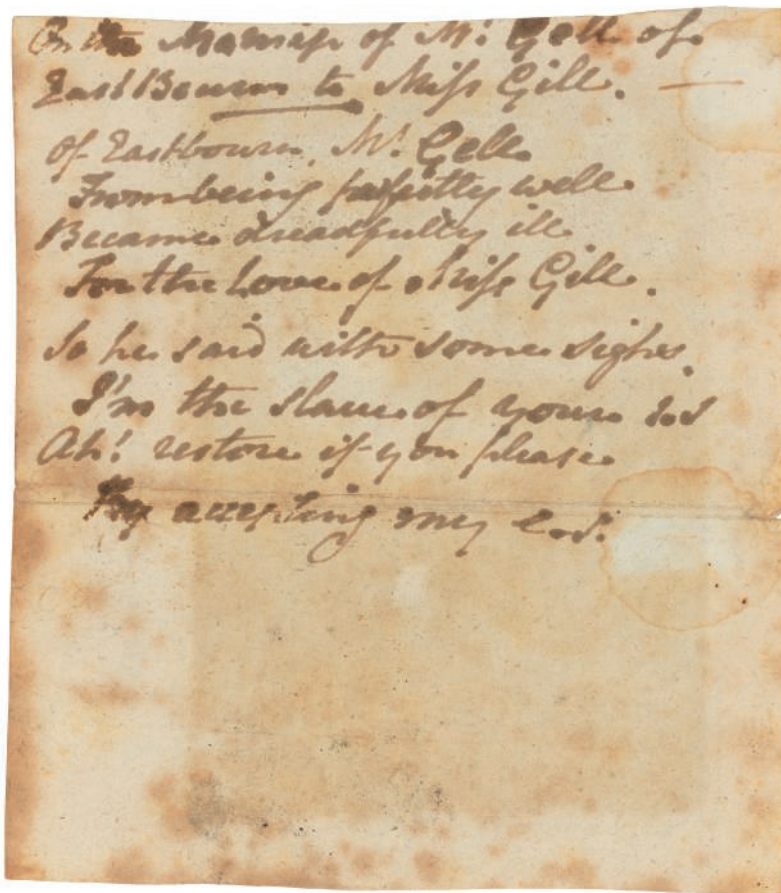
(2) Charles Austen (1779-1852), younger brother of Jane and Cassandra: by descent through his family.

(3) R. W. Chapman (1881-1960), Austen scholar and editor. One of 24 items listed by Chapman in the *Times Literary Supplement* as part of a 'considerable collection of manuscripts by or relating to Jane Austen, hitherto preserved in a branch of her family, [and] recently ... dispersed' ('A Jane Austen Collection', 14 January 1926). The collection included two copies of this poem, of which Chapman acquired the present one: the second is now in the collection of the Roman Baths Museum, Bath and NE Somerset Council.

(4) Sotheby's, 14 March 1979, lot 296: sold as 'Property of a Gentleman'.

(5) Alan G. Thomas (1911-1992), bookseller and bibliophile: offered in *Fine Books* (1982), from which catalogue it was purchased by the Austen scholar in whose family it has remained.

Jane Austen is thought to have written this light-hearted comic poem after spotting a notice of marriage in a newspaper while at home at Chawton – the most likely candidate would be *The Hampshire Telegraph and Sussex Chronicle* – announcing that a Mr Gell of Eastbourne was to wed a Miss Gill of Hackney on Saturday 23 February 1811. Neither the bride nor groom were known to her: it seems she was prompted, amused, to write these verses simply by the oddity of names. Writing verse in response to absurdities one read in the newspaper or those heard as gossip, designed to amuse friends and family members, was a favoured pastime of the gentry- and middle-class, and the Austens were no different: both Jane's mother and uncle are known to have written similar verse to delight their family.



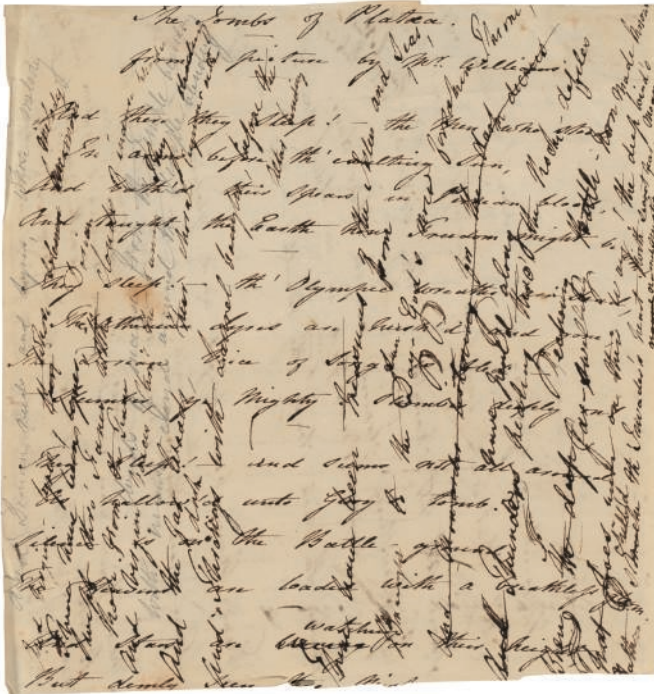
Many of Jane Austen's manuscripts were copied out for her family – her parents, her siblings, her nieces and nephews – and her close friends to read and sometimes keep; our manuscript is one of two copies to survive, with a sister held in public ownership, in the possession of Bath and NE Somerset Council. The two versions present small variations in the text; Janet Todd and Linda Bree, editors of the Cambridge Edition of the Works of Jane Austen (*Later Manuscripts*, 2008, pp. 730-732) suggest that our poem is the earlier of the two, on the basis of the less formal presentation, and choose to use it as the copytext. In fact, both manuscripts differ slightly from the first published version of the poem as it appeared in J. E. Austen Leigh's *A Memoir of Jane Austen* (1870, p.115): this difference might simply be a result of the editing process or it might indicate that a third copy of the manuscript existed in Jane Austen's lifetime. Our version is written on the verso of a frontispiece leaf cut from the 1810 Minerva Press novel *Love, Mystery and Misery* by Anthony Frederick Holstein, which offers some insight into some of Austen's reading material at Chawton: she read and commented on novels in her letters, often taking particular delight in mocking absurdities in contemporary fiction.

Today, 18 poems that can be confidently attributed to Jane Austen are extant, 13 of which survive as copies in her hand, though this is probably only a smaller proportion of the total written in her lifetime. Five of these poems, including the present example, date from February to October 1811, as she waited at home in Chawton for the publication of *Sense and Sensibility*, perhaps feeling, as Todd and Bree suggest, 'particularly ebullient'. The most recent Austen autograph manuscript poem to appear at public auction was at Christie's in 1991 (16 December 1991, lot 275); only one other autograph manuscript has appeared for sale since then.

£60,000-90,000

US\$85,000-130,000

€70,000-100,000



36

HEMANS, FELICIA (1793-1835)

Autograph manuscripts for the poems 'The Tombs of Plataea', 'Ode to the Bandusian Fountain' and 'On the View of Delphi', n.p., n.d. [1822].

In English, cross-written in pen with a few lines in pencil on two pages, 200 x 190mm, tipped on to an album leaf. *Provenance:* Benjamin Bussey Thatcher (Boston antislavery campaigner, 1809-1840; presentation inscription on upper corner of verso; annotation on album leaf 'Felicia Hemans given by Mr Thatcher who received it from one of her sons').

Three poems inspired by classical sources: a dense poetic manuscript.

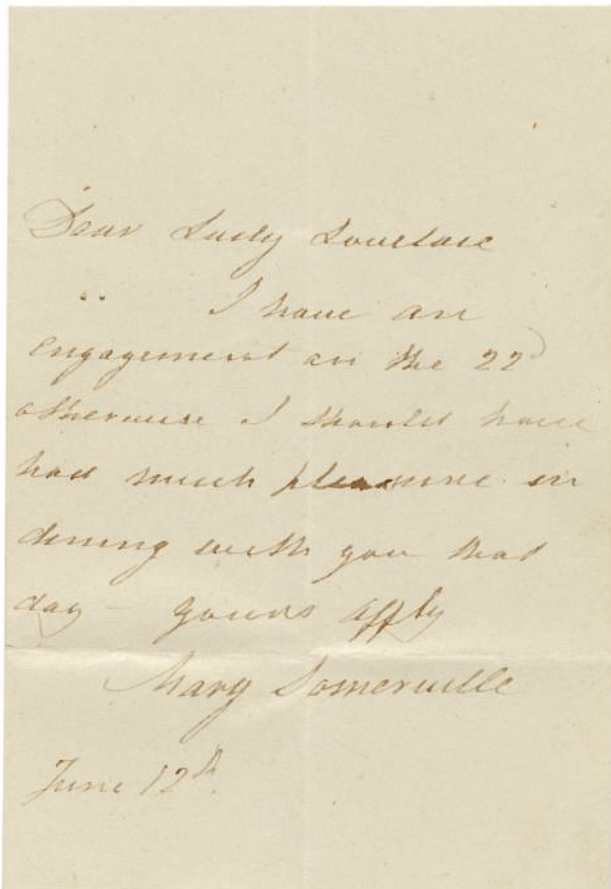
The underlying manuscript comprises fair copies of the first 13 lines (and part of l.14) of Hemans' poem 'The Tombs of Plataea' (here with the sub-title 'from a picture by Mr Williams') and the first 16 lines (and part of l.17) of 'Horace's Ode to the Bandusian Fountain' (a translation of Horace, *Odes*, 3.13). Over this is cross-written a compositional draft of stanzas 1 and 2 of 'On the View of Delphi', with extensive emendations and cancellations.

Both the 'Ode to the Bandusian Fountain' and 'On the View of Delphi' were first published anonymously in the *Edinburgh Magazine and Literary Miscellany* for December 1822. In its subsequent publication under Hemans' name the latter poem was given the title 'The View from Castri. From a Painting by Williams', making it clear that both it and 'The Tombs of Plataea' were inspired by a common source in landscapes by the Welsh watercolourist Hugh Williams Williams (1773-1829).

£1,000-1,500

US\$1,500-2,100

€1,200-1,700



37

SOMERVILLE, MARY (1780-1872)

Autograph letter signed ('Mary Somerville') to Ada, Countess of Lovelace, n.p., 12 June n.y. [after 1840].

One page, 110 x 75mm; autograph envelope ('The Countess of Lovelace / 19 Great Cumberland Street').

A letter linking two of the most important female scientists of the 19th century.

The letter is a simple note declining an invitation: 'I have an engagement on the 22d otherwise I should have had much pleasure in dining with you that day'.

Although self-taught, Mary Somerville had by the mid-1820s established herself as a significant figure in London scientific circles. In 1831 she published *The Mechanism of the Heavens*, a condensation of Laplace's *Mécanique céleste*, and the first in what was to be an immensely successful and influential series of scientific text-books which were to make her arguably the most widely recognised woman of science before Marie Curie. Somerville was not only a friend but an early intellectual influence on Ada Lovelace, and it was most likely she who introduced the then Ada Byron to Charles Babbage in 1833, when she was seventeen.

£3,000-5,000

US\$4,300-7,100

€3,500-5,800



38

WYON, EDWARD WILLIAM (1811-1885)

Wax medallions of Wordsworth and Southey, [1835].

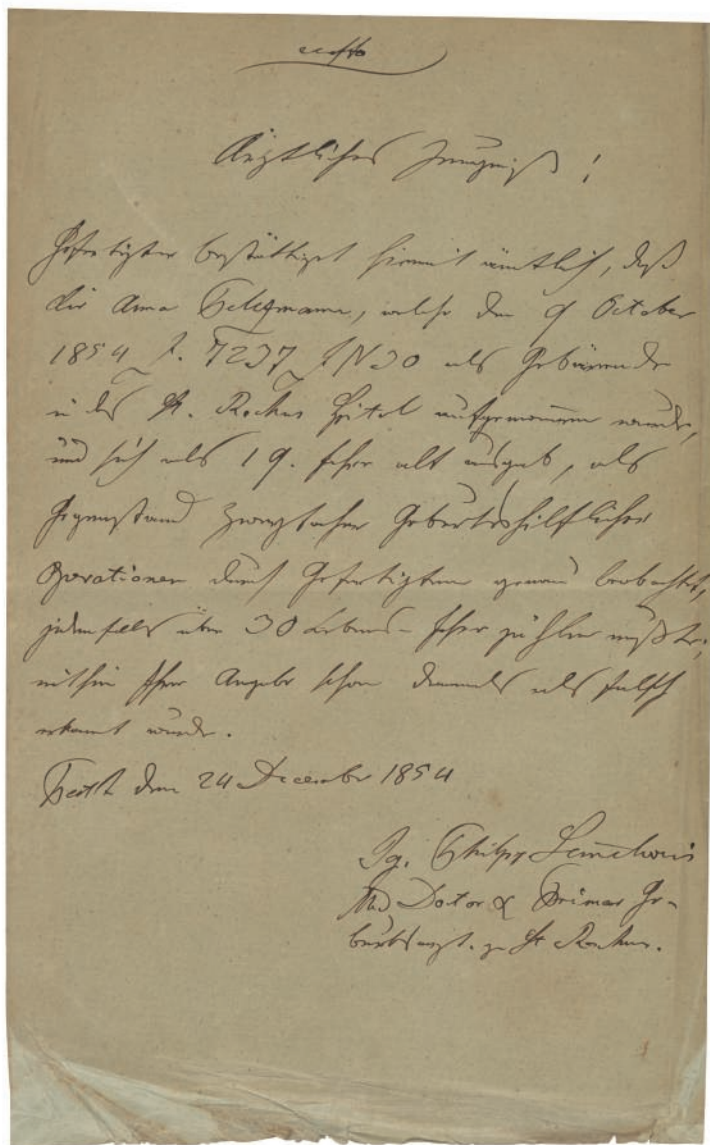
Each approx. 50mm in height and housed in 20th-century frames measuring 192 x 179mm. *Provenance:* William Lowther, 1st Earl of Lonsdale (1757-1844; a note on the reverse of the frames records their purchase from the 1947 sale at Lowther Castle and subsequent reframing in 1952) – exhibited at the Wordsworth Trust, 2001-2003.

The original wax portraits of William Wordsworth and poet laureate Robert Southey, executed by Edward William Wyon in 1835 and purchased from the artist by Wordsworth's patron William Lowther, 1st Earl of Lonsdale. The likenesses were evidently well-liked by both subjects, with Wordsworth reporting 'I thought his likeness of you a very successful one, and I shall be glad to hang in such good company' (Wordsworth, letter to Southey, Lowther Castle 28 September 1835), and Southey echoing his appreciation: 'Mr Wyon has killed two birds with one shot. ... Nothing, I think, can be better than W.'s, and he is equally pleased with mine' (Southey, letter to Grosvenor Bedford 29 September 1835). The National Portrait Gallery holds duplicates in white wax, rather than the present pink, which were gifted by Wyon to Southey and remained in the Southey family after the sale at Greta Hall in 1843. Wyon was the son of Thomas Wyon, chief engraver of the seals. On the recommendation of E.H. Baily, he joined the Royal Academy Schools in 1829 and subsequently exhibited at the 1851 Great Exhibition and at the Royal Academy where he showed nearly one hundred works from 1831-1876. (2)

£2,000-3,000

US\$2,900-4,200

€2,400-3,500



*39

SEMMELEWEIS, IGNAZ (1818-1865)

Autograph document signed ('Ig. Philipp Sem[m]elweis') as 'Med. Doctor & Primar-Geburtsarzt zu St. Rochus', a medical certificate concerning a young mother, Pest, Hungary, 24 December 1854.

In German, one page, 375 x 233mm, on grey paper. In a solander case.

The pioneer of antiseptic procedures examines a young mother. A rare autograph document: no records on ABPC/RBH. Semmelweis certifies his observation that one Anna Petermann, who has been admitted to the St Rochus hospital for childbirth and claims to be 19 years old, has been the subject of two previous obstetric operations, and must in fact be over the age of 30.

Semmelweis had made his great breakthrough seven years previously in Vienna, when he discovered that puerperal fever, a major cause of maternal and neonatal mortality, was the result of infective agents on the hands of medical staff, and could be almost completely eliminated by a strict programme of hand-washing with chlorinated limewater. In spite of its clear experimental success, Semmelweis's hand-washing technique was rejected by the medical establishment, and having lost his position in Vienna he returned to his native Hungary to take the position at the head of the obstetric ward of the small hospital of St Rochus in Pest. Once again he was successful in reducing rates of puerperal fever to less than one per cent, but colleagues continued to resist his methods, and his work was not to gain widespread recognition until several decades after his death in a lunatic asylum at the age of 47. In an article on Semmelweis's collected manuscripts, J. Antall, V. Harko and T. Vida estimate that as few as five original letters by Semmelweis survive, and no more than 20 or 30 documents in total ('Semmelweis Ignac összegyűjtött kéziratái', *Orvostörténeti Közlemények* 46-47 (1968) 185-267).

£20,000-30,000

US\$29,000-42,000
€24,000-35,000

INSTITUT DU RADIUM.

Paris, le *27 juillet* 19*21*.

LABORATOIRE CURIE
1, RUE PIERRE CURIE, PARIS (5^e).

CERTIFICAT. N° 1641

DOSAGE DE RADIUM PAR LE RAYONNEMENT T.

M. Curie

NATURE ET PROVENANCE DE L'APPAREIL.
Appareil à sel de Radium solide *aiguille d'or (186)*
longueur 29,0 mm
épaisseur 4,4 " "
pesé 0,3937 g
apporté par *Monsieur Sonnier* le *25 juillet 1921*
et rendu " " le *27 " "*

CONDITIONS DE MESURES.
Le rayonnement T de l'appareil est comparé au rayonnement T de l'Étalon du Laboratoire.
Si l'appareil n'a pas atteint son rayonnement limite, celui-ci est déduit des mesures par le calcul.
L'appareil qui fait l'objet de ce Certificat avait atteint son rayonnement limite.

RÉSULTAT DES MESURES.
Le rayonnement T limite émis à l'extérieur de l'appareil est équivalent à celui de
3,39 Milligrammes de radium élément.

QUANTITÉ DE RADIUM CONTENUE DANS L'APPAREIL.
Cette quantité est évaluée en tenant compte de l'absorption du rayonnement T par la paroi de l'appareil, conformément à l'épaisseur de celle-ci et à son coefficient d'absorption.
L'épaisseur indiquée par *Monsieur Sonnier* est *0,25*
La correction qui en résulte est évaluée à *2,75%*
du rayonnement T qui émane de la substance.
La quantité de Radium contenue dans l'appareil est donc :

MILLIGRAMMES DE RADIUM ÉLÉMENT : 3,49
trois millièmes, quarante neuf centièmes.

Milligrammes de Bromure de Radium hydraté $\text{RaBr}_2 \cdot 2\text{H}_2\text{O}$: 6,57
six millièmes, cinquante et un centièmes.

à la condition que la matière employée ne contienne pas d'autres substances radioactives que le Radium et ses dérivés.
La précision des mesures est suffisante pour que l'erreur ne puisse atteindre *1%*
Ce Certificat est unique et doit accompagner l'appareil pour lequel il a été délivré.

Le Directeur du Laboratoire,
M. Curie

A. N. 10-1071 (1919)

*40

CURIE, MARIE (1867-1934)

Part-printed document signed ('M. Curie'), a certificate of radium content 'Certificat no. 1641. Dosage de Radium par le Rayonnement T', Institut du Radium, Paris, 27 July 1921.

In French. One page, 315 x 210mm, completed in the hand of an assistant and signed by Curie.

The first female Nobel Laureate Marie Curie signs a certificate confirming the radium content of a sample submitted to the Laboratoire Curie. A gold 'needle' containing a sample submitted to the Laboratory on the 25 July by a Monsieur Sonnier is returned to him, certified as containing 3.49 milligrammes of radium.

Marie and Pierre Curie (1859-1906) were pioneers in the study of radioactivity, first discovered by Henri Becquerel: when the three were awarded the 1903 Nobel Prize for Physics for their work Marie became the first woman to be awarded a Nobel medal. After Pierre Curie was killed in a street accident in Paris, Marie continued her research, becoming the first woman professor at the Sorbonne in 1906 and winning a second Nobel Prize in 1911 - this time in Chemistry - for her discovery of the radioactive elements polonium and radium. The Institut du Radium was founded in 1909, within which the Curie Laboratory under the direction of Marie was dedicated to physics and chemistry research; the establishment of the Curie Foundation in 1920 marked a deliberate shift in the focus of the Institut, towards the exploration of the therapeutic applications of radiation.

£3,000-5,000

US\$4,300-7,100
€3,500-5,800

CARUSO, ENRICO (1873-1921)

Caruso's personal archive of correspondence and financial papers, 1897-1908, 1912-1921.

The archive comprises approximately 282 autograph letters signed and telegrams by Caruso and approximately 423 letters and telegrams addressed to him, the great majority in Italian, a few in English, French or Spanish, including: approximately 214 autograph letters signed and one telegram by Caruso to Ada Giachetti, 1 October 1897 - 11 April 1908, with 120 replies; 20 autograph letters signed and 18 telegrams to her sister, Rina, 1913-1917, with 135 letters and 21 telegrams in reply; six letters by Caruso to his son Rodolfo, and 24 to other recipients; the letters addressed to Caruso (a few to Ada, Rina or others) by his wife Dorothy Benjamin (2, n.d. [c. 1918-1920], including one about him asking her father for permission to marry her, 'Did you do as you told me you would, and speak to Father? I feel sure you did and it makes me so happy. I love you so much, Rico dear'), by his sons Rodolfo and Enrico jr (23 and one telegram), by two innamoratas, Vina Velasquez (22 letters and postcards and 7 telegrams, mostly in Spanish, with a number of photographs, 1912: 'Mon bien aimé, mi tesoro, son las 11 de la noche y no puedo dormir ...') and Luisa Starace (7 letters and 2 telegrams, also 1912), also a brief correspondence in the same year from a young child, Georgette Cohan (4 letters and a postcard addressed to Caruso as 'Dear Papa', 1912), and two letters and a telegram relating to the settlement of his breach of promise suit with Mildred Meffert (1914), and letters from various other family members, professional advisors and others; together with a quantity of financial papers, comprising approximately 185 bills, receipts, personal accounts, payment slips, pay-books, bank statements, banking correspondence (including about money wired in 1920 to Ada Giachetti), insurance documents, and c.344 signed cheques, 1906-1921, with a few other related documents and printed ephemera, the whole contained in approximately 20 clip files.

The untold story of Enrico Caruso. An unknown and unpublished archive of Caruso's rise from provincial obscurity to world fame, revealing for the first time in its full complexity the story of his relationship with the two Giachetti sisters, Ada and Rina. The present archive was inaccessible even to Enrico Caruso Jr in writing his biography of his father (*Enrico Caruso, My Father and My Family*. Amadeus Press, Portland, 1990).

At the heart of the archive are Caruso's love letters to Ada Giachetti, a passionate and in places anguished correspondence which also provides a remarkable degree of insight into Caruso's life and career, including on occasion aria-by-aria accounts of key performances. The 25-year old daughter of a civil servant, Ada Giachetti was already well established as a dramatic soprano in the regional opera houses of Italy when she and Caruso met during the summer opera season at the Teatro Goldoni in Livorno, where they sang together for the first time on 7 July 1897, as Violetta and Alfredo in *La Traviata*. Caruso was less well known at this point, some two years after his stage debut, and was still struggling to overcome the difficulties at the top of his vocal range which had blighted his early career. Although Ada was married, to Gino Botti, with a two-year old son, Lelio, the two began an enduring relationship that summer: Giachetti left her husband shortly before the birth of a son, Rodolfo Caruso, on 2 July 1898, and suspended her career as a singer in 1900; a second son, Enrico jr, was born on 7 September 1904. The relationship was to come to a shattering halt in the summer of 1908, when, notoriously, Ada left Caruso for the family's chauffeur, Cesare Romati.

The correspondence in the very early stages of their relationship is especially rich both on an emotional and a technical level: in particular, a series of letters written in October-November 1897 whilst preparing for his crucial Milan debut reveal an extraordinary degree of emotional distraction at one of the critical moments of Caruso's professional life, veering between expressions of anguish at not receiving a letter ('I feel I am going crazy, I can't control myself, I feel as if I'm dying, it's been two days since I had a letter from you ... God, what torture this is') to outpourings of sexual longing ('I need your body to be bound to mine to enjoy what is not granted to others to enjoy - for the rest of our lives'), sometimes signing off with seemingly endless sequences of amorous exclamations ('*Cuore mio! Vita mia! Anima mia! Sangue mio! Bellezza mia! Giogia mia! Ciaciarella mia! Mimmina mia!*').

Such passionate letters recur throughout the series, and there are equally letters on domestic concerns, discussing the children, and notably in a long series concerned with the refurbishment of their house at Bellosguardo in 1906; but Caruso's letters always revolve around his career and his art - whether on tour in South America, St Petersburg, London, Cincinnati, Pittsburgh and elsewhere, or during his residencies in New York, where he notes the distinctive requirements of American taste in singing: 'Dramatic stresses don't have any effect in this country, because when I use stresses or sobs they applaud rather coldly; but when I sing like an automaton they are all happy and go crazy ...'. The correspondence enables one to track his growing fame, his moods, from the hard slog of rehearsal ('I am sweating blood in rehearsals'), to rare moments of leisure, his views on different operas (notably on his early bug-bear *Rigoletto* which in 1900 'scares me to death'), the days when his great voice defies his own explanation ('I myself cannot explain the way in which I sang. I was calm, my voice steady, a great spontaneity, and I sang as if I was speaking', 17 August 1903), the days of stage fright ('before each performance starts I get so nervous that I am very nearly unbearable with everyone ... they say that camomile works well', London, May 1904) and the days in which the pressures of fame almost sweep him away: one letter from London in June 1906 recounts an extraordinarily hectic schedule, between a performance of *Rigoletto*, a dress rehearsal for *Aida*, a lunch, a dinner, attendance at a sporting event in the presence of the King, two hours spent replying to letters, and more. Above all, it is an extraordinary source for the experience of being one of the great opera singers at the height of his powers, as in this description of a performance of *Mefistofele* in Buenos Aires in 1900: 'The audience continued for 5 minutes to ask for an encore, and I stubbornly refused: the battle was not over and we still had the finale. I was hoarse and hardly able to go on, but ... when at the end of 'Baluardo m'è il vangelo', I took one of those C naturals, which I felt in my head really well, and I held it until I was out of strength, carrying it then like a baritone - the whole theatre rose ... I fell to the ground, and ... it took four people to lift me up I was so tired'.

The archive is silent for the years between Ada's departure in 1908 and 1912, when somewhat improbably her former role as unofficial wife, chatelaine and guardian of his children was filled by her younger sister, Rina (with whom Caruso may have had a brief affair in 1906); Enrico jr even records a formal engagement party in the summer of 1912 - which must have more or less coincided with the apparent affair with Vina Velasquez, whose letters survive here. By this stage however Caruso's career and life had gravitated to the United States, and in part because of the difficulties of wartime travel he was not to return to Italy for three years after the summer of 1916, a period during which his communications home became less and less frequent (a letter from Rina on 7 January 1918 complains that it is five months since he has written). On 20 August 1918, Caruso married the 25-year old Dorothy Park Benjamin in New York; their daughter Gloria was born in 1919. After months of illness, Caruso died in Naples on 2 August 1921, at the age of 48.

£70,000-100,000

US\$99,000-140,000
€81,000-120,000

le sue portelle che si erano
 favorevoli secondo il
 fare che non se
 tutto il binario lavoro ecc. ecc. II
 avuto in un lavoro che riceviamo
 tutte, man mano che le lettere stesse
 So ho scoperto delle lettere che riceviamo
 e per questo sono state scritte
 ho pensato che non avremmo
 un conto di
 ma non
 net, che voglio
 fanno io resto
 la più mezza
 Credo che le loro
 zate per noi
 si lavano per
 che ha per anni
 si figaretta sono
 teatro un offer
 se io ho paura che

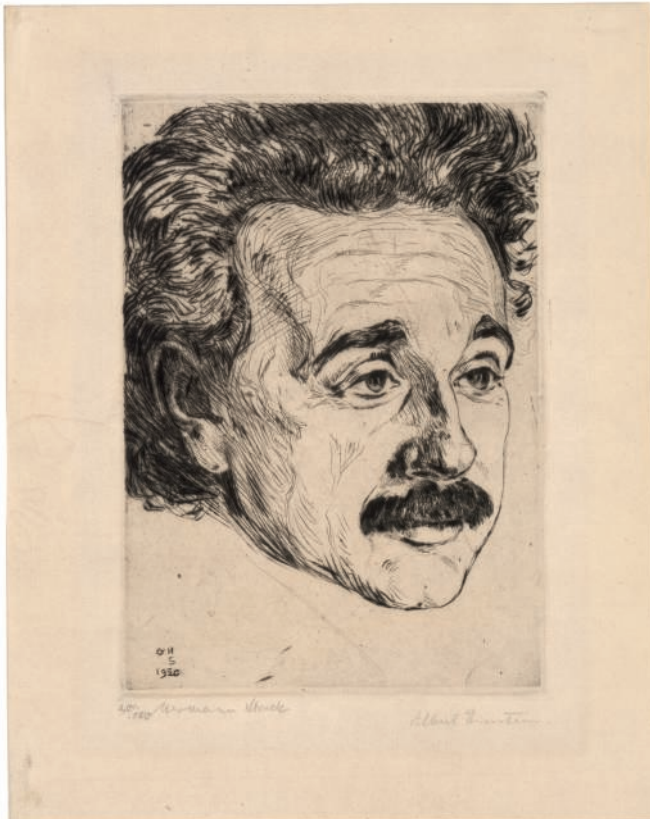


più che nella tua lettera
 una frase che mi pareva
 cioè quella in
 D. T. di
 le Mi pare già si avverti sotto che
 con loro qui gli accenti grammatici non valgono
 per il 4 ne entrare in testa a questa gente
 di nee poiché, quando io faccio degli
 per tre. acc
 tu 100
 inghivori sono
 l'andire, invece



Mia Adorata Ada.
 Ti confermo si avverti pedito
 a codesto indirizzo una lettera
 e due telegrammi in uno dei
 quali ti ammonivano si avverti pe
 sito 200 sterline che però avrai
 già ricevute. Molte scorge si
 ricevere la tua prima lettera crit
 tami fa Londra dall'Hotel Cecil e
 mi accingo subito a riscuoterti. la stampa
 Non puoi immaginare come sono stati i libri.
 contenti nel sapere sistemata
 perché sono stati molto in pensiero

Manami una tua
 lettera



*42

EINSTEIN, ALBERT (1879-1955)

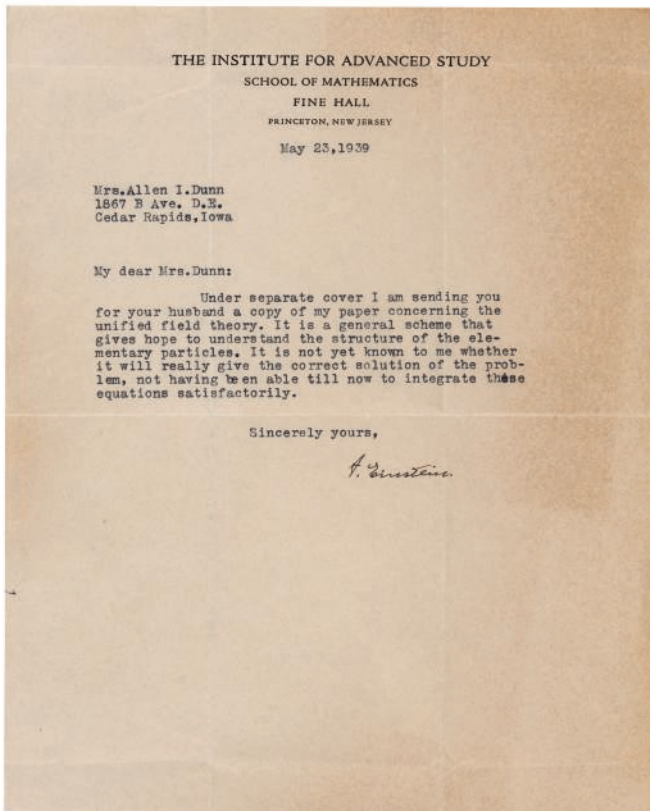
Portrait engraving signed (in pencil, 'Albert Einstein'), c. 1920.

The etched portrait by Hermann Struck, 1920. Numbered 20/150 and signed by the artist and by Einstein below the image.

The newly famous Einstein: perhaps the earliest attempt to commercialise an artistic image of Einstein. The experimental confirmation of the theory of relativity in November 1919 had made front-page news across the world, and made Einstein arguably the most famous scientist in history. This etched portrait, executed in the following year by the German Jewish artist Hermann Struck (1876-1944), shows a distinctly more youthful Einstein in comparison with more familiar images. The edition is limited to 150, but only a proportion (perhaps 50) were signed by Einstein. A specialist in etchings, Struck executed a number of portraits of Einstein over the years: the two men shared a close interest in Zionism, symbolised in this portrait by the small Star of David next to Struck's etched initials.

£6,000-9,000

US\$8,500-13,000
€7,000-10,000



*43

EINSTEIN, ALBERT (1879-1955)

Typed letter signed ('A. Einstein') to Mrs Allen I. Dunn, Institute for Advanced Study, Princeton, 23 May 1939.

In English, half page, 255 x 204mm.

Einstein explains his Unified Field Theory in plain English. Writing to a Mrs Dunn, Einstein indicates that he is sending under separate cover 'my paper concerning the unified field theory' for her husband. He goes on to explain the basic idea of his Unified Field Theory and his success with it: 'It is a general scheme that gives hope to understand the structure of the elementary particles. It is not yet known to me whether it will really give the correct solution of the problem, not having been able till now to integrate these equations satisfactorily'. Letters by Einstein in English with such good scientific content are rare on the market.

[With:] A. Einstein and P. Bergmann, 'On a generalization of Kaluza's theory of electricity', offprint from *Annals of Mathematics*, vol.39, no.3, July 1938.

Octavo (255 x 175mm). Pp. 683-701 (central vertical creasefold, some faint creasing throughout). Stapled printed self-wrappers (very short split to spine at head, vertical creasefold to wrappers).

In 1921, Kaluza proposed a unified field theory by supposing the dimensionality of space-time be enlarged and formal geometry preserved. In 1931, Einstein reformulated Kaluza's theory by constructing a five-dimensional vector space at each point of four-dimensional space-time, projectively mapping from the 5-D vector spaces to the 4-D tangent spaces (see lot 170). Though the theory succeeded in deriving the field equations for gravity and electromagnetism from this approach, it could not account for the structure of matter (the existence of charged particles and currents being incompatible with the field equations), hence Einstein's doubts expressed in the accompanying letter. (2)

£10,000-15,000

US\$15,000-21,000
€12,000-17,000

*44

EINSTEIN, ALBERT (1879-1955)

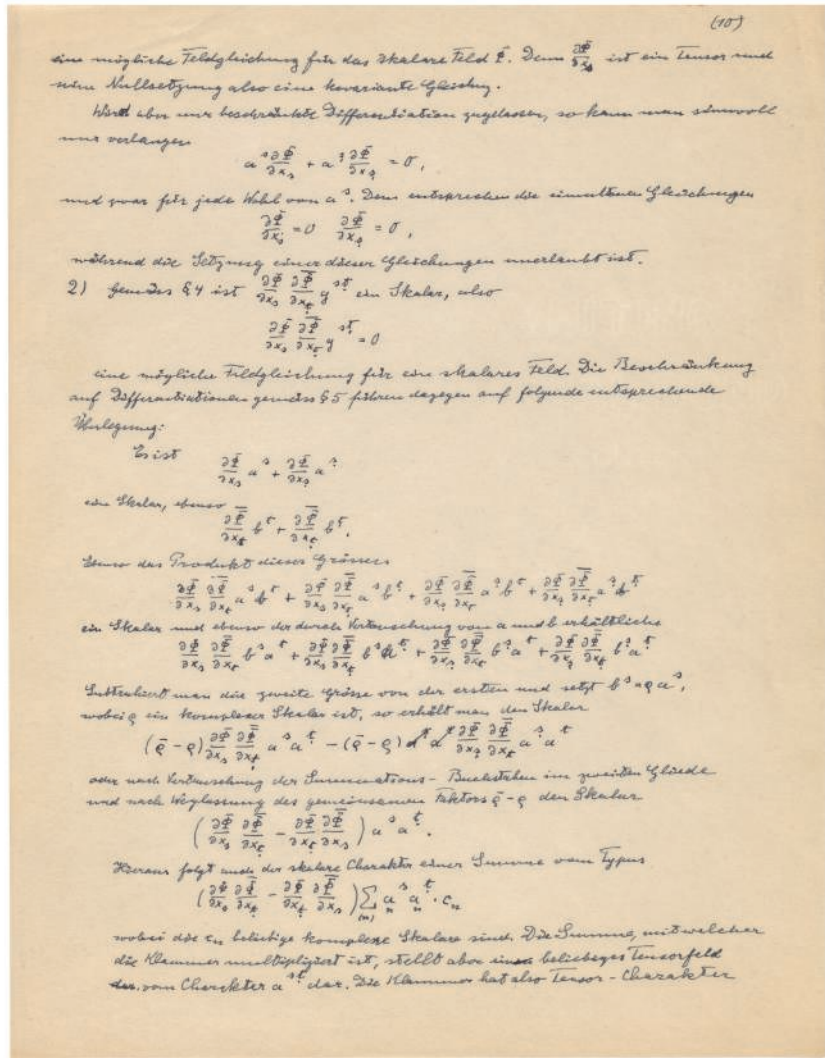
Autograph manuscript, n.p., n.d. [early 1940s], draft of a scientific paper on Unified Field Theory.

In German, one page, 278 x 216mm, numbered '10' in autograph.

A densely mathematical series of workings: apparently unpublished and unstudied. Einstein explores 'a possible field equation for the scalar field ϕ ', on which he operates a limitation through differentiation, working through a series of equations to conclude 'From this also follows the scalar character of a sum of the type...'

This leaf appears to relate to Einstein's early work on asymmetric Unified Field Theory, his final approach to the problem which dominated his work from the late 1920s onwards. The approach was first published in his 1945 article 'Generalization of the relativistic theory of gravitation'.

£15,000-20,000 US\$22,000-28,000 €18,000-23,000



*45

EINSTEIN, ALBERT (1879-1955)

Autograph aphorism signed ('A. Einstein'), n.p., 1949.

In German, on a slip of paper, 68 x 125mm, laid onto board.

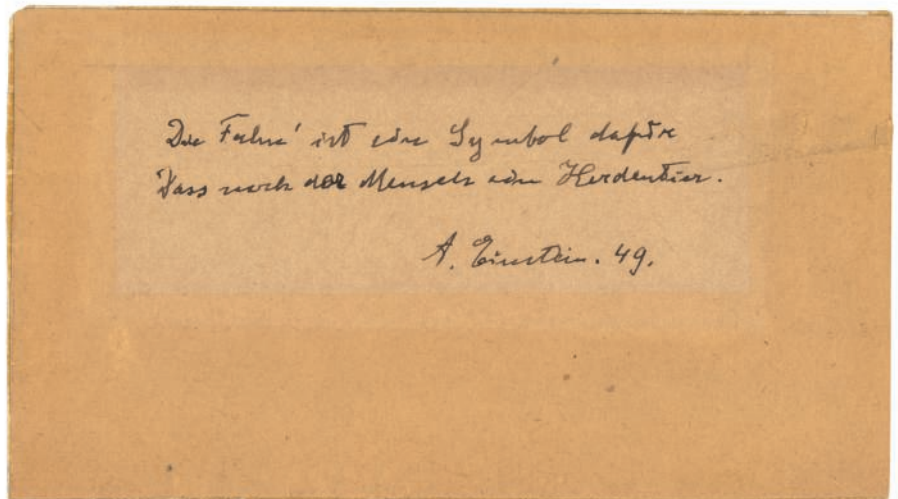
'Die Fahn' ist ein Symbol dafür Dass noch der Mensch ein Herdentier'.

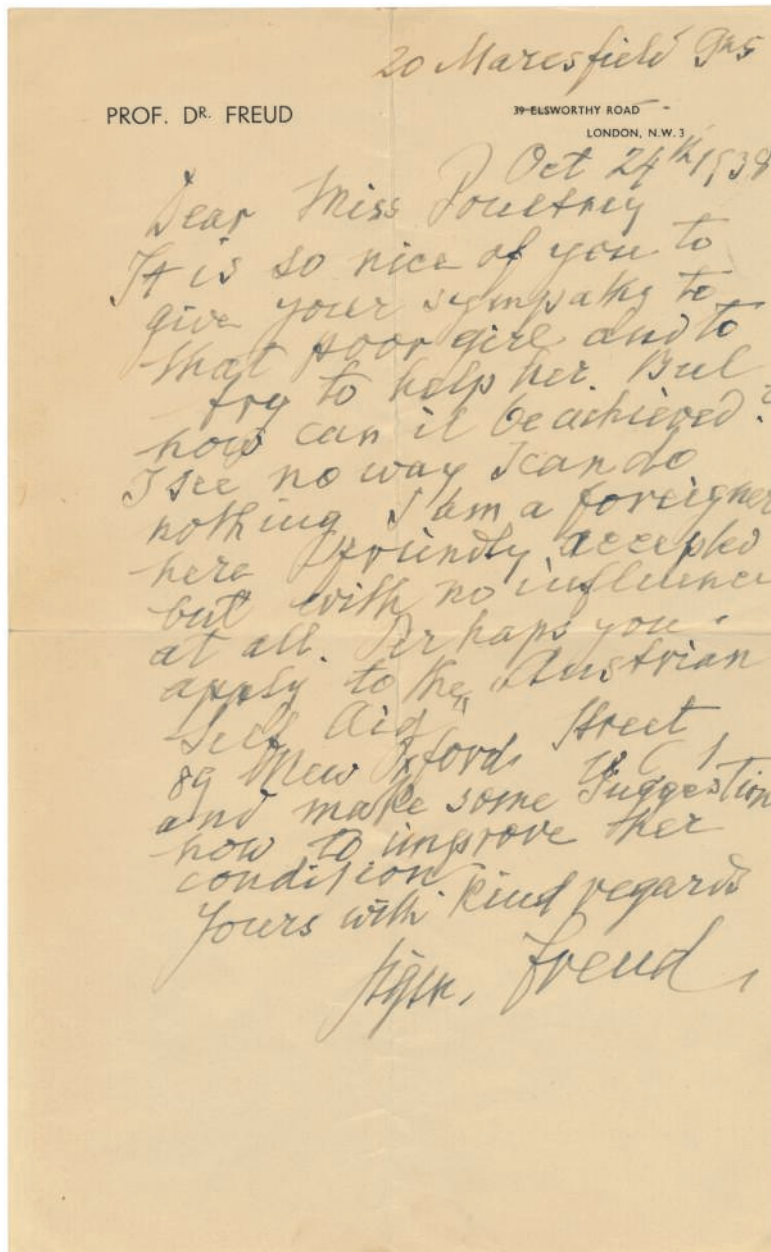
The flag is a symbol of the fact that Man is still a herd animal.

One of Einstein's best-known anti-nationalist aphorisms. Einstein's opposition to nationalism pre-dates even the Nazi regime in Germany - as early as 1929 he had described nationalism as 'an infantile disease, the measles of mankind' (interview with George Sylvester Viereck, Saturday Evening Post, 26 October 1929).

£10,000-15,000 US\$15,000-21,000 €12,000-17,000

EXHIBITED: Exhibited at the Smithsonian Museum, 3 March 1979 - 8 April 1980, to mark the centenary of Einstein's birth (Einstein: A Centenary Exhibition, item 87).





FROM THE COLLECTION OF THE LATE DR ELKAN LEWIS

46

FREUD, SIGMUND (1856-1939)

Autograph letter signed ('Sigm. Freud') to Miss Joan Poultney, 20 Maresfield Road, London, 24 October 1938.

In English, one page, 231 x 143mm. Autograph envelope (addressed to the recipient in 'Reamington [sic] Spa'). Provenance: Sotheby's, 26 May 1994, lot 31.

'I am a foreigner here friendly accepted': on his helplessness in assisting a fellow Austrian refugee. Freud thanks the recipient for 'your sympathy to that poor girl', and for trying to help her. 'But how can it be achieved? I see no way I can do nothing[.] I am a foreigner here friendly accepted but with no influence at all'; he suggests that she apply to Austrian Self Aid in New Oxford Street, 'and make some suggestion how to improve her condition'. Yours with kind regards

Freud had fled Nazi Austria on 4 June, after months of tortuous negotiations, arriving by train in London two days later. Although already suffering from the cancer of the jaw which caused his death the following year, he recreated his Vienna consulting room at his new house, 20 Maresfield Gardens, Hampstead (now the Freud Museum) and continued to see patients, as well as working on *Moses and Monotheism* and the unfinished *An Outline of Psychoanalysis*.

£3,000-5,000

US\$4,300-7,100
€3,500-5,800

46

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.

47

ZHOU ENLAI (1898-1976)

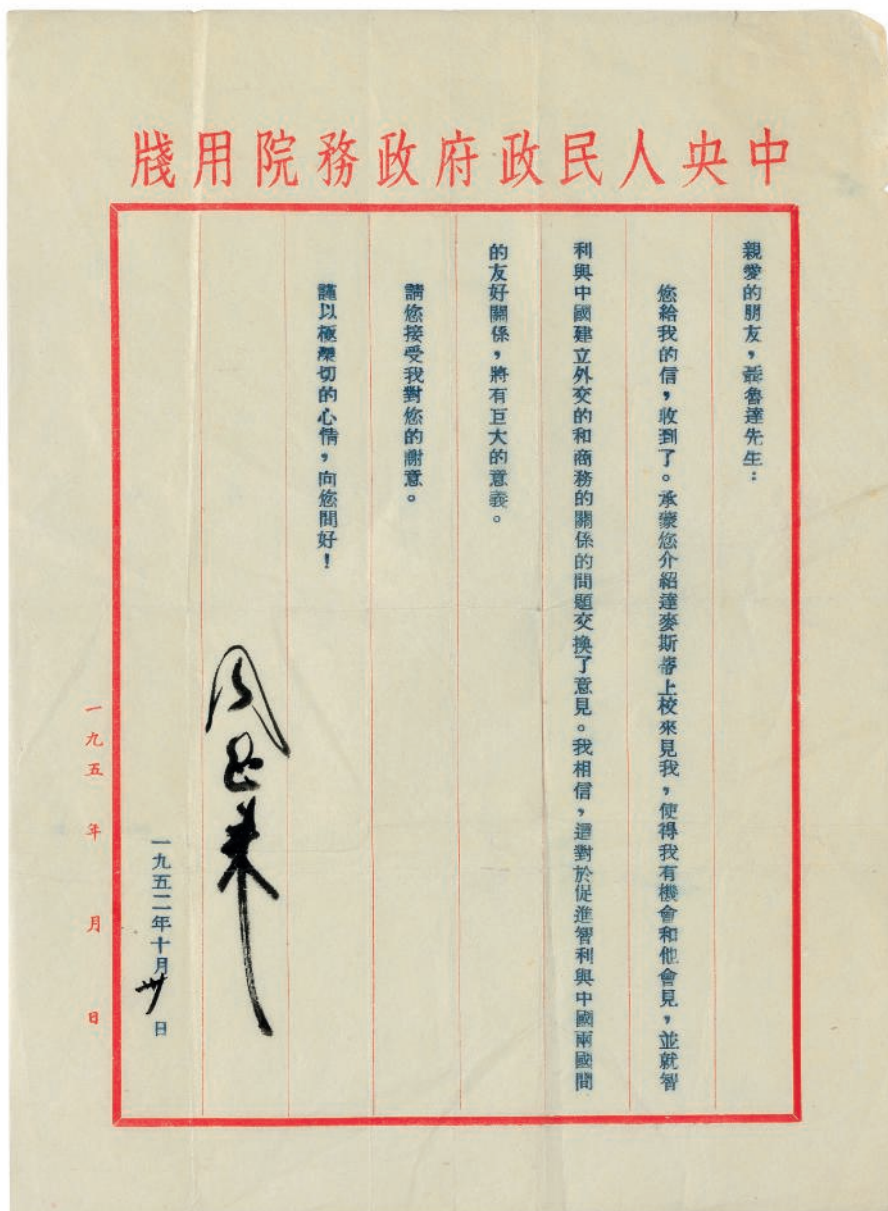
Part-printed letter signed ('Zhou En-lai') to Pablo Neruda ('My dear friend'), Peking [Beijing], 30 October 1952.

In Chinese. One page, 279 x 206mm. Envelope, 226 x 102mm, printed: 'Mr Ne Ruda / [under] The seal of the Government Administration Council of the Central People's Government'. *Provenance:* From the collection of Santiago Vivanco: his sale, 'Pablo Neruda. A Unique Archive', La Suite, Barcelona, 8 October 2020, lot 119.

The opening of diplomatic relations between China and Chile in the 20th century: Premier Zhou Enlai writes to his friend, the Chilean poet-diplomat Pablo Neruda, thanking him for facilitating a meeting with the special envoy to the PRC, Alfredo de Amesti. Opening his letter affectionately, Zhou continues: 'I have received your letter. Thank you very much for introducing Colonel de Amesti to me and for giving me a chance to meet him and exchange views with him on the question of establishing diplomatic and trade relations between Chile and China. I believe that this will have a great significance for promoting friendly relations between Chile and China/ Please accept my gratitude to you/ With heartfelt feelings, I send you my best regards'.

Pablo Neruda first visited China in 1928 on his way to Rangoon to take up the position of honorary consul, an unforgettable first visit which saw him stripped of his clothes and robbed by a rickshaw driver after a late night drinking in Shanghai. When he next returned in September 1951 – by this time a prominent figure on the international stage as one of the leaders of the Chilean Communist Party, living in exile – it was as a member of the jury of the International Stalin Peace Prize, invited to Beijing to present the medal to Soong Chingling. Travelling with his fellow judge, the Soviet author Ilya Ehrenburg, Neruda was greeted with great ceremony; Soong was a Vice President of the newly-formed People's Republic of China and Neruda and Ehrenburg were hosted by many of the PRC leaders during their stay, including Premier Zhou Enlai, Vice President Liu Shaoqi, Zhu De and others. At that time Zhou Enlai was tasked with

the fostering of closer Sino-Latin American relations, a mission of pressing importance in the 1950s against the backdrop of US-instigated Cold War blockades; the Pacific route had yet to be opened and travel between the two continents necessitated arduous multi-day journeys via the relatively small number of European and African countries who maintained diplomatic ties with China, which made investment in a select few cultural attachés such as Neruda particularly important as part of a programme of 'people to people' diplomacy. In 1952, Neruda co-founded the Instituto Chileno Chino de Cultura in Santiago with Salvador Allende and José Venturelli – the first such organisation in Latin America, it facilitated the invitation and reception of cultural delegations in China – and, later that year, this brand of informal diplomacy coalesced into something more significant, after Zhou was introduced by Neruda to one of these delegates, Colonel Alfredo de Amesti, travelling as a special envoy of the Chilean government. The meetings between Zhou and de Amesti were a success and resulted in talks regarding



Pablo Neruda and Soong Chingling in Beijing in 1951

the possibility of exporting Chinese tea to Chile, the first step in the foundation of crucial trade relations between the two countries. In the present letter – only the second by Premier Zhou Enlai to be offered for sale by an international auction house – he thanks his friend for his instrumental role in helping Chile build a friendly working relationship with China.

[*With:*] Pablo Neruda (1904-1973). Autograph letter, Peking [Beijing], 22 September [?1951]. In Spanish. One page, 263 x 158mm, in green ink on Chinese paper printed with calligraphy and a floral design. Regarding onward travel plans from Beijing.

[*And:*] a typed translation into English of the Zhou Enlai letter.

£20,000-30,000

US\$29,000-42,000
€24,000-35,000



λ48

BLAKE, QUENTIN (B.1932)

The Witches

1983

Pen, ink, crayon, watercolour paper, signed.
250 x 354mm. Mounted. Framed (355 x 535mm).

Annotated in pencil on verso in two hands; one supplying the reference 'QB 53/?5925'.

Preliminary drawing for the 1983 edition of *The Witches* by Roald Dahl.

£2,500-3,500

US\$3,600-4,900

€2,900-4,000

λ49

BLAKE, QUENTIN (B.1932)

The Queen and Sophie

1982

Pen, ink, watercolour, correcting fluid, watercolour paper, signed.
249 x 236mm. Mounted. Framed (290 x 300mm).

Annotated in pencil on verso in two hands; one supplying the reference 'QB67'.

Preliminary drawing for the 1982 edition of *The BFG* by Roald Dahl.

£1,800-2,500

US\$2,600-3,500

€2,100-2,900



λ50

BLAKE, QUENTIN (B. 1932)

Jack o' the Green.

2015

Watercolour, signed and dated in ink.

Annotated on verso in pencil 'Jack o' the Green', 'X/634' and 'QB0383' in two hands.

345 x 495mm. Framed (435 x 585mm).

Exhibited: Chris Beetles Gallery, 'A Quentin Blake Summer. With Wind, Dogs, Kites, and Extra Ducks', July 2015, no 83.

The leafy Jack O' the Green is well known in Hastings – a town with which Quentin Blake has had a long association – where the annual festival in his honour is held on May Day.

£2,500-3,500

US\$3,600-4,900

€2,900-4,000

λ51

BLAKE, QUENTIN (B. 1932)

Every year after our week in Devon, we come back to school and the whole place is buzzing with excitement

2016

Pen, ink, watercolour, watercolour paper, signed.
Annotated on verso in pencil 'SP 190/7 p.8.
unused alternative' and 'QB0465' in two hands.
202 x 285mm. Framed (260 x 330mm).

Exhibited: Chris Beetles Gallery, 'The Illustrators.
The British Art of Illustration 1900-2016',
November 2016-January 2017, no 149.

**Alternative Version for page 8 of the 2016
edition of *Didn't We Have a Lovely Time!* by
Michael Morpurgo.**

£2,500-3,500

US\$3,600-4,900

€2,900-4,000



SOLD TO BENEFIT COMIC RELIEF

λ52

BLAKE, QUENTIN (B. 1932)

Prince Charming & Dandini on the balcony

Christmas 2020

Fibre-tip pen, watercolour, signed and dated in
autograph.
550 x 750mm.

**One of a series of 16 original illustrations
completed by Quentin Blake for a virtual
production of *Cinderella*, which aired on BBC
2 on Christmas Eve 2020 to benefit Comic
Relief. *Cinderella: A Comic Relief Pantomime for
Christmas* featured star turns from Olivia Colman,
Guz Khan, Tom Hollander, Helena Bonham
Carter, Anya Taylor-Joy, Regé-Jean Page, Jimmy
Akingbola, Daisy May and Charlie Cooper. The
large, joyful illustrations provided by Quentin Blake
helped bring the panto to life for those watching at
home and are now offered to benefit Comic Relief.**

£1,500-2,500

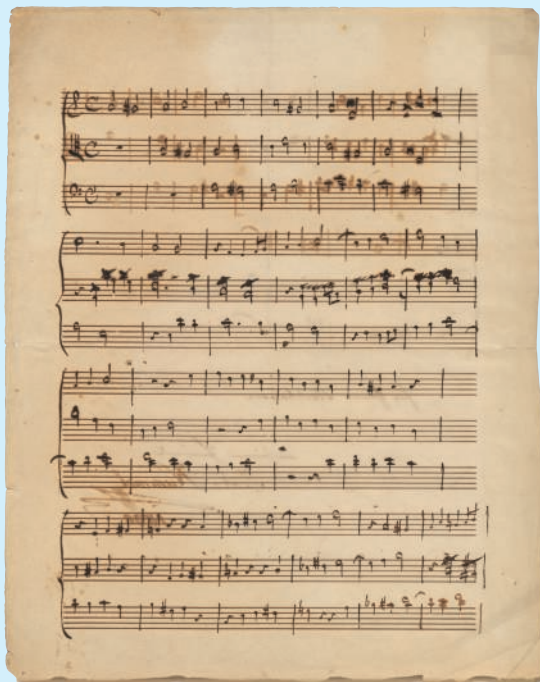
US\$2,200-3,500

€1,800-2,900

*Comic Relief is the trading name of Charity Projects
(registered charity in England and Wales, charity
number 326568 and in Scotland, charity number
SC039730).*



THE MUSIC COLLECTION OF THE LATE DR ELKAN LEWIS (LOTS 53-78)



053

HUMMEL, JOHANN NEPOMUK (1778-1837)

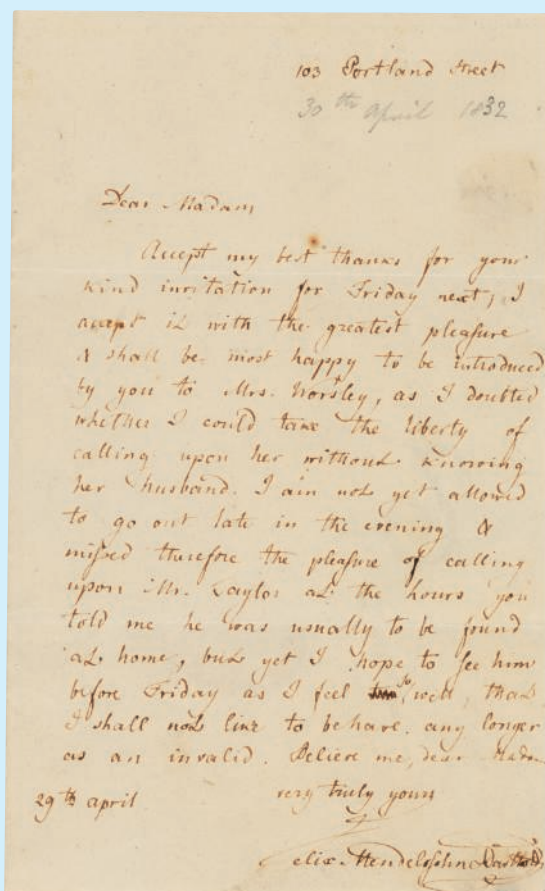
Autograph music manuscript signed, a canon, n.p. [?London], 1830.

Two pages, 303 x 240mm, watermark 'CANSELL 1828', ruled with 12 staves per page, notated in open score on six systems of three staves, with treble, tenor and bass clefs, signed and inscribed ('für Herrn Stockhausen von seinem Freunde J.N. Hummel 1830'), autograph cancellations and emendations (slightly tattered at edges). *Provenance*: Sotheby's, 8 December 2000, lot 102.

The first autograph music manuscript from the great pianist and composer Johann Hummel to appear on the market in almost twenty years. The watermark suggests our manuscript, a canon, was written by Hummel on stock from an English papermill; we know that he added a three-part canon to the autograph album of Vincent Novello (1781-1861), organist and founder of the Novello publishing house, during his trip to London in July 1830. Perhaps the dedicatee, 'Herr Stockhausen', could be the German composer and harpist Franz Anton Adam Stockhausen (1789-1868), who had been living in London with his wife, the soprano Margarethe Stockhausen, since 1827.

£3,000-5,000

US\$4,300-7,100
€3,500-5,800



54

MENDELSSOHN BARTHOLDY, FELIX (1809-1847)

Autograph letter signed ('Felix Mendelssohn Bartholdy') to Mrs Taylor, 103 Portland Street, [London], 29 April [1832].

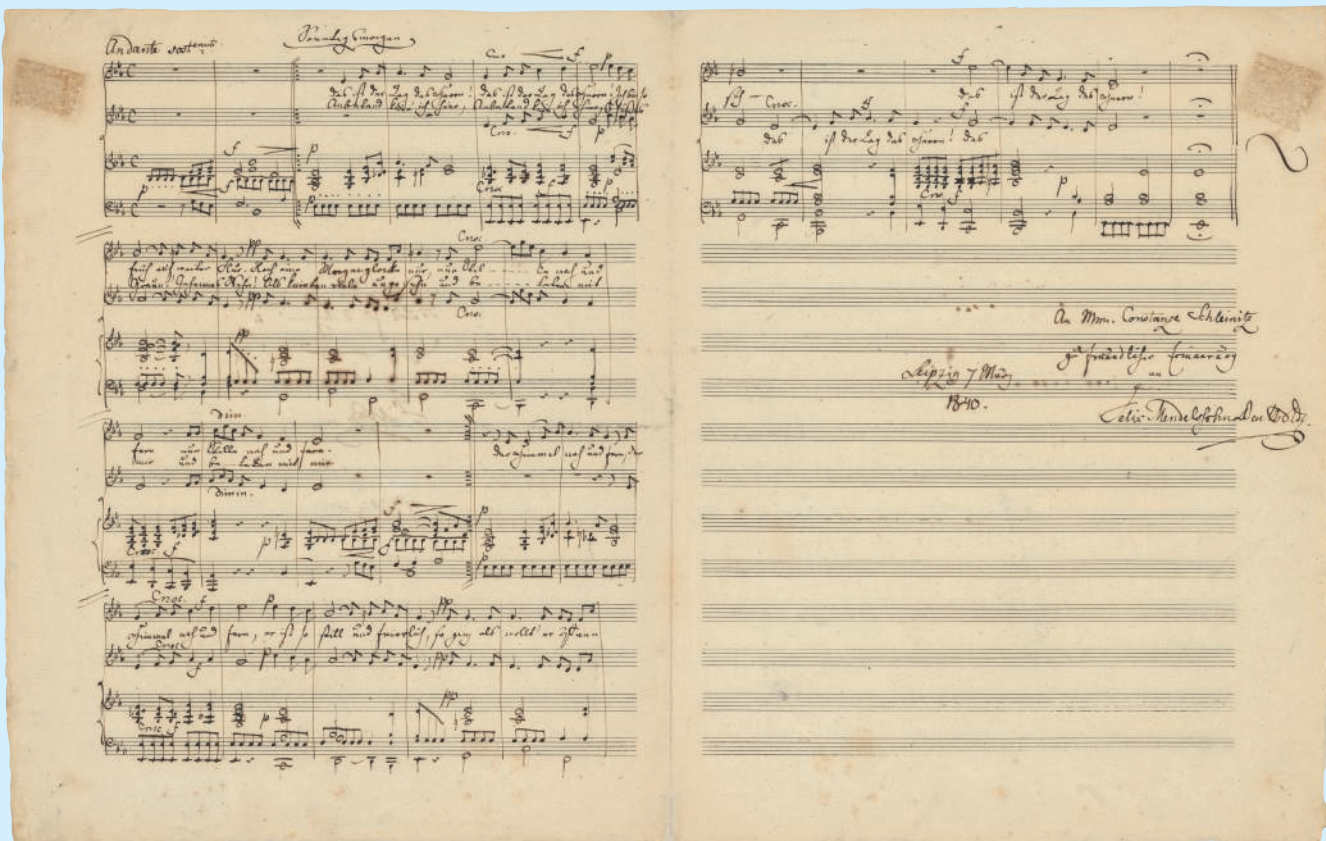
In English, one page, 185 x 113mm, integral address leaf. *Provenance*: Sotheby's, 28 May 1986, lot 478; bought by Maggs Bros - Sotheby's, 31 March 1998, lot 296.

'I shall not like to behave any longer as an invalid.' With characteristic grace, Mendelssohn accepts an invitation for the following Friday: 'I shall be most happy to be introduced by you to Mrs. Worsley, as I doubted whether I could take the liberty of calling upon her without knowing her husband. I am not yet allowed to go out late in the evening & missed therefore the pleasure of calling upon Mr. Taylor ... but yet I hope to see him before Friday as I feel so well, that I shall not like to behave any longer as an invalid'.

The Taylor family were amongst Mendelssohn's closest English friends: he had stayed at their house in Wales in 1829, which he described to his sisters as 'one of those times which will never vanish from my mind', and he attributed to the Taylor daughters the inspiration for his 3 *Fantasias or Caprices*, op.16.

£1,500-2,500

US\$2,200-3,500
€1,800-2,900



055

MENDELSSOHN BARTHOLDY, FELIX (1809-1847)

Autograph music manuscript signed and initialed for the duet 'Sonntagsmorgen', Op. 77 no 1, Leipzig, 7 May 1840.

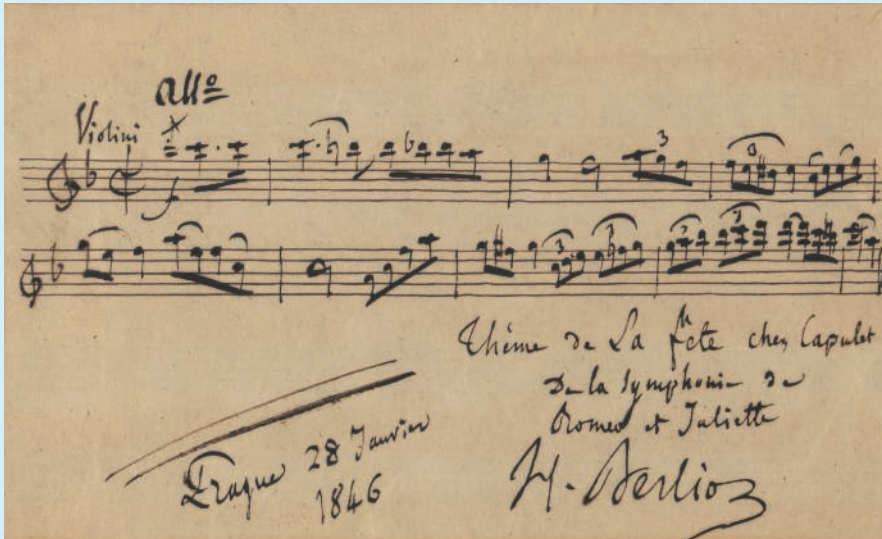
3 pages, 300 x 236mm, bifolium, ruled with 16 staves per page, scored for voice and piano, five systems of four staves, autograph title page ('Duett für 2 Sopran FMB, d.7ten März 1840'), signed, dated and inscribed to Constanze Schleinitz in autograph at the end of the manuscript ('An Mme. Constanze Schleinitz zu freundlicher Erinnerung Leipzig 7 März 1840 Felix Mendelssohn Bartholdy'), (two adhesive marks at top right and left margins not affecting the music). *Provenance*: Sotheby's, 20 May 2005, lot 101.

A manuscript for the song 'Sonntagsmorgen', presented by Mendelssohn to the wife of a great friend and colleague of his at the Leipzig Gewandhaus. A duet for two soprano voices originally composed in December 1836, this is a setting of Ludwig Uhland's poem 'Schäfers Sonntagsglied' from the *Gedichte* of 1815; opening 'Das ist der Tag des Herrn!', the shepherd wonders at God's glory as the sun rises on Sunday, the day of the Lord. The song was published posthumously by Kistner as the first of *Drei zweistimmige Lieder* Op.77 (1848/9).

Mendelssohn presented this manuscript to Constanze (1807-1852), wife of the lawyer Heinrich Conrad Schleinitz (1805-1881), one of his great friends and a member of the board of the Leipzig Gewandhaus. Mendelssohn's association with the Gewandhaus dated to 1835, after he turned down the offer to direct the Munich Opera and chose instead to move to Leipzig, to lead what would become one of the most prestigious European orchestras, presiding over the brilliant concert life of the city.

£25,000-35,000

US\$36,000-49,000
€29,000-40,000



056

BERLIOZ, HECTOR (1803-1869)

Autograph musical quotation from *Roméo et Juliette* signed ('H. Berlioz'), Prague, 28 January 1846.

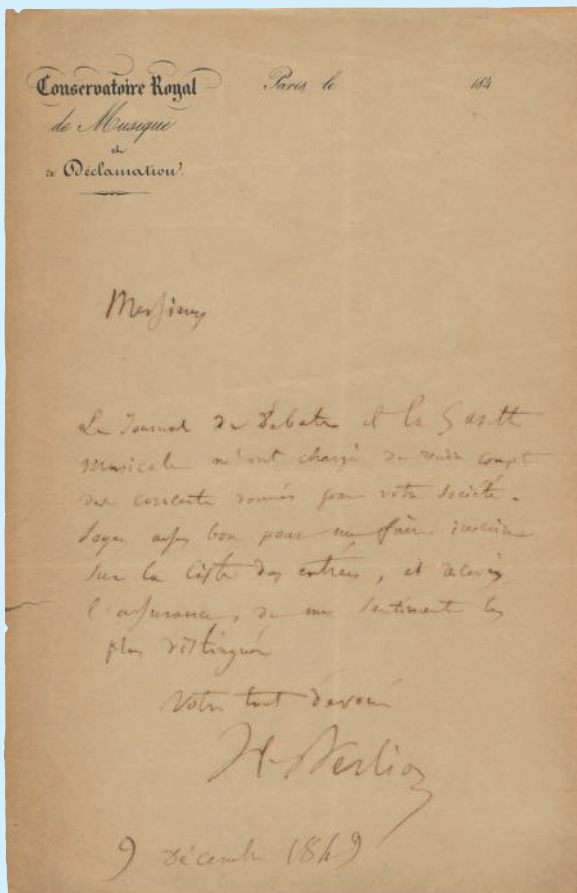
9 bars on two staves, inscribed in French 'Thème de La Fête chez Capulet / De la symphonie de Romeo et Juliette', on an album leaf, 89 x 147mm, laid onto music paper, the verso bearing an autograph music manuscript signed by the Czech pianist and composer Alexander Dreyschok, Prague, 5 June 1847, the opening of a 'Fuga à 3 Voce', 16 bars on four systems of two staves. *Provenance:* Sotheby's, 5 December 1997, lot 22.

A quotation from *Roméo et Juliette* at the end of a hugely successful visit to Prague. The quotation dates from the last day of a two-week visit to Prague in January 1846 during one of the frequent foreign tours which sustained Berlioz both artistically and financially during the 1840s. The visit featured three concerts at the Sophiensaal, with the Queen Mab scherzo and so enthusiastic that Berlioz reported 'I thought

Love Scene from the as yet unpublished *Roméo et Juliette* performed at the second, on 25 January, to a reception they were all going crazy' (in a letter to Joseph d'Ortigue, 27 January). The success of the visit inspired a second series of three concerts in March/April, the last of them featuring a complete performance of *Roméo et Juliette*. The Czech virtuoso Alexander Dreyschok (1818-1869), who contributes a musical excerpt on the verso of the supporting leaf, was famous for being able to play the left-hand arpeggios of Chopin's Revolutionary Étude in octaves, at the correct tempo.

£3,000-5,000

US\$4,300-7,100
€3,500-5,800



57

BERLIOZ, HECTOR (1803-1869)

Autograph letter signed ('H. Berlioz') to [the Société des Concerts de l'Union Musicale] ('Messieurs'), Paris, 9 December 1849.

In French, one page, 124 x 139mm, on paper with printed heading of the Conservatoire Royal de Musique et de Déclamation. *Provenance:* Sotheby's, 1 December 1995, lot 90.

Reporting on a concert series. 'The *Journal des Debats* and the *Gazette Musicale* have commissioned me to report on the concerts given by your society. Be so kind as to inscribe me on the list of entries...'. Published in the *Correspondance générale*, iii, 665 (no.1287).

£1,000-1,500

US\$1,500-2,100
€1,200-1,700

058

ROSSINI, GIOACHINO (1792-1868)

Autograph musical quotation signed ('Gioachino Rossini'), Bologna, 5 February 1851.

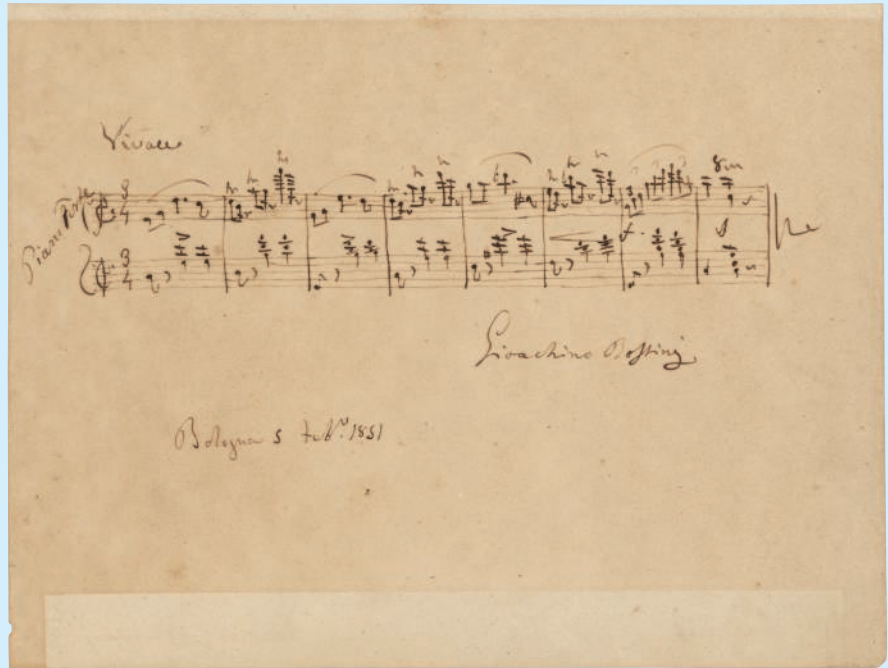
8 bars marked 'Vivace' for pianoforte on a single system of two staves, on an album leaf, 196 x 258mm. *Provenance:* Sotheby's, 15 May 1996, lot 479.

A miniature composition for piano. Rossini was by now 16 years into the 'Great Renunciation' – his astonishing abandonment of opera after *Guillaume Tell* in 1830. He had moved from Paris to Bologna in 1835, although by 1851, when he executed this brief composition on an album-leaf, he was primarily based in Florence.

£2,000-3,000

US\$2,900-4,200

€2,400-3,500



59

BRAHMS, JOHANNES (1833-1897)

Document signed and dated ('Johs Brahm Wien Febr. 20'), a part-printed contract agreeing the copyright to his piano arrangement of a gavotte by Gluck, Anh. Ia/2, Vienna, 20 February 1872.

In English. One page, 337 x 210mm, Brahm's signature written over an Inland Revenue stamp, the remainder of the document filled out in another hand and dated London, 13 February 1872. *Provenance:* Sotheby's, 15 May 1996, lot 15.

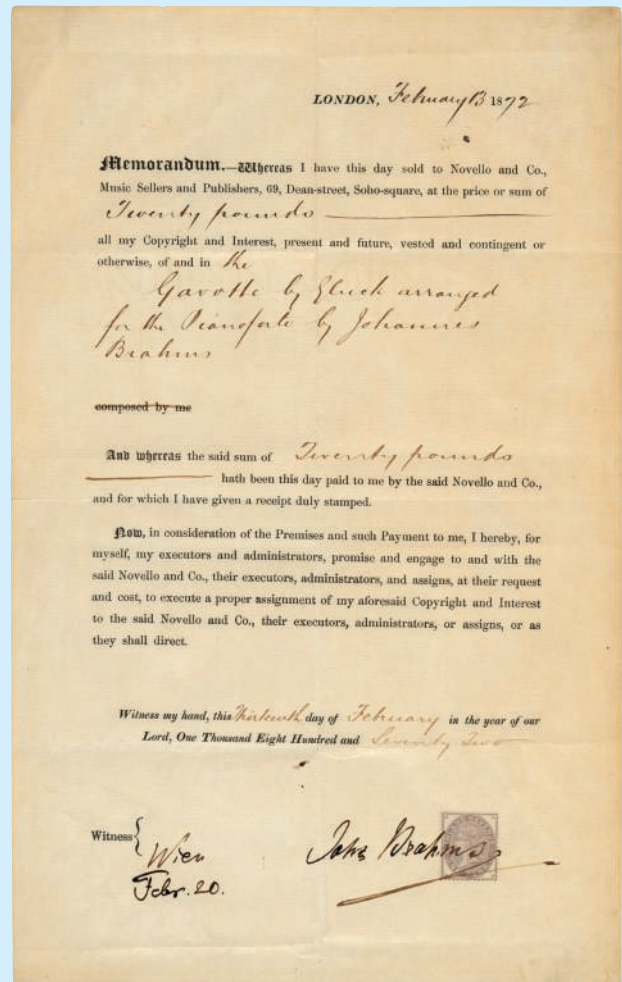
Brahms signs over the copyright to a work dedicated to Clara Schumann.

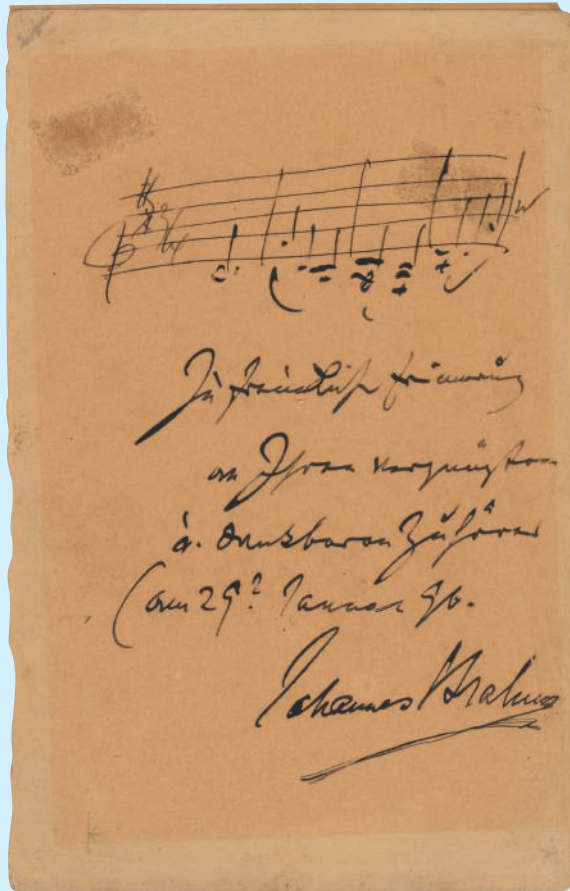
Brahms arrangement of a gavotte by Gluck from the latter's *Iphigénie en Aulide* received its premiere in Hamburg on 11 November 1868 and was first published in 1871; he dedicated the work to Clara Schumann, the long-standing object of his adoration and, later, affection. In 1872, the Novello publishing house, founded in 1811 by Vincent Novello and housed – as printed here – at '69, Dean-street, Soho-square' in London, purchased the copyright for twenty pounds.

£3,000-5,000

US\$4,300-7,100

€3,500-5,800





060

BRAHMS, JOHANNES (1833-1897)

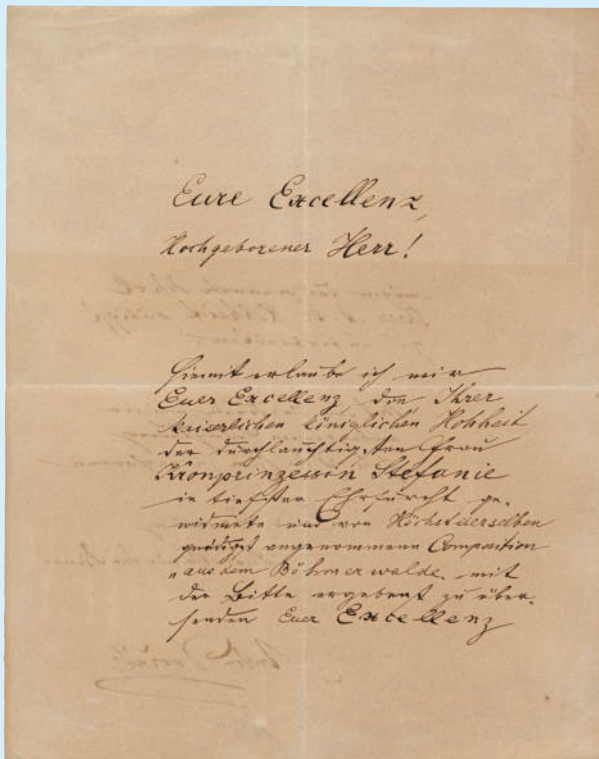
Autograph musical quotation signed ('Johannes Brahms'), the opening four bars of the Violin Concerto, Op.77, n.p. [Vienna], 29 January [18]96.

One page, 190 x 123mm, inscribed [to Bronisław Huberman] 'In freundlicher Erinnerung an Ihren vergnügten u. dankbaren Zuhörer...' ['A friendly memento of your delighted and grateful listener...'], (browned where previously framed, two instances of staining from adhesive applied to verso, two creases, traces of mount on verso). *Provenance:* By descent through the family of Bronisław Huberman (1882-1947) – Sotheby's, 20 May 2005, lot 30.

Brahms praises a performance of his Violin Concerto by the young virtuoso Bronisław Huberman. The Violin Concerto in D major, Op. 77, one of Brahms' mature orchestral works, was composed in 1878 for and in close collaboration with his friend, the violinist Joseph Joachim: it was premiered in Leipzig on 1 January 1879 by Joachim, with Brahms conducting, and published by Simrock later that year. On 29 January 1896, the thirteen-year-old Polish violin prodigy Bronisław Huberman, an erstwhile student of Joachim's, performed the Violin Concerto at a Vienna Musikverein concert in the presence of Brahms, impressing the sixty-two-year-old composer with his talent. The present manuscript bears charming witness to the meeting between the two following the concert.

£6,000-9,000

US\$8,600-13,000
€7,000-10,000



61

DVORÁK, ANTONÍN (1841-1904)

Autograph letter signed ('Anton Dvořák') to an unidentified nobleman ('Hochgeborener Herr'), n.p., n.d. [dated 5 June 1884 by the recipient].

In German, two pages, 281 x 222mm, annotation in Czech, perhaps by the recipient, at foot of p.2. *Provenance:* Sotheby's, 1 December 1993, lot 376.

On the dedication of the piano duets *From the Bohemian Forest*, op. 68.

In highly formal German (and signed unusually with the German form of his first name, Anton), Dvořák asks the recipient to present to the Crown Princess of Austria, Stephanie of Belgium, a copy of *From the Bohemian Forest*, the dedication of which she has been pleased to accept.

From the Bohemian Forest, written at the turn of the year at the suggestion of Dvořák's publisher, Fritz Simrock, was his third series of piano duets inspired by the Czech countryside. The 1880s were to see Dvořák at the height of his international reputation, even if his success in Vienna was hampered by anti-Czech feeling. Princess Stephanie of Belgium (1864-1945) was the young wife of Prince Rudolph of Habsburg, the heir-apparent to the Austrian empire: she was widowed in sensational circumstances in 1889 when Rudolph and his mistress were found dead in an apparent murder-suicide pact.

£3,000-5,000

US\$4,300-7,100
€3,500-5,800

062

DVORAK, ANTONÍN (1841-1904)

Autograph musical quotation signed ('Antonín Dvořák') from *In Nature's Realm*, Prague, 2 October 1894.

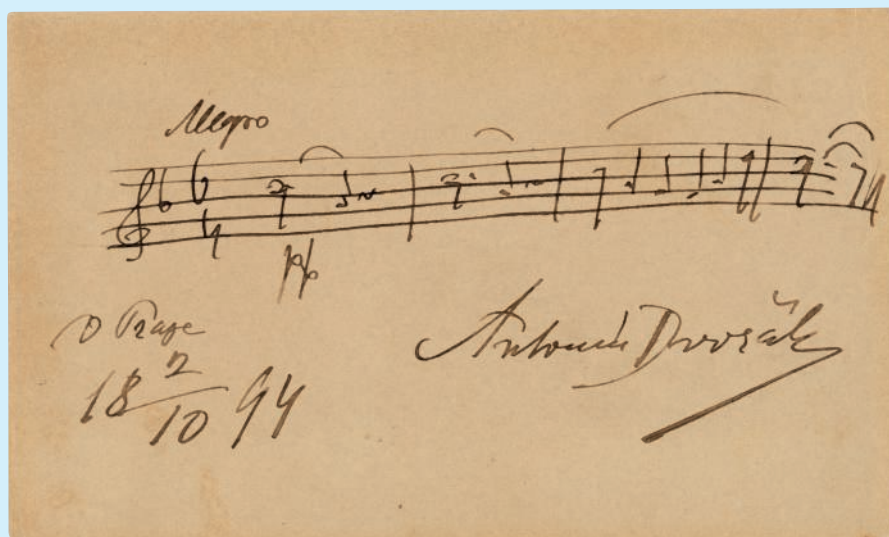
Four bars on a single staff, on the verso of Dvořák's printed visiting card, 71 x 119mm.

Provenance: Sotheby's, 17 May 1990, lot 102; bought by George Cosmatos (1941-2005); his sale, Sotheby's, 31 March 1998, lot 128.

A quotation from the concert overture *In Nature's Realm*. Composed in 1891, the work is the first part of a trilogy of overtures, with the *Carnival Overture* and *Othello*.

£1,500-2,500

US\$2,200-3,600
€1,800-2,900



063

RIMSKY-KORSAKOV, NIKOLAI ANDREYEVICH (1844-1908)

Cabinet photograph inscribed on the verso with an autograph musical quotation signed ('N. Rimsky-Korsakov'), from the *Spanish Capriccio*, Op. 34, 13 April 1890.

163 x 107mm overall, photograph by K. Shapiro of St Petersburg (135 x 94mm), the quotation comprising three bars on a single staff, inscribed to David Coêlho, titled and dated in French in autograph (the ink slightly uneven in places, the photograph slightly spotted). *Provenance:* Sotheby's, 9 December 1999, lot 213.

A quotation from the *Capriccio Espagnol*, one of Rimsky-Korsakov's best known orchestral compositions. The *Kaprichchio na ispanskiye temi* was composed in 1887, by which time Rimsky-Korsakov had been a professor at the Saint Petersburg Conservatory for many years: he had taken the position initially in the face of The Five's fierce anti-conservatory approach as one that offered financial security and a platform from which to promote a new Russian style of music, an all-encompassing process of composing, compiling and editing. Following the resounding success of his opera *The Snow Maiden*, he occupied himself with instrumental music: the *Spanish Capriccio* is perhaps the most inspired result, a showcase for Rimsky-Korsakov's brilliant orchestration. Together with *Sheherezade* and *Svetliy prazdnik* ('Russian Easter Festival' overture) of 1888, he considered the *Spanish Capriccio* to contain the finest examples of orchestral virtuosity he had been able to produce before he came under the influence of Wagner. Proud as he was of the dazzling effects he had created for these pieces, Rimsky-Korsakov could hardly have imagined the international celebrity they would bring him once the European craze for Russian music was born in the 1900s.

£4,000-6,000

US\$5,700-8,500
€4,700-7,000



Verso (detail)



64

GRIEG, EDVARD (1843-1907)

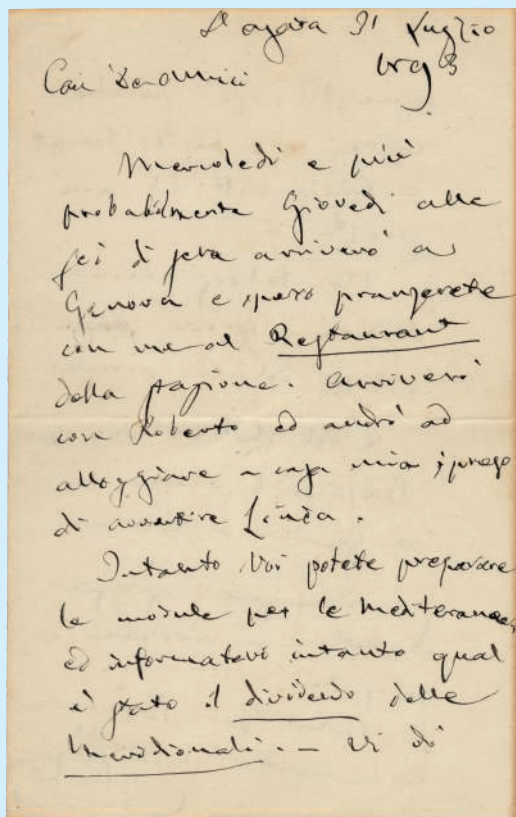
Autograph letter signed ('Edvard Grieg'), including an autograph musical quotation signed, to an unknown recipient ('Dear Sir'), Bergen, Norway, 29 June 1892.

In English, two pages, 182 x 115mm, the musical quotation comprising four bars from the violin sonata no.2 in G (op.13), on two staves. *Provenance:* Christie's, 26 June 1996, lot 257.

An appealingly pithy letter in English, with a musical quotation. The letter betrays a certain exasperation with his correspondent's questions: 'I should think it quite impossible to answer your questions / 1) as I have no method at all when composing! / 2) as the art of composition is not at all to be learned and still - *must* be learned! / 3) as I have no particular favourite composer. All good composers are my favourites!'

£1,500-2,500

US\$2,200-3,600
€1,800-2,900



65

VERDI, GIUSEPPE (1813-1901)

Autograph letter signed ('G. Verdi') to Giuseppe De Amicis, Sant'Agata, 31 July 1893.

In Italian, 2 pages, 179 x 113mm, on a bifolium. Autograph envelope.

Practical arrangements for his arrival in Genoa. Verdi announces his impending arrival on either Wednesday or Thursday evening in Genoa, and hopes De Amicis will eat with him at the station restaurant; he will be coming with Roberto, and will go to his house to freshen up (he asks De Amicis to forewarn the housekeeper). He asks De Amicis about investments in two Italian railway companies, 'le Mediteranee' and 'le Meridionali', with the apology 'I'm giving you this trouble because I would like not to waste time, and to finish everything as quickly as possible'. Verdi promises a telegram to give his precise arrival day, and concludes by asking for reassurance that there is no cholera in Genoa.

De Amicis was a close friend of Verdi's, often carrying out small commissions for him. The previous six months had seen the hugely successful first performances of *Falstaff* in Milan on 9 February and in Rome in May.

£1,500-2,500

US\$2,200-3,600
€1,800-2,900



066

DEBUSSY, CLAUDE (1862-1918)

Autograph music manuscript signed and dated ('Claude Debussy'), a fragment of 'Lorsqu'elle est entrée' from *Nuits blanches*, July 1900.

Three bars for bass followed by three bars for voice and piano, on two systems, 129 x 192mm. Provenance: Sotheby's, 18 May 1995, lot 127.

A fragment from the score of *Nuits blanches*. The manuscript comprises the words '[déli] cates que des fleurs / Se poseront sur mes yeux', towards the end of the song. Although in the published score of *Nocturnes* Debussy had announced the forthcoming publication of '*Nuits blanches*, 5 Poèmes pour une voix avec accompagnement de piano', only two of the songs survive. The song is a setting of a poem by the composer, a jealous reverie at the return of his lover from an assignation.

£3,000-5,000

US\$4,300-7,100
€3,500-5,800

067

MUSICAL ALBUM

Containing signed photographs and autograph musical quotations by composers and musicians, 1905-1909.

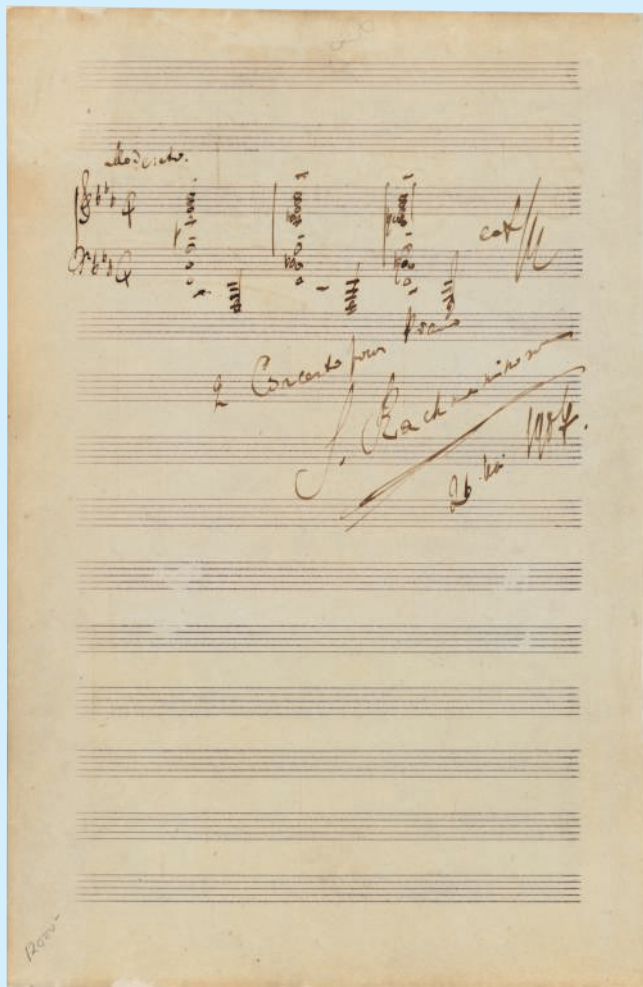
160 x 125mm. Containing c.75 items in total, including autograph quotations by Joachim (from Brahms' F major Quintet Op.88), Cyril Scott, Percy Grainger, German, Landon Ronald, Bantock, Fanny Davies, Coleridge-Taylor, Sauer, Backhaus, and Borwick; postcard photographs signed by Kreisler, Kubelik, Elman, Vecsey, Melba (2; one as Marguerite), Plunket Greene, Clara Butt, Kirkby Lunn, Agnes Nicholls, and Marie Brema; and signatures of Elgar (with photograph), Grieg, Busoni, Sarasate, Richter, and Richard Strauss ('Dr Richard Strauss Birmingham 20. Dez. 1907'), (cockled and bumped at edges, some darkening). Calf binding (worn). Provenance: Laid into the album of Bertha Kohn of Handsworth, Birmingham; her ownership inscription on verso of first flyleaf - Sotheby's, 5 December 2003, lot 44.

An album of signatures, photographs and musical quotations collected at concerts in Birmingham at the beginning of the 20th century.

£2,000-3,000

US\$2,900-4,300
€2,400-3,500





068

RACHMANINOFF, SERGEI (1873-1943)

Autograph musical quotation signed ('S. Rachmaninow'), from the Second Piano Concerto, Op. 18, n.p., 26 May 1907.

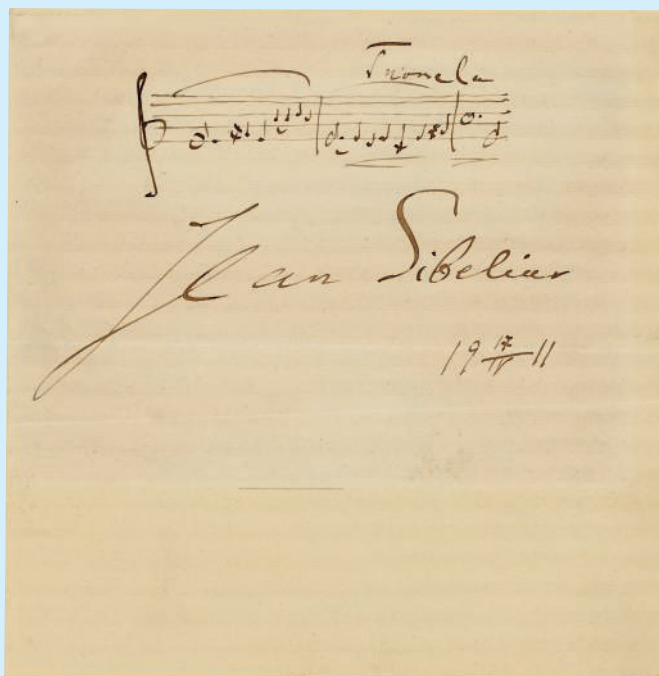
One page, 260 x 170mm, three bars from the opening of the Second Piano Concerto, titled in autograph '2 Concerto pour Piano', mounted on card, in a heat-sealed plastic sleeve (modern pencil annotation bottom left). *Provenance:* Sotheby's, 7 December 2001, lot 159.

A fine, early autograph quotation by Rachmaninoff for his most enduringly popular work, the Second Piano Concerto. According to ABPC, no autograph quotations by Rachmaninoff dating to any earlier in his career than 1907 have come to international auction.

£3,000-5,000

US\$4,300-7,100

€3,500-5,800



069

SIBELIUS, JEAN (1865-1957)

Autograph musical quotation signed ('Jean Sibelius') from *The Swan of Tuonela*, n.p., 17 April 1911.

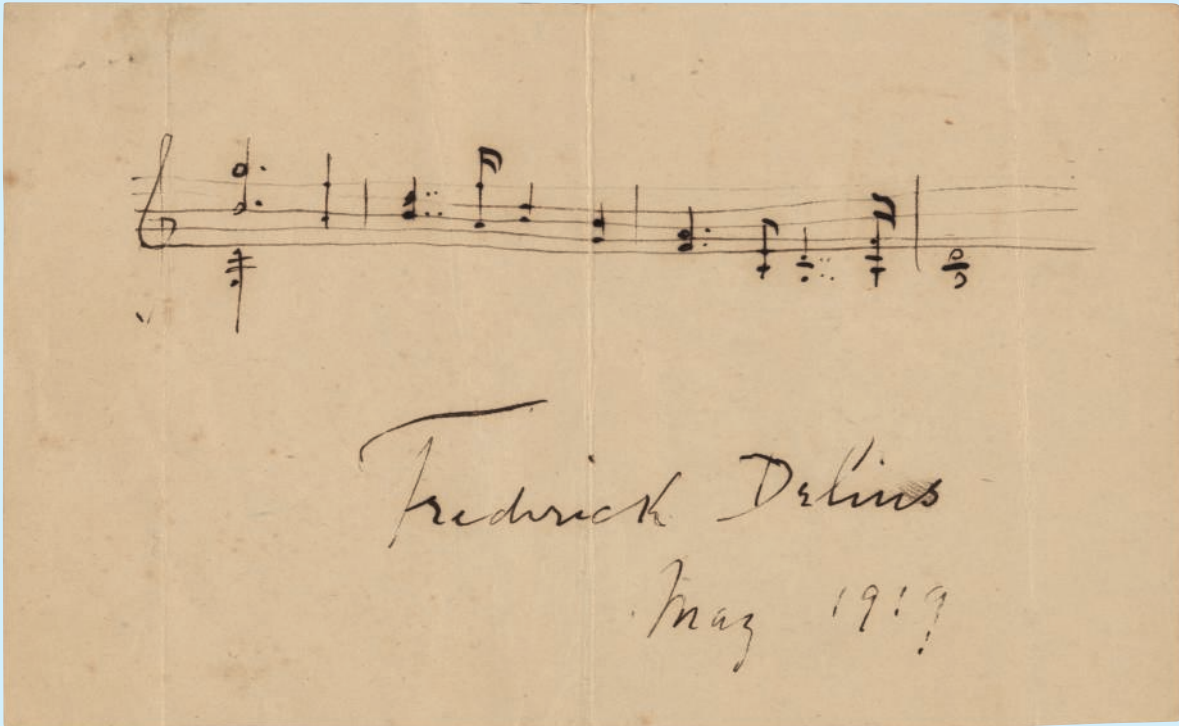
Three bars on a single staff with the title 'Tuonela', on a bifolium, 174 x 170mm. *Provenance:* Sotheby's, 1 December 1994, lot 328.

A quotation from his 1895 tone poem, *The Swan of Tuonela*: the quotation is from the second theme of the work. Sibelius's Fourth Symphony had premiered in Helsinki only two weeks previously, but its desolate tone was not warmly received by the public, and it is perhaps telling that the present quotation is from a work written 16 years earlier, at the outset of his career.

£1,000-1,500

US\$1,500-2,100

€1,200-1,700



070

DELIUS, FREDERICK (1862-1934)

Autograph musical quotation signed ('Frederick Delius') from an unknown work, May 1919.

Four bars on a single staff, on an album leaf, 110 x 180mm. *Provenance:* Sotheby's, 7 December 2004, lot 44.

A quotation from an unknown work, perhaps for violin. Delius quotations are rare at auction: ABPC/RBH record only three others, the most recent in 2009. At least one other contained, like this one, music which cannot be traced in Delius's published works, perhaps suggesting that it was composed expressly for the recipient.

£1,000-1,500

US\$1,500-2,100
€1,200-1,700

071

PROKOFIEV, SERGEI (1891-1953)

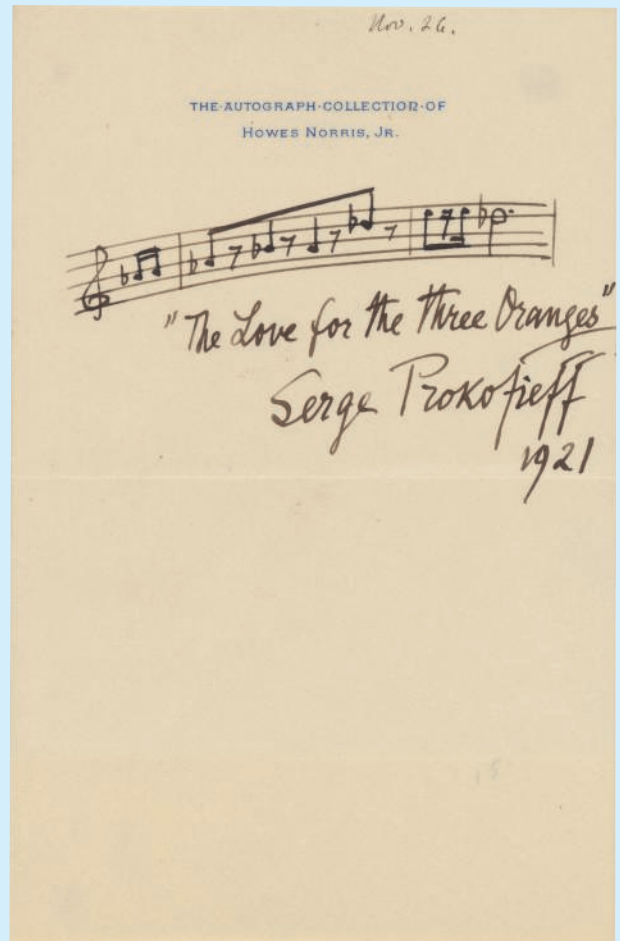
Autograph musical quotation signed ('Serge Prokofieff'), the theme for the March from his opera *The Love for Three Oranges*, [26 November] 1921.

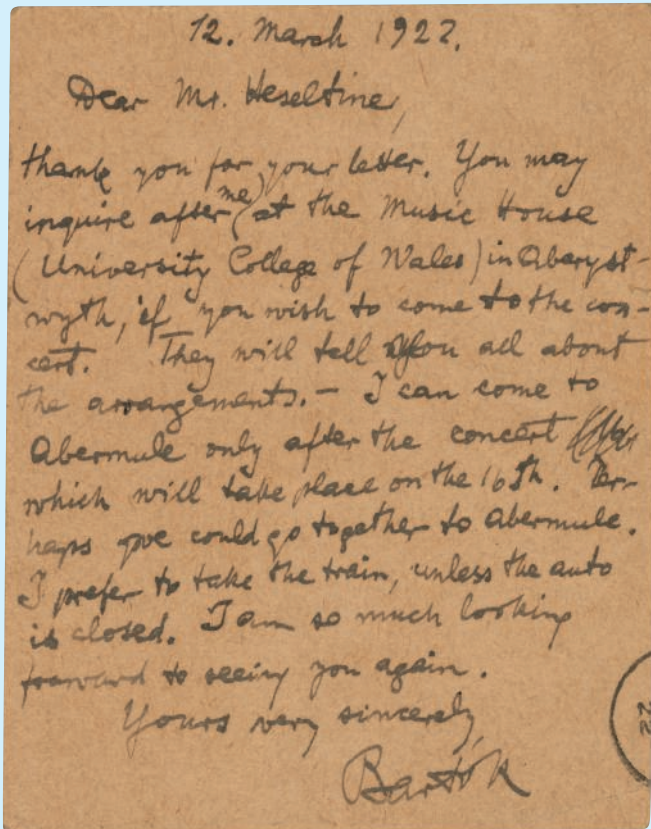
Three bars on a single staff on one page, 178 x 115mm, giving the title as 'The Love for the three Oranges', on a bifolium with printed heading 'The autograph collection of Howes Norris, Jr'. *Provenance:* Howes Norris Jr (1867-1938) of Vineyard Haven, Massachusetts – Sotheby's, 21 May 1999, lot 231.

The famous March from *The Love for Three Oranges*. Commissioned by Cleofonte Campanini, music director of the Chicago Opera Association after successful first visit to the United States in 1918, Prokofiev's satirical opera was initially set in French as *L'Amour des trois oranges* (the English title is arguably a slight mis-translation): its premiere took place in Chicago on 30 December 1921, having been delayed by Campanini's illness and death. The March, quoted here, is one of Prokofiev's best-known works, and was indeed quoted by the composer in act 2 of his ballet *Cinderella*.

£1,000-1,500

US\$1,500-2,100
€1,200-1,700





72

BARTÓK, BÉLA (1881-1945)

Autograph letter signed ('Bartók') to Philip Heseltine, [postmarked London], 12 March 1922.

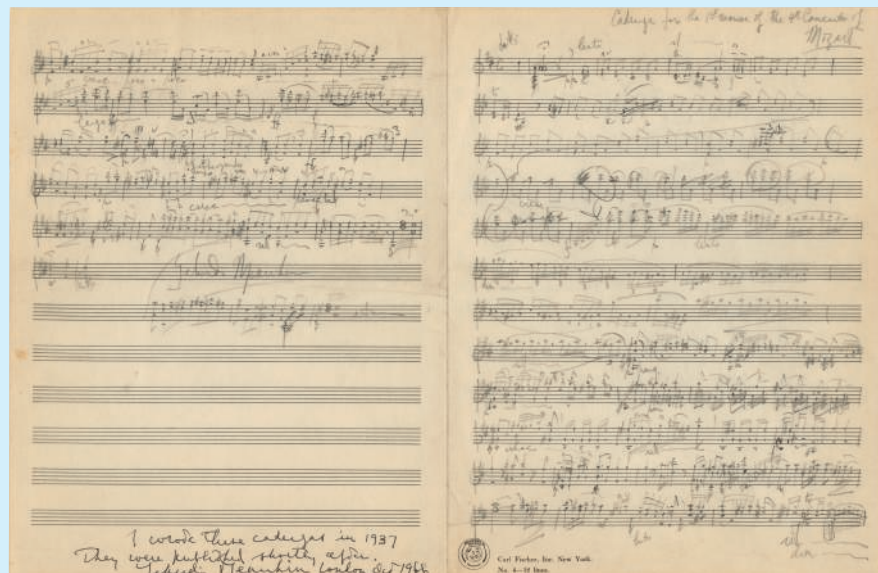
In English. One page, 112 x 88mm, on a postcard, autograph address panel on verso. *Provenance:* Sotheby's, 1 December 1993, lot 1993.

Bartók writes to the notorious English composer Peter Warlock about his tour of Wales and a possible meeting. 'You may inquire after me at the Music House (University College of Wales) in Aberystwyth, if you wish to come to the concert [...] I can come to Abermule only after the concert which will take place on the 16th...'

Bartók toured France and Britain in 1922; he performed in London, Liverpool and Aberystwyth. Heseltine – better known by his pseudonym Peter Warlock – had written essays on Bartók's music and had published an article by Bartók on folk music in *The Sackbut*. Heseltine did not attend the concert in Aberystwyth but Bartók did indeed stay with him at Cefn Bryntalch in Wales.

£1,000-1,500

US\$1,500-2,100
€1,200-1,700



073

MENUHIN, YEHUDI (1916-1999)

Autograph music manuscript signed twice, a working score for his cadenza for Mozart's Fourth Violin Concerto (K. 218), n.p. [Los Gatos], 1937.

3 pages, 315 x 241mm, bifolium, Monarch Brand paper by Carl Fischer of New York, notated on 12 staves per page, titled ('Cadenza for the 1st mouve [sic] of the 4th Concerto of Mozart') and signed ('Yehudi Menuhin') in pencil, liberal autograph cancellations, emendations and additions also in pencil, one emendation in blank ink, later autograph annotation in pen ('I wrote these cadenzas in 1937. They were published shortly after. Yehudi Menuhin London Oct 1966'). *Provenance:* Sotheby's, 7 December 2004, lot 83.

A testament to the extraordinary technical ability of the virtuoso violinist Yehudi Menuhin and to the maturity and depth of his musical understanding at the age of 21: his working manuscript for a demanding cadenza for Mozart's Fourth Violin Concerto. Following a world tour in 1935, Menuhin spent an 18-month sabbatical at the family's Californian home in Los Gatos.

£2,000-3,000

US\$2,900-4,200
€2,400-3,500

074

STRAVINSKY, IGOR (1882-1971)

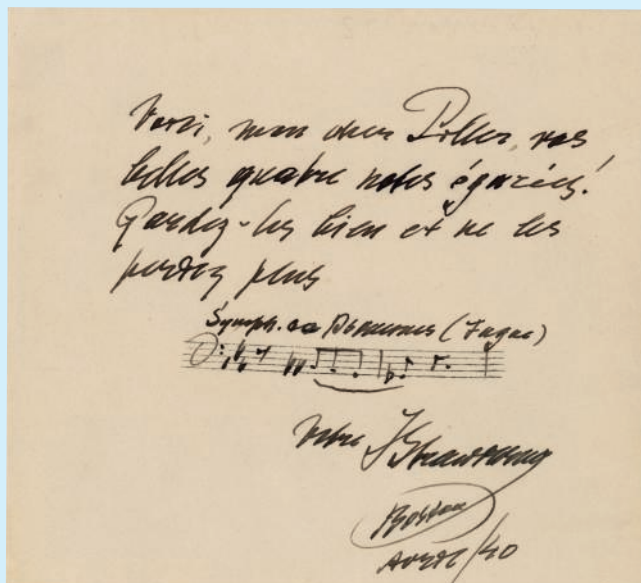
Autograph musical quotation signed ('I Stravinsky'), from the *Symphony of Psalms*, Boston, April [19]40.

One page, 124 x 137mm, the fugue theme from the *Symphony of Psalms* on a single staff, inscribed ('Voici, mon cher Diller, vos belles quatre notes égarées! Gardez-les bien et ne les perdez plus') and titled in autograph, in a heat-sealed plastic sleeve. *Provenance*: Sotheby's, 7 December 2001, lot 207.

The Symphony of the Psalms. In 1929, Stravinsky signed a contract with the Boston Symphony Orchestra, of which Serge Koussevitzky was now musical director, for a symphony in honour of the orchestra's 50th anniversary season (1930–31). Some four years earlier, he had toyed with the idea of a symphony before abandoning it: that Christmas, using the Vulgate text of the Psalms, he began to construct a choral symphony heavy with ritual atmosphere.

£1,000-1,500

US\$1,500-2,100
€1,200-1,700



075

SHOSTAKOVICH, DMITRI (1906-1975)

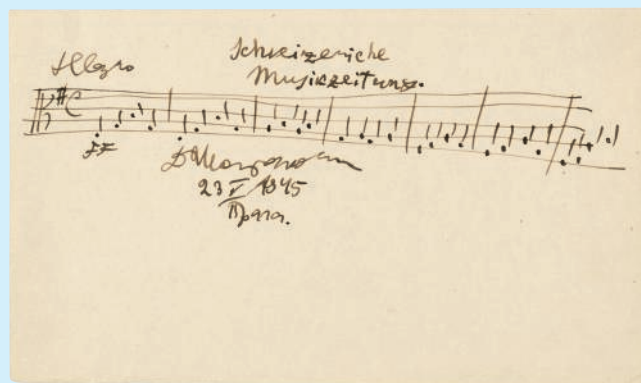
Autograph musical quotation signed ('D Shostakovich'), from the *Symphony No. 8*, Op. 65, 23 May 1945.

One page, 152 x 256mm, on a folded piece of card, seven bars of music on a single staff from the opening of the third movement, headed in autograph 'Schweizerische [sic] Musikzeitung' (the card cut from a larger bifolium, a little creased at top left edge). *Provenance*: Sotheby's, 8 December 2000, lot 214.

As WWII draws to an end, Shostakovich pens a quotation from his Symphony No. 8, subtitled the 'Stalingrad Symphony' by the USSR in honour of those countrymen killed in one of the conflict's bloodiest battles. By 1945, Shostakovich had resumed his conservatory teaching career in Moscow following the disruption of the war. The heading of the quotation presumably refers to the music journal the *Schweizerische Musikzeitung*, founded in 1861.

£3,000-5,000

US\$4,300-7,100
€3,500-5,800



076

SHOSTAKOVICH, DMITRI (1906-1975)

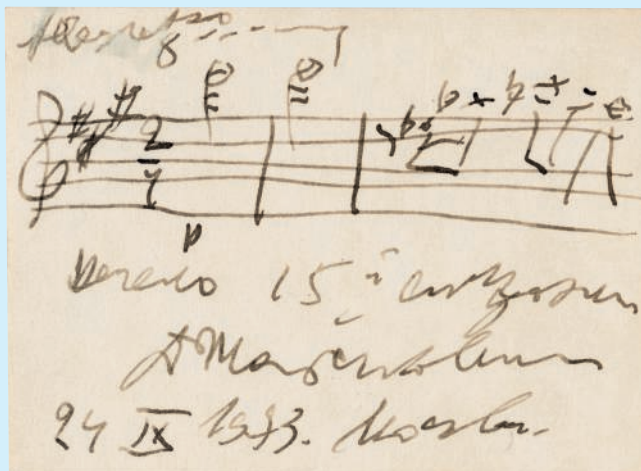
Autograph musical quotation signed ('D Shostakovich'), from *Symphony No. 15*, Op. 141, Moscow, 24 September 1933.

In Russian. One page, 64 x 89mm, three bars on a single staff, titled in autograph 'the beginning of the 15th Symphony', annotated description in a later hand on verso (faint stain at top left corner). *Provenance*: Sotheby's, 4 December 1998, lot 289.

A quotation from the enigmatic Fifteenth Symphony. Shortly after completing his Fifteenth Symphony on 17 September 1971, Shostakovich suffered a second heart attack, putting a temporary halt to an output that comprised at least one major composition per year in his final decade, a time marked by steadily increasing recognition and success.

£1,000-1,500

US\$1,500-2,100
€1,200-1,700





77

[BERNSTEIN, LEONARD (1918-1990)]

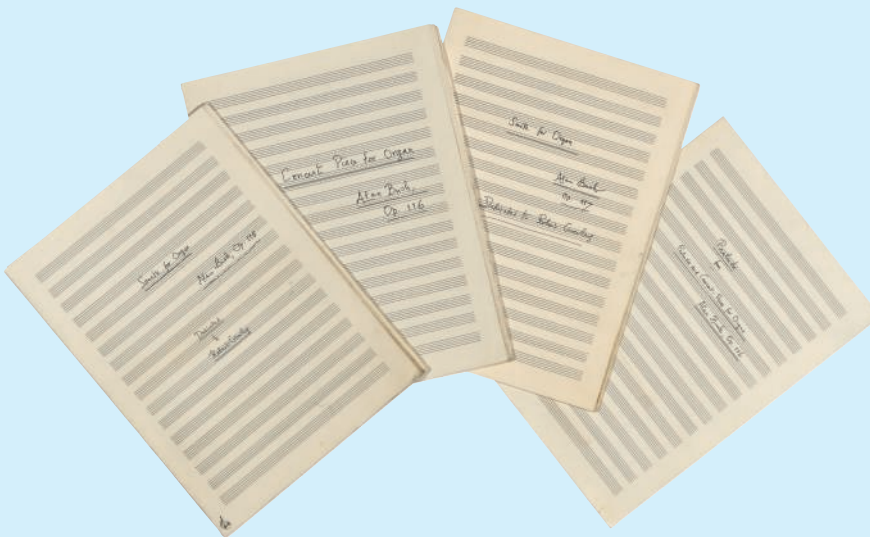
1985 National Jewish Music Award, a shofar presented to Leonard Bernstein, [New York], 6 December 1985.

Approx. 70cm(l) x 30cm(h) x 40cm(d) on presentation stand. A ram's horn, on a stand of wood and Perspex, with an etched metal plaque reading '1985 Jewish Music Award/ Presented by Leonard and Janet Kaplan/ This shofar is presented to Leonard Bernstein as a symbol of his contribution to the music of the Jewish people/ JWB Jewish Music Council/ December 6. 1985'.
Provenance: Sotheby's, *Property from the Estate of Leonard Bernstein*, 10-11 December 1997, lot 106.

Bernstein's Jewish faith was important to him throughout his life and inspired a number of his works; his Symphony No. 1, 'Jeremiah', written by the young composer in 1939, incorporates a number of themes based on Jewish liturgical melodies.

£1,500-2,500

US\$2,200-3,500
€1,800-2,900



078

BUSH, ALAN (1900-1995)

Three autograph music manuscripts signed for the Prelude and Concert Piece for Organ, Op. 116, the Suite for Organ, Op. 117, and the Sonata for Organ, Op. 118, n.p. [Radlett], [1988-89].

69 written pages, plus blanks, across four gatherings in total, 368 x 270mm, 16 stave paper by Boosey & Hawkes, up to four three-stave systems per page, each gathering signed and titled, the latter two pieces with dedication inscriptions to Robert Crowley, autograph erasures and emendations in pen, autograph revisions on slips of paper affixed with tape, infrequent pencil annotations in autograph and another hand (the revision slips loose in places, the tape discoloured).
Provenance: Sotheby's, 21 May 2004, lot 40.

Three unpublished works by Alan Bush, among the very last pieces he composed.

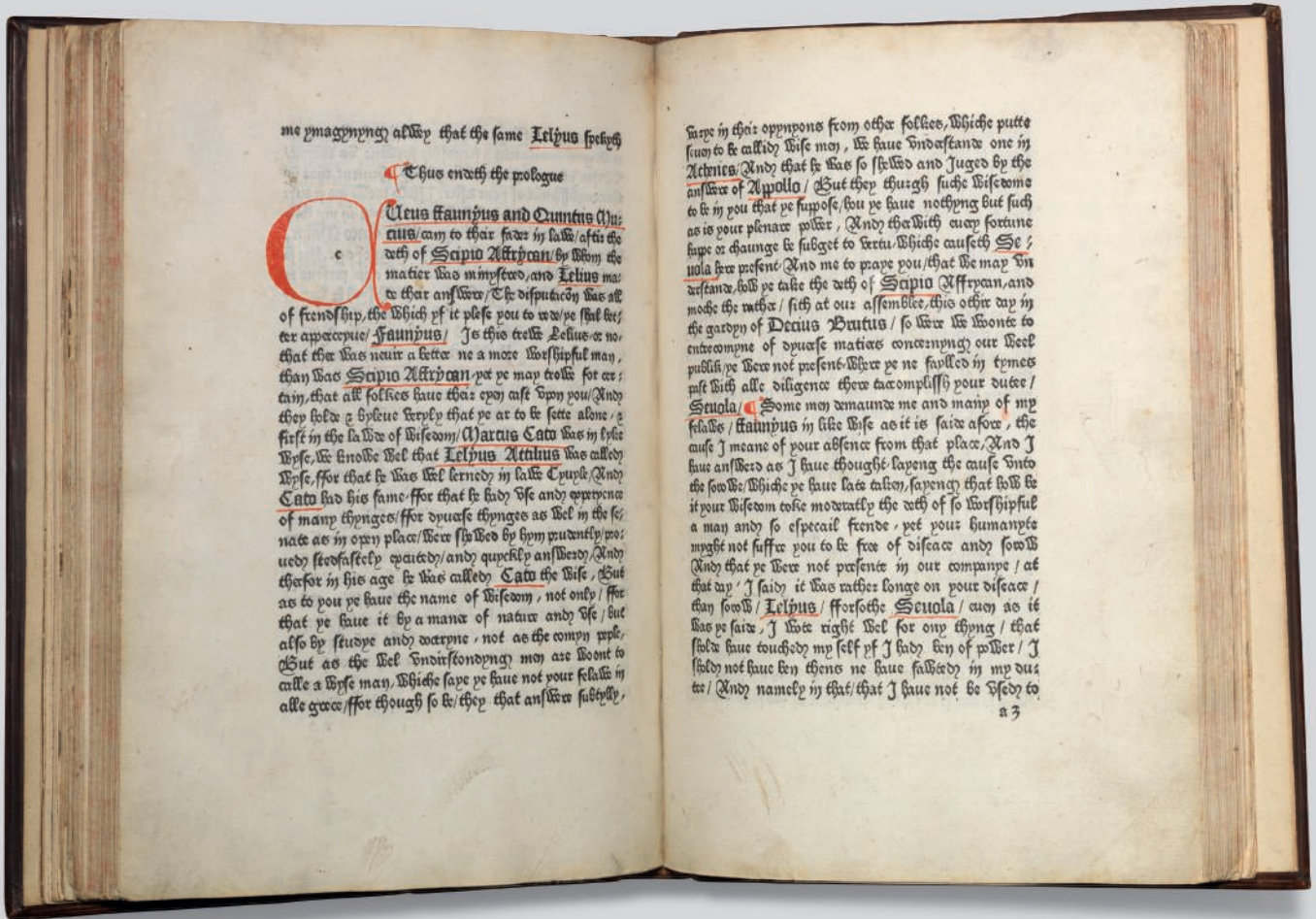
£1,500-2,500

US\$2,200-3,600
€1,800-2,900

...the said ...
...one maternall English tongue by the noble famous
...The Isle of Wuercester sone & heire to the lord ...
...which in his tyme flourished in vertue & cunning, to
...I kinde none lyke amonge the lordes of the tyme:
...in science & moral vertue, I beseeche almighty god
...mercy on his soule/ & praye al them that shal here
...this hys treatys moch vertuous of frendship in li:
...of your charite to remembre his soule among your
...wife. And by cause this werke was made by the prin:
...of Eloquence Tullius intituled de Amicia after that
...acheuid his booke de senecute, as hertofore ye maye
...playnly see at large/ thene me semeth it requisite &
...more playnly that I sette in folowing the said booke/ this booke
...necessarpe that I sette in folowing the said booke/ this booke
...de Amicia/ Whiche by goddes grace shal playnly folowe

Cicero de Amicia

9 **Q**uintus Mucius Augur Seuola, This
was his name, Whiche was boonte to tell
many thynges meere / And by mynde
Celsus/ Telyus his fader in lawe/ And
was not afeard to call hym a wise man in all his say
ges, To the Whiche Seuola I was putte by my fa
And after that I had taken the clothyng due
astate of man / While I myght or that it was
to come so to doo, I neuer departed fro that good
mannys syde/ of Whom I lerned many thynges
wysely. And many thynges said compendiously
suche I have alway, doynge my payne by



679

THE CAXTON CICERO

CICERO, MARCUS TULLIUS (106-43 BCE)

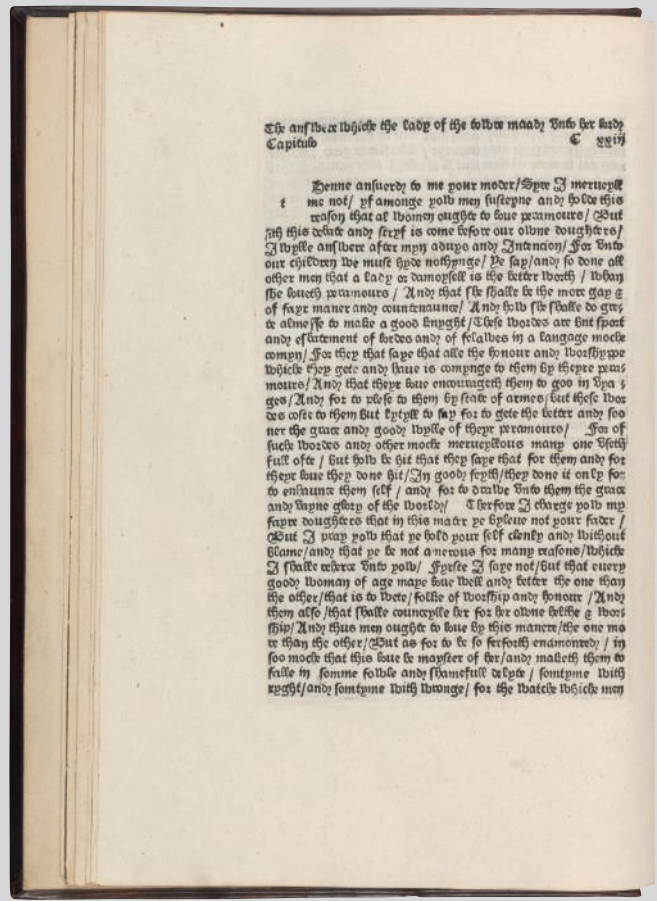
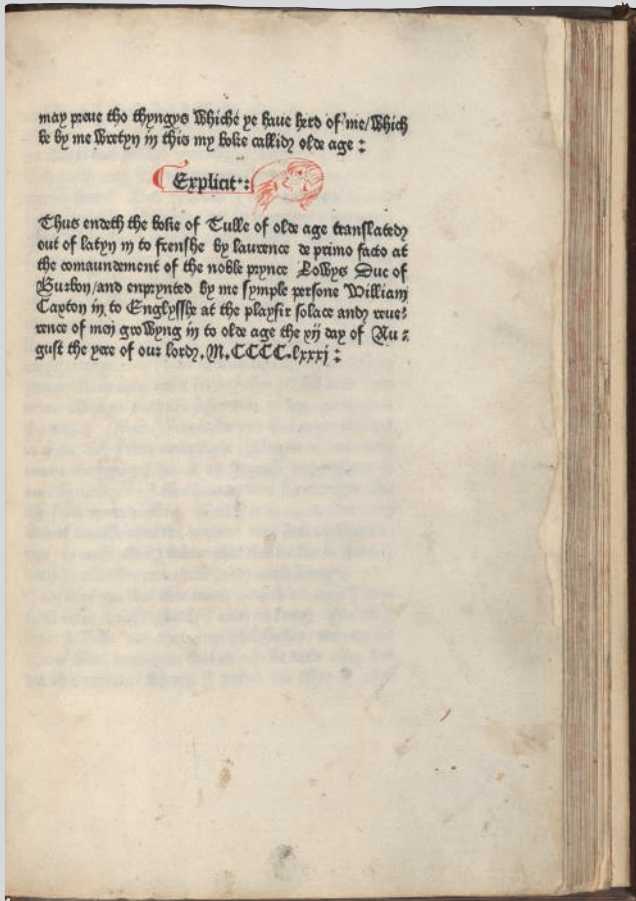
De senectute, in English: *Of Old Age*. Translated by Stephen Scrope (c.1399-1472) and revised by William Worcester (1415-1482). – *De amicitia*, in English: *Of Friendship*. Translated by John Tiptoft, Earl of Worcester (1427-1470). – Bonaccursius de MONTEMAGNO (fl. 14th century). *De vera nobilitate*, in English: *Of Nobility*. Translated by John Tiptoft. [Westminster:] William Caxton, 12 August 1481; August 1481.

[Bound with:]

TOUR LANDRY, Geoffrey de la (fl. 1346-c.1406). *The Knight of the Tower*, translated into English by William Caxton. Westminster: [William Caxton], 31 January 1484. 7 leaves only (of 106).

An unrecorded copy of the Caxton Cicero. First edition in English of all works; the Ciceronian texts are the first works of Classical Antiquity printed in England and the first in English. One of only 5 copies remaining in private hands, all imperfect. Preserved with it is a 7-leaf fragment of one of Caxton's rarest imprints, *The Knight of the Tower*, a guide to the education of young noble women, which survives in only 6 copies, all institutional.

large in this oppynon from other folkes, whiche putte
 suyn to be callid wise man, we haue vnderstande one in
 Aethiopia: And that he was so shewd and Judged by the
 answere of Apollo: But they thurgh such wisdom
 to be in you that ye suppose, for ye haue nothing but such
 as is your penaunce power, And that with any fortune
 hope or chaunge be subget to vicia whiche causeth Se-
 uola her present And me to praye you, that we may in
 vnderstande, how ye take the death of Sapia Affrican, and
 make the rather / sit at our assemble, this other day in
 the garden of Decius Brutus / so were we wounte to
 entrecompe of diverse matiers concernyng our weel
 publick ye were not present, where ye ne fayled in tymes
 past with alle diligence ther to accomplish your dutie /
 Sciuola. Some men demaunde me and many of my
 felawes / Scipius in like wise as it is saide afore, the
 cause I meane of your absence from that place, And I
 haue answered as I haue thought layng the cause vnto
 the sorrowe whiche ye haue late taken, sayyng that how be
 it your wisdom toke more wailly the death of so worshipful
 a man and so especial frende, yet your humanitye
 myght not suffer you to be free of disceace and sorrowe
 And that ye were not present in our companie / at
 that day / I saide it was rather longe on your disceace /
 than sorrowe / Scipius / Forsothe Sciuola / why as it
 was ye saide, I wote right wel for any thyng / that
 shold haue touchid my self, if I had ben of power / I
 shold not haue ben thens ne haue falsid in my du-
 ty / And namely in that that I haue not be vnder-
 a 3



Although reported to some scholars by the 4th Baron Kenyon in the 1950s, the Kenyon copy has escaped public notice in any census or bibliography (De Ricci, Duff, ISTC). It joins only four other copies – all imperfect – remaining in private hands: the Wentworth copy (De Ricci 31.23), sold in these rooms in 1998 (the last copy on the market); the Kimberley-Boies Penrose copy (De Ricci 31.24); the Roxburghe-Devonshire copy (De Ricci 31.20); and the Mandl-Stiftung copy. The Gordan copy (31.41) consists of two fragments. It is a large copy, 30-40mm taller than those in the British Library.

The Knight of the Tower was written by the 14th-century knight, Geoffroy de la Tour Landry, as a guide for his noble daughters, educating them in moral and social conduct, or, as Caxton explains in his prologue to his own translation, so that 'yong gentyll wyme specially may lerne to bihaue them self virtuously, as wel in their vyrgynyte as in their wedlock and wedowhede'. It enjoyed wide circulation in Europe, but in England already from the 16th century it was considered too risqué and instructive in 'vices, subtlety and craft', i.e. exactly the unladylike behaviour it warned against. Dibdin (*Typographical Antiquities*) cited its 'unpardonable indelicacy' and 'grossly offensive passages'. An English translation existed in manuscript before Caxton's but his is an independent translation based on a manuscript closely related to Brussels, Bibliothèque Royale, MS 9308, associated with the Dukes of Burgundy. It is among the rarest of Caxton imprints. No copy is recorded at auction in over a century and no other copy or fragment is known in private hands. Of the six institutional copies recorded, 3 are imperfect. Correspondence with Marguerite Offord and Seymour de Ricci and other notes loosely inserted.

Cicero: HC 5311; Blades 33; BMC XI, 119; Duff 103; De Ricci 31; GW 6992; Goff C-627; STC 5293; Needham Appendix D, Cx 45; ISTC ic00627000. *Knight*: M.Y. Offord, *The Book of the Knight of the Tower*, Early English Text Society, 1971. Goff L-72; Duff 241; Cx 69; Oates 4093; Bod-inc. L-001; BMC XI, 152; HC 9784; DeRic 63; STC 15296; ISTC il00072000.

Chancery folio (285 x 200mm). 108 leaves (of 120, without first blank and lacking 11 text leaves [1/2, 5, 6, and final quire 2f8] but with blank leaves a6 and i4). Knight leaves 11-7 bound in at front. Bastarda types, printed guide-letters, Cicero paperstocks as BMC; Knight paperstocks as in the same quire in both B.L. copies. (Fos. 1/3.4 window-mounted, some light soiling, light marginal dampstain, resulting in some weakness, occasionally repaired, occasional small stain, small marginal wormhole in f8, 2b2-2d6, few small wormholes in e2-8 affecting a few letters, repaired marginal tear in h6, 8, repaired tear into text in i1, small marginal excision in a4.5 also lightly affecting a3, repair at upper gutter of e8; Knight leaves cut down and window-mounted, 2 small wormholes in text.) Bound in 1870 by Willis, Sotheran & Co., London, in calf blindtooled to an antique design, spine letters (minor scuffing, light crack at rear hinge); 20th-century brown cloth slipcase edged in brown morocco with 5th Baron Kenyon booklabel. *Provenance*: a few early annotations, mostly minor pentrials – [Lloyd Tyrell Kenyon, 3rd Baron Kenyon (1805-1869)] – Lloyd Tyrell Kenyon, 4th Baron (1864-1927; 1892 bookplate) – Lloyd Tyrell Kenyon, 5th Baron Kenyon of Gredington (1917-93; gilt armarial red leather booklabel); by descent.

£250,000-350,000

US\$360,000-500,000

€290,000-410,000



080

VORAGINE, JACOBUS DE (1230-1298)

Legenda aurea, in English: *The Golden Legend*. Translated by William Caxton (c.1422-c.1491). [London: W. de Worde for R. Pynson, 4 September 1507].

Exceedingly rare early English edition of *The Golden Legend*: one of only two known copies of a work which links three of the most important early English printers. Caxton's translation, here printed by Wynkyn de Worde for Richard Pynson, is illustrated in this edition with a series of woodcuts of holy scenes and Biblical figures, several of which were previously used by Caxton in *The myrroure of the blesyd lyf of Jhesu Cryste* (1484, STC 3259). The *Golden Legend* represents Caxton's most extensive work of translation. He took as his sources the original Latin *Legenda aurea* by Jacobus de Voragine, an expanded French version by Jehan de Vignay, and an expanded version of the anonymous Middle English translation of 1438, the *Gilte Legende*. He augmented these sources with material from Petrus Comestor's *Historia scholastica*, his own paraphrasing of Biblical stories, and even personal interjections, such as his having seen a painting on the altar of St Augustine at the Dominican convent at Antwerp depicting the miracle of the child by the seashore. STC 24878.5 (the present copy collates as per the Lambeth Palace copy (24878.5), but is miscatalogued by STC as 24878.3).

Folio (264 x 189mm). Numerous woodcut illustrations, initials (A1 and E1.6 [colophon] provided in facsimile from the Lambeth Palace copy, some worming, heavier at beginning and end, some dampstaining and thumbsoiling). Early 20th-century mottled calf with Kenyon arms to upper board, spine decoratively gilt, all edges gilt (a few light abrasions). *Provenance*: occasional early marginal annotations (some trimmed) – Lloyd Tyrell-Kenyon, 4th Baron Kenyon (1864–1927; booklabel; two autograph letters signed from noted book collector William Tyssen-Amherst, 1st Baron Amherst of Hackney, Didlington Hall, Norfolk, 7 December and 14 December 1902, discussing this volume).

£10,000-15,000

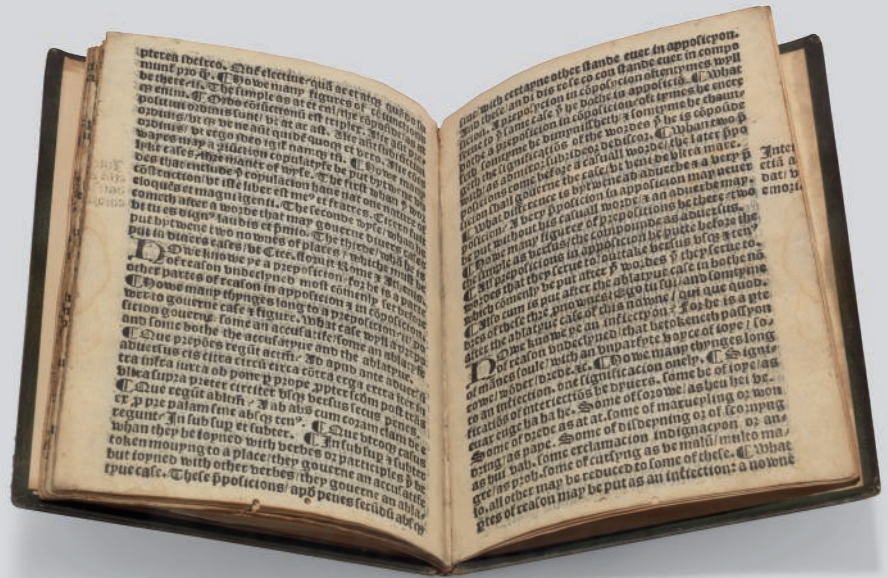
US\$15,000-21,000
€12,000-17,000

081

STANBRIDGE, JOHN (1463-1510)

[*Accide[n]tia*]. London: Richard Pynson, [c.1523].

Rare Pynson edition of a Latin grammar in English: one of only two copies known, the other being at the Crediton Parish Library, Exeter. John Stanbridge was one of the 'Magdalen grammarians' associated with the Magdalen School at Oxford from the 1480s. His *Accidence*, first published by Pynson between 1499 and 1505, is part of a group of early printed Latin grammars in English that were 'widely used for teaching elementary Latin grammar in the vernacular in the grammar schools of early Tudor England' (Gwosdek, *Early Printed Editions of the Long Accidence and Short Accidence Grammars*). STC 23148.4.



Quarto (170 x 114mm). 11 leaves (of 16, lacking all before a6). (Trimmed into text at fore-edge, faint dampstaining, some small wormholes.) 19th-

century green morocco (extremities rubbed). *Provenance*: contemporary annotations on b3v – 19th-century autograph letter loosely inserted regarding Dibdin's description of a similar work in the Heber collection – C. J. Spence, North Shields (1848-1905; his sale, Sotheby's 6 November 1906, lot 485; pencil inscription recording purchase by Quaritch for £1-18-0) – Lloyd Tyrell-Kenyon, 5th Baron Kenyon (inscription dated 1950, red leather bookplate).

£1,000-1,500

US\$1,500-2,100

€1,200-1,700

082

GRADUALE, USE OF SARUM

Graduale ad usu[m] ecclesie Sarisburiensis. London and Paris: printed by N. Prevost for R. Redman at London and F. Regnault at Paris, 1532.

A superb example of the last Sarum Gradual printed before the Reformation, preserved in a contemporary English blindstamped binding. This copy was evidently in the possession of a Reformer, who has crossed through references to the Pope and Thomas Becket in complicity with censorship regulations. One of only six copies recorded by ESTC, of which two (Westminster Abbey and Dundee) are fragments only. RBH/ABPC record no copies at auction. STC 15865.

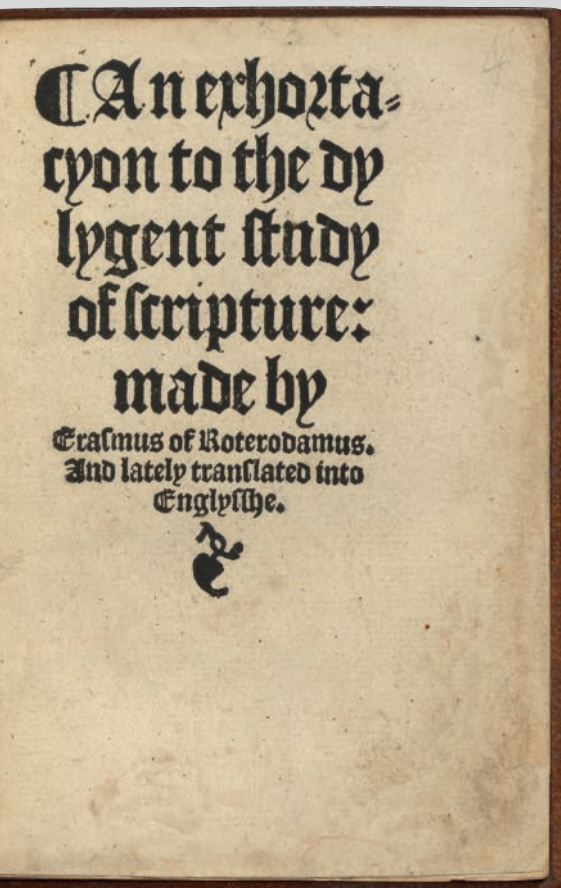
Folio (398 x 275mm). Title within woodcut border, Regnault's device on title and colophon, printed in red and black throughout, 25 large woodcuts, initials (D7v, D8 and a few words on title verso lightly crossed through, tiny marginal wormholes in last few quires, occasional minor dampstaining). Contemporary English blindstamped calf over wooden boards, tooled with heads in medallions [Oldham EBSB 786], clasps, binder's waste from a 14th-century German manuscript on vellum (rebacked in 1897 by Zaehnsdorf retaining most of original spine, a few neat restorations). *Provenance*: contemporary pen trial referring to Penwortham, Lancashire and including name 'Henry Warde' to front pastedown – exhibited at An Exhibition of Printing, Fitzwilliam Museum, Cambridge 1940 (slip loosely inserted).

£6,000-8,000

US\$8,500-11,000

€7,000-9,300





083

ERASMUS, DESIDERIUS (1466-1536)

An exhortacyon to the dylygent study of scripture... lately translated into Englysshe, translated by William Royle (fl. 16th century). [London]: Robert Wyer, [c.1534].

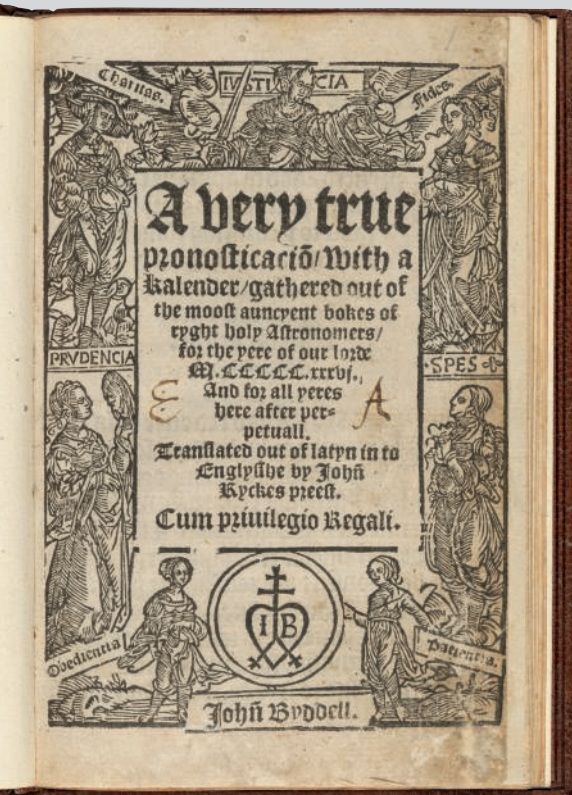
Rare English translation of Erasmus's *Paraclesis*. Based on William Royle's translation, which was first printed at Antwerp in 1529, this is one of two editions printed for the first time in England in 1534. The *Paraclesis* 'is a cogently argued text in support of the Bible in the vernacular, and it is this particular thrust of the work that must have drawn the early English reformers to it, since they too, like Erasmus, spoke eloquently, and at length [...] in support of the Bible in English' (Douglas H. Parker). While the 1529 Antwerp edition had included a translation of Martin Luther's commentary on 1 *Corinthians* 7, both 1534 editions replace Luther's text with another Erasmus text, 'An exhortacyon to the study of the Gospell'. RBH/ABPC record no copies at auction. STC 10494 (4 copies only: the present copy, British Library, Oxford, Huntington).

Two parts in one, octavo (135 x 94mm). Woodcut opening initials, printer's devices [McKerrow 67c and 68, 69], 'dieu et mon droit' woodcut on l8r (fore-margins restored throughout affecting woodcuts on final leaf and occasional shoulder notes, numerous short wormtracks filled, some just into text, some mostly marginal staining, washed). Modern pigskin.

[Sold with:] - *Ecclesiastae sive de ratione concionandi*. Antwerp: Michael Hillenius, 1535. Octavo (160 x 103mm). (Lacking A2-3 as usual.) Later calf preserving contemporary blindstamped panels initialled 'G P' (upper joint split). Adams E-626. (2)

£4,000-6,000

US\$5,700-8,500
€4,700-7,000



084

BRUNFELS, OTTO (1488-1534)

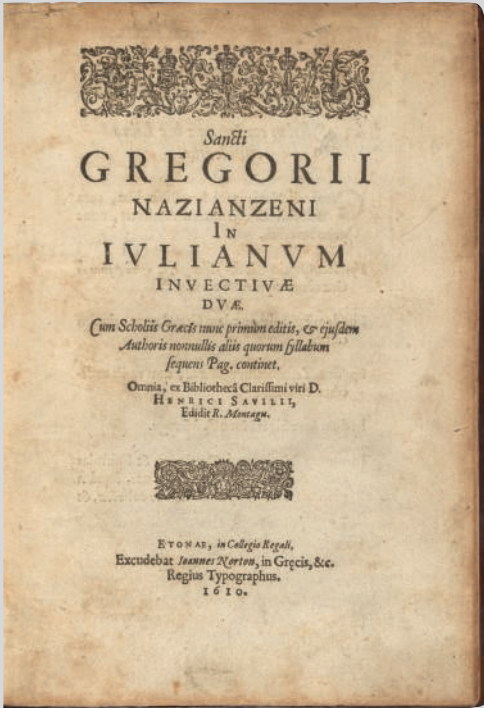
A very true pronosticacio[n], with a kalender, gathered out of the moost aunycnt bokes of ryght holy Astronomers... Translated out of latyn in to Englysshe by Iohn Ryckes preest. London: John Byddell, [1536].

Rare English edition of an almanac for 1536 by the German theologian and botanist Otto Brunfels, the Latin original of which is now lost. ESTC records just 4 copies of this edition worldwide; not in the BL or Folger. The printer John Byddell was sometime apprentice to Wynkyn de Worde and, after the latter's death, moved into his former master's premises at the sign of the Sun in Fleet Street. The woodcut title border, illustrating the seven cardinal virtues, was previously used by de Worde in two publications dated 1534. STC 421.17.

Octavo (138 x 90mm). With final blank. Woodcut title border [McKerrow and Ferguson 29], initials, printer's device on colophon (title re-margined at fore-edge, small repairs to blank lower margin of quires A-B, a few minor stains). Modern morocco. *Provenance*: 'E A' (early manuscript initials on title) - George Kenyon of Peel, Esq. (d.1780; bookplate).

£3,000-5,000

US\$4,300-7,100
€3,500-5,800



085

GREGORY OF NAZIANZUS, SAINT (329-389)

In Julianum invectivæ, in Greek. Eton: [M. Bradwood for] J. Norton, 1610. [Bound with:] MOSCHOPOULOS, Manuel (1265-1316). *De ratione examinandæ orationis libellus*, in Greek. Paris: Robert Estienne, 1545.

The Syston Park copy of the second book printed at Eton, bound with the *editio princeps* of an important Byzantine grammatical text: 'the second in Robert Estienne's programme of printing important unpublished Greek texts from manuscripts in the Royal Library' (Schreiber). STC 12346; Adams M-1838; Schreiber Estiennes 86.

Quarto (230 x 163mm). (First work: light browning, heavier in a few quires; second work: slight staining and soiling in final two leaves.) Later calf (neatly rebacked). *Provenance*: Sir John Hayford Thorold, 10th baronet (1773-1831; monogram label and Syston Park bookplate, sale Sotheby's, 12 December 1884, lot 860) - J.J. Chapman (inscription dated 1898) - Lloyd Tyrell-Kenyon, 5th Baron Kenyon (1917-1993; book-label, inscription dated 1942).

£1,800-2,500

US\$2,600-3,500
€2,100-2,900

086

ERASMUS, DESIDERIUS (1466-1536)

The First tome or volume of the Paraphrase of Erasmus upon the newe testament. London: E. Whitchurche, 1548.

First major English translation of Erasmus's commentary on the New Testament. This edition, with the catchword 'a manne' on B1r, is one of several variants printed in the first year of publication; first volume only, a second part was published in 1549. While parts of Erasmus's original Latin commentary had previously been translated into English, the present undertaking was the first attempt at a complete English version. Translated under the patronage of Catherine Parr by a group including Miles Coverdale and the future Queen Mary, a copy of this work was ordered by royal injunction to be 'set up

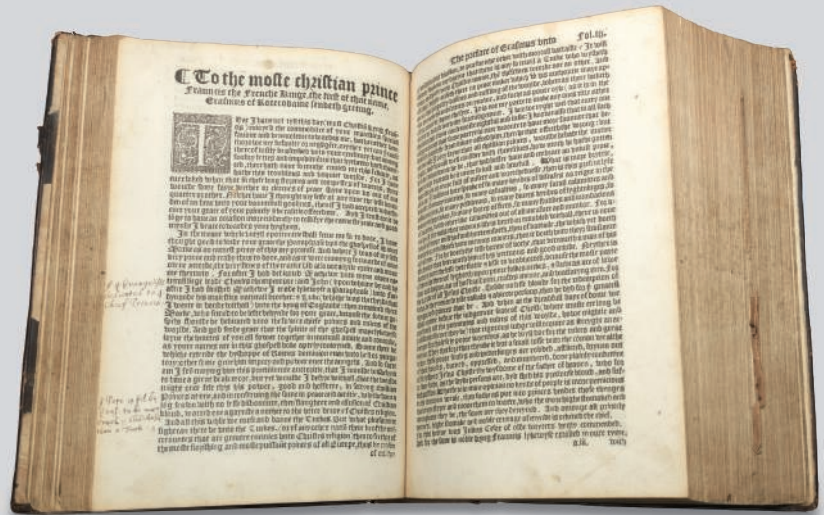
in some convenient place' in churches across the country in order that all clergymen and their parishioners could read it. 'It was instrumental in making the New Testament in English available and known to clergy and people' and was 'the chief means by which Erasmus was claimed for the English reformed church' (Craig, *Forming a Protestant Consciousness*, p.335).

Howard Nixon identifies this binding as being one of four known examples with the oval centrepiece depicting the legend of Pyramus and Thisbe, which shows Pyramus lying on the ground, apparently dead, and Thisbe committing suicide by falling on a sword, also bears the unidentified initials *IS* either side of a key. The three other bindings with the Pyramus and Thisbe block are: the Pirie copy of Ben Jonson's *Workes* (1616), the Lane copy of Agostino Tornelli's *Annales sacri* (1610), acquired by the Folger Shakespeare Library in 1927, and a volume at Holkham dated 1600 (Nixon, *Five Centuries*, no. 25; N.B. Nixon incorrectly gives the date of this volume as 1541). Herbert 73; STC 2854.5.

Folio (278 x 189mm). Title within woodcut border [McKerrow and Ferguson 68], woodcut opening initials, early paper chapter divider tipped onto first leaf of *John* and lettered in manuscript (without the probable blanks Q8, 3B10 and 3P12, title and colophon leaves cut out and mounted, light marginal dampstaining in opening 3 quires, small marginal rustholes in 3L7-9, occasional and mostly marginal soiling). Contemporary English calf, borders ruled in blind and gilt enclosing gilt floral device at corners and oval centrepiece depicting the tale of Pyramus and Thisbe, with Cupid and his bow and arrow to left, Pyramus below Thisbe at the centre, a lioness, mulberry tree and key with initials *IS* to the right, all within a laurel wreath surround featuring clasped hands and a heart pierced by arrows, spine gilt with double-headed eagle device (lacking clasps, some light wear and abrasions, tender at head of spine, upper joint just splitting). *Provenance*: 'Bought in Bethlehem near bedlame at the whit horse...' (contemporary inscription recording purchase, presumably at White Horse Yard opposite Bethlehem Hospital, London) - Robert Hyde (early inscriptions on title mount and two other leaves suggesting that the volume is 'well worth 10s' and 'well worth an Angell') - Edward Stewart (inscription on endpaper) - occasional 17th-century marginal annotations and a half-page of notes on front endpaper - George Kenyon of Peel Hall, Lancashire (1666-1728; armorial bookplate) - a loosely inserted typed letter, dated 1961, from Howard Nixon to Lord Kenyon, discussing the significance of the centrepiece.

£4,000-6,000

US\$5,700-8,500
€4,700-7,000



The seconde Boke.

Fol. rii.



How Saul king of Jerusalem, borne of low degree, as long as he lived god, was obedient to him, & ruled by good counsel, made many great discomfitures: but at the last for his pride, presumption, & great disobedience he lost his crowne, & was slain by Iohannites.

The .i. Chapter.

His said Saul of whom I spake before, full well compare and large of his stature, of the line of Benjamin the borne, his father, Cis was called in scripture: whose all's whom left they pasture, spare of the bores Saul had them fought, lost his labour and soude them nought.

For they were gon out to faire alleys, to discomere he ne could them mete, till that a chyldre hym furre at the usy, yare hym counsaile his labour for to lete, and that he should go to the prophete which was full famous hold in Israell, of whom the name was called Samuell.

Which Saul made in his house to deme, receyved hym of great affection, and by precept and ordinaunce detine.

Samuell made no prolongacion, but then the holy faced diciton upon the head of Saul, down kneeling, and full deuoury of Israell made him king.

Of goddes people to haue gouernance, with scepter and crowne & whole the regaly and his nobelle more mighty to auance, with mebenes to rule his monarchye: god saie to hym spirit of prophete, which was great glory to his magnificence of future thynges to haue pretreiture.

087

BOCCACCIO, GIOVANNI (1313-1375)

A Treatise excellent and compendious, shewing and declaring, in manner of Tragedye, the falls of sondry most notable Princes and Princesses. Translated by John Lydgate. -John LYDGATE (c.1370-c.1451). *The daunce of Machabree*. London: Richard Tottel, 10 September 1554.

First edition in English of the Dance of Death, illustrated with woodcuts commissioned for this edition which 'deserve to be ranked as among the best of English sixteenth century wood-engravings' (Pforzheimer). *The daunce of Machabree* is appended to the third edition of Lydgate's *Fall of Princes*, adapted from Boccaccio, and is often missing. The present edition of Lydgate's Boccaccio is considered "by far the best of the printed editions" being ...actually collated from several good manuscripts' (Pforzheimer); it is illustrated by a series of striking woodcuts which first appeared in the 1527 edition and which in turn are free copies of the 1476 Bruges edition. Lydgate based his translation of the Dance on a mural from the *Cimetière des Saints-Innocents* in Paris—the earliest known example of the *danse macabre* tradition, now lost. It is a perfect coda to the *Fall of Princes*, which recounts the vagaries of fortune in the lives of famous characters. An incomplete version of Lydgate's Dance of Death was included with a printed book of hours for Sarum use in 1521, surviving in a single copy. Pforzheimer 74; STC 3177; Luborsky & Ingram, *English Illustrated Books*, 3177; see Sophie Oosterwijk and Stefanie Knöll, *Mixed Metaphors: The Danse Macabre in Medieval and Early Modern Europe*.

Folio (282 x 185mm). Title with woodcut border, woodcut illustrations (a few leaves lightly soiled, small wormholes in a few quires, affecting letters in 2L and final quire). 17th-century speckled calf (somewhat rubbed, chipped at head of spine, hinges split and joints starting). *Provenance*: George Kenyon of Peel Hall, Lancashire (1666-1728; armorial bookplate, 'Kenyon' inscription beneath colophon).

£7,000-10,000

US\$9,900-14,000
€8,200-12,000

088

VERMIGLI, PIETRO MARTIRE (1499-1562)

Most fruitfull [and] learned co[m]mentaries. London: John Day, 1564.

First English edition of a commentary on the Book of Judges, preserved in a contemporary London binding by the prolific binder 'RB'. Oldham identifies 162 bindings by 'RB', whose career appears to have spanned the period c.1550-1581. First published in Zurich in 1561 as *In librum Iudicum commentarii doctissimi*. STC 24670; Oldham, *English Blind-stamped Bindings*, pp.33, 38.

Folio (295 x 200mm). Title within large woodcut border, colophon with woodcut portrait of the printer (opening 5 leaves on a stub, lacking the cancel A2, marginal dampstaining in quire B resulting in repairs to fore-edge of B3-4, marginal tears in D1-2). Contemporary London blindstamped calf by 'RB', initialled in central panel of both boards [Oldham 448-449, 835], paper spine label lettered in early manuscript, titled in manuscript on fore-edge (rebacked preserving most of original spine, lacking clasps). *Provenance*: some early marginal annotations and pen-trials on rear endpaper - Robert Brown (inscription on title) - James Betton (d.1675; Fellow of Queens' College, Cambridge, 1611-1628; inscriptions on title and front pastedown) - Luke Lloyd, The Bryn, Hanmer, Flintshire, Wales (d.1695; inscription on B1 and associated note on pastedown: 'this booke is my unculd Lloyds / I hav itt out of the hall).

£1,500-2,000

US\$2,200-2,800
€1,800-2,300



*I bought this Booke of Mr Thomas Braithwaite of Skerton in the year 1572 with a booke for pt at London
 Ruy Kenyon*



Imprinted at London by John Daye.

089

EUCLID (FL. C.300 B.C.)

The Elements of Geometrie. Translated into English by Sir Henry Billingsley (d. 1606), with a preface by John Dee (1527-1608). London: John Day, 1570.

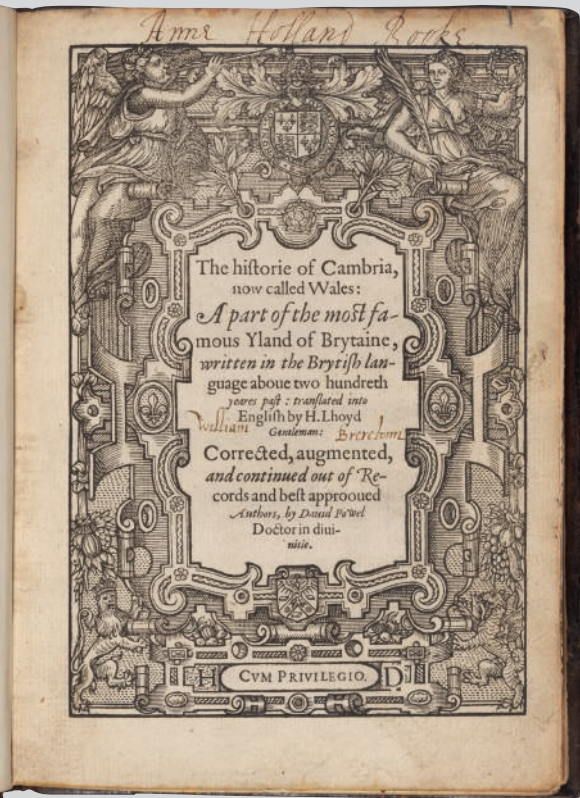
First edition of the first complete English translation of Euclid's *Elements*. This full translation by Sir Henry Billingsley, a successful London merchant who later became Lord Mayor, relied on the achievements of two earlier editors, Campanus Novara (a medieval Latin translation first printed in Venice 1482) and Bartolomeo Zamberti (a new translation from Greek into Latin printed in 1505), and undoubtedly benefited from the involvement of John Dee who not only wrote the 'very fruitfull preface' but contributed many annotations and additional theorems. 'This *Preface*, which set out systematically the many derivatives and practical applications of arithmetic and geometry... established Dee's intellectual leadership among English mathematical practitioners for three generations or more' (Taylor). The printing by John Day (1522-1584) of such a large folio, complete with its folding overslips, was a monumental task, and his portrait is included both on the colophon and possibly as the bearded figure of Mercury at the foot of the title-page. The overslips were originally printed as six bifolia bound in at the end. STC 10560; Thomas-Stanford 41.

Folio (312 x 210mm). With final blank. Title within an allegorical woodcut border, showing Time bringing Truth and Antiquity to light [McKerrow & Ferguson 99], geometrical diagrams throughout, 37 in Book XI with overslips, woodcut initials and ornaments, portrait of John Day at end (lacking folding letterpress 'Groundplat', some light staining and marginal soiling, two leaves heavily browned). 17th-century calf. *Provenance*: some early annotations - Roger Kenyon (c.1627-1698; inscription on title recording purchase from Thomas Braithwaite of Skerton [Lancashire] - George Kenyon of Peel, Esqr (d.1780; bookplate).

£10,000-15,000

US\$15,000-21,000

€12,000-17,000



090

CARADOC OF LLANCARFAN (D. C.1150)

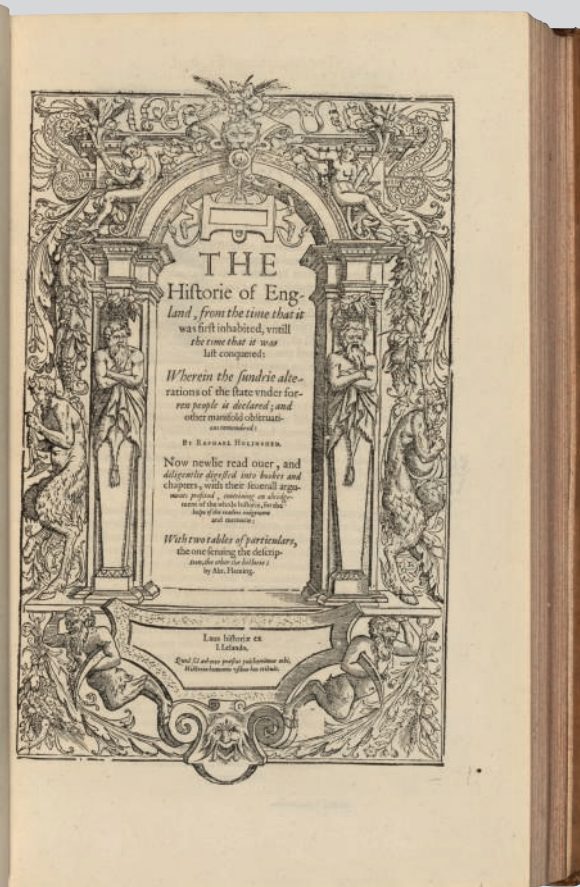
The Historie of Cambria, Now Called Wales. London: Rafe Newberie and Henrie Denham, 1584.

First edition of an important early chronicle of Wales, with an account of Madoc's legendary voyage to the New World. In the 1580s, Sir Henry Sidney, lord president of Wales, asked the antiquary David Powel to prepare an English edition of Caradoc's medieval history based on a translation by Humphrey Llwyd. Llwyd had added descriptions from both manuscript and printed sources, including Matthew Paris and Nicholas Trevet, as well as oral traditions and his own glosses. 'A special interest in this work for the American collector consists in its relation of the most ancient Voyage and Discovery of the West Indies, performed by Madoc, the sonne of Owen Guined, prince of North Wales, anno 1170' (Sabin). Sabin 40914; STC 4606.

Quarto (195 x 140mm). Woodcut title border, woodcut illustrations, initials, and ornaments (without final blank, tiny repairs at fore-edge of title and final 3 leaves). Contemporary calf, blind ruled borders enclosing small blind stamped central arabesque, initialled 'W B' in gilt (rebaked preserving spine panel, lacking ties). *Provenance:* contemporary manuscript list on front pastedown, with 21 entries possibly relating to estates in Cheshire - Sir William Breton, 1st Baronet (1604-1661; inscription on title, binding) - 'Anne Holland Booke' (inscription on title) - 'R[oger] K[enyon] 1699' (c.1627-1698; inscription on pastedown) - George Kenyon of Peel Hall, Lancashire (1666-1728; armorial bookplate) - exhibited at An Exhibition of Printing, Fitzwilliam Museum, Cambridge 1940 (slip loosely inserted).

£3,000-5,000

US\$4,300-7,100
€3,500-5,800



091

HOLINSHED, RAPHAEL (D. C.1580)

The First and Second [and Third] Volumes of Chronicles, comprising 1 The description and historie of England, 2 The description and historie of Ireland, 3 The description and historie of Scotland... to the yeare 1586 by John Hooker aliàs Vowell Gent. London: [H. Denham] at the expenses of John Harrison, George Bishop, Rafe Newberie, Henrie Denham and Thomas Woodcocke, 1587.

Second edition of Holinshed's Chronicles: the true Shakespearean edition, established by W.G. Boswell-Stone and H.R.D. Anders as the edition on which Shakespeare based *Richard II*, *Richard III*, *Macbeth*, *Henry IV*, 2 parts, *Henry V*, *Henry VI*, 3 parts, *Henry VIII* and *Cymbeline*. He may also have used it for *King Lear* and *King John*, although these were both modelled directly on earlier plays. The publication of this second edition was brought to the attention of Queen Elizabeth by the Privy Council and certain sections which she felt harmful were ordered removed. These passages dealt chiefly with Anglo-Scottish relations, the Babington plot and Leicester's campaign in the Low Countries. On 1 February 1587, the Archbishop of Canterbury was ordered to recall and reform the book, the result being numerous cancels in the second and third volumes. In the 18th century, three reprints of the 'castrated' leaves were published, and many copies are found with these reprints inserted for the cancelled sections. STC 13569; see Maslen, 'Three Eighteenth-Century Reprints of the Castrated Sheets in Holinshed's *Chronicles*', *The Library*, ser. 5, XII (1958), p. 120-4.

Three volumes in two, folio (373 x 237mm). Seven title-pages within woodcut borders, woodcut printer's device, numerous ornamental initials, head- and tail-pieces. 2Q3-4 in vol. II are provided in 18th-century reprint, and 2R3-4 are cancelled by a leaf paginated 438/431 and also provided in reprint; leaves 2S2-5 in vol. II and 6M3-4, 6V-7I, 7L-7M in vol. III are cancelled as per ESTC, with 18th-century reprints of the cancelled leaves provided at rear of vol. III. (A few minor tears and stains, some worming in vols. I and II occasionally into shoulder notes; title of vol. III slightly soiled and with pencil markings on verso.) 18th-century calf (rubbed, some short splits at joints). *Provenance:* George Kenyon of Peel, Esqr (d.1780; bookplate). (2)

£3,000-5,000

US\$4,300-7,100
€3,500-5,800



092

BIBLE, IN ENGLISH

The text of the New Testament of Iesus Christ, translated out of the vulgar Latine by the papists of the traiterous seminarie at Rhemes...By William Fulke. London: Deputies of Christopher Barker, 1589.

First edition of an important refutation of the Rheims Catholic New Testament, with pastedowns from an early 10th-century manuscript on vellum of St Jerome's *Treatise on the Psalms*. In his attempt to produce the first systematic and comprehensive argument against the New Testament printed at Rheims in 1582, William Fulke inadvertently secured for that work 'a publicity which it would not otherwise have obtained, and was indirectly responsible for the marked influence which Rheims exerted on the Bible of 1611' (Herbert).

The contemporary annotations on the endpapers show evidence of considerable scholarship, comparing the translations with the Vulgate and the Greek, and referring to commentators including Erasmus and Estius [the Dutch Catholic scholar Willem Hessels van Est]. The annotator shows a marked hostility to the Catholic Douay-Rheims translation, often noting where it diverges from the Vulgate ('the vulgate not tra[n]slat[ed]'; 'doth not transl[at]e the vulg[ar].'), elsewhere criticising 'absurd' translations (e.g. of one phrase within the Epistle of James 'an absurd translation and the note like unto it') and noting of one phrase in Thessalonians 1.11 that it is 'not translated but corrupted for advantage'. In the same partisan spirit, the Protestant translations are referred to as 'our translation' ('our new translation both in the great bible & the new testament printed apart... misprinted 1 Cor 4.9. se[e] the lesser bible'; 'compare our translation'; elsewhere 'or as we translate'). Herbert 202; STC 2888.

Folio (280 x 203mm). Title with woodcut border (occasional faint stains, some marginal chips or tears). Contemporary calf, borders ruled in blind enclosing small blindstamped central arabesque, red morocco spine label lettered in gilt; with manuscript pastedowns from Germany, early 10th century: fragments of 27 lines of text in 2 columns written in a neat caroline script in brown ink, ruled in blind, pinpricks survive. The text of the upper and lower pastedowns consecutive, from the commentaries on Psalms 84 and 86 (binding somewhat rubbed, lacking ties, small chips to spine). *Provenance*: anonymous contemporary annotator, who has added approximately 60 notes on the endpapers and pastedown – Lloyd Kenyon, 1st Baron Kenyon (1732–1802; armorial bookplate on front pastedown and title verso, inscription on title).

£7,000-10,000

US\$9,900-14,000
€8,200-12,000



093

SMITH, HENRY (C.1550-1591)

[A collection of sermons in three volumes]. London: 1589-1591.

Rare first and early editions of sermons by 'Silver-Tongued Smith', the most celebrated Puritan preacher in Elizabethan London. Comprising 12 separately published works bound in three volumes, this set includes the only known complete copy of *The magistrates scripture* (1590; STC 22680). According to RBH, just 3 of the other 11 works have appeared at auction, and ESTC suggests that each is known in only a handful of copies. A full list of the separate works and a condition report is available upon request.

12 works in three volumes, octavo (127 x 80mm). Uniform 17th-century calf, red and green morocco spine labels lettered and dated in gilt (light wear). *Provenance:* William Herbert (1718-1795, bibliographer; his cypher/notes on titles) - 'Thomas de Grey' (possibly 4th Baron Walsingham, 1778-1839; inscription) - Georgina Kenyon, The Gelli (1834-1919; label in vol. I). (3)

£3,000-5,000

US\$4,300-7,100
€3,500-5,800

094

BIBLE, IN ENGLISH

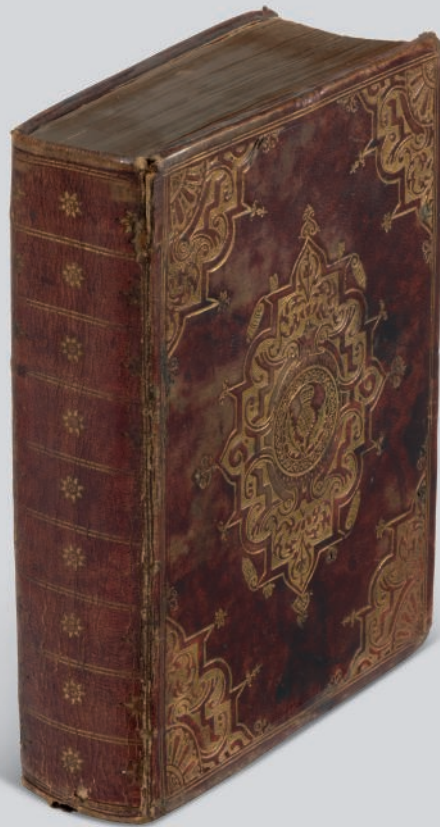
The Bible. London: R. Barker, 1608. [Bound with:] *The Booke of Common Prayer*. London: R. Barker, 1608. [And:] *The Whole Booke of Psalmes*. London: Company of Stationers, 1606.

Fine contemporary London binding, probably by royal bookbinder John Bateman with tools used by the Macdurnan Gospels Binder. The cornerpieces on the binding are the same as those on plate 32 of Fletcher's *English Bookbindings in the British Museum* which are described as 'probably the handicraft of John and Abraham Bateman.' The centrepiece appears to be the same as tool Y, identified by Foot as belonging to the Macdurnan Gospels Binder [Henry Davis Gift, vol. I, p.41], whose tools seem to have been acquired by Bateman after the former's death in the late 1580s. STC 2204, 2520; the *Booke of Common Prayer* is apparently an unrecorded variant.

3 parts in one, quarto (225 x 165mm). Woodcut border to first two parts, vignette on final title, various woodcut illustrations in the text (a few tiny rustholes, slight stains on 2&5). Contemporary London binding (see above) of red morocco, crowned thistle within central arabesque gilt, fan cornerpieces, all edges gilt (slightly stained and rubbed, upper joint starting at head, lacking ties). *Provenance*: Thomas Hornsby (1733-1810, British astronomer and mathematician; autograph letters signed by his son, also Thomas Hornsby, gifting the volume to:) – George Kenyon, 2nd Baron Kenyon, Gredington Library (1776–1855; armorial bookplate).

£3,000-4,000

US\$4,300-5,600
€3,500-4,600



095

TURBERVILLE, GEORGE (C.1540-C.1610)

The Booke of Falconrie or Havvking; for the onely delight and pleasure of all the noblemen and gentlemen. London: Thomas Purfoot, 1611. [Bound with:] [GASCOIGNE, George (d.1577)]. *The Noble Art of Venerie or Hunting*. London: Thomas Purfoot, 1611.

Second editions of the two best known English books on hunting and hawking, the first work being the rarer issue with catchword 'com'on A1r. ESTC lists just one copy of this issue in UK libraries. George Turberville's *Booke of Falconrie* adapts the works of Giorgi, Carcano, Tardif and Artelouche, while Gascoigne's *Noble Art of Venerie* is an adaptation of Jacques Du Fouilloux's *La Veneré*. Although the blocks used in this edition were largely unaltered from the first edition of 1575, the original woodcut portraits of Elizabeth I have been altered to show the new monarch, James I. Schwerdt II, pp. 271-72; STC 24325.5 and 24329.

2 works in one volume, small quarto (183 x 139mm). *Falconrie*: title with large woodcut showing the Earl of Warwick in a hawking costume and 43 illustrations (a few repeated), with the final blank (title with small tear into one letter and with imprint slightly trimmed, lacking G5, repaired tear in M7); *Venerie*: large woodcut of a scene of huntsmen and dogs on title and 48 illustrations (a few repeated), with initial blank, 2 leaves of music at end (tiny rust-hole in title, N5-6 lightly soiled at lower margin). *Provenance*: George Kenyon of Peel Hall, Lancashire (1666–1728; armorial bookplate).

£1,000-1,500

US\$1,500-2,100
€1,200-1,700

096

BOCCACCIO, GIOVANNI (1313-1375)

The Modell of Wit, Mirth, Eloquence, and Conversation. London: Isaac Jaggard for Mathew Lownes, 1625. [Bound with:] – *The Decameron.* London: Isaac Jaggard, 1620.

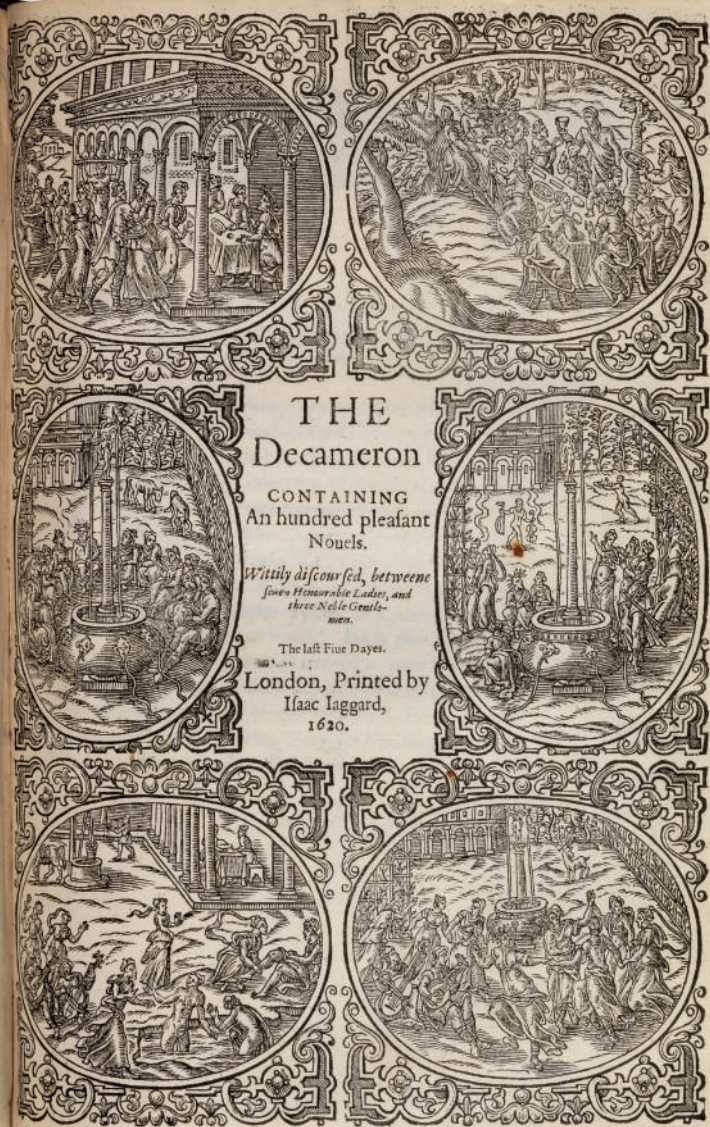
First comprehensive English translation of Boccaccio's *Decameron*, the second edition of volume I and the first edition of volume II, preserved in a contemporary English binding.

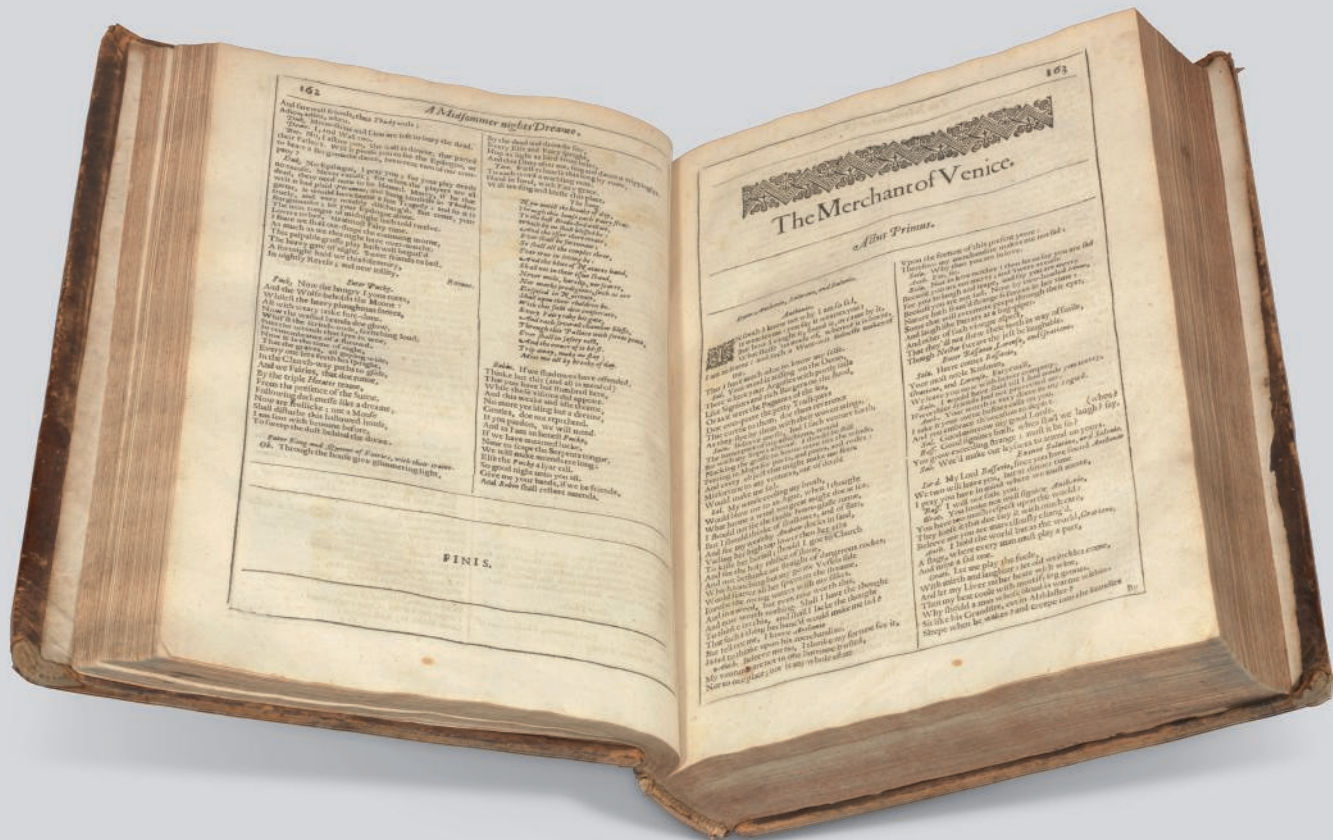
No complementary edition of the second volume was published. Boccaccio's influence on early English drama would be difficult to underestimate. At least fifty-four English plays, including several works by Shakespeare, have plots derived from the *Decameron*. Three years after printing the first edition, Jaggard went on to print the First Folio of Shakespeare (1623). Grolier *Wither to Prior* 250 (first edition); Pforzheimer 72 and 71; STC 3173 and 3172.

2 volumes in one, folio (282 x 185mm). With the blanks A1 and 2N6 in volume I and [-]1 in volume II. Titles within differing woodcut borders, the border to volume I with a boar passant, the crest of the Sidney family, in top compartment, at the sides an Arcadian shepherd and an Amazon, at the foot a boar approaching a bush with the motto 'non tibi spiro' [McKerrow and Ferguson 212], the border to volume II composed of six woodcut medallions repeated as vignettes throughout both volumes. Woodcut initials and ornaments (two minor marginal tears in title, 2A4.5 in vol. I almost loose, occasional faint stains, a few tiny rustholes affecting some letters). Contemporary English calf, blind-ruled borders, initials 'I B' blindstamped to centre of upper and lower boards, titled in manuscript to spine and on fore-edge (slightly rubbed, more heavily at one corner and spine ends). *Provenance:* 'I B' (initials on binding) – Robert Pollard (17th-century inscription on verso of final leaf) – 'E T' (initials on front pastedown) – George Kenyon, 2nd Baron Kenyon, Gredington Library (1776–1855; inscription on title recording purchase from Iscoyd Park sale, 1843) – bookplate on front pastedown partly removed.

£6,000-9,000

US\$8,500-13,000
€7,000-10,000





097

SHAKESPEARE, WILLIAM (1564-1616)

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

The Second Folio. Second edition, first issue, of Shakespeare's collected plays, the most important work in the English language. The Second Folio contains for the first time Milton's anonymous epitaph to Shakespeare, the first of Milton's English-language poems ever to appear in print. As Greg notes, it was a page-for-page reprint of the first folio of 1623, appearing just 9 years later. Even the number of leaves is the same. While errors were introduced in the course of reprinting, 'the text of the present edition shows signs of careful, if unauthorized, revision.' Its publication was shared by the five publishers listed in the colophon, all of whom held the copyright to one or more of the plays. The present copy has the Effigies leaf in the first state, first issue, so that even without the title-page it can be identified as belonging to the first issue and the allocation accorded to Thomas Cotes and others not named in the imprint (cf. Todd). Greg III:1113; Pforzheimer 906; STC 22274; W.B. Todd. 'The Issues and States of the Second Folio and Milton's Epitaph,' in: *Studies in Bibliography* V (1952-53), pp 81-108.

Median folio (328 x 220mm). 452 leaves (of 454, lacking the first 2 leaves, including the title-page with portrait). Roman and italic types, double column text with typographical rules, headlines and catchwords, woodcut head- and tailpieces and initials (tiny marginal hole in f3 and e6, small hole in f3 and a1 effecting one letter, last leaf rehinged, A3 lightly soiled, occasional small stain, short paper flaw in H3 effecting 3 letters). 17th-century English panelled calf tooled in blind (somewhat worn, notably at spine, covers loosening). *Provenance:* Joanna Trotte[r] (early inscription) – a few early annotations, one correcting the speaker's name from Shallow to Ford in Act Two, Scene One – George Kenyon of Peel (1666-1728; engraved armorial bookplate); by descent.

£40,000-60,000

US\$57,000-85,000
€47,000-70,000



098

EMBROIDERED BINDING

The Whole Booke of Psalmes. London: [Felix Kingston] for the Company of Stationers, 1634.

A delightful miniature embroidered binding preserved in remarkably fine condition, retaining the original patterned ribbon. The inscriptions on the endpaper record the early exchange of the volume between early female owners. ESTC lists just four copies in institutions worldwide. STC 2653.

32mo (80 x 48mm). Woodcut title vignette, ruled in red throughout. Contemporary English embroidered binding worked in silver wire over maroon velvet, studded with tiny sequins, edges gilt and gaufered, patterned ribbon measuring 510mm in length; housed in modern cloth box. *Provenance:* 'Mary Broughton / her booke / Ex Dono / Elizabeth Ball' (inscription dated 2 August 1686) – Jane Kenyon (1736-1755; inscription dated 1753).

£3,000-5,000

US\$4,300-7,100
€3,500-5,800

099

ISOCRATES (436-338 BCE)

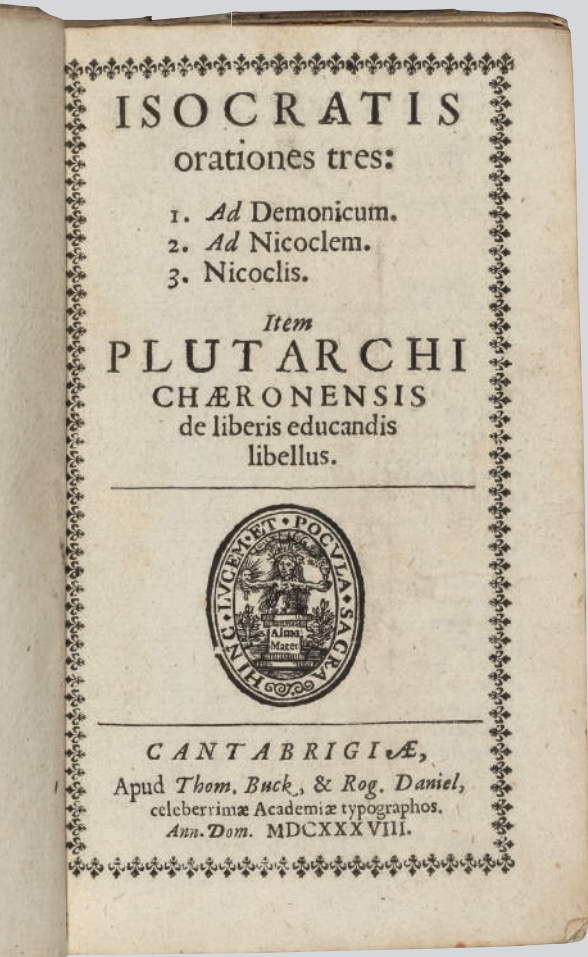
Orationes tres. Cambridge: Thomas Buck and Roger Daniel, 1638.

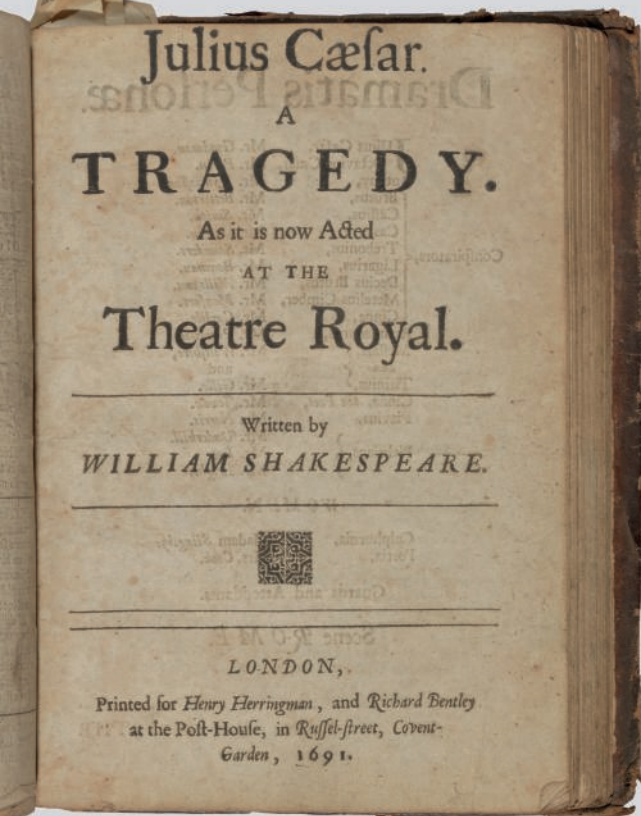
Rare Cambridge edition of Isocrates's *Orationes*, preserved in a strictly contemporary English vellum binding. ESTC lists just a single copy in the US. The three orations, which deal with moral character and the qualities of a king, are among the major works of the great rhetorician Isocrates, founder of the first academy of rhetoric at the Lyceum in Athens. STC 14274.

Octavo (148 x 87mm). Woodcut printer's device on title within typographic border, woodcut initials. Contemporary English limp vellum, reusing a legal document dated 164[?] (slightly soiled). *Provenance:* Richard Hilton (contemporary inscription) – early inscriptions of Latin epigrams.

£1,000-2,000

US\$1,500-2,800
€1,200-2,300





0100

SHAKESPEARE, WILLIAM (1564-1616)

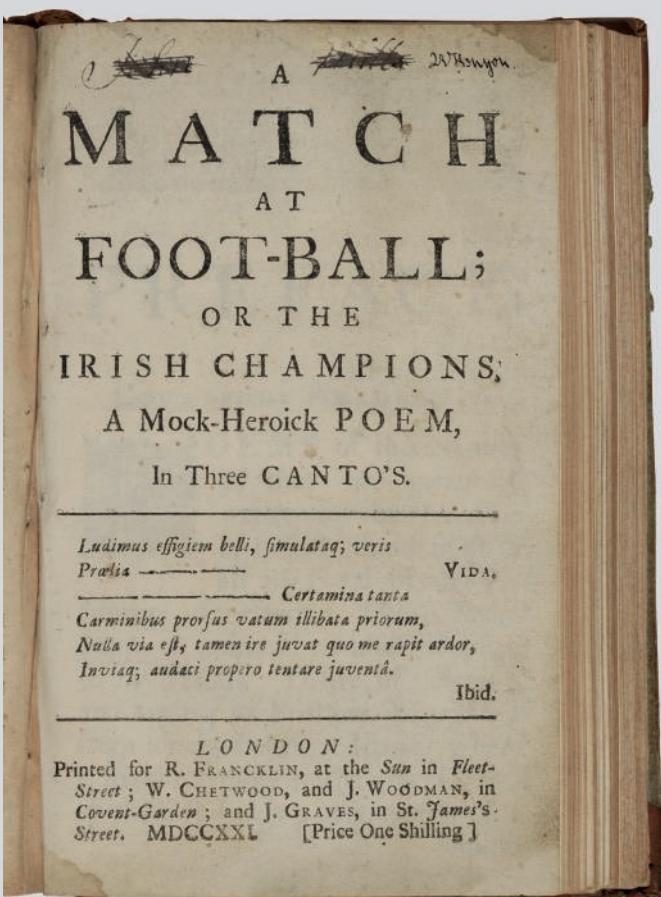
The Tragedy of Hamlet Prince of Denmark. London: printed for R. Bentley, 1695. [Bound with:] – *Julius Caesar. A Tragedy*. London: printed for Henry Herringman and Richard Bentley, 1691. [And:] four plays by other dramatists, 1696-1701.

The ninth quarto edition of *Hamlet*, variant with the one-line imprint, and the second edition of *Julius Caesar*, bound together with four other plays in a contemporary binding. In this 1695 performance, the character of Hamlet was played by the greatest actor on the restoration stage, Thomas Betterton, while his wife Mary Betterton (née Saunderson) played Ophelia. This edition of *Julius Caesar* was thought by Bartlett to be the sixth edition, but it is now believed that the four undated editions traditionally placed between the first edition of 1684 and the present edition were actually printed around 1695. *Hamlet* and *Julius Caesar*, bound second and third in the present volume respectively, contain various marks and annotations in contemporary manuscript, apparently by the same reader, including amendments to Shakespeare's original text and the printed stage directions. Bartlett 87 & 117; Jaggard p.308 & p.319; Wing S-2955 & S-2922A.

Together 6 plays in one volume, quarto (214 x 162mm). (*Hamlet*: B1 torn with loss of lower third, last leaf slightly soiled, some staining, occasional clean tears and trimmed headlines; *Julius Caesar*: lacking the first blank and text leaf A4; a number of tears with some losses to other plays, occasional repairs, spotting and browning throughout). Contemporary blind-ruled calf, red morocco spine label (rubbed, upper board detached). *Provenance*: occasional contemporary manuscript annotations – George Kenyon of Peel Hall, Lancashire (1666-1728; armorial bookplate).

£4,000-6,000

US\$5,700-8,500
€4,700-7,000



0101

CONCANEN, MATTHEW (1701-1749)

A match at foot-ball; or the Irish champions. A mock-heroick poem, in three canto's. London: printed for R. Francklin, W. Chetwood, J. Woodman, and J. Graves, 1721. [Bound with: six other poetical pamphlets.]

First London edition of a very early account of 'foot-ball', a pre-cursor to modern day Association Football, Rugby, and Gaelic Football, which were not separately codified until the mid-nineteenth century. 'Concanen's opening lines "I sing the pleasures of the rural throng/and mimic wars as yet unknown to song" indicate that in writing a long poem about a football match, he was breaking new ground [...] The ball, we are told, was constructed of "three folds of bullock's hide with leathern thongs bound fast on either side" and stuffed with hay. There were goals at either end of the pitch constructed by sticking two willow rods in the ground some feet apart, bending them towards each other and tying the ends together so that a semicircle was formed.' The first edition appeared at Dublin in 1720. A full list of the works and a condition report is available upon request. ESTC T39033; Foxon C328.

7 works in one volume, octavo (192 x 120mm). (Some light staining and browning.) Contemporary speckled half calf (light wear and soiling). *Provenance*: John Mills (erased inscription on title of *A Match at Foot-ball*) – Lloyd Kenyon (1696-c.1773; inscription on first title) – Roger Kenyon (1735-1796; various inscriptions throughout).

£1,000-1,500

US\$1,500-2,100
€1,200-1,700

INCUNABULA AND OTHER
PRINTING BEFORE 1700
(LOTS 102-139)



Mathe
maticę supstitio.

Stultior ille qđē
qđ mēsurā vndiq̃
terre. Metit̃: nec
se nec sua scire va
let. Furor est: p̃fe
cto furor egredi
mūdū: & tanq̃ in
terna eius cuncta
iam sint nota: ita
scrutari extera.
Quasi vero men
surā illi rei possit
agere/ qđ sui nesci
at: aut hoies pos
sint videre qđ mū
dus ipse n̄ capiat

Non satis est sapiens: non est ratione politus:
Sed nostra in nauī carbasa plena trahat:

Qui latera immensī mundi metit̃/ & orbis
Climita: stat fatua circinus inq̃ manu: k.iiii

Plinius li.ii.
circa prin.



0102

PETRUS LOMBARDUS (C.1100-1160)

Sententiarum libri IV. [Strasbourg: Heinrich Eggestein, before 1471].

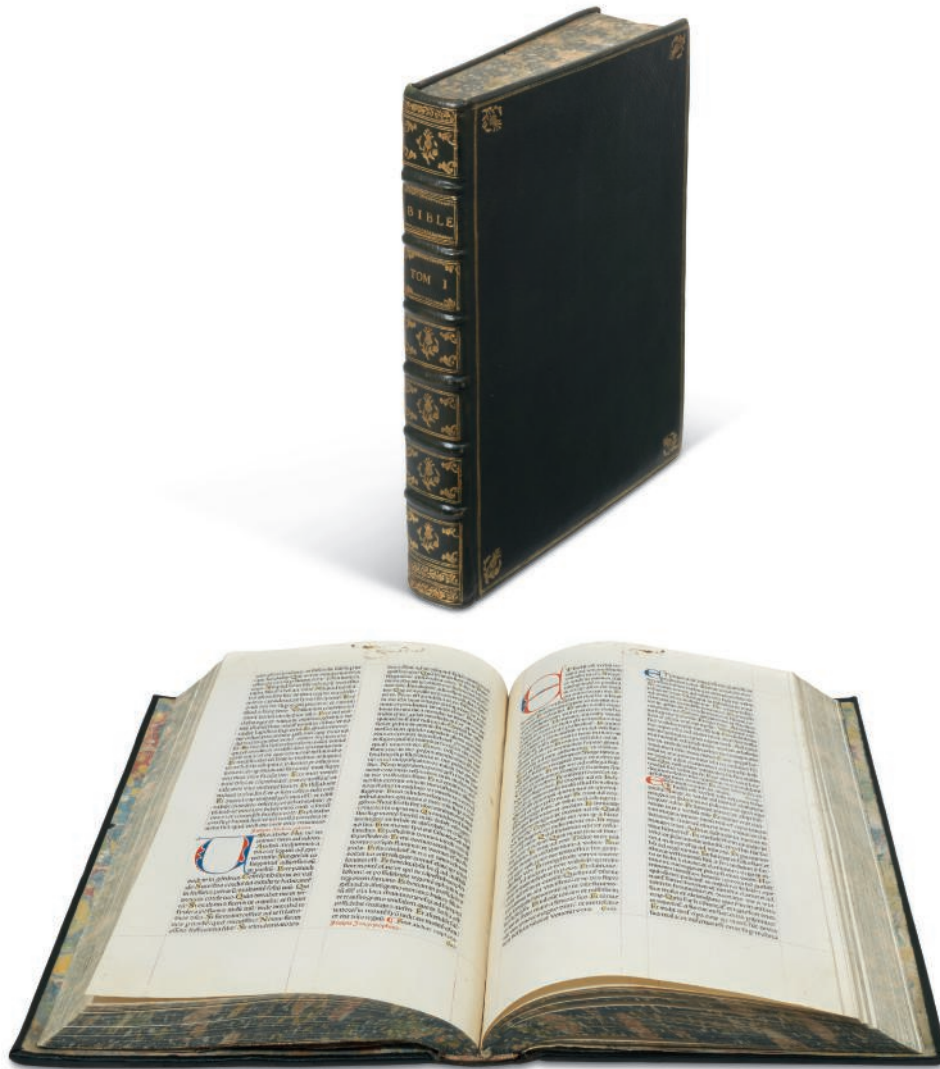
First edition of one of the most important books of the Middle Ages and the foundation of theological study. No copy has sold at auction in over 50 years, with the exception of an imperfect copy in 1982. As required reading in virtually every centre of learning throughout Europe in the middle ages and well into the Renaissance, the *Sentences* was exceptionally influential on subsequent philosophers and theologians from Albertus Magnus and Thomas Aquinas to Martin Luther and Jean Calvin. It is a compendium of Biblical texts and excerpts from the Church Fathers and provides an encyclopaedia of Christian theology. Presented in four books, the first book considers God and the doctrine of the Trinity; the second concerns the Creation; the third deals with Christ and the Christian religion; and the fourth considers the Sacraments and questions on religious and moral duties. H 10183*; BMC I, 67; CIBN P-237; Bod-inc. P-222; BSB-Ink. P-376; Goff P-479; ISTC ip00479000.

Royal folio (383 x 291mm). 265 leaves (of 266, without final blank). Opening initial in blue with red penwork decoration, other initials alternating in red and blue, headlines, chapter numbers, paragraph marks and capital strokes in red, also a note by the rubricator added at the end of Book II noting that he has corrected the text (neat internal tear in BB2, some toning, a few sheets lightly browned, minor dampstain in first quire). Contemporary German blindstamped pigskin over wooden boards, some quire guards (darkened, somewhat restored, rebacked in the early 19th-century, metal cornerpieces and central boss, remains of clasps). *Provenance:* contemporary annotations in several hands, sometimes extensive and showing close reading against other copies and a deep engagement with the text – a Dean of Halle [University] (purchase note dated 1839) – 19th-century library stamp partly erased ‘Bibliotheca –’.

£30,000-40,000

US\$43,000-57,000
€35,000-46,000

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.



0103

BIBLE, IN LATIN

Biblia Latina. Paris: Ulrich Gering, Martin Crantz and Michael Friburger, [between 22 July 1476 and 21 July 1477].

First and only Latin Bible printed in France, printed at the first press established there. Paraphrases or compilations of Biblical texts in French translation had appeared earlier, printed at Lyons, but this is the earliest edition of St. Jerome's Latin Vulgate, the *textus receptus* of the Bible, to appear in France. As virtually all incunabular Latin Bibles, it derives from the Gutenberg Bible printed at Mainz c.1455; specifically, it reprints the 1462 Bible, the second printed at Mainz, by Fust and Schoeffer, which documentary evidence shows was marketed in Paris by Fust. The edition was joined by a supplemental text, the *Interpretation of Hebrew Names*, which is not present here. Those 3 quires form a separate entity: they are the only quires with printed signatures and one copy at the Bibliothèque nationale de France attests to its independent survival. France's prototypographers Gering, Crantz and Friburger, all natives of the Upper Rhine valley, established a press at Paris in 1470 on the premises of the Sorbonne at the behest of two former rectors, Guillaume Fichet and Johann Heynlin. In about 1476 the press moved to new premises in the rue St. Jacques at the sign of the *Soleil d'Or*; the Bible is the first to name the new address. HC 3058; GW 4225; BMC VIII 8; CIBN B-379; Bod-inc. B-259; ISTC ib00550000.

2 volumes, royal folio (364 x 254mm). 243 (of 244, without first blank) and 239 (of 268, without first blank and 3 quires of Interpretationes) leaves. Printed in red and black, contemporary French rubrication, major initials in interlocking red and blue, smaller initials in red or blue, yellow capital strokes; type pages ruled in red probably in the 18th century. (A few small wormholes affecting some letters at beginning and end of each volume, faint spotting in a few leaves, light dampstain, usually at extreme margin, in last 2-3 quires of each volume, occasional light smudge or dust-soiling, last leaf laid down.) 18th-century blue morocco gilt, marble endpapers and edges; modern morocco-backed boxes. *Provenance*: a few marginal annotations - ?ML (monogram in red and blue on first page of each volume, an 'L' in opening initial of vol. II, written at the time of/by the rubricator) - Toulouse, Jesuit college (16th-century inscription washed from first page, ?stamp excised from first page of each volume repaired with an 18/19th-century booklabel of L. Valentin, priest, 17th-century ms. headlines giving Book name (occasionally trimmed) - Avignon, St-Charles of the Cross seminary (18th-century booklabel).

£250,000-350,000

US\$360,000-500,000
€300,000-410,000

0104

GREGORIUS I (SAINT, C.540-604)

Pastorale, sive Regula pastoralis. [Basel: Martin Flach, not after 1472]. [Bound with:] BUTRIO, Antonius de (c.1338-1408). *Speculum de confessione.* Vicenza: Hermannus Liechtenstein, 31 Jan. 1476.

Second edition of St. Gregory's Pastoral Rule and first edition of the Speculum de confessione. Both works are concerned with pastoral care, that of Gregory the Great providing guidance for those entrusted with the cure of souls and also covering how pastors should live and teach, and the *Speculum* on confession. Although explicitly cited as the work of jurist Antonio de Butrio in incunable editions, the work has subsequently been identified as part of a larger work by Berengarius Fredoli (cf. CIBN B-950). A fresh copy with strong type impressions and pinholes preserved in the second work. I: HC *7982; GW 11441 (Anm.2); BMC III, 739; Bod-inc G-225; BSB-Ink G-324; Goff G-437; ISTC ig00437000. II: HC 4184*; GW 5828; BMC VII 1036; BSB-Ink A-632; Goff B-1345; ISTC ib01345000.

2 works in one volume, chancery quarto (195 x 138mm). 152 and 58 leaves, respectively, including first and final blanks in Butrio. Each work rubricated by a different hand (blank corner of first leaf torn, light dampstain in first work, very occasional light spotting). Contemporary red-stained leather over thick wooden boards (new clasp and bosses on each cover, rebacked preserving parts of early backstrip and two labels).

£5,000-7,000

US\$7,200-9,900
€5,900-8,100



0105

HERMES TRISMEGISTUS

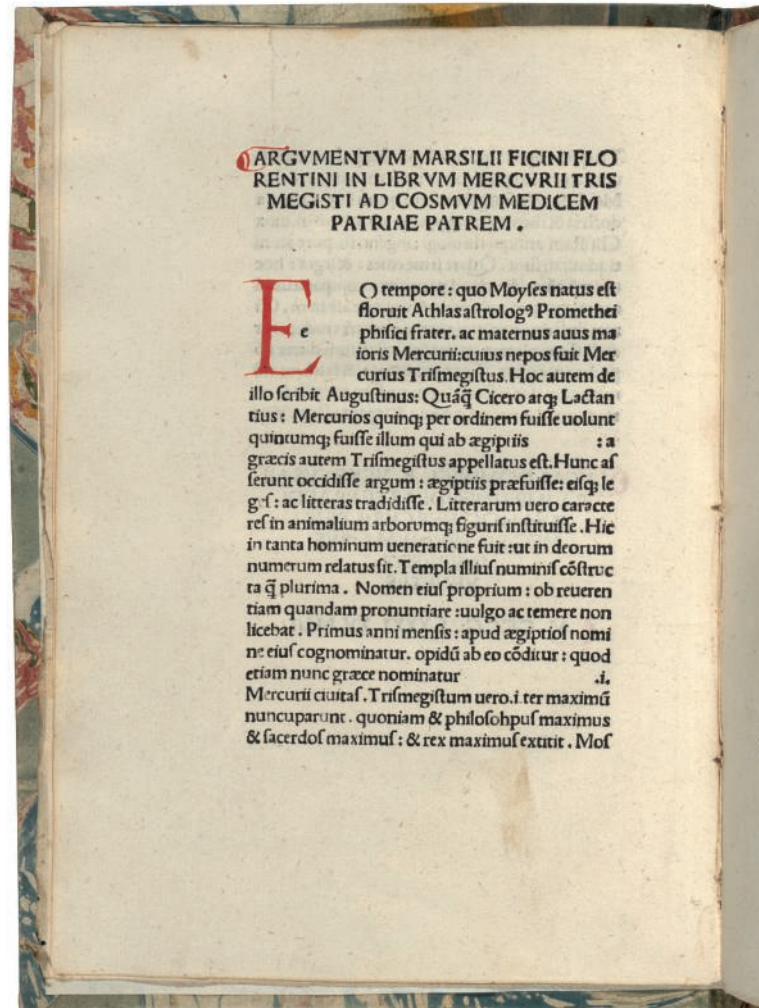
Liber de potestate et sapientia. Translated by Marsilius Ficinus (1433-1499). Venice: Lucas Dominici F., Venetus, 15 May 1481.

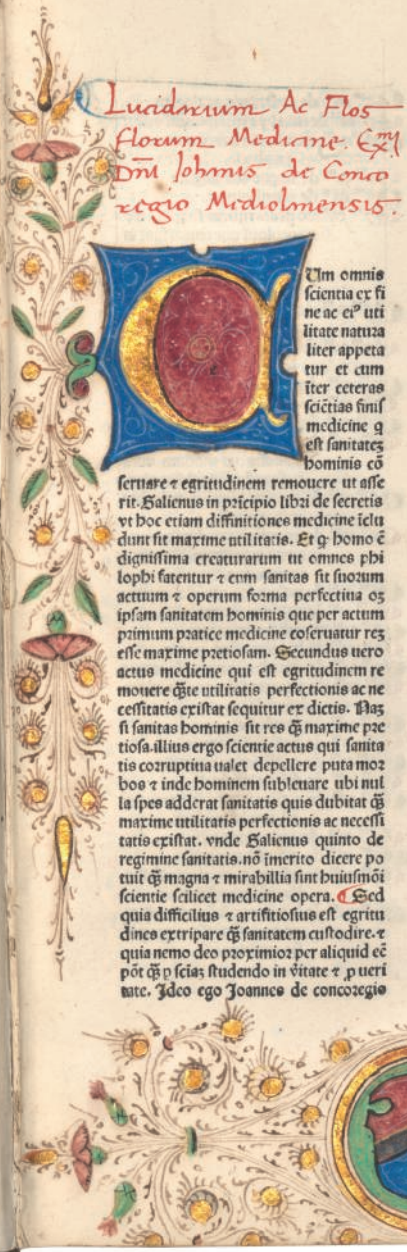
Third edition of a work highly influential on Renaissance humanism and considered to be of such antiquity that Cosimo de' Medici accorded it priority over Plato. It is now known to be the work of various authors writing in Egypt in the 2nd-3rd centuries A.D., but up until the 17th century its author was believed to be Hermes Trismegistus, an ancient philosopher-priest. His supposed genealogy, which is set forth here in Ficino's preface, placed Hermes before even Moses, and thus gave these Hermetic texts an authority on which was based the Christian humanism of Renaissance philosophy. The third edition derives from the first (1471) with no apparent influence from the second, printed in at Ferrara in 1472. A fresh copy of an elegant edition, with bearer type impression of folio a2 on blank a1 and some deckle edges. Not in the Bavarian State Library or elsewhere in Germany. HCR 8458; Klebs 510.3; CIBN H-47; BMC V, 280; GW 12312; Ford, *BPH* 114; Goff H-79; ISTC ih00079000.

Chancery quarto (207 x 142mm). 43 leaves (of 44, without final blank). Printed guide-letters, initials and paragraph marks in red, quire guards (occasional faint spotting). Modern marbled paper flexible boards; folding cloth box.

£4,000-6,000

US\$5,700-8,500
€4,700-7,000





**Lucidum Ac Flos
Florum Medicine. Ex
Dni Johannis de Conco
regio Mediolensis.**



Quoniam omnis
scientia ex fi
ne ac ex uti
litate natura
liter appeta
tur et cum
iter ceteras
sciencias finis
medicines q
est sanitates
hominis co
ferre et egritudinem remouere ut asse
rit. Galienus in principio libri de secretis
et hoc etiam diffinitiones medicine iclu
dunt sit maxime utilitatis. Et q homo e
dignissima creaturarum ut omnes phi
lophi fateantur et enim sanitas sit suorum
actuum et operum forma perfectissima qz
ipsam sanitatem hominis que per actum
primum practice medicine conseruatur rez
est maxime pretiosam. Secundus uero
actus medicine qui est egritudinem re
mouere est utilitatis perfectionis ac ne
cessitatis existat sequitur ex dictis. Nam
si sanitas hominis sit res q maxime pre
tiosa alius ergo scientie actus qui sanita
tis corruptiua ualet depellere puta mor
bos et inde hominem subleuare ubi nul
la spes adderet sanitatis quis dubitat q
maxime utilitatis perfectionis ac necessi
tatis existat. unde Galienus quinto de
regimine sanitatis. no in merito dicere po
tuit q magna et mirabilia sint huiusmodi
scientie scilicet medicine opera. **S**ed
quia difficultus et artificioius est egritu
dine extripare q sanitatem custodire. et
quia nemo deo proximior per aliquid ee
pot q p scias studendo in uitate et p ueri
tate. Ideo ego Joanne de concoregio

de mediolano ob rogatum quorundam
discipulorum meorum cupientium habe
re aliquid succinctum in pratica medici
ne. Quo mediante actum secundum me
dicine ualeant exercere cum contingat
eos per diuersarum partium mundi semi
tas ambulare disposui unum opusculum
succinctum et breue lucidius et flos flo
rum medicine nominatum i scriptis red
digere. Obmittam tamen medicamina
quedam que comuniter praticantur tacta
ab autoribus famosis medicine et preci
pue Mesue. Serapione. et Rasi et plerif
qz alijs qui in arte medicine operatiua
scripserunt. ne ponatur capitulum in capi
tulo licet enim medicamina eorum sint
uerrissima quia tamen comunia et nota sic
ideo ergo breuitati indulgens pla ex eis
obmittam. Ego tamen ut hunc librum su
perbi non mordcant dente canino. opa
ui enim humilibus hunc librum facere.
Sed ne quod agredior laudabili pri
tetur effectu diuini implozo subsidij et
cu oi deuotione ita dicis. Veni facite spūs
et mitte cellitus tue lucis radijs. ut quod
fert animus promere lingua queat. Ad
hanc orem igitur et laudes eximias boni
iesus qui omnipotentis dei patris spien
dor est et gloria hunc librum in titulo lu
cidarius et flos medicine. Quem librum
diuido in quatuor tractatus iuxta quat
tuor membra principalia humani corpo
ris. Primus est de dispositionibus capi
tis et partium eius. Secundus est de di
spositionibus cordis pectoris et partium
eius. Tertius est de dispositionibus sto
machi epatis splenis et aliorum membro
rum naturalium. Quartus est de disposi
tionibus genitalium membrorum et testi
culorum matris et aliorum inerozum.
Incoatus fuit iste liber post annum. 4.
nostre lecture per prius in studio bono
nensi incoate et per posterius in plerifqz
alijs studijs italie continuate. et ultimo
in pclaro studio papicensi et completui su
it corrente anno domini. 14. 88.

Explicit pbcium.

Tract. Primus

Dispositio Libri



0106
CONCOREGIO, JOHANNES DE
(C.1380-C.1440)
De aegritudinibus particularibus - De curis
februm. Pavia: Antonius Carcanus, 1485.

Sole incunable edition of this medical treatise, modelled on the writings of the Arabs.
Concoregio was born in Milan around 1380, became a professor in Bologna in 1404, was then in Pavia and Florence, finally returning to Milan in 1439. He is thought to have died in Pavia sometime around 1440. Very rare on the market, with only one complete copy selling at auction in the past 50 years (this copy). HC *5615; GW 7291; BMC VII, 997; BSB-Ink C-505; Bod-Inc C-415; Goff C-803; ISTC ic00803000.

Chancery folio (275 x 193mm). Complete with A1 and a1 blanks, A2r with a large illuminated initial with partial border and with illuminated coat of arms in lower margin with floral border, illuminated initials on leaves L2r and O8r, initials, paragraph marks and capital strokes in red and blue, borders ruled in pencil (A2 and final leaf with small marginal repairs, quires M and P faintly browned, otherwise mostly fresh, clean and wide margined with just A2 trimmed at foot into illumination and marginalia trimmed on D6). Remboitage of blind-tooled calf over wooden boards from a Bible (rebacked, covers rubbed and scored, lacking brass fittings and clasps). *Provenance:* evidence of stamp removed from margin of A2 - ink marginalia in an early, probably contemporary, hand - Francesco ?Portidi (late 16th-/early 17th-century ink ownership inscription of a doctor on A1r).

£15,000-25,000 US\$22,000-36,000
€18,000-29,000

0107

ANGELUS CARLETUS DE CLAVASIO (1411-95)

Summa angelica de casibus conscientiae. Additions by Hieronymus Tornielii (fl. 15th century). Venice: Paganinus de Paganinis, 7 June 1499.

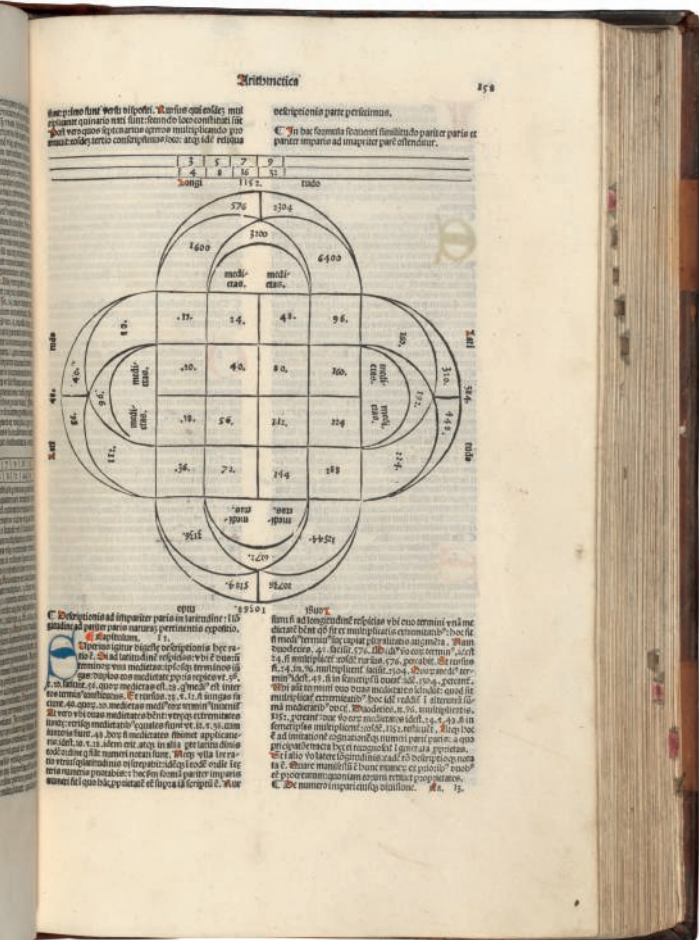
A popular compendium of canon law from the London religious house of Crutched Friars. Ker records 7 other books surviving from the Crutched Friars convent near the Tower in London, all but one printed. An early reader complied with censorship imposed at the English Reformation by neatly crossing out references to the pope. It is somewhat ironic that this work – essentially a dictionary of moral theology – survives from the London Crutched Friars, since it was condemned when Thomas Cromwell caught its prior in *flagrante delicto*. HC 5401*; GW 1945; BMC V 460; Bod-inc. A-294; BSB-Ink. A-537; Sander 403; Goff A729; ISTC ia00729000.



Super-chancery octavo (158 x 108mm). 466 leaves (of 476, lacking final quire containing the table of contents). Title printed in red and black, woodcut of St. Peter on title, rubricated with initials alternating in red or blue, red capital strokes (first and last two leaves lightly soiled and rehinged affecting a few letters in final leaf). Contemporary Flemish panel-stamped calf over wooden boards, panels composed of 2 rows of angels playing music [somewhat similar to Goldschmidt p. XLVI, a Ghent binding], two fore-edge clasps (hinges weak, spine worn with some leather missing, later flyleaves). *Provenance*: London, Convent of friars of the Holy Cross [Crutched Friars] (contemporary inscription on pastedown) – some marginal annotations, the word 'pape' censored on leaves v11-12.

£1,200-1,600

US\$1,800-2,300
€1,400-1,900



0108

BOETHIUS, ANICIUS MANLIUS TORQUATUS SEVERINUS (C.480-524)

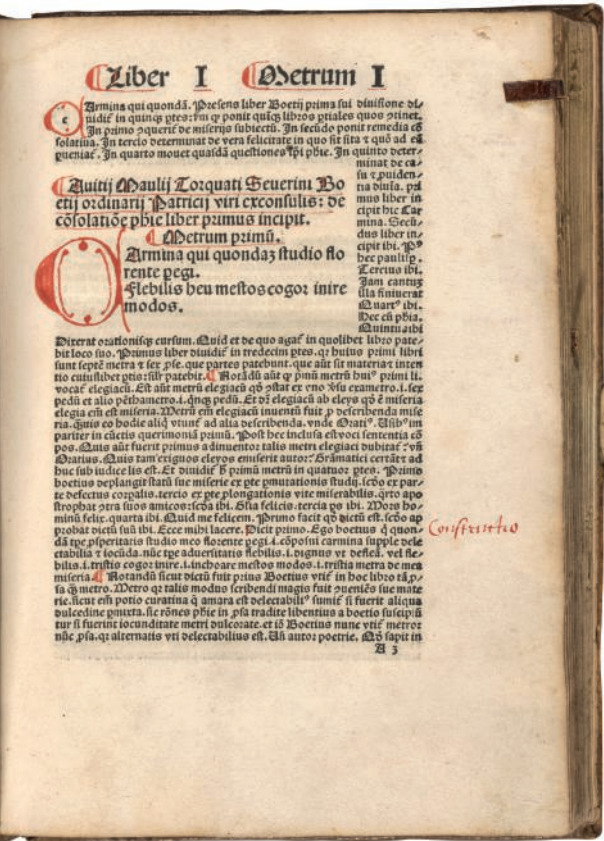
Opera. Venice: Johannes and Gregorius de Gregoriis, de Forlivio, 18 August 1492, 26 March 1491.

A fresh copy of the first collected edition of Boethius's works, including the first printing of *De musica*, one of the earliest printed texts on harmony and proportion. Other works are on mathematics, logic and philosophy, including his highly influential *De consolazione philosophiae*. This text and Boethius's other work as a translator and commentator played a vital role in the transmission of Classical knowledge in the Middle Ages. The first part of Porphyry's *Isagoge* (in Boethius's translation) was clearly bound at the end from the time of binding, as indicated by the table contents annotated with pagination in a strictly contemporary hand. H 3351*; GW 4511; BMC V 341, XII 25; BSB-Ink B-618; Bod-inc B-382; CIBN B-557; Klebs 192.1; Goff B-767; ISTC ib00767000.

Two parts in one, chancery folio (312 x 207mm). 352 leaves, quires A-B [Porphyry part I] bound at end. Greek and Roman types, incipits of first two sections printed in red, numerous woodcut musical and mathematical diagrams, initials in red or blue, red capital strokes (a few small wormholes in first 3 quires, faint rubricator's smudge in 2 leaves). Contemporary blindstamped calf over wooden boards with floral and Laubstab tools, index tabs, title written on fore-edge (rebacked, repaired in place of earlier metalpieces, scuffed). *Provenance*: some contemporary annotations, including deleted note in margin of one leaf – ?Louvain, Friars Minor (inscription erased from second leaf – Paul Heilbronner (bookplate).

£5,000-8,000

US\$7,100-11,000
€5,900-9,300



0109

BOETHIUS, ANICIUS MANLIUS TORQUATUS SEVERINUS (C.480-524)

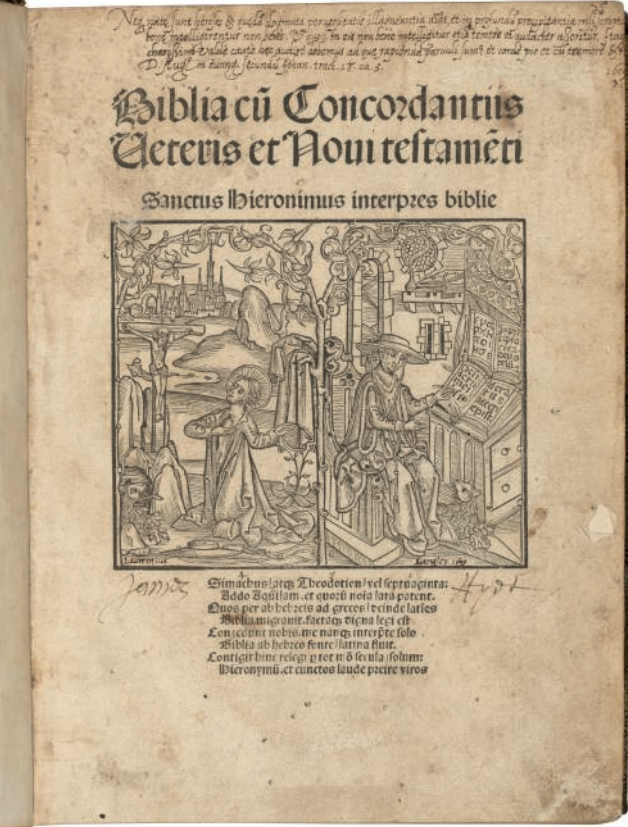
De consolatio philosophiae, with commentary ascribed to Thomas Aquinas. Nuremberg: Anton Koberger, 8 June 1495.

A fine copy of the fourth Koberger edition. The *Consolation of Philosophy* was a chief source of Platonic and Neoplatonic philosophy in the middle ages and was then the most widely copied work of secular literature in Europe. It is also of importance for incorporating large parts of Plato's *Timaeus*. HC 3388*; GW 4559; BMC II 440; BSB-Ink. B-609; Bod-inc. B-400; CIBN B-585; Goff B-799; ISTC ib00799000.

Chancery quarto (214 x 147mm). 174 leaves, with final blank. Initials, paragraph marks and some capital strokes in red (light dust-soiling on title, single wormhole in first few quires, occasional faint spotting). Contemporary Germanic blindstamped pigskin over wooden boards tooled with 'maria' rosettes and undulating fillets, single fore-edge clasp, title label on upper cover, index tabs, manuscript fragments from a 12th-century German noted missal on vellum as spine liner (a little darkened). *Provenance*: unlocalised convent of St. Peter, possibly at Salzburg (title inscription).

£3,000-4,000

US\$4,300-5,600
€3,500-4,600



FROM THE KENYON LIBRARY AT GREDINGTON

0110

BIBLE, IN LATIN

Strasbourg: [Johann (Reinhard) Grüninger,] 26 April 1497.

Bible from the press of the prolific Strasbourg printer Johann Reinhard Grüninger, extensively annotated in Latin by a 17th-century English hand. The woodcut on the title depicts Saint Jerome—both in his study and praying at the foot of the cross. HC 3122*; BMC I 111; BSB-Ink B-476; GW 4277; Bod-inc B-308; Goff B-600; ISTC ib00600000.

Chancery folio (278 x 200mm). 471 leaves (of 492, lacking the blank Z6 and 20 leaves of *Interpretationes*). Woodcut of Saint Jerome on title (title and last leaf lightly soiled, minor worming at beginning and end, some faint dampstaining, two tears into text in l1, the last leaf shorter at fore-edge, a few headlines and annotations just trimmed). 17th-century black morocco panelled in gilt (joints splitting, minor worming and chip to spine). *Provenance*: 'James [?] Hyet' (inscription on title) - 'Laurentius Langley 1609' (possibly Laurence Langley who matriculated at Brasenose, Oxford in 1588; inscription on title woodcut, numerous annotations throughout) - George Kenyon of Peel, Esqr (18th-century bookplate).

£3,000-5,000

US\$4,300-7,100
€3,500-5,800

CXLV

De corrupto ordine uiuēdi

pereūtibus. Inuentio noua. Sebastiani Brant.



OTHER PROPERTIES

0111

BRANT, SEBASTIAN (1457-1521)

Stultifera navis. Translated from German into Latin by Jacobus Locher Philomusus (1471-1528) in collaboration with Brant, and with additions by Thomas Beccadelli. Basel: Johann Bergmann de Olpe, 1 March 1498.

Second enlarged edition of the Ship of Fools, with additional poems by Brant and Thomas Beccadelli. Immensely and immediately popular, the work was printed in 26 editions before the end of the 15th century. Among its most direct imitators was Erasmus for his own biting satire, *Moriae Encomium*. In the present edition the reference to the discovery of America appears on f. 76v. The fine woodcut illustrations are those commissioned for the first edition (in German) of 1494, also printed by Bergmann at Basel, many of which are now recognised as the work of Albrecht Dürer, supplemented here with cuts from Bergmann's other previous editions (cf. Winkler (*Dürer und die Illustrationen zum Narrenschiff*, 1951)). All subsequent illustrations to the text derive from this series. H 3751*; GW 5062; Alden and Landis 498/5; BSB-Ink B-821; Bod-inc B-513; CIBN B-760; Schreiber 3572; Goff B-1091; ISTC ib01091000.

Chancery quarto (217 x 152mm). 163 leaves (of 164, without final blank). 118 woodcuts, including repeats and 3 full-page cuts, by Albrecht Dürer, the Master of Haintz Narr, the Master of Gnad Her, and two other anonymous woodcut artists, printer's device, woodcut ornamental borderpieces and device (occasional faint stain, small spot on q3). 20th-century brown morocco by Gruel, gilt turn-ins, gilt edges. *Provenance*: unidentified 20th-century bookplate at end.

£7,000-10,000

US\$10,000-14,000
€8,200-12,000



0112

BOOK OF HOURS

HORAE, use of Rome, in Latin and French. Paris: Philippe Pigouchet for Guillaume Eustace, [c.1508, almanac for 1508-27].

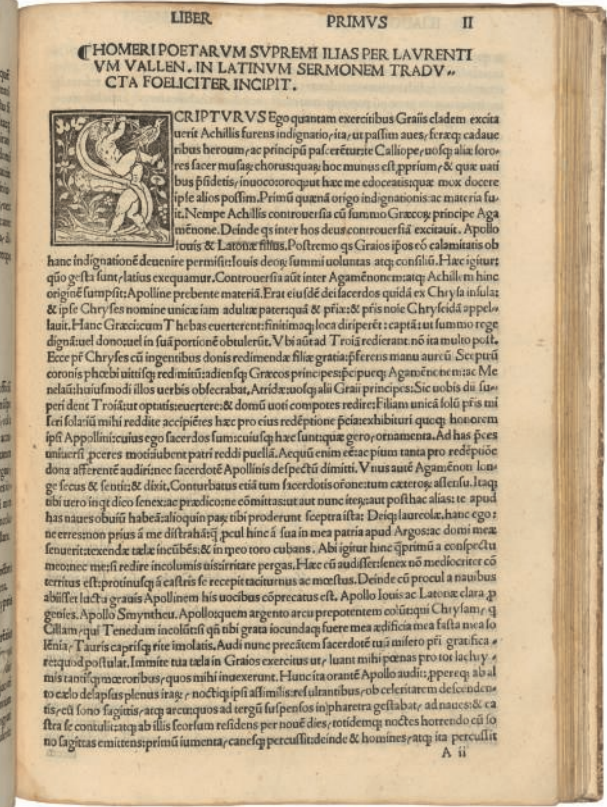
A handsome Book of Hours, printed on vellum and fully coloured and illuminated. Two issues are recorded, with and without quire c. Copies at Paris and Brussels include it, while those at Lyons, Poitiers and the present copy omit it. Lacombe 171 (132 leaves); Brunet *Heures* 286 (124 leaves); Moreau *Inv. Parisiennes* I, 113; Van Praet 166 (124 leaves).

Printed on vellum, octavo (172 x 108mm). 124 leaves (of 132, see note). 15 full-page, one half-page, 13 small cuts and Eustace device, all coloured and illuminated, initials and line filler in liquid gold on pink or blue ground, yellow capital strokes (single wormhole in title, small marginal repair in title, at foot of final leaf and in g3). 20th-century brown morocco tooled in blind to a gothic design, gilt edges, slipcase. *Provenance:* vellum flyleaves with French 16th-century Barbier family records, from Michel to Marguerite Barbier – Bezborodko (armorial stamp on title) – Aleksandr Aleksandrovich Polovtsov (1832-1909; lawyer, senator, member of the Duma, co-founder of the Imperial Russian Historical Society; monogram and shelf labels) – GB (Russian interlaced monogram stamp in blue on several leaves).

£4,000-6,000

US\$5,700-8,500

€4,700-7,000



0113

HOMER (?8TH CENTURY BCE)

Odyssea de Erroribus Ulyxis, translated by Francesco Griffolini (1418-83). Strasbourg: Johann Schott for Georg Maxillus Uebelin, 24 May 1510. [Bound with:] HOMER. *Ilias*, translated by Lorenzo Valla. Venice: Johannes Tacuinus de Tridino, 25 February 1502.

Rare second separate edition of the *Odyssey* in the first prose translation by Francesco Griffolini, bound with the third edition of Valla's prose translation of the *Iliad*. I: Adams H-796; Hoffmann II, 336 ('almost never seen'); VD-16 H-4701. II: Adams H-781; Hoffmann II, 334.

2 works in one volume, folio (282 x 199mm). Woodcut historiated initials in second work (minor marginal repairs in first title, light dampstaining with occasional paper weakness, small puncture in several leaves in both works effecting a few letters). 16th-century pink-stained ?deerskin panelled in blind with gilt ornament at centre and corners, sides lettered 'Nicolas' 'De Clicamp' (repairs at spine, new endleaves, rubbed, lightly soiled). *Provenance:* Nicolas de Cli[n]camp (binding) – Jacques de Clinchamp (contemporary ownership note on flyleaf) – St. Stephan's [Priory] of Le Plessis, Normandy (17th-century title inscription) – Robert Leveillé, 1748 (manuscript label pasted onto final verso – Bayeux, religious house (printed label on title).

£2,000-3,000

US\$2,900-4,300

€2,400-3,500



0114

BOOK OF HOURS

HORAE, use of Rome, Latin and French – *Heures de nostre dame a lusaige de Romme tout au long sans rien requerir*. Paris: Antoine Chappiel for Germain Hardouin, 5 October [1504].

A rare book of hours printed by Antoine Chappiel for Hardouin, illuminated in gold and colours. Chappiel is known to have been active only from 1500 to 1505; he printed two other Books of Hours for Hardouin in 1504 and 1505. Once considered an incunable on the basis of the almanac which begins in 1497, this edition is now dated to c.1504, on the basis of Chappiel's address given in the colophon. CIBN II, p.40; Bohatta 626=627=614; Lacombe 53; Moreau I, 129, C 3076; Goff H-417; ISTC ih00412500 (recording 7 copies only).

Printed on vellum, octavo (210 x 130mm). 86 leaves (of 92, lacking D3,6,8, E3, I6 and K1). Type: 93B. 10 (of 14) large criblé metalcuts, including one repeat, with decorative borders comprising up to 12 pieces, metalcut anatomical man, 23 (of 32) small criblé metalcuts, illuminated in gold and colours by a contemporary hand, Hardouin device, liquid-gold initials, paragraph marks and line-fillers painted on alternate pink and blue ground in a contemporary hand, yellow capital strokes, pages ruled in red (one short marginal tear, occasional light soiling, one quire signature just shaved). 18th-century English remboitage with 17th-century Venetian red morocco gilt sides, flat spine gilt with neoclassical ornaments, black leather spine label tooled 'Roman Missal', marbled pastedowns (split at rear hinge, corners repaired, general rubbing, without two fore-edge ties). *Provenance*: short deletions of text in suffrage of St. Christopher – John Stavely (bookseller of Nottingham, label on front pastedown) – Algernon Peckover of Wisbech (flyleaf inscription) – William Foyle (booklabel; sale Christie's 11-13 July 2000, lot 198).

£3,000-5,000

US\$4,300-7,100
€3,500-5,800

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.

89

0115

RIDOLFI, VOLUMNIO (FL.16TH-CENTURY)

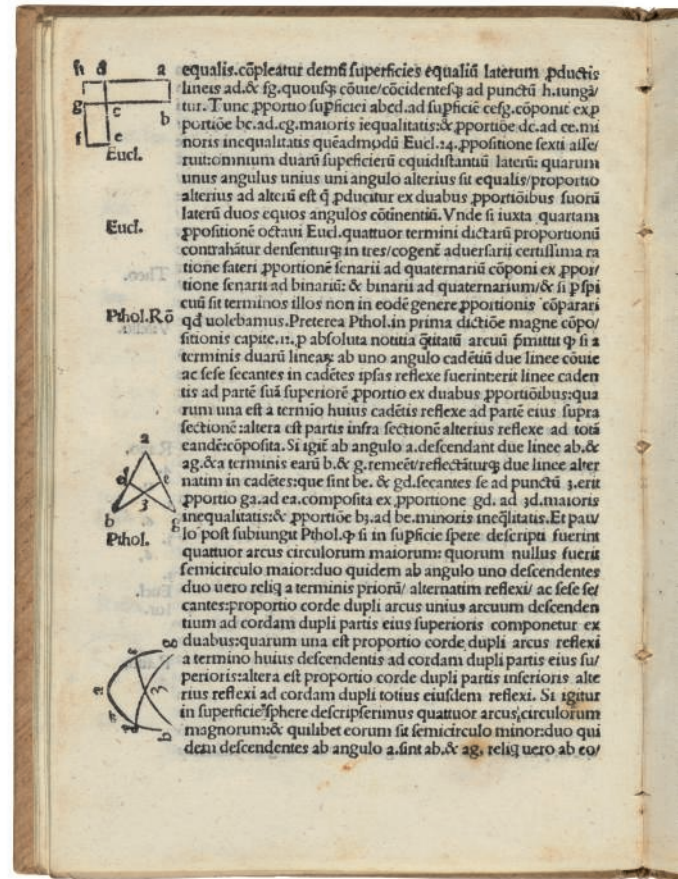
De proportione proportionum disputatio. Rome: Giacomo Mazzocchi, 1516.

Very rare first edition of an influential and controversial mathematical work, an important step towards the arithmetization of the mediaeval theory of proportion. RBH/ABPC record no other copies at auction. The evolution from proportion to numerical ratio began with Umar al-Khayyam in the 12th century and was continued by Thomas Bradwardine and Nicole Oresme in the 14th century. The most decisive progress in the modern era was made by Clavius in his great commentary on Euclid (first published in 1574), in which the author, inspired by the present work by Ridolfi, criticized and completed the Euclidean theory of proportion. Riccardi I, ii, 387.

Quarto (195 x 137mm). Marginal woodcut diagrams (a few minor spots, faint marginal stain in final two leaves). 19th-century boards (lightly soiled, spine worn); housed in a brown morocco-backed folding box. *Provenance:* Arnaud de Vitry d'Avaucourt (1926-2012; his sale, Sotheby's, April 11, 2002, lot 727).

£5,000-8,000

US\$7,200-11,000
€5,900-9,300



0116

MORE, THOMAS (1478-1535)

[Utopia:] De optimo reip. statu, deque nova insula Utopia, libellus vere aureus. -Epigrammata. - Desiderius ERASMUS. *Epigrammata.* Basel: Johann Froben, November-December 1518.

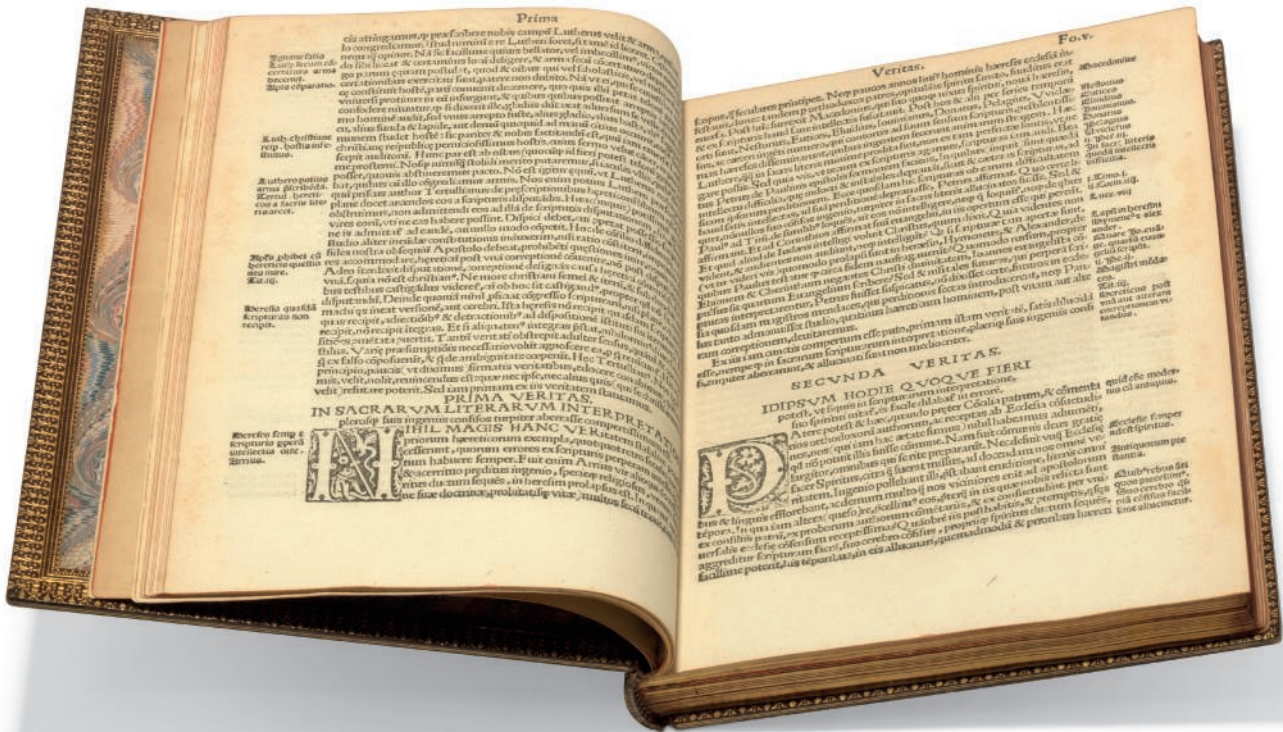
Fourth edition of Utopia, second edition of More's Epigrams. It is a page-by-page reprint of Froben's edition published in March of the same year, which incorporated new revisions by the author and to which Erasmus's *Epigrammata* was also joined; it established the text for all subsequent editions. Erasmus was responsible for arranging publication of the two Basel editions by 'his' printer, Johann Froben. The fourth edition was further revised and augmented, presumably overseen by More. Adams M-1757; Gibson 4; Davies, *Murray German*, 304; Hollstein XIV, p.20.

3 parts in one volume, quarto (201 x 147mm). Roman and Greek types, Utopian alphabet. Woodcut architectural title border by Hans Holbein, repeated on c1, border to pt. 2 by Urs Graf and pt 3 by H. Holbein, full-page woodcut map of Utopia and half-page woodcut scene depicting John Clement, Thomas More, Raphael Hythlodaye and Pieter Gillis by Ambrosius Holbein, one of three printer's devices at the end of each part, woodcut historiated initials by Graf and A. and H. Holbein (title a little soiled with minor repairs, faint smudge on A3, negligible stain at gutter in quire E). Early calf, later gilt tooling (rebacked). *Provenance:* William Absalom (early title inscription) - a few other annotations.

£15,000-20,000

US\$22,000-28,000
€18,000-23,000





0117

FISHER, JOHN, ST. (1459-1535)

Assertionis Lutheranae confutatio. Paris: C. Chevallon, 1523.

Rare early edition of Fisher's refutation of Luther's reply to Henry VIII's *Assertio*, first published at Antwerp in the same year. Fisher, who became chancellor of Cambridge university and bishop of Rochester in 1504, published three treatises against Luther in the 1520s, in the same period that he brought Erasmus to Cambridge. Imprisoned with Thomas More for refusing to swear to the Act of Succession, he was beheaded just two weeks before him on 22 June 1535, after failing to acknowledge Henry VIII as head of the church.

Quarto (235 x 170mm). Title in red and black within woodcut border, woodcut device of B. Rembolt to title and C. Chevallon on colophon, woodcut initials (small wormtrack touching text in last few quires). Modern morocco ruled in gilt and blind. *Provenance*: 16th-century inscription on title – a few later marginal annotations – John Patrick Crichton-Stuart, 3rd Marquess of Bute (1847-1900; bookplate).

£1,200-1,800

US\$1,800-2,600

€1,400-2,100



0118

FANTI, SIGISMONDO (FL. 16TH CENTURY)

Triumpho di fortuna. Venice: Agostino de' Zanni, for Jacopo Giunta, 1527.

The only complete copy of this lavishly illustrated fortune-telling book to come to market in the last 50 years; the Schaefer copy. It consists largely of woodcuts and presents a game in which the player moves from figures of Fortune to houses, wheels, spheres and astrologers, determined on a throw of dice or time of day when the book is consulted. A sculptor working in marble is identified as Michelangelo. Two issues are known, distinguished by the date of 1526 or 1527 in the colophon; the present issue is the later one. Adams F-150; BM *Italian* 243; Brunet II, 1178; Essling p.652; Mortimer, Harvard *Italian* 180; Sander 2653.

Folio (343 x 230mm). Allegorical title-page printed in red and black signed 'I.M.' but probably by Dosso Dossi after Baldassare Peruzzi, 'Proemio' leaf within four-piece woodcut border with side-pieces signed 'I.C.' (Nagler *Monogrammist* III, 2061), the whole extensively illustrated with 257 woodcuts in the preliminary text, mostly small 18mm blocks with repetitions, 24 full-page illustrations composed of medium-sized woodcuts comprising 12 of fortune and 12 of noble houses, printed four to a page within woodcut borders and text printed in red and black, 72 full-page illustrations of twin fortune wheels within borders, utilizing eight designs for the borders with repeats, 36 full-page illustrations of spheres within borders of four different designs with repeats, final section composed of small woodcuts of 8 astrologers and 4 sybils, one to a page, repeated, surrounded by 11 numbered diagrams of astrological signs using the 18mm blocks at their centres and with quatrains in italic type below, final leaf with woodcut astrological key, colophon and woodcut device (Kristeller 217 with 'L' altered to 'I'), floriated woodcut initials (lower corner of title with very small chip, title lightly stained and following 2 leaves with light staining confined to lower portion, occasional faint browning and finger-soiling, otherwise a fresh copy). Mid 16th-century South German brown morocco, covers panelled with an outer triple blind fillet border enclosing a panel border of an arabesque tool repeated between triple blind fillets, arabesque tool at outer corners, fleuron at inner corners, centerpiece of arabesque tool repeated four times with single fleuron above and below, spine tooled in compartments, all but fillets tooled in black, '43' inscribed in ink at head of fore-edge (lacking ties); modern slipcase. *Provenance*: Otto Schaefer (sold Sotheby's 8 December 1994, lot 76) - Victor von Steding, signature on rear pastedown).

£40,000-60,000

US\$57,000-85,000
€47,000-70,000



0119

RÜXNER, GEORG (D.1550)

Anfang Ursprung und herkommen des Thurniers inn Teutscher nation. Simmern: Hieronymus Rodler, 3 August 1532.

Second edition of a magnificently illustrated tournament book, by the same printer and with the same cuts as the 1530 first edition. Ruxner describes 36 tournaments held in various German cities, from the arrival of the competitors, to the festivities, banquets and balls, the jousts, the victory celebrations, and the departure from town. Fairfax Murray German 373.

Folio (333 x 214mm). Title with large woodcut initial A and arms of Charles V on verso, one folding woodcut of a tournament and numerous other woodcuts depicting tournaments, ceremonies, banquets, festivities and coats-of-arms (some leaves within Hh and Kk misbound, a few lightly browned, occasional faint finger-soiling). Contemporary German blindstamped pigskin over wooden boards with crucifix roll, titled in manuscript on spine and upper cover, metal clasps (small split at foot of upper joint, a few light stains); modern green cloth slipcase. *Provenance:* title inscription cropped by the binder, other ownership marks possibly erased.

£8,000-12,000

US\$12,000-17,000
€9,300-14,000

0120

MARLIANI, BARTOLOMEO (D. C.1560)

Urbis Romae topographia. Rome: Valerio and Luigi Dorico, 1544.

First illustrated edition (third overall), first issue. The work was first printed in octavo by Antonio Blado in Rome in 1534, followed in the same year by the second edition (Lyon: Gryphus). The large plan of ancient Rome was the first to be scientifically designed in ichnographic and orographic terms. Other illustrations include a statue of Hercules attributed to Pheidias, and an early depiction of the Laocoon group. When the Laocoon was discovered in 1506 the right arm of the statue was missing; it was replaced in terracotta by Giovanni Angelo Montorsoli in the 1530s (removed about 1797), and it is with this early replacement that the group is here pictured. Adams M-610; Mortimer, *Harvard Italian*, 284.

Folio (314 x 210mm). 23 large woodcuts including a double-page map of Rome by Giovanni Battista Palatino and other maps, plans, elevations and statues, woodcut initials. (folding map restored with loss to extreme left and with repaired tear, a few minor stains, tiny marginal wormholes in last few leaves). Later vellum.

£2,000-3,000

US\$2,900-4,300
€2,400-3,500



0121

BIBLE, OLD TESTAMENT, IN SPANISH

Biblia en lengua Española traduzida palabra por palabra dela verdad Hebrayca. Ferrara: Duarte Pinel (Abraham Usque) for Jeronimo de Vargas (Yom Tob ben Levi Atias), 1553.

First edition of the Old Testament in Spanish, produced for the use of Spanish-speaking Jews who had fled the Iberian states. The 'Ferrara Bible' owed its existence to the city's liberal laws under the reign of Ercole II d'Este (1534-1559), which attracted Jews from Spain and Portugal as well as from the less hospitable Italian city-states. The Portuguese scholar-printer Abraham ibn Usque, who had taken refuge in Ferrara before 1550, abandoning there his Christian name Duarte Pinel along with Catholicism, published a number of Hebrew works of philosophy and theology from 1553-1557. His publication of a word-for-word Spanish translation of the Old Testament, intended to meet the needs of Spanish and Portuguese Marranos who knew no Hebrew and were in need of Jewish texts in the vernacular, was financed by the Spanish Jew Yom Tob Atias. For the text Usque used an old Jewish translation previously known only in manuscript (a closely similar version had been included in the Polyglot Pentateuch published by Soncino in Constantinople in 1547, in Judeo-Spanish, i.e. a Hebrew transliteration of Spanish).

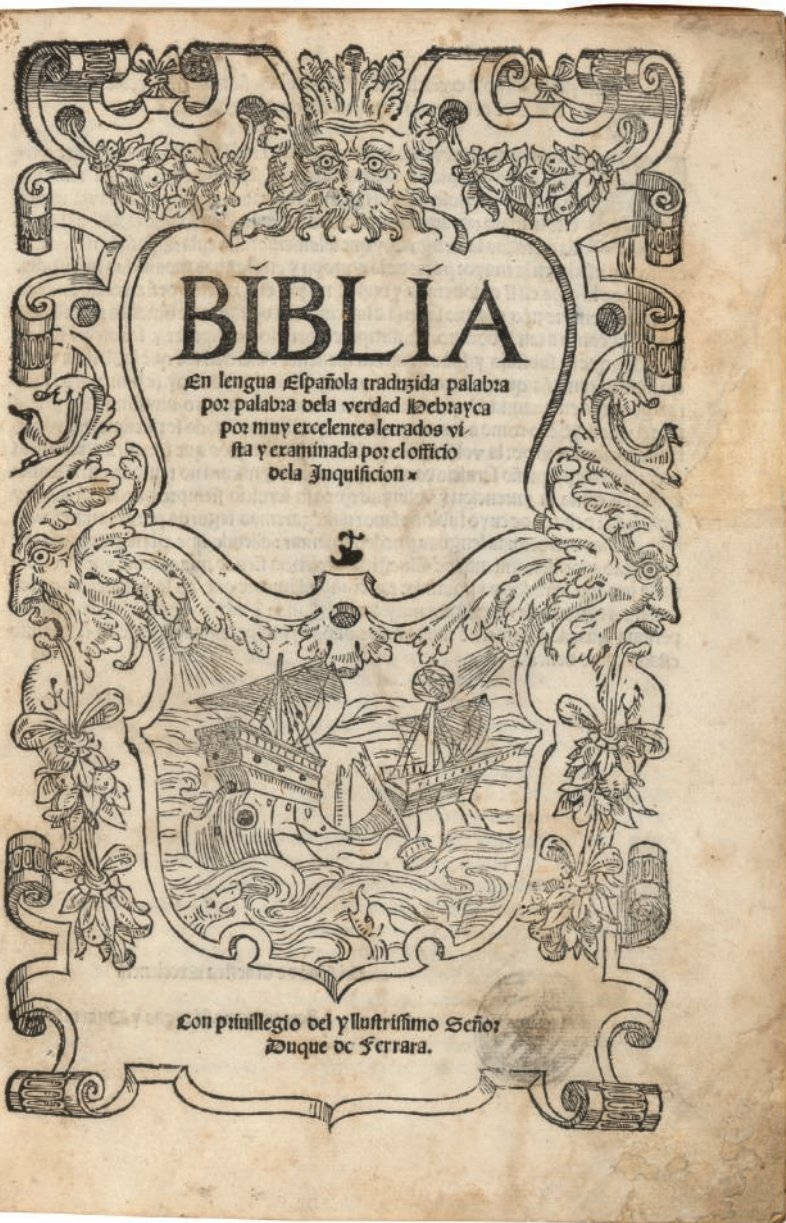
Two issues of the bible are known: the present copy belongs to the issue dedicated to Ercole II and with the colophon dated 1553 and the printer's and publisher's names in their Christian forms. The rarer issue contains a dedication to 'doña Gracia Naci,' the wealthy and influential patroness of the Iberian Jews in Italy, and the colophon bears the Jewish names of the printer and his backer and the Jewish year 5513. Other variants occur apparently randomly and are probably the result of stop-press modifications rather than a deliberately 'Jewish' or 'Christian' issue: there are three variants for the translation of Isaiah vii.14 (fol. Z8): *virgen* implying a 'Christian' reading of Isaiah; the 'Jewish' reading *moca*; and the variant *ALMA* (as in this copy), in capitals, an attempt to transliterate the original Hebrew word. A few verses were mistakenly omitted from the end of Leviticus vii.36 to the beginning of viii.7 (fol. F7v-F8r) and corrected by a cancel leaf in some copies (uncorrected here). Stanley Rypins, 'The Ferrara Bible at Press', *The Library*, 5th series. X/4 (1955), pp. 244-269; Adams B-1254; Darlow & Moule 8467; Palau 28940; Steinschneider 1320.

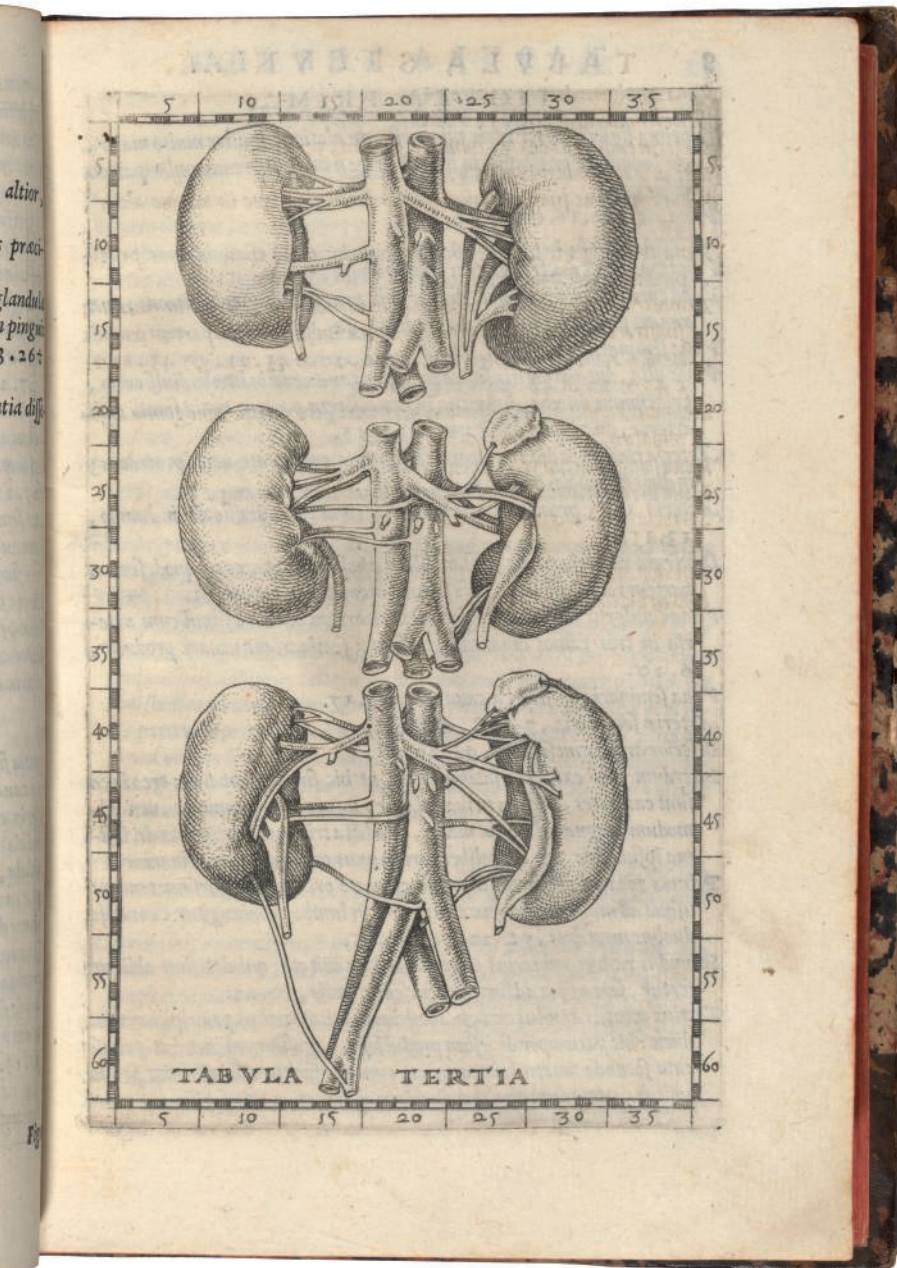
Folio (283 x 200mm). 410 leaves (without the 2-leaf Haftarat table, as often). Gothic type, double column, full woodcut title border with vignette of a storm-tossed galleon, woodcut initials (title with 2 small holes and minor marginal repairs, small marginal repair in last leaf, occasional browning and light stain or spotting, short paper flaw into text in Q3). 17th-century calf panel in gilt with brown morocco onlays, initials Y S S V on both covers, flat spine, edges elaborately gilt and gaudered (rebacked preserving original backstrip, repaired at corners (old scuffing, hinges cracking, a few wormholes at spine and back cover); modern brown morocco. *Provenance:* some ?17th-century annotations - indistinct stamp on title - [a typed bibliographical description loosely inserted cites this as from the library of George John Warren, 1st Baron Vernon (1803-66)] - James P.R. Lyell, Oxford (1871-1949, solicitor, book collector and bibliographer; bookplate).

£120,000-180,000

US\$180,000-260,000

€140,000-210,000





0122

EUSTACHIUS, BARTHOLOMAEUS (C. 1505-1574)

Opuscula anatomica. Venice: Vincenzo Luchino, 1564.

First edition of one of the most important of all anatomical books. This very rare and important work includes the first specific treatise on the kidney, the first account of the Eustachian tube in the ear, the first description of the thoracic duct, and the Eustachian valve, as well as the first systematic study of teeth. In 1562 and 1563 Eustachi produced a remarkable series of treatises on the kidney, *De renum structura*; the ear, *De auditus organis*; the venous system, *De vena quae azygos graecis dicitur*; and the teeth, *De dentibus* (with a separate title-page bearing a 1563 date). These were published together with two earlier defenses of Galen as *Opuscula anatomica* in 1564. Eustachi was among the first to study the teeth in any detail, and his treatise, *De dentibus*, contains an early and important description of the first and second dentitions based on his observations from dissections of fetuses and stillborn infants. He described the tooth's hard outer tissue and soft inner structure, and attempted to explain the problem of the sensitivity of the tooth's hard structure.

The fine etchings illustrating the edition 'were the first eight in an intended series of forty-seven anatomical plates engraved by Giulio de' Musi after drawings by Eustachi and his relative, Pier Matteo Pini, an artist. These were prepared in 1552 to illustrate a projected book entitled *De dissensionibus ac controversiis anatomicis*, the text of which was lost after Eustachi's death. Had the full series of plates been published at the time of their completion, Eustachi would have ranked with Vesalius as a founder of modern anatomy' (Grolier *Medicine*). Adams E-1103; GM 801, 1093, 1139, 1228, 1538, and 3668; Grolier *Medicine* 21; *Heirs of Hippocrates* 322; NLM/Durling 1408; Norman 739 (without the final part *Annotationes*).

Quarto (198 x 135mm). Printer's woodcut device on titles and at end of *De dentibus*, 8 full-page etchings by Giulio de Musi after drawings by Eustachi and Pier Matteo Pini (occasional faint insignificant spotting and browning, a few very minor chips to corners). Contemporary mottled half calf over decorative paper-covered boards, red and green gilt morocco spine labels, decorative endpapers, red edges (extremities lightly rubbed). *Provenance*: Ranuccio Luigi Scarpacci (ink ownership inscription; Bergamo, physician and bibliophile, whose valuable library was dispersed after his death in 1808).

£20,000-30,000

US\$29,000-43,000

€24,000-35,000

0123

SCHROT, MARTIN (D. C.1576)

Von der Erschrocklichen Zerstörung und Niederlag des gantzen Bapstthumbs.
[Augsburg: David de Negker, 1558].

First edition of a controversial illustrated work on 'The Terrible Destruction and Decline of the Entire Papacy'.

Martin Schrot was a goldsmith and engraver who, in 1552, left the city of Augsburg in order to escape imminent imprisonment for his radical Protestant poems. Soon after publication of the present work in 1558, however, both the illustrator and printer David de Negker were imprisoned. 'Before the magistrates, [De Negker] made no attempt to excuse his crime. He had made a calculated financial decision, and his confession made clear he was unwilling to risk his investment by seeking the censors' pre-approval' (Creasman, *Censorship and Civic Order in Reformation Germany, 1517-1648*). VD16 S 4306.

Quarto (295 x 215mm). Title within woodcut border, 7 large woodcuts and numerous small woodcuts (washed and pressed, several short marginal repaired tears, some just into text, a few restored corners, occasional light stains and finger-soiling). Early 20th-century brown morocco gilt (corners slightly worn). *Provenance:* Schweinfurt, Otto Schäfer collection (OS 1334, acquired in 1986 from Gerhard Schepler, Munich) – traces of removed labels.

£4,000-6,000

US\$5,700-8,500

€4,700-7,000



FROM THE KENYON LIBRARY AT GREINGTON

0124

PALLADIO, ANDREA (1508-80)

I Quattro Libri dell'Architettura [edited by Silla Palladio]. Venice: Bartolomeo Carampello, 1581.

Second collected edition of one of the most influential books on architecture. 'Palladio's lasting influence on architectural style in many parts of the world was exercised less through his actual buildings than through his textbook' (PMM). Palladio's *Architettura* was first published by Domenico de' Franceschi in 1570, containing four books, and, although Palladio promised further books in the first edition, no more had appeared by the time of his death on 19 August 1580. This second edition was then seen through the press by his son Silla, and it follows the first edition very closely: the text has been reset (repeating two mispaginations found in the first edition) and new woodcuts have been used for the initials and ornaments, but the title-borders and illustrations were printed from the original blocks. Adams P-101; Berlin Kat. 2594; Cicognara 595; Fowler 213; RIBA 2384.

4 parts in one volume, folio (301 x 201mm). Retaining the blanks 2k4 and 4R4. Title and part-titles with woodcut allegorical border incorporating Franceschi's 'Regina virtus' device, 221 woodcut illustrations, plans and sections [RIBA count], many full-page, [?] by Giovanni and Cristoforo Chrieger, Cristoforo Coriolano, et al.] after Andrea Palladio, woodcut printer's device on colophon, initials (faintest dampstaining in final few leaves, some minor marks, mostly in margins). 18th-century speckled calf, spine gilt and with lettering-piece lettered in gilt, remains of a paper label to foot of spine (extremities slightly worn). *Provenance:* William Bagot, 1st Baron Bagot (1728-1798; inscription on endpaper) – George Kenyon, 2nd Baron Kenyon (1776-1855; 'Gredington Library' inscription on pastedown) – Lloyd Kenyon (bookplate dated 1900).

£3,000-5,000

US\$4,300-7,100

€3,500-5,800





OTHER PROPERTIES

0125

METEREN, EMANUEL VAN (1535-1612)

Historia und Abcontrafeytung fürnemlich der Niederländischer Geschichten und Kriegs-Handelen. [Nuremberg: no printer, 1593]-1596.

Extremely rare first edition of Van Meteren's monumental illustrated history of the Low Countries. RBH/ABPC record no copies at auction; WorldCat lists only the Koninklijke Bibliotheek as holding both parts. Van Meteren was 'one of the most important and influential historians of the Dutch Revolt, and one of the few who lived through it himself. Born in Antwerp in 1535 into a Lutheran family, Van Meteren was in his thirties when the Revolt broke out. At forty, after a short spell in prison, he fled Antwerp with his cousin, the famous geographer Abraham Ortelius. He settled in London, where he started compiling information on the escalating conflicts in the Low Countries' (Helmets). Van Meteren's original Dutch manuscript was translated into German by 1590 but did not appear until its publication in the present edition in 1593. A Latin edition followed in 1598 before the Dutch original eventually appeared in 1599. Frans Hogenberg was engaged in the project on the recommendation of Ortelius, with whom he had collaborated in the production of the famous *Theatrum and Civitates orbis terrarum*. The plates depict town-views from the Low Countries and Germany, scenes from daily life, battles and sieges, cities sieged by armies, processions, coronations, and festivals. Helmets. 'History as diplomacy in early modern Europe. Emanuel van Meteren's *Historia Belgica* and international relations, 1596-1640', *Renaissance Studies* (2021); see Meganck, *Erudite Eyes* (2017).

2 parts in one volume, folio (267 x 188mm). Engraved title to second part with printed overslip, 218 (of 219?) engraved plates, comprising 2 single-page portraits, 12 double-page portraits and 204 double-page plates by Frans Hogenberg (lacking first engraved title and pp.93-93 in Book II, possibly containing an engraving, a few light stains, 2 portraits shaved at margin, 2 split at centrefold, a few short tears). Contemporary Dutch blindstamped vellum (some soiling, corners bumped, split at upper joint). *Provenance:* unidentified armorial bookplate - a few early annotations to plates.

£4,000-6,000

US\$5,700-8,500
€4,700-7,000

Warhaffter / Klarer / Eigent-

licher Bericht / von der weiten / wunderbarer vnd nie be-
vor gethaner Reiss oder Schiffart / bis in India gegen der Sonnen auf-
gang gelegen / welche Reiss oder Schiffart / gethan drey Schiffe / das eine war genait
Mauritius / das ander Hollandia / das dritte Amsterdam / vnd eine Pinaffe / waren von
eittigen Kauffherren in Hollandt zugerüst / vnd mit Belt auch Kauff-
mans waaren wol versehen.

Obermelte Schifffen seind abgelauffen von Texel am andern tag Apri-
lis im Jar nach der Jungfrewlichen Geburt 1595. haben vmgesegelt den cuffersten theil
von Africa Cabo di buona Speranza / Vorhaupt guter hoffnung geheissen / vnd seind am 10. Octo-
bris im selben Jar / an der Insel Madagascar jehz S. laurenz Insel geheissen / geländer / all da vil
jres volck s starb / vnd begraben ward / bilben das ist bis an 14. Decemb. nechstfolgend / an welche sie
abfuhren / mussten sich aber / der Seuche halben / so vnderm volck angsteng / wider dahin begeben / vñ
länderen am 10. Januarij folgenden 96. jars / an eine Insel S. Maria geheissen nit weit von dem
schönen grossen Bane oder Meerschoss Antongli in der Insel vñ S. laurenz / auff der Doffsette der
selber / gelegen / dahin sie sich begaben vnd bilben alda / bis an 12. Februarij 96. am welchem sie von
dannen fuhren vnd sagelten ou jrgend anzuländen bis stean die grosse Insel Samatra / vorjetten
Taprobana geheissen / ahm 12. des Monats Junij desselbigen 96. Jahrs gelanger / welche sie ohm
folgenden 27. desselbigen Monats Junij verliessen / vnd fuhren gehn Bantam eine grosse Ge-
werckstat / inn die Insel Java Mayor (die grossere) alda sie seind angefahren am 22. des Monats
Junij / daselbst haben sie vil Gewürz eingekauft / vnd genommen nach Kriegrecht / inen ist alda al-
lerley guts vnd böß begegnet / bis an 6. Nouembris 96. an welchem tag sie von Bantam gefahren
gen Sidaya / alda am 5. Decembris 96. sie grossen schaden eritten von den Einwohnern / die vñ-
derm schein des fridens auff das Schiff Amsterdam gekommen / wartumb sie sich von dannen ge-
mache / vnd nach einer grossen Insel geheissen Madura gefahren / da sich auch vil vnratß jugetra-
gen / vnd haben auß mangel an volck die Güter auß dem Schiff Amsterdam genommen / auch das
volck / auff die andere 2. Schiff vnd Pinaffe vertheilt / vñnd das Schiff Amsterdam in Brandt ge-
steckt / nach welchem sie gen ein ander Insel Bally geheissen gefahren / alda sie anländeren am 25.
Januarij im jar 97. vnd bilben bis an 26. Februarij / an welchem die 2. Schiff vñnd Pinaffe seind
widerum heimwärts gesaget / ntergend angeländer / bis sie Hollandt erlangt. Welches ist geschehen
am 10. Augusti dieses lauffenden 97. Auff welche ihre heimfar sie täglich fleißig gemessen vñnd ver-
zeichnet der Sonnen höhe vnd Gradus Latitudinis: Haben mit bracht vil Pfeffer / Nägelein /
Muscatus vnd Blumen. Auch einen Vogel der gewickolen verschluckt
wicher den Herrn vnd Rath in dem Hage in Hollandt
verehrt vnd geschenkt ist.

Auß Niderländischer Sprach in Hochdeutsch bracht / durch Conrad
Lew aller Historien Liebhaber.

Getruckt zu Golln /
Vey Bertram Buchholz Im Jahr
M. D. X Gviij.

0126

[HOUTMAN, CORNELIS DE (1565-1599)] - [LANGHENEZ, BERNARDT, DUTCH PUBLISHER] - LOEW, CONRAD, TRANSLATOR.

Warhaffter, klarer, eigentlicher Bericht von der weiten, wunderbarer und nie bevoor gethaner Reiss oder Schiffart biss in India gegen der Sonnen aufgang gelegen ... Aus Niderländischer Sprach in hochdeutsch bracht durch Conrad Lew. Cologne: Bertram Buchholz, 1598.

Apparently unrecorded edition of this extremely rare account of the first Dutch expedition to the East Indies. After the independence of the Netherlands from Spain, all Iberian ports were closed to the Dutch, thus denying them access to the spice and bullion markets. Therefore, the Company of Distant Lands - the immediate forerunner of the Dutch East India Company (VOC) - organised an expedition to the East Indies under the command of Cornelis de Houtman. He set sail in April 1595 with three ships, touching the coast of Brazil, before rounding the Cape of Good Hope on 2 July 1595. They then sailed across the Indian Ocean from Madagascar to the Sunda Straits and en route touched on Sumatra and stopped to trade in Bantam in June 1596. However, confronted with inflated spice prices, the ill-disciplined crew proceeded to destroy much of the city, and repeated this at Sidaya and Madura. On its homeward journey, the fleet sailed along the south of Java, a first for western vessels. De Houtman's brother, Frederick, a talented astronomer who also sailed on the voyage, greatly contributed, along with the Dutch navigator Pieter Dirkszoon Keyser, to mapping the southern skies, recording a great number of new constellations. The voyage was not a great success - one of the ships had to be scuttled due to unseaworthiness, and only 89 out of 249 men returned alive - but the small amount of pepper they had managed to purchase turned a profit, and demonstrated that the Dutch could reach the East Indies and breach the Portuguese monopoly on the spice trade.

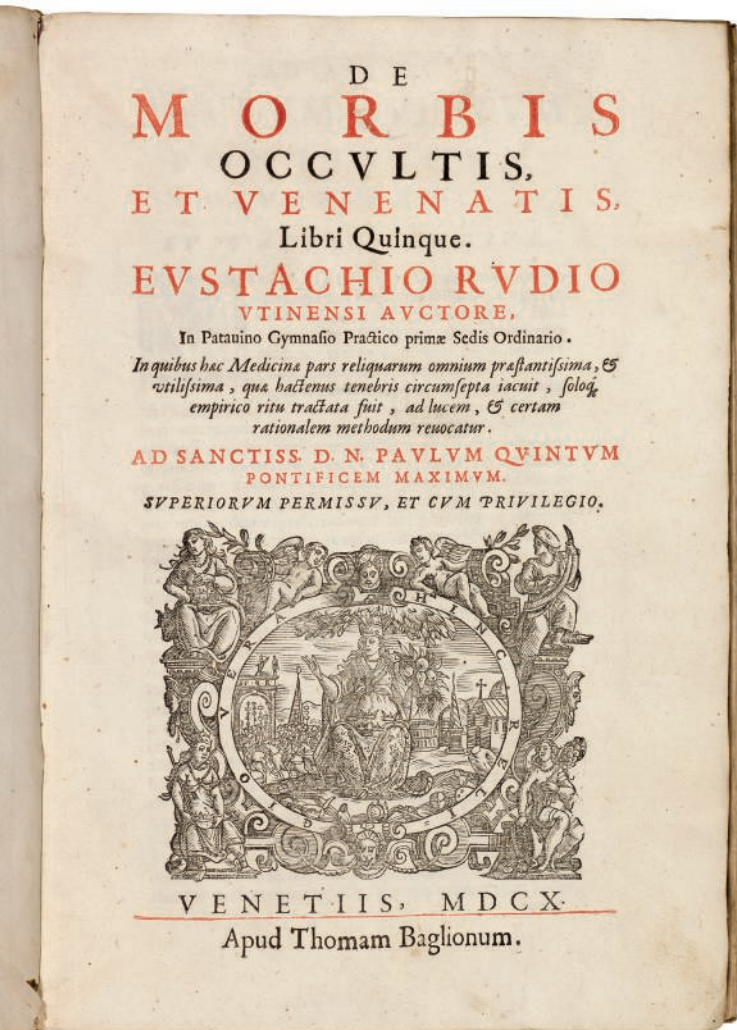
This anonymous, first-hand journal, first published by Bernardt Langhenez in Dutch as *Verhael vande Reyse de Hollandsche schepen ghedaen naer Oost Indien* (Middleburg, 1597), was the first printed account describing the voyage. It was quickly translated into German by Conrad Loew, and two versions of this German edition were printed in Cologne in 1598. One was published by Peter Reschedt (VD16 W 714 records only 3 copies in Germany, at least one with a world map); the other was in a collection of voyages published by Bertram Buchholtz (VD16 L 2319 records 9 copies in German institutions; see Brunet III, 1144; Sabin 42392). Priority for these has not been established. The present lot appears to be a separately issued publication of the Houtman voyage from Buchholtz's collected edition. It is unpaginated, and the type is completely reset. We have been unable to trace any similar edition in any of the databases we have consulted.

Folio (265 x 173mm). German text, unpaginated, 2 ff., 12 ff. (tiny marginal rust hole in C2 with faint rust markings in margins of adjacent leaves, occasional faint spotting, otherwise a clean copy). Modern binding, reusing 16th-century? Spanish vellum music manuscript leaf.

£12,000-18,000

US\$18,000-26,000

€14,000-21,000



0127

RUDIUS, EUSTACHIUS (1551-1611)

De morbis occultis, et venenatis. Libri quinque. Venice: Tommaso Baglioni, 1610.

Uncommon first edition of a medical work relating to mysterious poisons and diseases, particularly notable for its lengthy discussion of 'De Gallico morbo,' or venereal disease. The final work of Italian physician Eustachius Ruchius, this volume was printed in Venice by Tommaso Baglioni in the same year that he issued Galileo's famous *Sidereus nuncius*. Wellcome I, 5610.

Folio (317 x 210mm). Title printed in red and black, Baglioni's woodcut device on title, ornamental initials (a few leaves and the last quire very faintly stained in margins, tiny wormholes in first and last leaves). Contemporary vellum (minor worming and staining). *Provenance:* Giacomo Mattioli (later inscription recording purchase at Rimini).

£1,000-2,000

US\$1,500-2,800

€1,200-2,300



0128

TRIGAULT, NICOLAS (1577-1628)

Due lettere annue della Cina del 1610 e del 1611. Rome: Bartolomeo Zannetti, 1615.

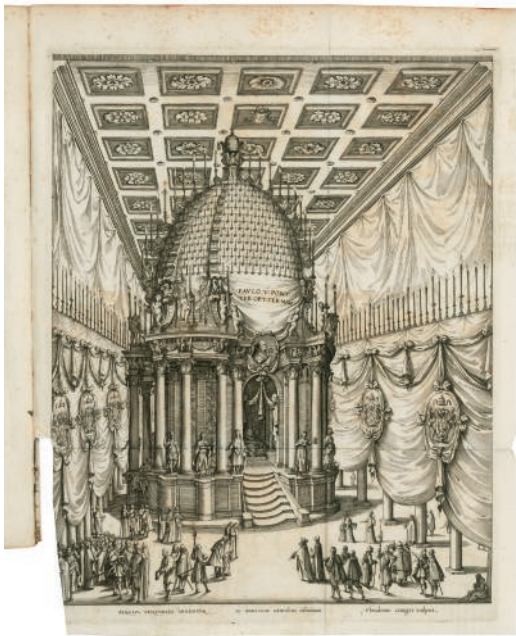
First edition, from the library of Cardinal Scipione Borghese Caffarelli (1576-1633), nephew of Pope Paul V. 'These letters stress the importance of keeping Peking at the centre of the missionary effort in China, the need to respect Chinese ways of dealing with foreigners, the contrast between the peace and order in China and the turbulence in Japan, and the desirability of making China into an independent province of the Society' (D.F. Lach, *Asia in the Making of Europe*, Chicago, IL and London: University of Chicago Press, 1993, III, p.372). Another Italian edition appeared at Milan and Latin editions were issued at Augsburg and Antwerp, all in 1615, before a Polish translation was published at Cracow the following year. Cordier, *Sinica* 808; Lowendahl 55.

Octavo (160 x 105mm). Title woodcut, initials (dampstaining in a few fore-margins, E5 with chip in blank margin). Contemporary limp vellum, ornately gilt with the arms of Cardinal Scipione Borghese Caffarelli on covers, lettered in manuscript on upper cover (lacking ties, hinges discreetly restored).

£3,000-4,000

US\$4,300-5,700

€3,500-4,600



0129

[GUIDICCIONI, LELIO (B.1570)]

Breve racconto della transportatione del corpo di Papa Paolo V dall Basilica di S. Pietro a quella di S. Maria Maggiore. Rome: heirs of Bartolomeo Zannetti, 1623.

First edition of the only witness to Bernini's monumental baroque catafalque, erected in the Basilica of S. Maria Maggiore with an edifice by the architect Sergio Venturi. For one year after his death, the body of Pope Paul V (Camillo Borghese, 1552-1621, Pope from 1605) rested at the Vatican; this volume describes the solemn occasion of the translation of the body to the Borghese chapel at S. Maria Maggiore. It prints the oration delivered by Lelio Guidiccioni and much commemorative verse, and illustrates the catafalque decorated with 20 putti and 16 allegorical figures in stucco by Bernini. Because the statuary does not survive, it has been largely overlooked in Bernini studies (cf. Wittkower, *Gian Lorenzo Bernini*, 3rd ed., 1981, 81:9). Bernini had been granted a papal knighthood only the previous year by Paul V, and 'Cavalier' Bernini is praised in the preface as the one who 'camina ... gran passi ... liberar questo secolo dall'invidia di quelli antichi.' The Gourary copy (Christie's New York, 12 June 2009, lot 404) had 16 plates illustrating the allegorical figures, but these are not present in this copy. BL *17th-Century Italian I*, p. 430; Cicognara 1429; Vinet 589.

Two parts in one, folio (370 x 260mm). Engraved arms of dedicatee, Cardinal Borghese, on title, folding plate of the catafalque including the temporary statues attributed to Giovanni Lorenzo Bernini by Dietrich Krüger after Giovanni Domenico Garzoli, and an engraving detailing draped column capitals by Krüger after Sergio Venturi, overslip corrections pasted to p.16 and to p.31 of the commemorative verse (marginal dampstain to fore-edge with associated paper loss affecting title, first 2 gatherings and last few leaves, title trimmed at bottom). Contemporary limp vellum panelled in gilt (upper cover with loss of vellum at fore-edge, rubbed and stained, spine with small horizontal crack and slight loss at foot).

£5,000-8,000

US\$7,200-11,000
€5,900-9,300



0130

FEYNES, HENRI DE (1573-1647)

Voyage fait par terre depuis Paris jusques a la Chine par le Sr de Feynes gentilhomme de la maison du Roy. Paris: Pierre Rocolet, 1630.

Extremely rare first French edition of Feynes' account of his voyage to China and the East Indies. Henri de Feynes, Comte de Monsart, was the first Frenchman to explore China. Most probably acting under secret orders from king Henri IV to provide vital intelligence to open up French trade with the Far East, he left France in 1606, travelling overland. Feynes called at Venice, Aleppo – where he joined the Baghdad caravan – Isfahan, went down to Hormuz and then onto India. Passing through Goa, he embarked for Malacca, then the Moluccas, Macao and finally disembarked in Canton in 1609. There, his account gives his observations of the porcelain and silk trade, cormorant fishing, and his astonishment at the bandaged feet of high-status women. His descriptions of India and the kingdoms of the far East are of particular interest, and, significantly, he notes the Dutch occupation of many East Indian islands. He marvels at the residence of the great Mogul, who was likely Jahangir, Mogul emperor of India. Feynes' account also contains one of the earliest mentions of coffee, which he calls 'cahayette'. He returned to Europe by sea from Goa to Lisbon via Mozambique. Landing at Lisbon, he was arrested as a spy and thrown in prison, and was not released until 1613. First published in English in 1615, both editions are exceptionally rare; this French edition has only sold once at auction since the Second World War (ABPC/RBH; this copy at the sale of Jean-Paul Morin's collection, Pierre Bergé, 7 March 2012, lot 16. Cordier, *Sinica*, 2074; Van der Cruysse, *Le Noble Désir de courir le monde*, 2002, pp. 28-30.

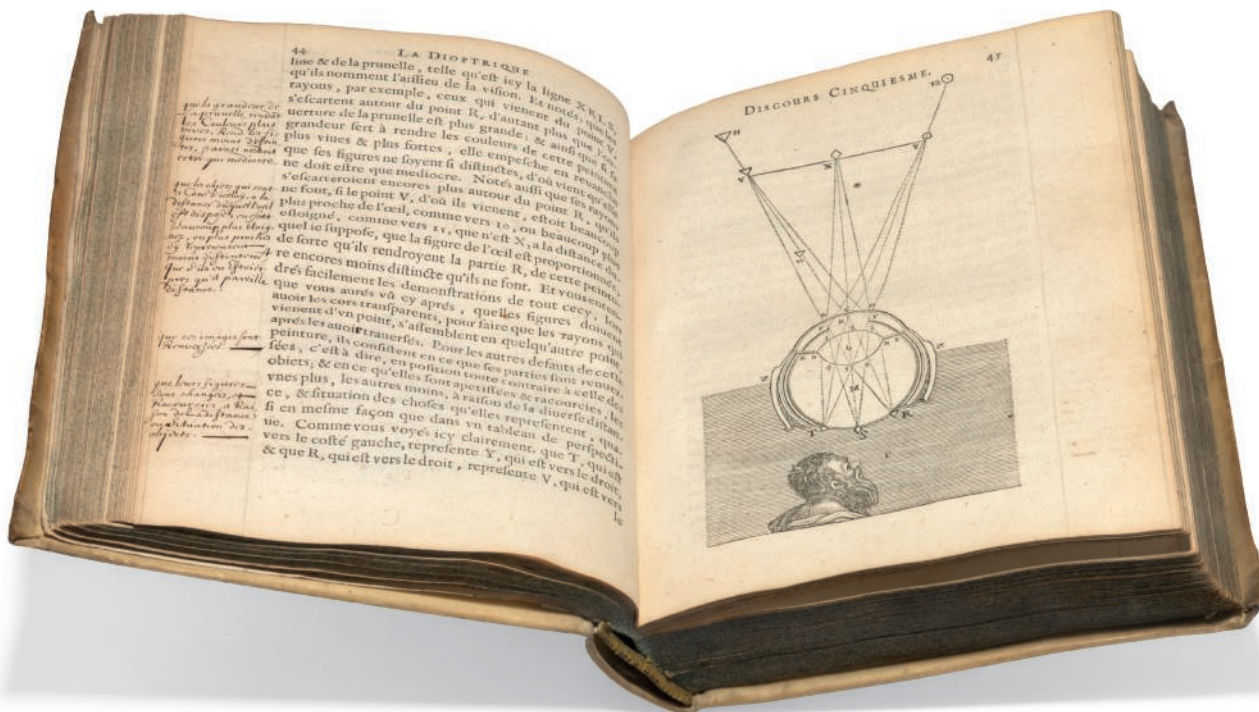
Octavo (181 x 115mm). Engraved decorative title, [8] ff., 212 pp. (small light stain on title, to occasional light spotting, mainly confined to margins, very small nick to lower margin near gutter from gathering K and extending almost to end). Contemporary vellum (lightly soiled and rubbed). *Provenance*: Manuscript shelfmark 'Q.94.' in ink in an early hand in lower margin of title (perhaps from the same library as lot 58) – label removed from front pastedown – Jean-Paul Morin (bookplate; his sale Pierre Bergé, 7 March 2012, lot 16).

£5,000-8,000

US\$7,100-11,000
€5,800-9,300

PROPERTY FROM THE COLLECTION OF MR AND MRS DAVID WHEELER

David Wheeler was an avid collector, who developed an early fascination with fine furniture, pictures, sculpture and objets de vertu. In 1961 he married Margita Vanneck, and in 1965, she, along with her younger brother, inherited responsibility for Heveningham Hall from their father, Sir Andrew Vanneck. Mr and Mrs Wheeler worked jointly to save Heveningham, which had been in the Vanneck family from the late 1770s. The Wheelers offered the Hall – with principal contents – to the nation, and it was acquired by English Heritage in 1969. A few of the furnishings and objects from the Hall were retained by the Wheelers, one of which was the following lot.



0131

DESCARTES, RENÉ (1596-1650)

Discours de la méthode pour bien conduire sa raison, et chercher la vérité dans les sciences. Plus la dioptrique. Les météores. Et la géométrie. Leiden: Jan Maire, 1637.

First edition of the author's first published work, the foundation of all modern scientific and philosophic thought, with extensive marginalia in two contemporary hands. In the first part Descartes sets out his method of inquiry, and then illustrates it in three essays on optics, meteorology and geometry. 'Descartes's purpose is to find the simple indestructible proposition which gives to the universe and thought their order and system. Three points are made: the truth of thought, when thought is true to itself (thus, cogito, ergo sum), the inevitable elevation of its partial state in our finite consciousness to its full state in the infinite existence of God, and the ultimate reduction of the material universe to extension and local movement' (PMM). His discussion of Harvey's discovery of the circulation of blood was the first by a prominent foreign scholar. Descartes was called to Stockholm in 1649 as philosopher to Queen Christina, but did not survive his first winter and died there in 1650. A crisp, large copy. Dibner, *Heralds of Science*, 81; Grolier/Horblit 24; Guibert, *Bib. Descartes*, 1; NLM/Krivatsky 3114; Norman 621; PMM 129.

Quarto (200 x 150mm). Woodcut printer's device on title, numerous text illustrations and diagrams, ruled in pencil throughout with extensive ink marginalia and underlining in two contemporary hands (faint staining in quires A-B, leaves 2C1 and 2O3 with short marginal tears, marginalia in quire 2O just trimmed by the binder, leaf 2O3v with ink blots in blank area, quires 3B-3C and 3E with light marginal staining creeping into text, a few other occasional spots and ink stains). Contemporary Dutch vellum over thin pasteboard, yapp edges, title lettered on spine, blue sprinkled edges (lower cover lightly stained, extremities lightly rubbed and faintly soiled). *Provenance*: annotated extensively throughout in French in neat contemporary manuscript in two hands, providing summaries and indicating a close reading of the text – Sir Joshua Vanneck, 1st Baronet (1702-1777; armorial bookplate); by descent.

£70,000-100,000

US\$100,000-140,000
€82,000-120,000



OTHER PROPERTIES

0132

RUBENS, PETER PAUL (1577-1640) - GEVARTIUS, CASPARIUS

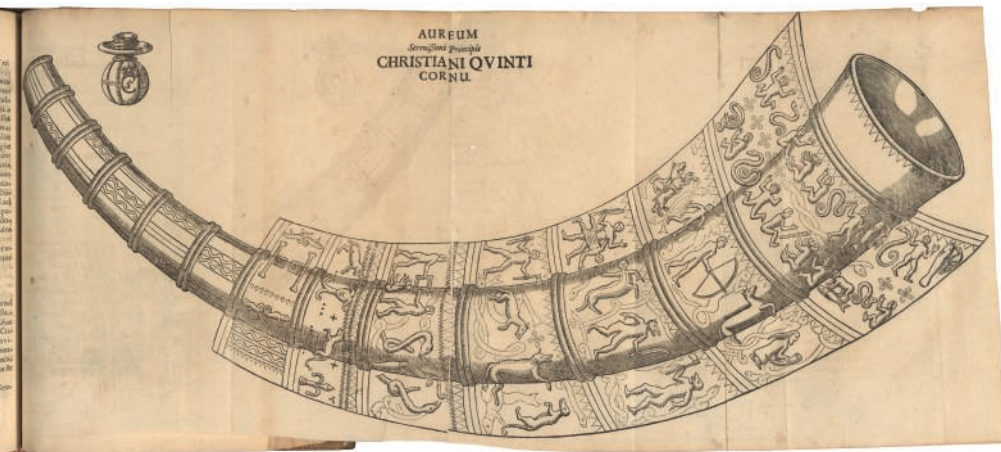
Pompa introitus Honori Serenissimi Principis Ferdinandi Austriaci Hispaniarum infantis S.R.E. Card. Belgarum et Burgundionum gubernatoris etc... Antwerp: Joannes Meursius, [colophon 1642].

First edition of the only book entirely illustrated by Rubens, a spectacular commemoration of the entry of Cardinal-Infante Ferdinand of Austria to Antwerp on 17 April 1635. Published in 1642, seven years after the event, and a year after Ferdinand's death, this famous ceremonial book is illustrated with etchings by van Thulden after Rubens that include representations of the architecture and ephemeral paintings designed for the occasion by Rubens, the fireworks display, and a large map of the city of Antwerp. 'Rubens' designs brought a new vigour to the trappings of a joyous entry and set a standard against which all future such occasions in Europe were measured [...]. The *Pompa introitus Ferdinandi* stands today, as it did then, as one of the primary examples of a major artist working as a festival designer. And the book which commemorates the event is perhaps the most famous and magnificent of all fête books' (*Festivities: Ceremonies and Celebrations in Western Europe 1500-1790*, Brown University, no. 43). Intriguingly, although the ownership inscription would indicate that Albert Rubens (1614-1657), son of Peter Paul, might have owned this book, and is seemingly confirmed by book's entry in Albert's post-mortem inventory, Albert is not known to have had a middle name, and the hand is slightly too late in date. The last known male descendant of the painter was called Alexander Joseph Rubens (d.1757), but hand looks slightly too early to confirm this provenance. With Rubens being a fairly common surname, we are left to conclude that the owner was a namesake of the painter's family. Funck pp.257, 317-8.

Broadsheets (554 x 395mm). Engraved architectonic title in state 'a' i.e. without 'Triumphalis' after 'Pompa', and with the date of 1642 in the colophon, 43 numbered plates, plates 17, 18 and 19 and plates 20, 21 and 22 joined together to form two large folding plates (front flyleaf and half-title with minor repairs at top corner and lower margin, some light creasing and tiny marginal wormhole, a few plates trimmed at head close to, or just into image including pls 6, 12, 14, 28, 30, 37 and 43, pl. 26 trimmed just into image at foot, pl. 16 *Porticus Caesareo-Austriaca* browned, and with 70mm repaired tear without loss, pl. 33 *Mercurius Abiturians* strengthened at fore-edge, pls. 7 and 8 bound in reverse order, some occasional light browning affecting a few plates). Contemporary Dutch vellum with central gilt arabesque (endpapers renewed, some light soiling and rubbing to extremities). *Provenance*: A.I. [or J.] Rubens (ink ownership inscription in a late 17th-century hand on front flyleaf).

£7,000-15,000

US\$10,000-21,000
€8,200-17,000



0133

WORM, OLE (1588-1654)

Antiquitates Danicae. Literatura Runica. Lexicon Runicum. Monumenta Runica. Additamenta. Fasti Danici. Regum Danicae. [Copenhagen: 1642-1651].

Very rare collected edition of the principal works of the great Danish antiquary, Ole Worm, presented to the pioneering librarian Gabriel Naudé. Among his many interests, Worm collected early Scandinavian literature, and this led to his pioneering publications on runic lore. Worm's largest work, *Danicorum Monumentorum* (first ed. 1643), is the first published study of runestones, some of which are now lost. It includes a revised version of his *Cornu aureum Danicum* (originally published 1641), describing a golden horn discovered in 1639 buried in southern Jutland in 1639, illustrated with a 4-panel folding woodcut

plate. This collected edition of Worm's works was presented by the author to the great librarian Gabriel Naudé, probably when Naudé was at Stockholm, in the service of Queen Christina of Sweden. Brunet V, 1477-1478, noting the texts could be bought separately or with several works collected in single volumes.

6 works in 2 volumes, quarto (270 x 175mm), comprising: Vol. I. *Runir seu Danica literatura antiquissima*. Copenhagen: 1651. Second edition, enlarged, general title as given above printed on a1, title on a2 printed in red and black and folded at fore-edge to preserve authorial presentation inscription, woodcuts in the text; *Specimen Lexici Runicum*. Copenhagen: 1650. First edition; Vol. II. *Danicorum monumentorum libri sex*. Copenhagen: 1643. First edition, with blank 3Y4, engraved title, folding woodcut plate of the Golden Horn, woodcuts in the text (tiny marginal hole to 3O4); *Additamenta ad Monumenta Danica*. Copenhagen: 1651. First edition; *Fasti Danica*. Copenhagen: 1643. Third edition, enlarged, engraved title, woodcuts in the text, several gatherings with text and woodcuts printed in red and black; *Regum Danicae series duplex*. Copenhagen: 1642. First edition, leaf A1 printed in red and black. (Some light variable browning, but overall a clean copy.) Later French polished calf, gilt turn-ins and edges (rebacked, extremities lightly rubbed). *Provenance*: authorial presentation inscription on first title to: - Gabriel Naudé (1600-1653; French scholar, librarian to Mazarin, responsible for assembling the collection known as the Bibliothèque Mazarine, later librarian to Queen Christina of Sweden, probably the presentation inscription dating from his time in Stockholm) - Thore Virgin (1886-1957; Swedish book collector, ownership inscription and bookplate dated 1910 and 1911 respectively, stamp of his library Biblioteka Qvarnforsiana). (2)

£1,500-2,500

US\$2,200-3,500
€1,800-2,900

0134

KIRCHER, ATHANASIUS (1602-1680)

Oedipus Aegyptiacus hoc est Universalis Hieroglyphicae veterum doctrinae temporum iniuria abolitae instauration. Rome: Vitalis Mascardi, 1652-1655.

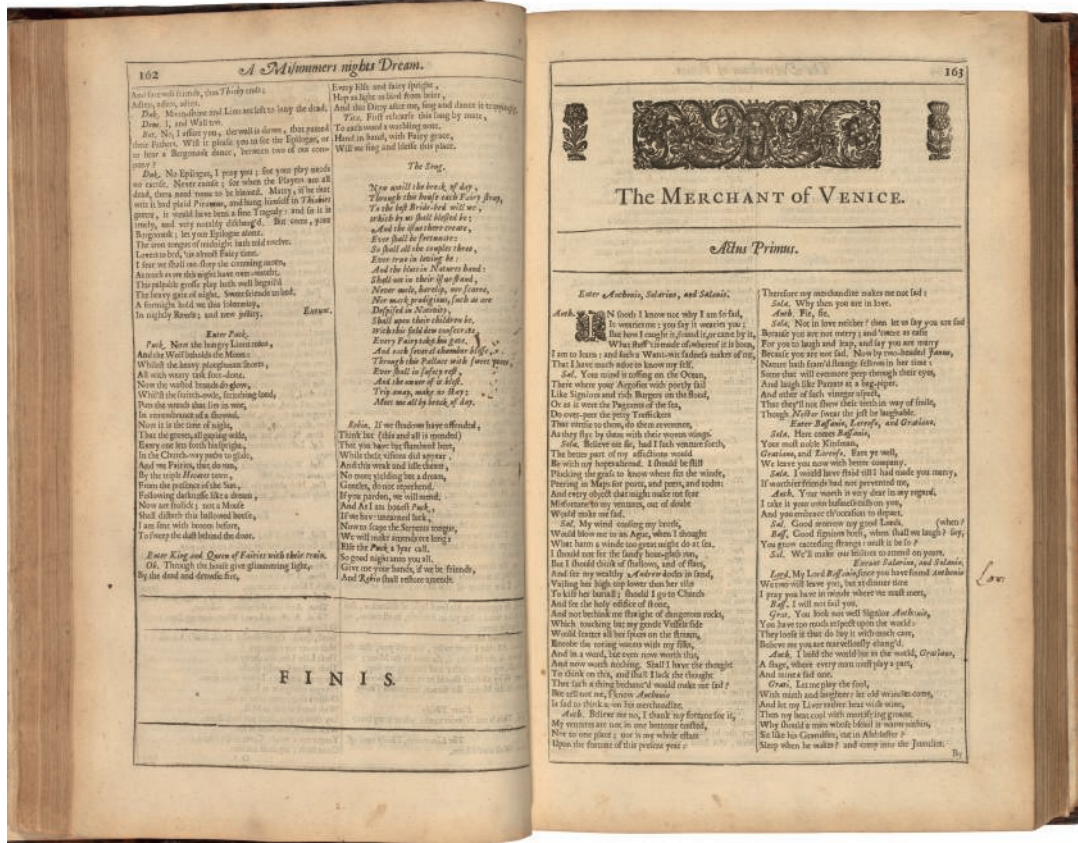
The Donaueschingen copy of 'Kircher's largest and most astounding work, the culmination of years of research in Egyptology' (Merrill). Vol. I gives a general overview of Egypt's geography, the Nile and the Egyptian pantheon; it also discusses the religious practices of China, Japan, India, Mongolia and the Aztec culture. Vol. II researches hieroglyphics, their origin and Kircher's method of interpretation; a large section is also dedicated to the Cabala and the significance of numbers, geometric shapes, music and astrology. In vol. III Kircher concentrates on the relationships between hieroglyphs, Chinese characters and Aztec writings. Brunet III, 668 ('Ce savant ouvrage et le plus recherché, et l'un des plus rares de tous ceux du P. Kircher'); Dorbon-Aine 2389 ('un monument formidable d'érudition et on ne le trouve que rarement complet de 4 volumes'); Graesse IV, 22; Sommervogel IV, 1052-56.13; Merrill 10; Caillet II, 5788 ('De tous les ouvrages du père Kircher celui-ci est le plus savant et le plus recherché').

4 parts bound in 3 volumes, folio (340 x 235mm). Additional engraved title to volume I, portrait of the dedicatee Ferdinand III by C. Bloemaert, 14 engraved plates and maps, all folding, 12 engraved illustrations in the text, over 400 woodcuts and diagrams, many full-page, with final blanks to Vol. II pts 1 and 2 (variable light staining to top corner of vol. I, folding plates with a few minor repaired tears without loss and 2 plates trimmed just into image at foot, short marginal tears to I.12 due to paper flaw, II.O4 just into text but without loss and II.2M4, some minor worming to front endpapers of vol. II just into title and second text leaf but not affecting text, repaired marginal chip to III.4B1, variable light browning throughout but affecting central gatherings of vol. I more heavily). Contemporary vellum, yapp edges, blue edges, green silk ties, lettered in ink manuscript on spines (light rubbing and soiling to extremities, a few small light scuff marks). *Provenance*: Antonius Biderman (engraved armorial bookplates dated 1654) - Furstliche Hofbibliothek Donaueschingen (small discreet stamps). (3)

£2,000-4,000

US\$2,900-5,600
€2,400-4,600





PROPERTY FROM A PRIVATE COLLECTION

0135

SHAKESPEARE, WILLIAM (1564-1616)

Comedies, Histories and Tragedies. Published according to the true original copies. The third impression. And unto this Impression is added seven Plays, never before Printed in Folio. Edited by John Heminge (d. 1630) and Henry Condell (d. 1627), except for the 7 additional plays. London: Printed [by Roger Daniel, John Hayes or Thomas Ratcliffe, and Alice Warren] for Philip Chetwind, 1664.

The Third Folio, second issue, augmented with *Pericles* and thus the first complete edition of the plays of Shakespeare. The Third Folio is the rarest of the four Foliros. The Third Folio is a page-for-page reprint of the Second Folio, augmented in its second issue for the first time by seven additional plays. All of these additional plays had appeared in Shakespeare's lifetime with either his name or initials attached but only one, *Pericles*, is authentic. Samuel Pepys records in his Diary purchasing an edition of Shakespeare's plays in 1664. A legend has long persisted that a large proportion of this edition was destroyed in the Great Fire of London in 1666. Even though the pre-fire address of the publisher, Chetwind, is not known, Jackson notes that the legend 'would seem to be substantiated by the records' (Pforzheimer III, p. 939).

Although the name of the publisher, Philip Chetwind (d.1680) appears alone on the title-page, other owners of copyright were Eleanor Cotes, Miles Fleisher, William Leake, John Martin, Gabriel Bedell, Thomas Collins and Alice Warren. Robert Allot's widow, Mary, was forced to relinquish her husband's copyrights before marrying Chetwind, but Chetwind successfully contested the assignment and recovered the copyrights on her behalf. The printing itself was divided between Roger Daniel, a second shop perhaps that of John Hayes, and Alice Warren. Bartlett 122; Gregg III, pp. 1116-19; Jaggard p. 496; Pforzheimer 908 & 909; Wing S-2913 & 2914.

Median folio (334 x 220mm). 515 leaves (of 516, first leaf [portrait and verses 'To the Reader'] in facsimile). Double column within typographical rule, woodcut device of eagle and serpents on title, woodcut headpiece and opening initial to each plan, woodcut tailpieces. (Title a little soiled, cut down and mounted in the 18th century without loss of text, tiny hole in a few leaves, neat tear in 2 leaves, T1 with paper flaw in upper corner just affecting page number, Mmm5 small paper flaw with loss of a few letters, l11 with neat repaired tear, Fff6 with repaired paper fault causing slight loss, scattered light spotting, small stains or light smudges, Cccc1 with crease affecting a few letters, small marginal tear at gutter of Z2, last leaf somewhat soiled.) 18th-century panelled calf tooled in blind (rebacked and recorned, joints and corners rubbed); modern brown morocco-backed slipcase and chemise. *Provenance:* an occasional contemporary annotation, including a lewd comment on F5 - John Fowler (contemporary signature in Latin on title and in English on verso of final leaf) - Ralph Edgley (early signature on Q3) - Tho[mas] Dod (early signature on V1) - Thomas Goodall (18th-century signature in Latin, written across the upper title and mount) - Robert Ferguson of Raith (1769-1840; 19th-century armorial bookplate; his catalogue p.52); inherited by his nephew Robert Munro Ferguson (1802-1868, MP for Fifeshire, Haddingtonshire and Kirkcaldy Burghs, Fellow of the Royal Societies of London and Edinburgh, and an accomplished amateur geologist and mineralogist, after whom the mineral Fergusonite is named); thence by descent (sold Christie's 7 June 2000).

£80,000-120,000

US\$120,000-170,000

€93,000-140,000

104

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.

Duk. 'Tis meet so (daughter) but least you do repent
As that the sinne hath brought you to this thame,
Which sorrow is alwayes toward our selves, not heaven,
Showing we would not spare heaven, as we love it,
But as we stand in feare.

Jul. I do repent me, as it is an evill,
And take the shame with joy.

Duk. There rest:
Your partner (as I heare) must dye to morrow,
And I am going with instruction to him:

Grace go with you, *Benedicite.*

Jul. Must dye to morrow? oh injurious love
That respits me a life, whose very comfort
Is still a dying horror.

Pro. 'Tis pittie of him. *What he did not
live to see you* *Exeunt.*

Scena Quarta.

Enter Angelo.

An. When I would pray, and think, I think, and pray
To severall subjects: heaven hath my empty words,
Whilst my Invention, bearing not my Tongue,
Anchors on *Isabell*: heaven in my mouth,
As if I did but only chew his name,
And in my heart the strong and swelling evill
Of my conception: the state whereon I studied
Is like a good thing, being often read
Grownne feard, and tedious: yea, my Gravity
Wherein (let no man heare me) I take pride,
Could I, with boore, change for an idle plume
Which the ayre beats for vaine: oh place! oh form!
How often dost thou wish thy case, thy habit
Wrench awe from fools, and rye the wifer souls
To thy false seeming? Blood, thou art blood,
Let's write good Angell on the Devils horne,
'Tis not the devills Crest: how now? who's there?

Enter Servant.

Ser. One *Isabell*, a sifter, desires access to you,

Ang. Teach her the way: oh, heavens
Why doe's my blood thus muster to my heart,
Making both it unable for it self,
And disposseing all my other parts
Of necessary fitnesse?

So play the foolish throngs with one that swounds,
Come all to help him, and so stop the ayre
By which he should revive: and even so
The general subject to a well-wishr King
Quit their own part, and in obsequious fondnesse
Crowd to his presence, where their untaught love
Must needs appeare offence: how now faire Maid?

Enter Isabella.

Isa. I am come to know your pleasure. (me,

An. That you might know it, would much better please
Then to demand what 'tis: your brother cannot live.

Isa. Even so: heaven keep your Honor.

An. Yet may he live a while: and it may be
As long as you, or I: yet he must dye.

Isab. Under your Sentence?

Ang. Yea.

Isab. When, I beseech you? that in his Reprieve
(Longer, or shorter) he may be so fitted
That, his soul sicken nor.

Ang. Ha? fie, these filthy vices: It were as good

To pardon him, that hath from nature stolne
A man already made, as to remit
Their sawcy sweetnesse, that do coyne heavens Image
In stamps that are forbid: 'tis all as easie,
Falsely to take away a life true made,
As to put merrle in restrained means
To make a false one.

Isab. 'Tis set down so in heaven, but not in earth.

Ang. Say you so: then I shall poze you quickly.
Which had you rather, that the most just Law
Now took your brothers life, and to redeem him
Give up your body to such sweet uncleannesse,
As she that he hath staid?

Isab. Sir, believe this,

I had rather give my body, than my soul.

Ang. I talk not of your soul: our compel'd sinnes
Stand more for number, than for accompt.

Isab. How say you?

Ang. Nay Ile not warrant that: for I can speak

Against the thing I say: Answer to this,
I (now the voyce of the recorded Law)
Pronounce a sentence on your brothers life,
Might there not be a charity in sinne,
To save this brothers life?

Isab. Please you to do't,

Ile take it as a perill to my soul,

It is no sinne at all, but charity.

Ang. Pleas'd you to do't, at perill of your soul
Were equall poize of sinne, and charity.

Isab. That I do beg his life, if it be sinne
Heaven let me beare it; you granting of my suit,
If that be sinne, Ile make it my Morne-prayer,
To have it added to the faults of mine,
And nothing of your answer.

Ang. Nay, but hear me.

Your fence pursues not mine: either you are ignorant,
Or seem so crafty; and that's not good.

Isab. Let me be ignorant, and in nothing good,
But graciously to know I am no berter.

Ang. Thus wisdom wishes to appear most bright,
When it doth tax it self: As these black Masques
Proclaime an en-shield beuty ten times louder
Than beauty could displayed: But mark me,
To be received plain, He speak more grosse:
Your brother is to dye.

Isab. So.

Ang. And his offence is so, as it appeares,
Accountant to the Law, upon that paine.

Isab. True.

Ang. Admit no other way to save his life
(As I subscribe not that, nor any other,
But in the losse of question) that you, his Siter,
Finding your self desir'd of such a person,
Whose credit with the Judge, or own great place,
Could fetch your brother from the Mannacles
Of the all-building Law: and that there were
No earthly mean to save him, but that either
You must lay down the treasures of your body,
To this supposed, or else to let him suffer:
What would you do?

Isab. As much for my poor Brother, as my self;
That is: were I under the tearmes of death,
Th'impression of keen whips, I'd wear as Rubies,
And strip my self to death, as to a bed,
That longing have been sick for, ere I'd yeeld
My body up to shame.

Ang. Then

OTHER PROPERTIES

0136

CONFUCIUS (551-479 B.C.)

Sinarum philosophus, sive scientia sinensis latine exposita. Edited by Prospero Intorcetta (1626-1696), Chrétien Herdtrich (1625-1684), François de Rougemont (1624-1676), and Philippe Couplet (1623-1692). Paris: Daniel Horthemels, 1687.

First European edition of Confucius, with a dedication to Louis XIV, preceded only by fragmentary translations. The translation was undertaken under special license from Louis XIV by members of the Jesuit Society. In addition to a translation of the three principal books of Confucius, the work includes his biography, valuable essays on Chinese history and culture, and much factual information. Brunet II, 2221; Cordier *Sinica* I, 1389-1393; Lust 724; Morrison 438-439; Pei-tang 1358; Pfister 326-327.

Folio (330 x 215mm). Folding engraved map, engraved portrait of Confucius (variable spotting). Contemporary vellum (endpapers renewed). *Provenance*: inscription erased at foot of title – Jesuit College, Poitiers (label on pastedown, 'Bib. Coll. Pictav. S. J.')

£4,000-6,000

US\$5,700-8,500
€4,700-7,000



0137

FALDA, GIOVANNI BATTISTA (1648-1678)

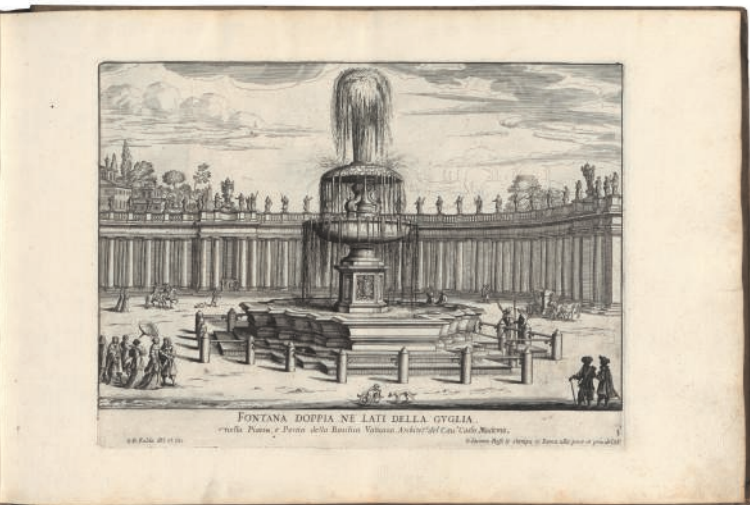
Le fontane di Roma nelle piazze e luoghi pubblici della città. Rome: Giacomo de Rossi, [c.1691].

'The most sophisticated and elaborate collection of plates ever engraved on this subject' (Millard IV, p.132). 'This collection of plates is the most charming that has ever appeared on the fountains of Rome and its environs ... all copies examined vary in numbering and arrangement of plates' (Fowler). The precise date of the original publication is unknown but c.1675-1685. The early impressions do not have the plate numbering which appeared later, perhaps with this edition, around 1691. BL, *17th century Italian books*, p.327; Bruni and Evans, 4361; Fowler, pp. 97-99; RIBA 1014 (first edition); *Berlin Kat.* 3603-4.

4 parts in one volume, oblong folio (270 x 415mm). 4 frontispieces, 4 dedications and 99 plates of which 3 folding, all engraved by Falda and Venturini (one short marginal tear, dampstain from top margin just extending into most plates). Contemporary blindstamped vellum (lightly soiled). *Provenance*: Bookseller's label of C.E. Rappaport, Rome.

£3,000-5,000

US\$4,300-7,100
€3,500-5,800





0138

PLUMIER, CHARLES (1646-1704).

Description des Plantes de l'Amerique. Paris: Imprimerie Royale, 1693.

First edition of Plumier's first botanical publication, in a contemporary binding with the arms of Louis XIV. The rare first issue with the incorrect date MDCCXIII on the title page (corrected in manuscript). Plumier made three separate expeditions to the Caribbean, in 1689, 1693, and 1695. On the first of these he accompanied physician Joseph Surian; on the last two he travelled alone as *botaniste du roi*. He discovered, drew, and described hundreds of new species, and left behind over 6,000 detailed drawings of West Indian plants. Many of Plumier's generic names were adopted by Linnaeus and are still in use today, among them 'Fuchsia', 'Caesalpinia', and Magnolia. The present work, based on his second trip, was his first botanical publication. Alden & Landis 693/137; Hunt 389; Nissen *BB1* 1544; Sabin 63455; Stafleu & Cowan TL2 8066.

Folio (410 x 267mm). Large engraved title vignette, 108 leaves of engraved plates after drawings by Plumier (some dampstaining in upper inner corner and lower margin). Contemporary calf, gilt with the arms of Louis XIV [Olivier 2492, tools 7 and 21], spine decoratively gilt, red morocco spine label lettered in gilt (corners worn, spine chipped at head and foot, splitting to upper joint). *Provenance*: '[?]Lalermite, Paris 1771' (inscription on pastedown) - Benoit Vaivolet (1734-1828, botanist; bookplate, inscription on pastedown) - unidentified printed label on pastedown - taxonomic references to Linnaeus, Swartz, and Willdenow, and to Plumier's *Traités des fougères de l'Amerique* in 19th-century manuscript on plates.

£7,000-12,000

US\$10,000-17,000
€8,200-14,000



139

PROPAGANDA FIDE PRESS PRINTING BLOCKS.

A collection of woodblocks, both typographical and ornamental, used at the Polyglott Press of the Sacred Congregation for the Propagation of the Faith. About 919 wood printing blocks representing block-printing in a great variety of languages, including Arabic, Chinese, Hebrew, Sanskrit, Burmese, Tibetan, Malachim, and Greek, as well as illustrations of Biblical scenes, coats-of-arms, decorative borders, initials and headpieces, various sizes, almost all wrapped in scrap paper printed with an image of the block, [Rome: c.1626-c.1850].

A remarkable and substantial survival of printing blocks representing the all-encompassing cultural ambition of the Sacred Congregation for the Propagation of the Faith, realised through the printing programme of its polyglot Propaganda Fide Press. Not only did the editorial work attract a circle of scholars from far and wide to Rome, but even its basic publications of alphabets gave insights into the culture, traditions and religion of the native speakers. These printing blocks are the instruments and relics of far-reaching cultural engagement, albeit ultimately to serve an orthodox Catholic end, over several centuries.

The Congregation of the Propaganda Fide was founded at Rome in 1622 under Pope Gregory XV to coordinate and support missionary activities. Central to this activity was the study of languages, in order for missionaries to be able to disseminate most effectively the principles of the Catholic faith in the native tongue of the local population of their mission, and schools were established at Rome for language and cultural instruction. Just four years after its foundation, in 1626, a press was established to print not only the necessary grammars, dictionaries, and alphabets for the missionaries in training but also catechisms, Bibles and dogmatic works in the vernacular for their work on the ground in far-flung destinations. Within its first decade it was printing works in 7 languages, by 1667 in 12, and by 1759 in 23. The press was responsible for many important works, including the first printed works in some languages, such as Georgian and Coptic. Despite the press having been plundered at the end of the 18th century when many of its types and matrices were removed to Paris (where they remain at the Imprimerie nationale) and again in 1809, the press continued up to 1908 (cf. Willy Henkel, 'Die Druckerei der Propaganda Fide').

One area of focus was the Arabic-speaking lands, and the collection is especially strong in woodblocks related to Arabic publications of the press, such as a woodcut depiction of the Kaaba at Mecca. One of the press's early and most important publications was the first edition of the complete Bible in Arabic, a project conceived already in 1622 but not concluded until 1671. It was aimed at audiences in the Near East, based on manuscripts recovered there, and provided an Arabic translation side-by-side with the Latin Vulgate. The heading for each book of the Bible was printed from a woodblock giving its name in an elegant Arabic script; many of these original woodblocks are present here. Also included in the present collection is the xylographic chapter heading which reads 'The Qur'an does not contradict the Gospels'. This chapter, in Filippo Guadagnoli's 1649 work *Considerationes ad Mahommetanos cum responsione ad objectionem Ahmed filii Zin Alabedin* resulted in its ban by the Inquisition, a 'condemnation [that] was to weigh heavily on future ... choices' of the press (A. Girard, 'Teaching and Learning Arabic in Early Modern Rome', p. 201).

Chinese blocks are the next most numerous in the collection. Many are for language instruction but several reproduce inscriptions of the Nestorian stele, Daqin jingjiao liuxing Zhongguo. Dated to 781, it was written in Chinese and Syriac and marks the beginning of the Christian mission in China.

The collection is rich in content, highly visual, and deserves further study. It a microcosm of the extensive range of the press, with representative blocks from its bibliographical work (Bartolucci's magisterial *Bibliotheca Magna Rabbinica*, 1675-1693), and its series of alphabets, such as Melchior Carpani's *Alphabetum Barmanum seu Bomanum regni Avae finitimarumque regionum*, (Rome, 1776), Giovanni Amaduzzi's *Alphabetum Syro-Chaldaicum* (Rome, 1797), Antonio Agostino Giorgi's *Alphabetum Tibetanum* (Rome, 1762), and Amaduzzi's *Alphabetum Tangutanum sive Tibetanum* (Rome, 1773). The Press was founded with the gift of Illyrian types and the significance of the Balkans is represented by blocks from Antonio Kadich's *Theologia moralis* (Bologna, 1729) in Croatian. Other specimens are of esoteric alphabets Malachim, the Celestial Alphabet and Transitus Fluvii, still used by the Freemasons today.

£150,000-200,000

US\$220,000-280,000
€180,000-230,000



اهل القاديا

مبوق بنا حوم

CONSONA MINORES SPA

الامثال
العبرانيين

مجموع الثاني
ثاني الملوك

18th - 20th-CENTURY PRINTING
(LOTS 140-172)

ROSA VII.



M.M. Heumann pinx. 1757.

72.

Al. Wirsing sculpsit excudit. Norimberg 1769.



0140

LA CROIX, A. PHÉROTÉE DE (C.1640-C.1715)

Algemeene weereld-beschryving. Amsterdam: F. Halma, 1705.

A handsome copy of a general description of the world that describes the foundation of New Amsterdam, the Americas and contains a view of Mexico City; 'This book is one of paramount merit' (Sabin). In addition to the 15 maps of the Americas, the work contains double hemisphere celestial and world maps, 21 maps covering Europe, 20 of Asia, and 18 of Africa. City views include Amsterdam, Antwerp, Konigsberg, Constantinople, Copenhagen, Lisbon, London, Madrid, Paris, Prague, Rome, Stockholm, Batavia, and Mexico. Sabin 38504.

3 volumes, quarto (222 x 164mm). 3 engraved titles, 3 letterpress titles with engraved vignettes, the title to vol. I printed in red and black, 75 double-page engraved maps including folding double-hemisphere world and celestial maps, and 23 engraved views of famous cities, engraved and woodcut initials (without half-titles, leaves I.d1, I.O4, II.3Y3, II.4O3 with corners repaired, tiny marginal repaired holes to I.h3, I.H4, II.2P4, II.3Z1, III.P1, III.2F3 and III.3Z4, tiny repaired hole to II.I1 with loss of about 3 letters). Contemporary vellum, covers panelled in blind enclosing central arabesque, red morocco gilt spine labels (tiny split at head of front joint of vol. I, lightly soiled and extremities lightly rubbed). *Provenance*: 'VR' (small blindstamp on pastedowns) – A. Malfait (book labels). (3)

£3,000-5,000

US\$4,300-7,100
€3,500-5,800

141 No Lot



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.

111



0142

LINNAEUS, CAROLUS (1707-1778)

Hortus cliffortianus. Amsterdam: 1737 [i.e. 1738].

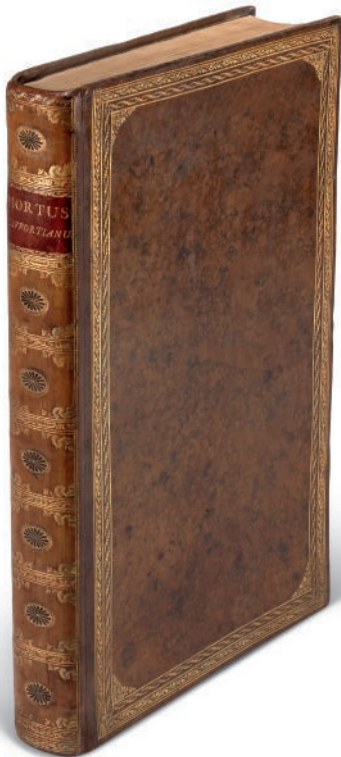
First edition of Linnaeus' first detailed catalogue of cultivated plants.

During the three years that Linnaeus spent in Holland in 1735-1738, staying mostly with the wealthy Anglo-Dutch banker George Clifford (1685-1760) at his estate at Hartekamp near Haarlem, he produced an astonishing body of work, the most important of which were his *Systema naturae* (1735), in which he presented his new system of the plant, animal and mineral kingdoms; the *Fundamenta botanica*, in which he set forth his theory for systematic botany; the *Genera plantarum*, containing short descriptions of all 935 plant genera known at the time; and the *Bibliotheca botanica*, a comprehensive list of botanical literature. Published at Clifford's expense, the *Hortus Cliffortianus* contains Linnaeus' definitions and synonyms for the numerous species in Clifford's incomparable botanical gardens, which Clifford had placed under Linnaeus' direction. Linnaeus used the work extensively to provide examples for his monumental *Species plantarum* (1753). Wandelaar's engravings, most after designs by Georg Dionysius Ehret, make this Linnaeus' only truly beautiful publication. Pages 232-300 (gatherings Nnn2-Fff2) are omitted as issued. Cleveland Collections 387; Dunthorne 186; Hunt 504; Nissen *BB1* 1215; Norman 1358; Stafleu & Cowan TL2 4719; Wellcome III, p. 552.

Folio (424 x 255mm). Half-title, engraved allegorical frontispiece of the Hortus Cliffortianus by and after Jan Wandelaar, title printed in red and black with engraved vignette, Wandelaar's 1-p. explanation of the frontispiece, Linnaeus' dedications to George Clifford and to the 'botanical reader', the dedications dated 30 July 1737, 36 engraved plates, 28 by Wandelaar, of which 20 after G.D. Ehret (some occasional light variable spotting and staining, tiny marginal tear to 312). Contemporary mottled calf, covers with gilt borders, flat spine with 8 panels, one with red morocco gilt lettering-piece, the others with central gilt rosettes within gilt floral frames (extremities faintly rubbed).

£4,000-6,000

US\$5,700-8,500
€4,700-7,000





0143

TREW, CHRISTOPH JAKOB TREW (1695-1769)

Hortus Nitidissimis omnem per annum superbiens floribus, sive amoenissimorum florum imagines ... Der das ganze Jahr hindurch im schoensten Flohr stehende Blumen-Garten oder Abbildungen der lieblichsten Blumen. Edited by Johann Michael Seligmann (vol. I) and Adam Ludwig Wirsing (vols. II and III). Nuremberg: Fleischmann (vol. I), and Adam Ludwig Wirsing (vol. II and III), 1750-1768-1772-1786.

Very rare first edition with contemporary hand-colouring of the work that Dunthorne described as 'one of the finest records of the cultivated flowers of the period' and Blunt (p. 166) praised as 'one of the most decorative florilegia of the mid-eighteenth century.' The work contains full-sized coloured illustrations of Hyacinths, Tulips, Ranunculi, Anemones, Caryophylli, Lilies, Auriculas, Roses, Narcissi, Irises, Cheiranthi, Asters, Fritillaries, and Crown Imperials. The great characteristic of the beautiful plates is the way in which the watercolour and bodycolour painting almost entirely eclipses the engraved lines. Although the work was actually started by Seligmann, the engravings were based on the collection of flower drawings owned by the botanist and bibliophile Christoph Trew, a distinguished physician of Nuremberg. Georg Ehret (1708-1770), who enjoyed Trew's patronage from 1732, and travelled widely on his behalf before settling in London in 1736, produced the designs for 40 plates. The remainder were drawn up by a team of local artists, including J.C. Keller, Professor of Drawing at Erlangen University, and the court painter Nikolaus Eisenberger.

According to Stafleu the relevant text was not published simultaneously with the plates. Published between 1750 and 1773, this copy has only 114 plates on 105 sheets (numbers 6, 7, 21, 25, 41, 53 and 57 in vol. I have 2 images per sheet, as do plates 77 and 91 in vol. II; the plate numbered '60 et 61' in vol. II contains a single image). The accompanying text to plates 1-59 (printed between 1750 and 1767) was published in 1756 and 1768 (probably actually 1767). The text for plates 60-120 (1767-1774) came out in 1772 and the text for last set of plates was published in 1786 (here missing).

There is some confusion about the number of plates this work is supposed to have: Brunet V, 943 (calls for 190 plates); Dunthorne 310 (180 plates, actually 178); *Great Flower Books* p.78 (180 plates, plates 60/61 and 121/122 are represented by one plate each); Cleveland Collections 493 (190 plates); Nissen *BB1* 1995 (180 plates, 60/61 and 121/122 each on one plate, reference to Tjaden with 190 plates); Pritzel 9500 (180 plates); Stafleu and Cowan TL2 15.130 (180 plates, with reference to Tjaden with 190 plates).

Volumes I and II (only, of 3) in 1 volume, folio (498 x 336mm). German and Latin text in two columns. 114 hand-coloured etched and engraved plates only on 105 leaves by J.M. Seligman, J.M. Stock and A.L. Wirsing after G.D. Ehret, G.W. Baurenfeind, B.R. and M.B. Dietschin, N.F. Eisenberger, J.C. Keller and others (vol. I: complete with plates 1-58 and no. 59 issued with second vol. and pp.88 of text, pl. 50 *Corona Imperialis II* trimmed at fore-edge just into image and touching caption, pl. 97 *Corona Imperialis IV* with folding flap at top lightly creased and 70mm closed repaired tear in blank area, I.L2 with small ink spots in margin, I.N2 with 90mm repaired marginal tear without loss, I.O2 reversed in binding verso-recto; vol. II: with 46 plates only of 61, lacking 2 letterpress text leaves pp. 1-4 at beginning of vol. II, but with pp.5-51, plate numbered '61 et 67' trimmed close to caption at bottom and with the top folding flap lightly creased and very short closed repaired tear in blank area, text-leaves in vol. II browned from quire E to end and with tiny marginal worming from quire K to end, a couple of other tiny and insignificant marginal tears without loss; bound without the third volume). Contemporary calf, gilt greek-key borders to covers (rebacked preserving original gilt spine, extremities rubbed).

£40,000-60,000

US\$57,000-85,000
€47,000-69,000



0144

HAMILTON, SIR WILLIAM (1730-1803)

Campi Phlegraei. Observations on the Volcanos of the Two Sicilies as they have been communicated to the Royal Society of London with Supplement to the Campi Phlegraei, being an account of the great eruption of Mount Vesuvius in the month of August 1779. Naples: 1776-1779.

The Derby copy from Knowsley Hall of the first edition of Hamilton's spectacular colour-plate book on Vesuvius.

Hamilton was the 'outstanding scientific authority' of the region (Rudwick) and the *Campi Phlegraei* is the best known of his four works on volcanic activity; it 'provided a clearer, more precise and useful explanation of volcanic activity than ever published before, which underlined Hamilton's own theories about volcanoes being creative forces and enabled him to answer in one publication the lists of questions about volcanoes and rocks he had been receiving from correspondents all over Europe. Its publication in French and English provided it with a market not only in his own country but throughout Europe as well, and an international audience for a British discovery' (Jenkin and Sloan).

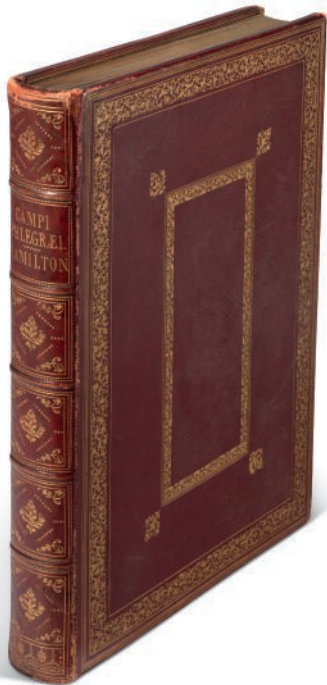
The plates are so opaquely coloured that the engraved base beneath is hardly visible: indeed, Hamilton himself describes them as 'executed with such delicacy and perfection, as scarcely to be distinguished from the original drawings themselves' (Part I, p.6). Pietro Fabris was an English artist living in Naples, originally commissioned and trained by Hamilton to sketch the volcanos of southern Italy for Hamilton's own private satisfaction. However, Hamilton was so delighted with the results, and concerned that Fabris, by then 'in a declining state of health' should receive 'a moderate and constant benefit from his labours', that he suggested that Fabris undertake publication of Hamilton's letters to the Royal Society accompanied by plates engraved from Fabris's original drawings. Hamilton was also doubtless not displeased at the prospect of his researches reaching a wider audience. Fabris was the sole distributor of the work, which was originally published at 60 Neapolitan ducats for Part I and Part II: the price of the Supplement is not recorded. Hamilton's observations support his theories on the formation of landmass as a result of volcanic activity, an interest to which he devoted much of his leisure time. Within four years he ascended Vesuvius twenty-two times, sometimes at great risk, since both he and Fabris wished to make sketches at every stage of the eruptions. The figures of Hamilton (wearing a red coat) and occasionally of Fabris appear in the plates. Brunet III, 31 ('Ouvrage curieux et bien exécuté'); ESTC T71231 (parts I-II); Jenkins and Sloan *Vases and Volcanoes*, 1996, 'Catalogue' 43; Lowndes II, p.989; Rudwick, *Bursting the limits of time*, 2005, p. 30.

3 parts in 1 volume, folio (436 x 312mm). Letterpress titles and text in English and French. Hand-coloured engraved double-page map and 59 hand coloured-engraved plates after Pietro Fabris, the map engraved by Joseph Guerra, the plates edged in black with grey wash margins (a couple of plates with very marginal spots, some of the explanatory text leaves to plates bound in tightly obscuring plate numbers, occasional faint spotting to a few text leaves, slightly heavier to the title-pages). 19th-century English red morocco, the covers panelled in gilt with an outer border composed of fillets and a dotted roll sandwiching a foliate scroll-tool, enclosing a central panel of a stylised foliate roll with cornerpieces of a bird within floral ornament, these latter repeated as centrepieces of spine compartments surrounded by rules and smaller tools, heads and turn-ins decorated with gilt rolls and fillets, gilt edges (extremities lightly rubbed, more heavily to upper joint and headcap). *Provenance*: Earl of Derby (armorial bookplate on front pastedown and manuscript library classmark on verso of front free endpaper; sold Christie's 20 October 1953, lot 171).

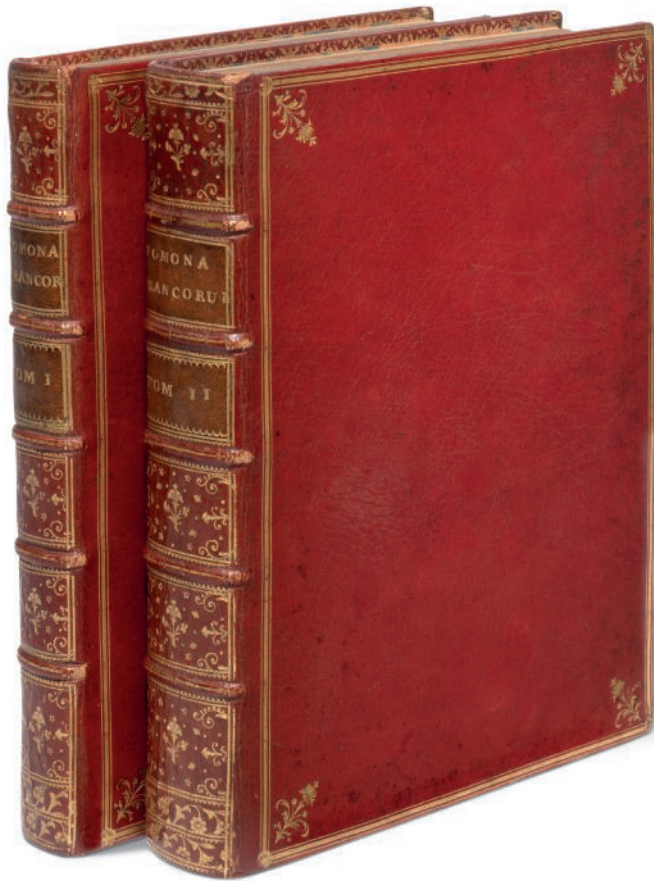
£50,000-70,000

US\$72,000-99,000

€59,000-81,000







0145

MAYER, JOHANN PROKROP (1737-1804)

Pomona Franconica. Description des Arbres Fruitiers [...oder natürliche Abbildung und Beschreibung der besten und vorzüglichen Europäischen Gattungen der Obstbäume und Früchte welche in dem Hochfürstlichen Hofgarten zu Würzburg gezogen werden]. Nuremberg: Adam Wolfgang Winterschmidt, 1776-1779.

A fine copy in contemporary red morocco of the first edition of the finest series of German fruit illustrations ever published. 'A delightful and charming work' (Dunthorne) with highly finished plates, some of the best 18th-century illustrations of fruit. The first 2 volumes comprise all the fruits with the exception of apples and pears, which appear in the third volume which was published 21 years later in 1801, and is often wanting. Mayer states in the introduction to the *Pomona Franconica* that he had first intended to produce only a catalogue raisonné of the different fruit cultivated in the court garden and to illustrate it with 'illuminated' copper-engravings, but that he was then persuaded by 'lovers of gardening' to write a systematic treatise on the cultivation of fruit trees. Dunthorne 220; Nissen *BB1* 1318; Pritzel 6017; Raphael *Oak Spring Pomona* 51 (volumes I and II only); Stafleu & Cowan TL2 5748.

2 volumes (of 3), quarto (253 x 198mm). Engraved frontispiece, engraved folding plan of the garden in Würzburg, 10 engraved vignettes, 99 handcoloured engraved plates of apricots, almonds, plums, cherries, medlars, peaches and 11 uncoloured engravings of pruning and shaping trees as issued by and after Adam Wolfgang Winterschmidt (occasional faint browning to text). Contemporary red morocco, covers with gilt fillet border and floral cornerpieces, gilt spines in 6 compartments with with tan morocco lettering-pieces in second and third compartments, marbled endpapers, gilt turn-ins and edges. *Provenance:* Richard Hare (of Bath, ink ownership inscriptions in an early 19th-century hand) – Robert Lionel Foster (bookplate and ownership inscription). (2)

£7,000-10,000

US\$9,900-14,000
€8,100-12,000



0146

[JOHNSON, RICHARD (1733/4-1793)]

The Lilliputian library; or, Gulliver's museum... By Lilliputius Gulliver. London: printed [by Henry Baldwin] for W. Domville; and Byfield and Hawkesworth, [not before 1779].

A delightful set of the complete *Lilliputian Library*, charmingly preserved in uniform contemporary bindings. Extremely rare: we are unable to trace any complete set at auction. Issued in ten distinct parts, this work was intended to form 'a complete system of juvenile knowledge, for the amusement and improvement of all little masters and misses'. 'The instigator of this remarkable venture was the printer Henry Baldwin, for whom Richard Johnson records making the compilation in 1779 [...] The ten volumes make up a large-scale miscellany of stories, poems, jokes, and general didactica, which Johnson pulled together from a variety of sources' (Alderson and Oyens, 82). ESTC N2780; Roscoe, J218.

10 parts in 3 volumes, 24mo (96 x 78mm). Frontispiece to each part, various woodcut illustrations, tailpieces (a few words very occasionally trimmed by the binder). Contemporary calf, red morocco lettering pieces, spine gilt (slight wear to corners and splitting to joints, vol. III split at upper joint with lower spine compartment almost detached). *Provenance*: some pencil markings to endpapers of vol. III. (3)

£2,000-3,000

US\$2,900-4,200
€2,400-3,500



0147

[ALLIONI, CARLO (1728-1804)]

Flora Pedemontana sive enumeratio methodica stirpium indigenarum Pedemontii. Turin: Joannes Michael Briolus, 1785.

One of the earliest Italian regional floras with hand-coloured plates, by 'il Linneo piemontese' (Stafleu). Allioni was professor of botany at Turin University and correspondent of many leading naturalists of his day, including Linnaeus. The *Flora Pedemontana* is his most important work: the first two volumes list 2,800 plants divided into 12 classes, and the third volume contains 92 plates illustrating 237 species. The general scheme of the work was influenced by Haller's *Historia stirpium indigenarum Helvetiae inchoata*, published in Berne in 1768. *Cleveland Collections* 557; *Great Flower Books* p.47; Nissen *BBI* 18; Stafleu-Cowan TL2 100; Dunthorne 6.

3 volumes, folio (433 x 272mm). Engraved portrait frontispiece after Molinari, 3 half-titles, titles printed in red and black with engraved allegorical vignette, 92 hand-coloured engraved plates by Pietro Peyrolery after Francisco Peyrolery (lacking the two additional plates 'i' and 'ii' called for by Stafleu, small amount of worming in margin of top gutter from plate XXI to XXXIV, plates with some variable light browning more heavily affecting pl. XXXII, light marginal staining just creeping into top right-hand corner of plate image affecting plates LX to end, text leaves I.12, I.3N1 and II.2C1, with a few tiny marginal holes caused by paper flaws, a few text leaves in vol. II faintly browned with some heavier marginal finger-soiling to the index leaves at the end of that volume and with light insignificant marginal staining to title). Modern vellum-backed decorative paper-covered boards, uncut (extremities lightly rubbed). *Provenance*: 3 corrections in ink manuscript in a neat contemporary hand on I.3N1r, I.3Z1r and I.4D1v. (3)

£8,000-12,000

US\$12,000-17,000
€9,300-14,000



0148

MONGEZ, ANTOINE (1747-1835)

Tableaux, Statues, Bas-Reliefs et Camées, de la Galerie de Florence et du Palais Pitti. Paris: Chez Lacombe, 1789-1803.

Handsomely bound complete set of this massive illustrated history of the treasures of the Gallery of Florence, including paintings and sculpture by the European masters as well as artifacts of classical antiquity. Brunet II, 1455.

4 volumes, folio (531 x 345mm). Engraved frontispiece and 200 plates on india paper (variable spotting throughout, sometimes heavy). Contemporary full green morocco, covers with wide roll-tooled borders in gilt and blind and gilt French imperial eagle centrepieces, gilt spines, turn-ins and edges (extremities lightly rubbed). (4)

£2,000-3,000

US\$2,900-4,300
€2,400-3,500

0149

LEVAILLANT, FRANÇOIS (1753-1824)

Voyage dans l'intérieur de l'Afrique, par le cap de Bonne-Espérance. Paris: Desray, An VI [1798]. [With:] – *Second voyage dans l'intérieur de l'Afrique.* Paris: Crapelet, chez Desray, 1803.

Fine set of the new edition with plates in two states of the two trips that Levailant made to Africa between 1780 and 1785, bound in the original boards. The first *Voyage* contains 20 plates of indigenous people, plants, animals and African landscapes, including many of Levailant's encampments; 8 of these plates were not in the original 1790 edition. The second is illustrated with 22 plates and a large folded map of South Africa. Mendelssohn I, 892 (first work only).

2 works in 5 volumes, octavo (212 x 139mm). Half-titles. 42 engraved plates in hand-coloured and plain states, of which 12 folding, large folding engraved map (map lightly spotted and stained, title to vol. II coming loose, small marginal chip to II.V.3, offset imprint of a now lost specimen of a very large butterfly on III.N3v-4r, coloured plate V bis in vol. III repaired at fore- and lower edge affecting one letter in caption, variable light spotting throughout). Uniform publishers green glazed-paper boards, gilt red morocco spine labels, uncut (vol. I with front hinge cracked and front board loose, vol.V with cracked hinge between half-title and title leading to short tear in title, extremities faintly rubbed); contained in modern calf-backed clamshell boxes. *Provenance:* Antoine-Anne de Carrère de Saint-Béar (b.1754; ink ownership inscriptions) – Jacques Levy (no sign of provenance, but his sale Sotheby's New York, 20 April 2012, lot 203). (5)

£10,000-15,000

US\$15,000-21,000
€12,000-17,000



0150

AUDEBERT, JEAN BAPTISTE (1759-1800).

Histoire naturelle des singes et des makis. Paris: Desray, An VIII [1800].

Original edition in a red morocco binding by Bozerian of the first exhaustive monograph exclusively devoted to the description of primates. The plates represent the great apes (chimpanzees and orangutans), as well as recently discovered species such as the *Galeopithecus* of the Pelew Islands. It was published in 10 parts, the first two appearing in February and July 1798, the remainder between January and October 1799. Audebert's monograph, which divided the monkeys into six families, was the more impressive for employing a colour-printing process in which all the colours were printed from one plate and oil paint was substituted for gouache. In developing this new technique, his experience as a distinguished miniature painter was probably important. His interest had only turned to natural history after a meeting in 1789 with Gigot-d'Orex, a rich amateur collector of specimens. But when Audebert died at the young age of 41, his reputation as an artist-naturalist was assured both by the present work and the later *Oiseaux dorés* (Paris, 1800-1802). Brunet I, 550 ('ouvrage curieux et d'une exécution magnifique'); Nissen ZBI 156; Wood 206.

Large folio (506 x 330mm). Half-title, 2 anatomical plates printed in black, 61 plates after Audebert, printed in colour and hand-finished (plate 25 with tiny marginal nick, some occasional very light variable spotting). Contemporary straight-grain red morocco signed by Bozérián on the spine, covers with wide gilt borders composed of fillets enclosing floral voluettes, cornerpieces and spine panels tooled with monkeys, gilt edges (joints expertly refurbished, extremities lightly rubbed). *Provenance:* evidence of bookplate removed from front pastedown.

£9,000-12,000

US\$13,000-17,000
€11,000-14,000



0151

VOET, JOHANN EUSEBIUS (1706-1778)

Catalogus Systematicus Coleopterorum. Catalogue systematique des Coleopteres. Systematische naamlijst van dat geslacht der Insecten dat men Torren noemt. The Hague: G. Bakhuyzen, (1804-1806).

One of the finest iconographies on coleoptera ever published, in a fine red morocco binding by Willem Carbentus, grandfather of Vincent Van Gogh.

'Voet was a son of Carel Burchart Voet (1671-1745) who made a beautiful manuscript of Insects and their metamorphoses following closely Goedaert' (Landwehr, pp.238-239). Voet published a portion of the work from 1776, but his death curtailed the venture. In 1804, Bakhuyzen acquired the work from Voet's executors, and completed it by 1806. Many of the splendid plates are by C.F.C. Kleemann in the same elaborate manner and preciseness of detail as his other works. The text of this scarce work is written in Latin, French and Dutch. This copy collates as per the BM(NH) catalogue, although Landwehr calls for a 20pp. index not found in this copy; Junk and Nissen do not give clear collations. The bookbinder, Willem Carbentus (1792-1845), married Anna Cornelia van der Gagg in 1815. They had several children, including Anna Cornelia (1819-1907), who married Theodorus van Gogh in 1851, giving birth to Vincent van Gogh on 30 March 1853. BM(NH) V, 2231; Junk, *Rara* 2:161; Nissen ZBI 4259; Landwehr 201.

3 volumes, quarto (255 x 200mm). Additional engraved titles, 105 hand-coloured engraved plates, loosely contained in a matching portfolio (several gatherings in vol. I with light marginal staining, otherwise a clean copy with only very occasional insignificant spotting). Contemporary red morocco by Willem Carbentus of The Hague, with his ticket, covers with wide border composed of rolls and fillets in gilt and blind, enclosing a central decorative losenge in gilt and blind, flat spines lettered in gilt, pink glazed endpapers, gilt turn-ins, portfolio volume containing the plates with green velvet flaps (extremities faintly rubbed some minor cracks to inner hinges of portfolio flaps).

(3)

£3,000-5,000

US\$4,300-7,100
€3,500-5,800





THE SPOTTED AWKLOPE.

Engraved from a drawing by Samuel Daniell, Esq. in the possession of the Hon. the East India Company.

0152

DANIELL, SAMUEL (1775-1811)

A Picturesque Illustration of the scenery, animals, and native inhabitants, of the Island of Ceylon: in twelve plates, engraved after the drawings (from nature) of Samuel Daniell. London: printed by T. Bensley, January 1808 [plates dated March-December 1807].

A complete copy of one of Samuel Daniell's major works, recording his travels in Sri Lanka. Samuel Daniell, the younger brother of William and nephew of Thomas Daniell, left England for the Cape of Good Hope where he lived and worked between 1799 and 1805 (his stay here resulted in two published works: *African Scenery and Animals* [1804-5] and *Sketches representing the Native Tribes*, 1820). In 1805 Samuel continued his travels, arriving in Galle in Ceylon in August of the same year. As a protégé of the new governor Sir Thomas Maitland, he was appointed Secretary to the Board of Revenue and Commerce, and was later given a special appointment as Ranger of Woods and Forests, allowing him time to travel the length and breadth of the island recording much of what he saw. Ceylon remained his home, until he was struck down by illness and died in 1811 aged 36. Thomas Sutton in his work on the Daniell family describes his work in Southern Africa and Ceylon as being 'of such clarity and outstanding merit that they are sufficient to give a good idea of what Samuel might have achieved had he enjoyed a longer life. In these works he shows full control over his medium; his freshness of approach is apparent; his composition and colour are full of beauty; his animals delicately drawn... As an artist he was certainly the most inspired and original of the three relatives'. William Daniell was probably responsible for all of the engraving in the present work as Samuel was in Ceylon whilst it was being produced. The present copy has text printed on paper with watermark dates conforming to those given in Abbey, but the plates are printed on thick unwatermarked paper. This manifestation of the plates is not mentioned in the bibliographical literature, but copies with plates on thick paper have previously appeared on the market (e.g. Christie's Arts of India Sale 6807, 24 Sept 2003 lot 55). Abbey *Travel* II, 410; De Silva *Early Prints of Ceylon* pp.2-23; Nissen *ZBI* 1036; see Thomas Sutton, *The Daniells, Artists and Travellers* (London, 1954); Tooley 170.

Large oblong folio (448 x 588mm). Letterpress title (verso blank) and 4 leaves of letterpress text, printed in three columns on recto only, 12 hand-coloured aquatint plates on thick paper after Samuel Daniell by (?)William Daniell (text leaves probably disbound and irregularly cut, with faint central creasefolds with clean and fresh, the paper of the plates evenly browned and slightly brittle, 60mm marginal tear to pl. 1, a couple of other plates with shorter marginal tears and tiny chips, some of which been repaired). Modern cloth portfolio (extremities lightly rubbed).

£7,000-10,000

US\$10,000-14,000
€8,200-12,000

0153

BODONI, GIAMBATTISTA (1740-1813)

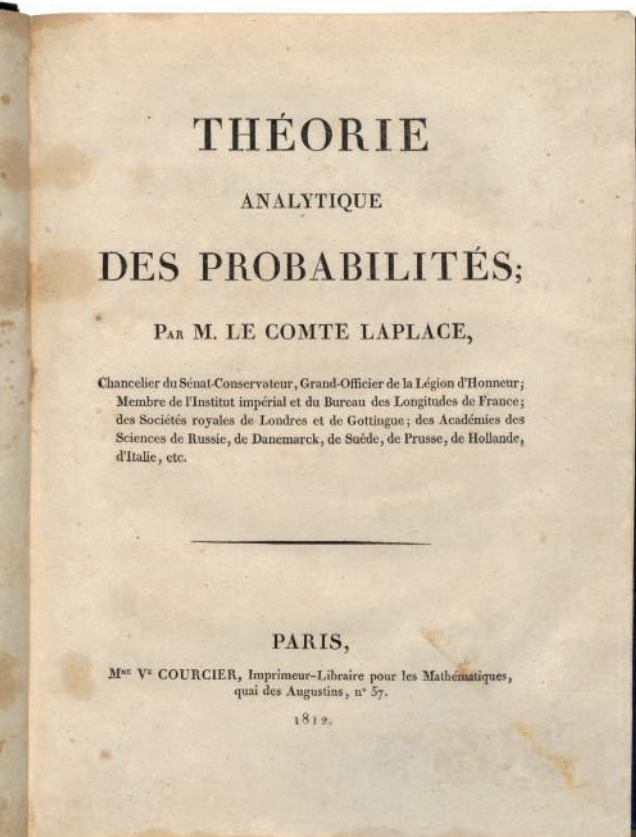
Le più insigni Pitture Parmensi indicate Agli Amatori delle Belle Arte. Parma: dalla tipografia Bodoniana, 1809 [i.e.1816]

The dedication copy of Empress Marie-Louise, finely bound in red morocco with her crowned monogram. Marie-Louise (1791-1847, daughter of Francis I, Emperor of Austria) was a bibliophile, assembling a library from the time she became Napoleon's wife in 1810, and continuing after Napoleon's exile. In the post-Waterloo settlement, she became Duchess and ruler of Parma in 1816, and she amassed a large library while living there. Giambattista Bodoni came from a family of printers, and had moved to Parma in 1768 to start work at the royal press under the patronage of Don Ferdinando di Borbone (Duke Ferdinand of Parma). Helped by two of his brothers, Bodoni maintained a high output of books using the highest quality paper, ink and other materials. He ran both the royal press and his own private press in tandem. The present work spent a long time in gestation, perhaps being planned as early as 1795, but work did not start on it until 1808, and it was only completed posthumously in 1816. It seems likely that Bodoni's widow presented the book to the Empress. It is known that Marie-Louise had at least two other copies in her library: one bound in vellum, and another, like the present copy, in red morocco. However, only this copy has the plates before letters, and is therefore probably the dedication copy destined for personal presentation to the dedicatee. 'È vermanete un venustissimo libro ... e uno de' capolavori della Stamperia Bodoniana' (Brooks 1059).

Folio (495 x 340mm). Half-title, dedication and text in Italian and French, engraved frontispiece and 59 engraved plates before letters (tiny spot on French dedication, otherwise a fine, clean copy). Contemporary red morocco, covers with gilt crowned cypher of Empress Marie-Louise within gilt roll-tool border of scrolling vine with grape and pine cone ornaments, gilt spine, turquoise glazed-paper endpapers, uncut (front hinge starting to crack, extremities lightly rubbed). *Provenance:* Empress Marie-Louise (1791-1847; binding, sold Christie's 8 May 1985, lot 173) – Calvin Bullock (bookplate).

£6,000-9,000

US\$8,500-13,000
€7,000-10,000



0154

LAPLACE, PIERRE SIMON, MARQUIS DE (1749-1827).

Théorie analytique des probabilités. [With the four supplements]. Paris: Veuve Courcier, 1812-1825.

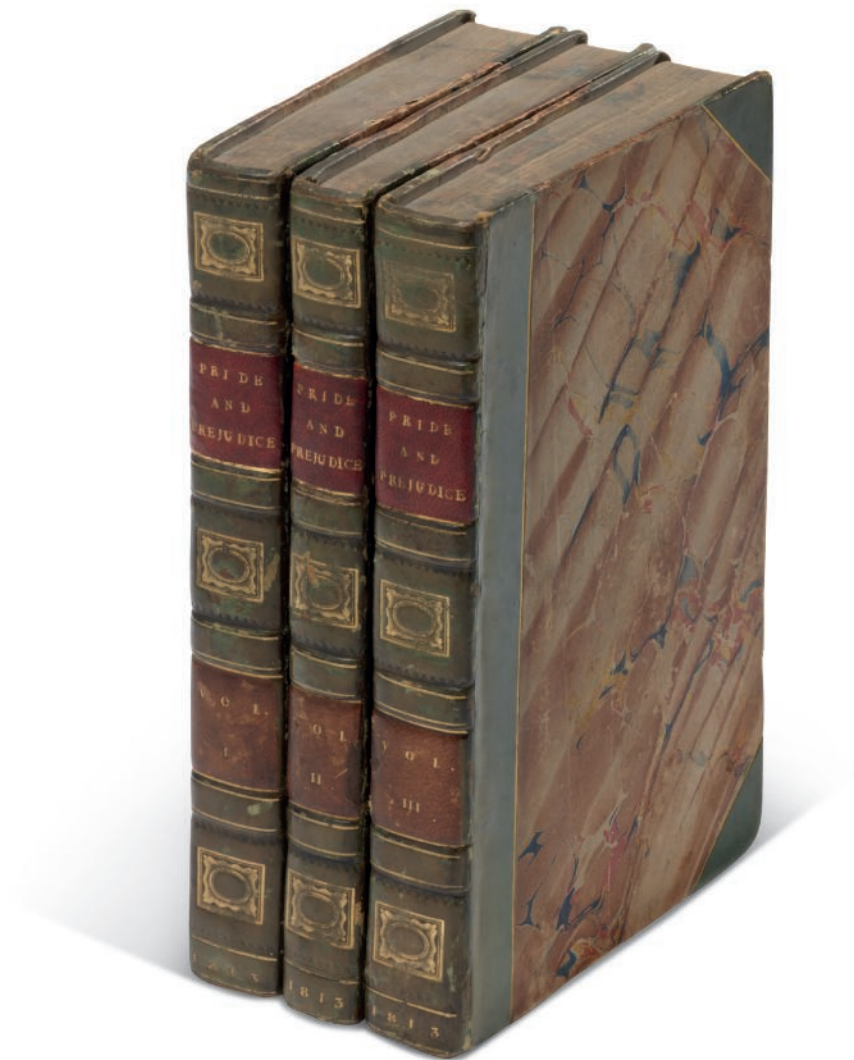
First edition, complete with all four supplements, of Laplace's masterpiece: 'the touchstone for all his work on probability' (Stigler, p. 131), and the foundation work for all subsequent developments of pure and applied probability analysis. RBH/ABPC record just one other copy complete with all four supplements. Laplace 'was among the most influential scientists in all history' (DSB), to whom 'on the whole the theory of probability is more indebted... than to any other mathematician' (Todhunter). Motivated by problems arising, for instance, in the mathematical treatment of games of chance, Laplace used his epochal work *Mémoire sur les suites* (1782) to develop the general theory of a powerful power-series technique for solving finite-difference equations, or recurring relations, which he termed the 'method of generating functions.' In the present lot, he reproduces this *Mémoire* almost entirely, and makes repeated use of generating functions in solving a great variety of games of chance. It is Laplace's extensive discussion of generating functions and the applications of them that is today the source of their widespread use in probability theory, combinatorial analysis, and the solution of finite-difference equations and recurrence formulas. See DSB XV 367-76; Todhunter, *History of the Theory of Probability*, ch. 20; Stigler, *The History of Statistics*, pp.131 ff.

5 parts in 2 volumes, quarto (*Théorie*: 257 x 205mm, Supplements: 255 x 190mm). (Some spotting, a few quires in *Théorie* slightly stained in lower blank margin.) Later 19th-century bindings, the *Théorie* volume in quarter morocco, the Supplements volume in half cloth with paper label to spine (light edge wear to both).

(2)

£12,000-18,000

US\$18,000-26,000
€14,000-21,000



0155

AUSTEN, JANE (1775-1817)

Pride and Prejudice. London: T. Egerton, 1813.

Second edition of Jane Austen's most famous and beloved novel. *Pride and Prejudice* was written between October 1796 and August 1797 when 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, and the second edition is thought to have been published in October that same year. This second edition is a complete resetting of the first, from which it differs by occasional variants in the setting of the page and spelling or punctuation. Gilson A4.

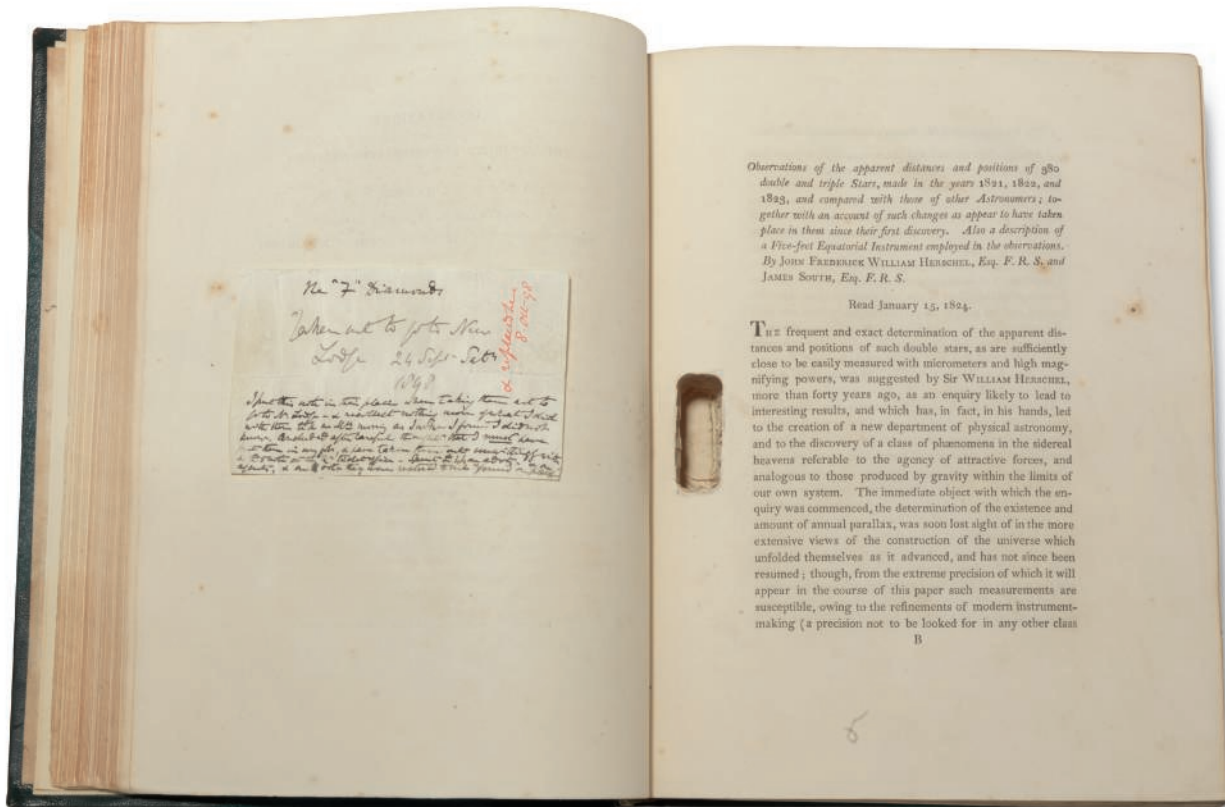
3 volumes, 12mo (175 x 105mm). (Lacking half-titles, a few minor marginal chips not affecting text, occasional light spotting, heavier in quire E of vol.II and E-F of vol.III, tear into text in G3 of vol.III.) Near contemporary green half calf, red morocco lettering pieces (very light wear). *Provenance*: S. Hall (contemporary inscriptions).

(3)

£7,000-10,000

US\$9,900-14,000

€8,200-12,000



0156

HERSCHEL, SIR JOHN FREDERICK WILLIAM (1792-1871)

The Herschel family collection of 69 offprints, extracts and separate publications by Sir John F. Herschel, 1813-1850.

An exceptional collection of 69 original works by Sir John Herschel, assembled by his son, William James Herschel (1833-1917), complete with secret compartment to hold the Herschel family diamonds. The collection includes offprints of Herschel's three most important publications on photography: 'On the chemical action of the rays of the solar spectrum on preparations of silver and other substances.' [With:] - 'On the action of the rays of the solar spectrum on vegetable colours, and on some new photographic processes'. [And:] - 'On certain improvements on photographic processes.' Offprints from the *Philosophical Transactions* for 1840, 1842 & 1843, the first two with authorial annotations. These offprints are of extreme rarity - ABPC/RBH list no other copy of any of them in the past 75 years.

Among the mathematical works are several on the 'calculus of operators', as well as Herschel's corrected galley proofs of a very important article on the theory of probability which was read by James Clerk Maxwell and led him to introduce probabilistic methods into the theory of gases, and thereby lay the foundations of statistical physics. There is also an offprint in which Herschel describes a mechanical calculating machine, developed 'In the course of a conversation with Mr. Babbage on the subject of applying machinery to the performance of numerical computations'. The astronomy papers include an offprint of Herschel's great catalogue of 380 double stars (i.e., binary stars). All of the offprints are rare, with most either not listed in Worldcat, or listed in only a handful of copies. A full list of the contents is available online and on request.

A hole (40mm x 17 x 25mm) has been cut into the inner margin of pp. 1-402 of no. 23 in vol. II, not affecting title or text. A loosely inserted autograph note, probably in William J. Herschel's hand, indicates that seven diamonds were at one time secreted in this hole, and that they were lost, and then found, in the autumn of 1898 (sadly, the diamonds are no longer present). The inserted note reads: 'The "7" Diamonds taken out to go to New Lodge, 24 September Saturday 1898 - and replaced 8 October 1898. I put this note in their place when taking them out to go to N[ew] Lodge - & recollect nothing more of what I did with them till on M[onday] morning as I woke - I found I did not know. Concluded after careful thought that I must have put them in my fob, & have taken them out unwittingly with a £5 note at the R[ailway] ticket office - spent £44 on advert - & an agent - & on 8 Oct. they were restored to me "found on platform".'

Three volumes, quarto (278 x 206mm). Numerous plates and text-illustrations, the offprints and extracts in the second half of vol. III window mounted to size (some light staining to top margins and into text in vol. I, variable spotting and browning throughout affecting a few plates more heavily). Late 19th-century dark green half morocco, gilt spines with two red morocco lettering-pieces (endpapers renewed, original front pastedown in vol. II preserved with a list of contents in William J. Herschel's hand and another hand, extremities lightly rubbed, joints more heavily). *Provenance:* John Herschel (ink presentation inscription 'W. J. Herschel / From his affectionate / father JFWH' in his hand on front free endpaper of vol. III, to:); - William James Herschel (1833-1917; ownership stamps on a number of the offprints, and loosely inserted note in his hand described above) - Dr Sydney Ross (1915-2013, leading chemist and bibliophile, former Professor of Colloid Science at Rensselaer Polytechnic Institute, Troy, New York; published a 590-page annotated *Catalogue of the Herschel Library* in 2001; small red book label on front pastedowns).

(3)

£20,000-30,000

US\$29,000-42,000
€24,000-35,000



0157

GRAEFE, CARL FERDINAND VON (1787-1840)

Rhinoplastik oder die Kunst den Verlust der Nase organisch zu ersetzen. Berlin: Realschulbuch, 1818.

Extremely rare first edition of the founding work describing the plastic surgical procedures for altering and reconstructing the nose. 'The first great treatise on plastic surgery after Tagliacozzi and Carpue. [Von Graefe's] pioneer work in introducing the Indian method and reviving the Tagliacotian method of rhinoplasty in Germany stimulated the development of plastic surgery throughout Europe and in the United States' (Gnudi & Webster 321). The plates include the most complete illustration of the arm-flap rhinoplasty after Tagliacozzi, as well as von Graefe's refinements of the Indian forehead-flap method. Von Graefe's use of the term 'Rhinoplastik' probably contributed to the field's name of 'plastic surgery'. Very rare: no copies are shown in Osler, Cushing, Orr, Reynolds or *Heirs of Hippocrates*, and this is the first complete copy to be offered at auction in almost fifteen years. GM 5738; Wallace 15; Waller 3691; Wellcome III, 143.

Quarto (257 x 208 mm). 6 folding engraved plates by E. Lud Meyer and C.F. Thiele (plates II, IV and V frayed at fore-edge with some minor tears and nicks into plate area but not touching the illustration, final text leaf and plate V loose and a couple of other plates coming loose, some light spotting, staining and spotting, heaviest to title and plates). Later 19th-century cloth-backed boards (worn, with backstrip almost detached, extremities rubbed).

£12,000-18,000

US\$18,000-26,000

€14,000-21,000

0158

GEEL, PIERRE CORNEILLE VAN (1796-1836)

Sertum Botanicum. Collection des plants remarquables par leur utilité, leur élégance, leur éclat ou leur nouveauté, consistant en six cents planches soigneusement lithographiées et coloriées... par une société de botanistes. Brussels: von Geel and others, [1827]-1828-1832.

First edition, first issue. Stafleu and Cowan speculate that Van Geel was certainly the editor and possibly the author of the *Sertum*, though it is possible that Pierre Auguste Joseph Drapiez may have been responsible for the text. The prospectus bound in at the end of the present lot states that the work will be issued in 100 livraisons of 6 plates each, totaling 600 lithographic plates. The present copy totals 600 plates, although one is uncoloured, and there is confusion on the exact number of plates that constitute a complete copy: Stafleu and Cowan's count is ambiguous as to whether the 600 should include the plain plate; *Great Flower Books* calls for one uncoloured and 600 plates, while Nissen calls for 594, and the Plesch copy only had 592 plates. The illustrations are life-size or near life-size representations of the flower and its foliage, paired with some details of the structure of the plant or its seeds and flowers. The work was reissued as *Flora des serres et jardins de Paris*, Paris, 1834. *Cleveland Collections* 950; Dunthorne 121; *Great Flower Books* (1990) p.161; Nissen *BBI* 2386; Stafleu and Cowan 15.904.

4 volumes folio (366 x 270mm). Vol. I with 'Avis' leaf printed within decorative border, 3pp. Prospectus bound in at end of vol. IV, one uncoloured and 599 hand-coloured lithographic plates after G. Severyns and lithographed by Burggraaff (possibly lacking the plate illustrating the explanatory text of *Cerinth Major* in vol. III, variable browning and light spotting throughout, a few short marginal tears and nicks). Modern green half morocco. *Provenance*: Joris Borre (of Bruges; loosely inserted bookseller's receipt from Rombaut of Brussels for 5 florins for the first and second livraisons of the work, dated 6 April 1827). (4)

£8,000-12,000

US\$12,000-17,000

€9,300-14,000





APPROACH OF THE SIMSON ... DESERT OF GIZA.

0159

ROBERTS, DAVID (1796-1864)

The Holy Land, Syria, Idumea, Arabia, Egypt & Nubia ...with historical descriptions by the Revd. George Croly; [with:] – Egypt and Nubia from drawings made on the spot ...with historical descriptions by William Brockedon. London: F.G. Moon, 1842-1849.

David Roberts' greatest work, the first edition of the artist's monumental depictions of the Middle East. Inspired by his love of artistic adventure Roberts departed for Alexandria in August 1839. For the rest of that year he visited Cairo and the neighbouring sites. In February 1840, set out across the Sinai for Palestine by way of Suez, Mount Sinai and Petra, arriving in Gaza, and then concluding his tour in Jerusalem. The publisher, F.G. Moon, paid Roberts £3,000 for the copyright of his sketches, and for his labour in supervising Louis Haghe's masterly lithography. *Abbey Travel* 272 and 385; cf. *Tooley* 401-2; cf. *Blackmer* 1432.

6 volumes, large folio (610 x 450mm). Mounted on guards throughout. Lithographic portrait of Roberts by C. Bauginet on india paper, 4 pp. list of subscribers, 2 engraved maps, 6 tinted lithographic titles with vignette illustrations and 241 plates lithographed by Louis Haghe after David Roberts (variable spotting and staining throughout, affecting vol. I of *Egypt and Nubia* more heavily, old repaired marginal tear to plate 113 'In the Slave Market at Cairo' without loss). Contemporary red half morocco over red cloth-covered boards, spine in seven compartments with raised bands, lettered in gilt in the second and third, the other compartments with repeat decoration panelling in gilt and blind, marbled endpapers, top edges gilt (extremities lightly rubbed, more heavily to joints, head- and tailcaps and corners). (6)

£20,000-30,000

US\$29,000-43,000

€24,000-35,000

0160

BRAID, JAMES (1795-1860)

Neurypnology; or, the Rationale of Nervous Sleep, Considered in Relation with Animal Magnetism. London: John Churchill; Edinburgh: Adam & Charles Black, 1843.

First edition of the first full-length scientific treatise on hypnotism; authorial presentation copy to George Heron-Braid, the author's uncle. James Braid started his medical practice in Dumfries, but later moved to Manchester where he remained for the rest of his life. His interest in mesmerism and hypnosis began in November 1841 after attending a demonstration by the French mesmerist Charles Lafontaine. Braid decided to scientifically investigate this phenomenon, and before long came to believe that he had discovered the key to its understanding. 'Beginning on 27 November 1841 he set forth his views and demonstrated his methods in a series of five public lectures (reported in detail in the *Manchester Guardian* and the *Manchester Courier*); and the ideas and practices there first adumbrated took firmer shape in his only full-length book, *Neurypnology, or, The Rationale of Nervous Sleep* (1843). Braid held that the "mesmeric sleep" (to which he gave the name 'hypnotism') was not due to the transfer of "mesmeric fluid" or "animal magnetism" from operator to patient, but was a peculiar nervous state, not to be equated with sleep and probably involving changes in cerebral circulation. It was most readily induced by protracted visual fixation of a small bright object held above the eyes and about 8 to 15 inches away' (ODNB). 'As Braid continued to investigate hypnotic phenomena, his ideas of what caused them underwent several radical changes, which are documented in his later works. Braid's methods of hypnosis were published in France circa 1860, where they exerted an important influence on the work of Broca, Charcot, Libeault and Bernheim, whose teachings in turn influenced the work of Sigmund Freud' (Norman). 'In the nineteenth century, hypnosis, shorn of Mesmer's cosmology and perfected by James Braid and J.M. Charcot, became an accepted medical practice' (DSB, Mesmer, IX 327b). GM 4993; Norman 324.

Octavo (172 x 107mm). Half-title, long folding newspaper report on James Braid at the Royal Institution from the *Manchester Times* pasted onto rear free endpaper (newspaper report with a few small splits and some light creases, pp.187-8 lightly creased, a few other leaves lightly dogeared). Original green cloth (front joint split and backstrip loose with the front cover and backstrip almost detached, corners lightly bumped and extremities faintly rubbed). *Provenance*: authorial presentation inscription on front free endpaper to: - George Heron-Braid (bookplate).

£3,000-5,000

US\$4,300-7,100

€3,500-5,800

OTHER PROPERTIES

0161

MORMON CHURCH - SMITH JR, JOSEPH (1805-1844)

Mormons Bog [The Book of Mormon], in Danish. Copenhagen: Erastus Snow, 1851.

Rare first foreign-language edition of the Book of Mormon: WorldCat records just 4 copies in US institutions.

At a general conference in 1845, President Brigham Young appointed Apostle Erastus Snow and Elder Peter Olsen Hansen to work on this Danish translation of the Book of Mormon, which would open up the text to non-English readers. Hansen was a native Dane and was to do the actual translation, while Snow was to guide Hansen and be responsible for the publication. Aided by an unnamed female Danish convert, the translation was finally completed in 1851 and printed in an edition of 3000 copies. 'Given the mutual comprehensibility of the Scandinavian languages in their written form, it served the entire Nordic region until the publication of a Swedish translation in 1878' (Allen and Ostman, p.536). 'Mormons in the Nordic Region', *The Palgrave Handbook of Global Mormonism* (2020).

Small octavo (155 x 90mm). (Very faint browning, minor staining at upper corner.) Contemporary half calf (endpapers renewed, lightly worn). *Provenance*: contemporary ownership inscription.

£3,000-5,000

US\$4,300-7,100

€3,500-5,800

NEURYPNOLOGY;

OR, THE

RATIONALE OF NERVOUS SLEEP,

CONSIDERED IN RELATION WITH

ANIMAL MAGNETISM.

ILLUSTRATED BY

NUMEROUS CASES OF ITS SUCCESSFUL APPLICATION
IN THE RELIEF AND CURE OF DISEASE.

BY

JAMES BRAID, M.R.C.S.E., C.M.W.S. &c.

"WHICH EVER INSPIRATION IS EQUALLY THE CHILD OF IMMORTALITY OR OF ANIMAL ORGANIZATION."
Dugald Stewart.

LONDON:

JOHN CHURCHILL, PRINCE'S STREET, SOHO.
ADAM & CHARLES BLACK, EDINBURGH.

1843.

Mormons Bog.

En Beretning,

fjereen ved Mormons Haand

paa Tavler,

efter Nephis Tavler.

Da det er en Fortælling af Nephis Høit Døgtighed, og Samanters-
nes-Handlinger; fjereen til Samantterne, hvilke ere en Levning af
Israels Guds; saa og til Jøder og Hedninge. Fjereen efter Be-
lønning, samt ved profetisk og Afsædningens Kund. Fjereen og for-
sejlet og ajemt i Herren, at den ei kunde fordrives, men komme
frem ved Guds Gave og Kraft til dens Udsættelse. Fortælling ved
Mormons Haand, og ajemt i Herren til at fremkomme i sin Tid ved
Hedningene. Udsættelsen deraf ved Guds Gave. Ljaaa:

Et fort Udtag af Githers Bog; hvilken ogsaa er en Døgtighed om
Jareds Hoff, som blev fraklædt paa den Tid, Herren fordrivede Hoffets
Længemaal. Da de byggede et Taarn, for at naae Himlen; hvil-
ket vilde de Overbryde af Israels Guds, hvilke hvore Ting Her-
ren har gjort for deres Fædre; og at de kunne hende Herrens Vag-
ter, at de ikke ere forklædt til evig Tid; og sigelaa for at overbevise
Jøde og Hedning om, at Jesus er Kristus den evige Gud, og at
han aabenbarer sig for alle Hoff. Og nu, derfor det er Heil: da
ere de menneskelige Heilagjælder; derfor fordommer ikke, hvad der
berer Gud til, at I maae findes udeimittede for Kristus Dømtol.
Mormon.

Oversat paa Engelsk fra Grundteksten

af

Joseph Smith den Ungre.

Kjøbenhavn.

Udgivet og forlagt af Erastus Snow.

Trykt i P. E. Nordings Bogtrykkeri.

1851.



0162

DARWIN, CHARLES ROBERT (1809-1882) – FITZROY, ROBERT (1805-1865, EDITOR)

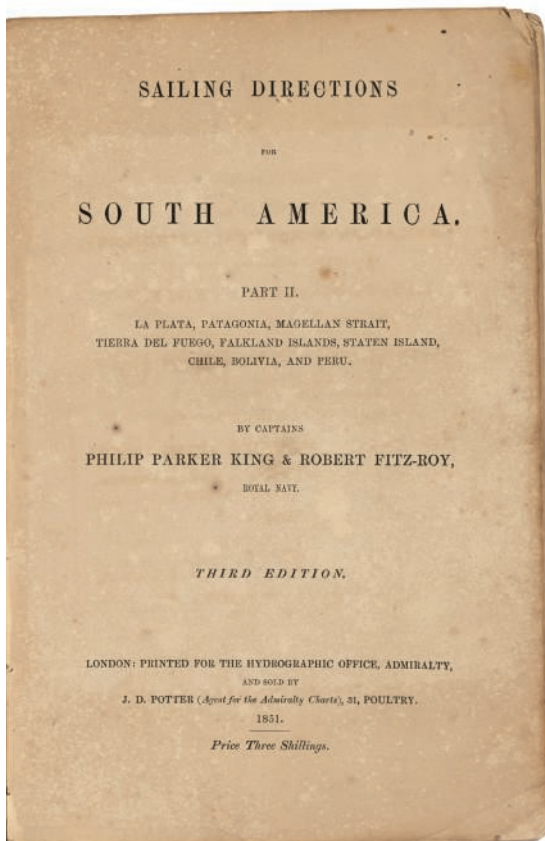
Narrative of the Surveying Voyages of His Majesty's Ships Adventure and Beagle. London: Henry Colburn, 1839.

A fine, clean example of the first edition, first issue of Darwin's first published book, *Journal and Remarks 1832-1836*, in volume III. Next to the *Origin*, it was Darwin's most important and most popular book, leading to the opening of his first notebook on 'Transmutation of Species' in 1837. While his studies on the voyage concentrated initially on geology, the experience also aroused a desire to understand and explain the distribution and development of the species he encountered. He returned 'almost convinced that species had not always been as they were since the creation, but had undergone change' (DSB III, p. 566). Overall the great open-mindedness and pointed curiosity of the *Journal* make it the finest example of a scientific autobiography ever written. Freeman 10; Hill 607; Norman 584; Sabin 37826.

4 volumes including appendix of vol. II, octavo (235 x 147mm). Half-titles, 48 engraved plates and charts, one of which folding, 8 folding engraved maps in front cover pockets as usual with blue silk ribbon pulls, woodcut illustrations (folding maps in vol. III 'Southern Portion of South America' and 'Keeling Islands' with light browning, offsetting, a few short clean splits along creasefolds without loss and, one small area of tape repair on verso without loss, plates in vols I-II with occasional light staining at extreme top edge margin, some insignificant scattered spotting to vol. III more heavily affecting gathering N, and with tiny marginal tear to pp.337-8). Original blue cloth, uncut, vols. I-II unopened (spine of vol. III somewhat more heavily rubbed with neat repair to short split in backstrip without loss, front inner hinge of vol. III slightly weak and starting to split). *Provenance:* Donald P. Ross (ink presentation inscriptions dated 1935-6 on titles of vols I and II from his mother). (4)

£25,000-35,000

US\$36,000-49,000
€30,000-41,000



0163

KING, PHILLIP PARKER KING (1791-1856) AND ROBERT FITZROY (1805-1865)

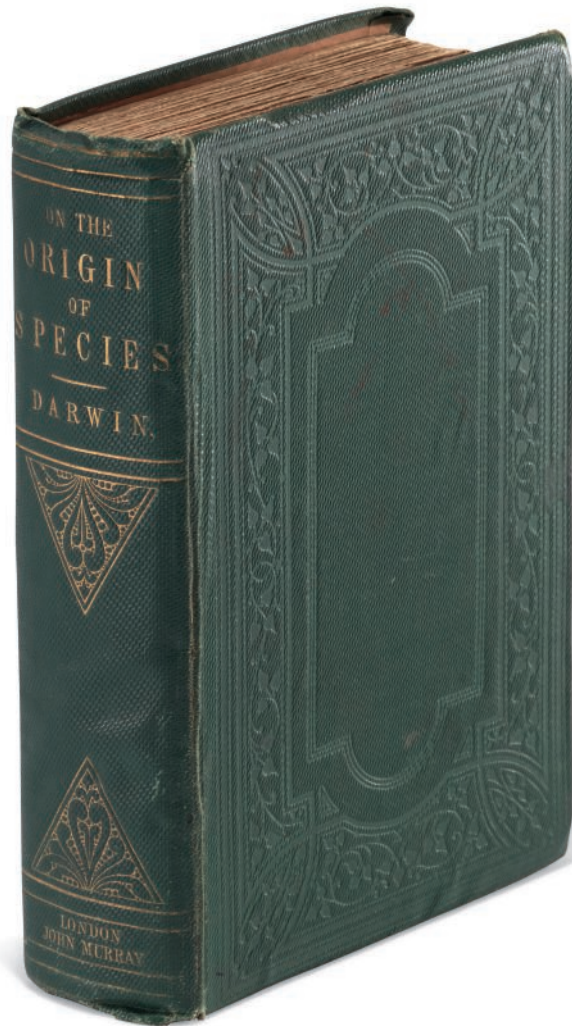
[*South America Pilot.*] *Sailing Directions For South America. Part II. La Plata, Patagonia, Magellan Strait, Tierra Del Fuego, Falkland Islands, Staten Island, Chile, Bolivia, And Peru ... Third Edition.* London: Hydrographic Office, Admiralty, 1851.

Very rare publication of the official Admiralty guide to South American waters surveyed by King and Fitzroy, with three Darwin references from the *Beagle* voyage: pp. 102, 280 and 374. The first states: 'In the N.W. corner of the Sound there is also a good harbour, called after Capt. Fitz-Roy's celebrated companion, Mr. Charles Darwin'. The *South America Pilot* was to be composed of three parts, although this second part was the first to be published (first edition in 1848; second edition 1850); part I, East Coast, appeared in 1864, with part III, West Coast, only appearing much later in 1915.

Octavo (230 x 153mm). Pp. xii, 410, [ii]. Half-title, the verso of which with two printed labels of publisher's adverts, pasted one over the top of the other (some dogearing and light browning mainly affecting leaves at beginning and end). Original publisher's blue wrappers (backstrip defective at head and tail, front cover split at head and tail and only just attached, covers dogeared and lightly soiled). *Provenance:* ?Dumans (ink ownership inscription dated 1853 on front free endpaper) – R.B. Freeman (1915-1986, bibliographer of Darwin; no sign of provenance).

£1,000-1,500

US\$1,500-2,100
€1,200-1,700



0164

DARWIN, CHARLES ROBERT (1809-1882)

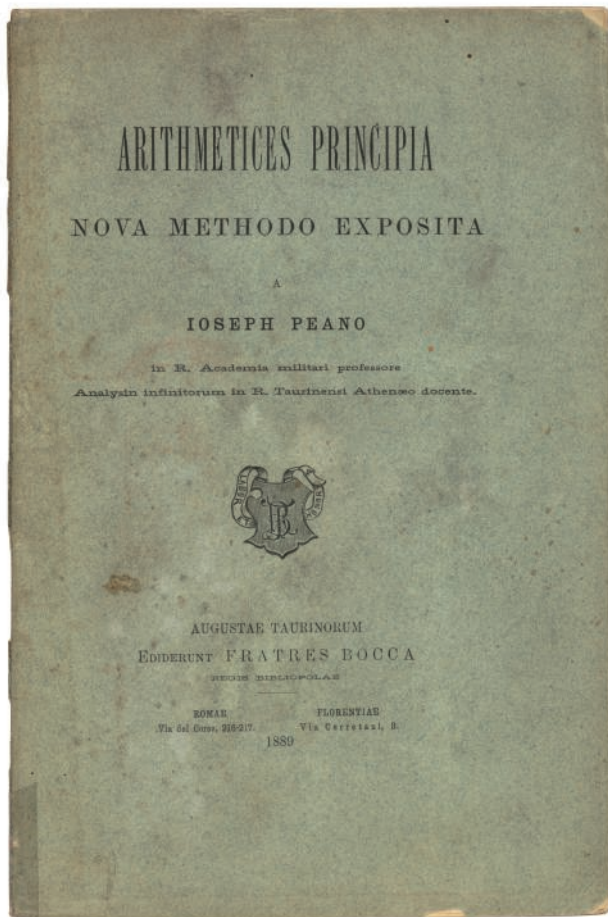
On the Origin of Species by Means of Natural Selection. London: John Murray, 1859.

First edition of 'the most important single work in science' (Dibner), and 'a turning point, not only in the history of science, but in the history of ideas in general' (DSB). Although some key observations and findings from the voyage of the *Beagle* acted as his initial inspiration, Darwin's ideas about the beneficial mutation of species did not cohere into the theory of evolution until his reading of Thomas Malthus's *Essay on the Principle of Population* in the latter half of 1838. The gestation of the theory was slow, but in 1856, following a conversation with Sir Charles Lyell about his hypothesis, Darwin was determined to bring it to a conclusion. Two years later he had composed an extended treatise entitled 'Natural Selection', some two thirds complete at 250,000 words. Then in June 1858, Darwin received a letter about evolution from Alfred Russel Wallace, who had independently arrived at similar conclusions. The two scientists issued a joint paper on the subject at the Linnean Society on 1 July. Darwin was now forced to publish, and urged on by Hooker, he condensed his big book into an 'abstract' of some 155,000 words. 'The book, stripped of references and academic paraphernalia, was aimed not at the specialists, but directly at the reading public'. Finally published as *On the Origin of Species* on 24 November 1859 in a print run of 1250 copies, it expounded a theory of evolution that was recognisably superior and of infinitely greater impact than all previous hypotheses explaining biological diversity. The only portion of Darwin's larger work to be published was *Variation of Animals and Plants Under Domestication* in 1868. Dibner *Heralds* (1980) 199; Eimas *Heirs* 1724; Freeman 373; Garrison-Morton (1991) 220; Grolier, *Science* 23b; Norman 593; PMM 344b; Sparrow, *Milestones* 49; Waller 10786.

Octavo-in-12s (196 x 125mm). Half-title, folding lithographic diagram, 32pp. of publisher's adverts at end dated June 1859 (light spotting to half-title, title and first leaf of contents, this becoming lighter and more scattered throughout the text). Original publisher's green cloth (Freeman's variant b, front and rear hinges cracked with front free endpaper detached, the whole somewhat shaken and loose, extremities lightly rubbed). *Provenance*: William Tothill (of Stoke Bishop, Bristol; late 19th-century penciled signature at upper right of front free end-paper, and a juvenile version in pencil on verso); contained in a modern black morocco-backed clamshell box.

£100,000-150,000

US\$150,000-210,000
€120,000-170,000



0165

PEANO, GUISEPPE (1858-1932)

Arithmetices Principia Nova Methodo Exposita. Turin: Bocca Brothers, 1889.

Extremely rare first edition in the original printed wrappers, of Peano's most important work, containing the first statement of the famous Peano axioms for the natural numbers, and which remains of seminal importance to mathematics and mathematical logic. 'Peano's most important contribution to the development of the theory and practice of the axiomatic method was his system of axioms for the arithmetic of the natural numbers ... On the basis of his axiomatization, Peano constructed the entire theory of natural numbers. In particular, he showed how the elementary theorems of arithmetic can be obtained from his axioms (Styazhkin, *History of Mathematical Logic from Leibniz to Peano*, 1969, pp. 278-9).

'With the publication of *Arithmetices principia, nova methodo exposita*, Peano not only improved his logical symbolism but also used his new method to achieve important new results in mathematics; this short booklet contains Peano's first statement of his famous postulates for the natural numbers, perhaps the best known of all his creations. His research was done independently of the work of Dedekind, who the previous year had published an analysis of the natural numbers, which was essentially that of Peano but without the clarity of Peano ... *Arithmetices principia* made important innovations in logical notation, such as ϵ for set membership and a new notation for universal quantification. Indeed, much of Peano's notation found its way, either directly or in a somewhat modified form, into mid-twentieth-century logic' (DSB). No copies listed on ABPC/RBH.

Octavo (240 x 159mm). Pp. [xvi], 20 (some very minor damp staining). Original printed wrappers, unopened and uncut (corners and lower margin slightly chipped, backstrip slightly defective and repaired, covers lightly stained).

£5,000-8,000

US\$7,100-11,000
€5,800-9,200



0166

[POTTER, BEATRIX (1866-1943), ILLUSTRATOR] - WEATHERLY, FREDERIC E (1848-1929).

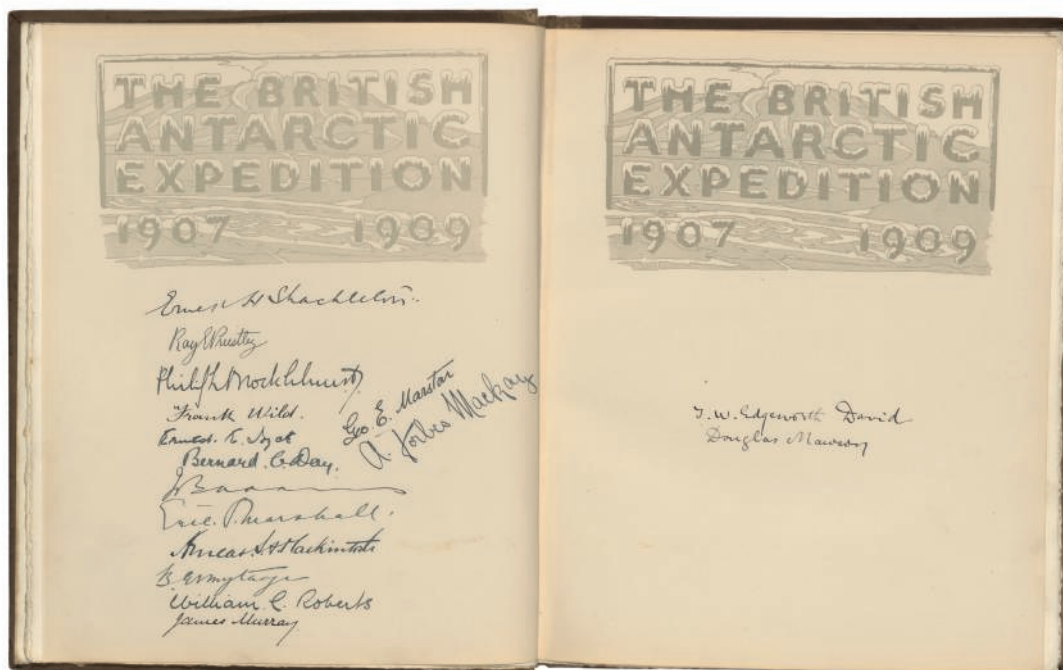
A Happy Pair. London: Hildesheimer & Faulkner; New York: Geo. C. Whitney, [1890].

A superb example of the first and only edition of the first book illustrated by Beatrix Potter—very rarely found in such fine condition. In her journal for May 1890, Potter gives an account of her efforts to have some of her Christmas card designs published. Her first step was to send six of her designs (featuring Benjamin Bouncer) to Marcus Ward, who shocked her by sending them back by return post. 'Following a suggestion from her brother, she sent some of her rabbit drawings to Hildesheimer & Faulkner, a greetings-card publisher, who to her amazement and delight sent her a cheque for £6 by return, with a request for more' (Judy Taylor, *The Artist and Her World*, p. 17). See *Journal* (London, 1966), pp. 203-206; Laurie Deval, 'The Bibliography of Beatrix Potter,' in: *The Book Collector*, Winter 1966, pp. 454-459 (where the V & A copy is described as the only copy known); Quinby, p. 115; V & A 1765.

16mo (120 x 10mm). Chromolithographic title and 6 chromolithographic illustrations on card by Beatrix Potter, each monogrammed H.B.P. Original chromolithographic stiff wrappers illustrated by Potter, stitch bound with silk cord and original tassels, gilt edges (lightest wear to spine, faintest marks to upper cover, small stain on lower cover continuing to final leaf only).

£15,000-20,000

US\$22,000-28,000
€18,000-23,000



0167

SHACKLETON, ERNEST H. (1874-1922)

The Heart of the Antarctic being the story of the British Antarctic Expedition 1907-1909. London: Ballantyne & Co. Limited for William Heinemann, 1909.

The deluxe first edition of Shackleton's epic account of the voyage of the Nimrod, no. 51 of 300 copies signed by all the members of the shore party. 'The most luxurious publication ever to have appeared during the "heroic age" of Antarctic exploration' (Taurus). During the Nimrod expedition, Shackleton's team reached the South Magnetic Pole, ascended the volcano of Mount Erebus, printed the first book in Antarctica (*Aurora Australis*), and pushed to within 97 miles of the South Pole. Famous for his strength under pressure and devotion to his team, Shackleton's recorded comment to his wife on not reaching the South Pole was 'I thought, dear, that you would rather have a live ass than a dead lion.' Rosove 305.A2; Spence 1096; Taurus 57.

Three volumes, quarto (265 x 233mm). Half-titles. 2 mounted frontispieces, plates, a few of which double-page, some mounted including 16 coloured after George Marston, some etched; 1 folding panorama and 3 folding lithographic maps printed in three colours in pocket at back of vol. II (the plate 'Giant Toadstools' and adjacent text in Supplement lightly spotted and browned). Volumes I and II bound in original vellum with covers blocked in gilt with twin penguin device, the Supplement in original vellum-backed boards, top edges gilt, other uncut (covers of Supplement lightly stained, tiny puncture hole to spine of vol. II, a few light insignificant marks to vellum). (3)

£10,000-15,000

US\$15,000-21,000
€12,000-17,000

0168

SCOTT, ROBERT FALCON (1868-1912)

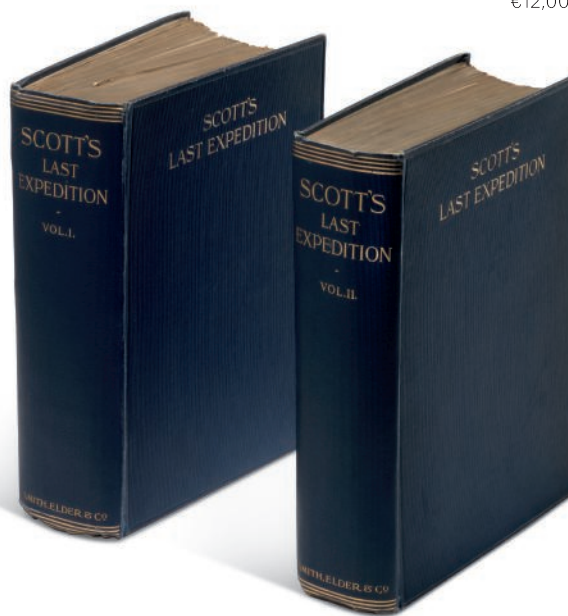
Scott's Last Expedition ... the Journals of Captain R.F. Scott ... the Reports of the Journeys & the Scientific Work undertaken by Dr. E.A. Wilson ... arranged by Leonard Huxley. With a Preface by Sir Clements R. Markham. London: Smith, Elder & Co., 1913.

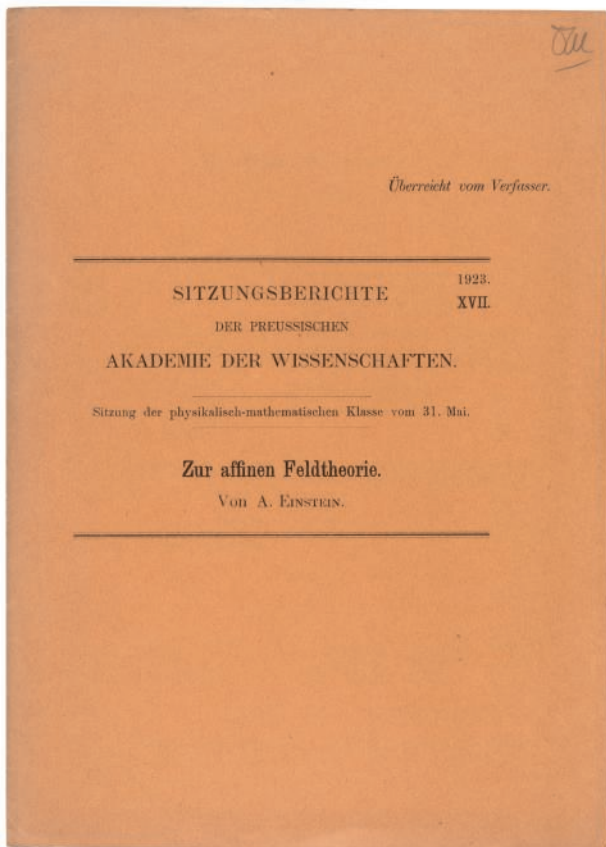
Presentation copy from Scott's widow, Kathleen, in fine, clean condition. Conrad p.188; Rosove 290.A1; Spence 1056; Taurus 77.

2 volumes, octavo (237 x 160mm). Half-titles, titles printed in red and black. 2 photogravure portrait frontispieces, 2 folding panoramas, 8 folding maps, numerous plates of which 3 double-page and 17 coloured (blank preliminary leaf of vol. I lightly creased, double-page plate at p.264 in vol. II bound upside down). Original blue cloth, top edges gilt, others uncut (lower corner of vol. I bumped, but otherwise a fine copy with only very faint rubbing to extremities). *Provenance:* Kathleen Scott (widow of Captain Scott, ink presentation inscription dated 1913 to) - Dr Henry Menzies. (2)

£2,000-3,000

US\$2,900-4,300
€2,400-3,500





0169

EINSTEIN, ALBERT (1879-1955)

'Zur Affinen Feldtheorie.' Offprint from: *Sitzungsberichte der Preussischen Akademie der Wissenschaften, physikalisch-mathematischen Klasse XVII*, pp. 137-140. Berlin: Akademie der Wissenschaften, 1923.

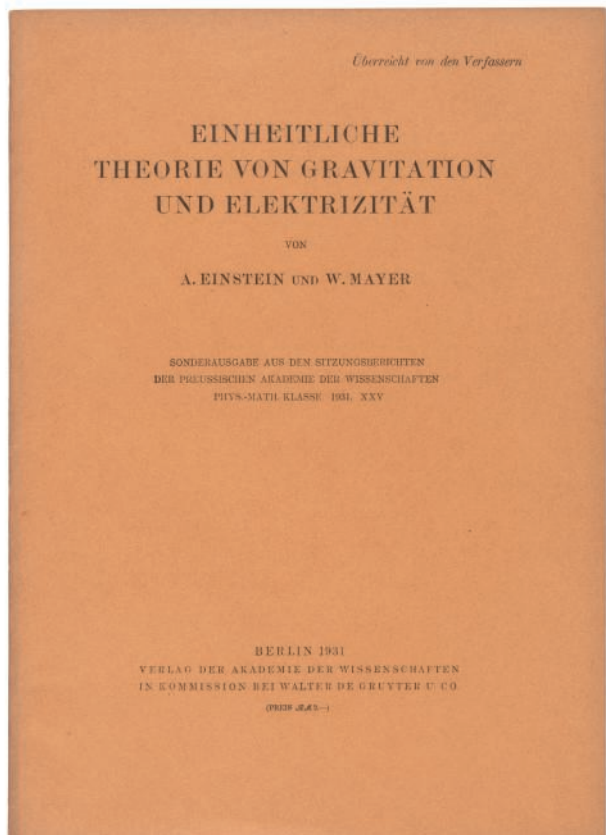
Author's offprint of the first publication of Einstein's first significant effort towards unified field theory. After the First World War, Einstein became increasingly dissatisfied with his General Theory of Relativity, as electromagnetism could not be accounted for by the geometry of space-time. Weyl proposed a unified field theory that allowed electromagnetism to be expressed, but noticing that Weyl's theory led to results that contradict experience, Einstein pursued Eddington's observation that Weyl's geometry of space-time is a special case, usually called affine geometries. In this offprint, Einstein presents a pure affine formulation of gravitation which only subsequently introduces a metric tensor, and marks Einstein's first use of the concept of distant parallelism. Einstein was later to reject this theory (see following lot), but the notion of distant parallelism was revived in the late 1960s, and is still in use today, albeit applied exclusively to the theory of gravitation, rather than electromagnetism. This author's offprint can be distinguished from the normal 'trade' edition by the statement 'Überreicht vom Verfasser' on the wrapper. Very rare as author's offprint. Norman 698; Weil *132 (identifying this as one of Einstein's major papers).

Quarto (255 x 184mm). 2 ll., paginated 137-140. Original printed orange wrappers (a near-fine copy with only insignificant faint marginal creasing).

£5,000-8,000

US\$7,100-11,000

€5,900-9,300



0170

EINSTEIN, ALBERT (1879-1955) AND WALTER MAYER (1887-1948)

'Einheitliche Theorie von Gravitation und Elektrizität.' Offprint from: *Sitzungsberichte der Preussischen Akademie der Wissenschaften, physikalisch-mathematischen Klasse XXV*, pp. [1]-19. Berlin: Akademie der Wissenschaften, 1931.

Author's offprint of Einstein's description of five dimensions. In 1921, Kaluza proposed an alternative unified field theory in direct opposition to Weyl, by supposing the dimensionality of space-time be enlarged and formal geometry preserved. In this paper, Einstein, and his assistant Mayer, reject Weyl and Eddington's theories (see previous lot), reformulating Kaluza's theory by constructing a five-dimensional vector space at each point of four-dimensional space-time, projectively mapping from the 5-D vector spaces to the 4-D tangent spaces (see lot 43). Though the theory succeeded in deriving the field equations for gravity and electromagnetism from this approach, it could not account for the structure of matter (the existence of charged particles and currents being incompatible with the field equations). A short second part, in which Einstein developed his thoughts on this matter, was published in the following year, and is not included in this lot. This author's offprint can be distinguished from the normal 'trade' edition by the statement 'Überreicht vom Verfasser' on the wrapper. Very rare as author's offprint. Norman 701; Weil *182 (identifying this as one of Einstein's major papers).

Quarto (255 x 184mm). 10 ll., paginated [1]-19. Original printed orange wrappers (a fine copy).

£5,000-8,000

US\$7,100-11,000

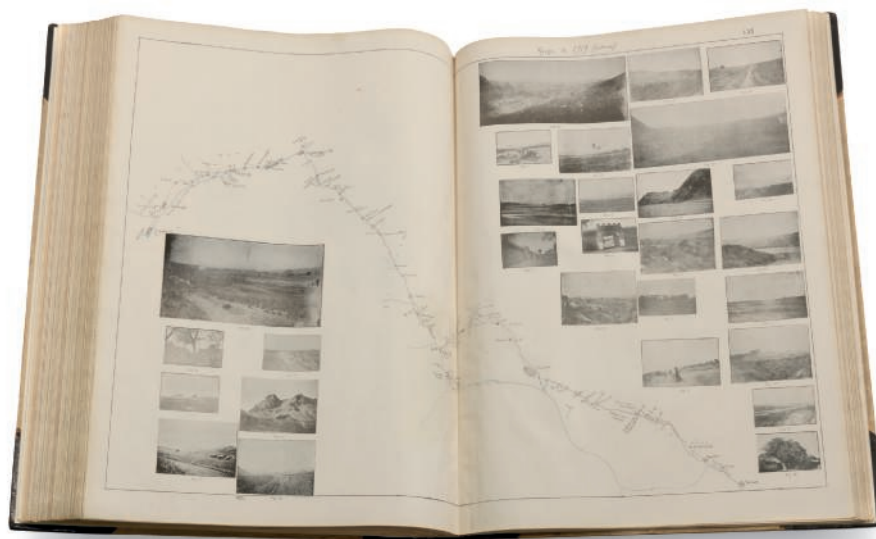
€5,900-9,300

0171

EMILE LICENT (1876-1952)

Dix années (1914-1923) – Itinéraires suivis dans le bassin du fleuve Jaune et autres tributaires du golfe du Pei Tcheuly. Tianjin: La Librairie Française, 1924.

Very rare atlas showing Licent's travels in northern China. A Frenchman, Licent spent more than twenty-five years researching in Tianjin, and exploring the provinces of Shandong, Hebei, Shanxi, Henan, Shaanxi, Gansu, Inner Mongolia and eastern part of the Tibetan Plateau. The present lot is the folio atlas volume only; it was published with 3 accompanying text volumes. Between the maps – which are almost all double-page and printed in blue, black and red and contain inset photographic illustrations – there are 26 single-page and 15 double-page photolithographic plates of illustrations. The preface indicates that Licent ran out of space to insert these photographs in the maps to which they refer, so inserted them between the maps with cross references.



The cartography is fascinating, comprising of Licent's route maps drawn on a scale of one centimetre per quarter of an hour of walking, which approximately equates to between 1:100,000 and 1:110,000. The author states in the preface is that his goal was to provide co-ordinates from which a large-scale map of northern China could be determined. The maps are oriented to magnetic north, and also provide altimeter readings in metres taken by a compensated aneroid barometer. The preface also states that reference to the text volumes is necessary in order to determine the composition of place names which can vary.

Folio atlas (533 x 390mm) only. Letterpress title and leaf of preface, additional chromolithographic title with map, 152 maps numbered 1-15,18-154, all but one double-page or double-page and folding, with 26 single-page and 15 double-page photolithographic plates of illustrations, one numbered 87bis (without the accompanying text vols, map 66 creased and slightly torn at head into image, map 113 with one corner chipped with associated loss to one photo image, map 138 with adhesion, map 149 with short marginal repairs just into printed area but without loss, maps 150-154 at end with vertical creases). Original printed boards, rebounded and recornered in black morocco (paper on front cover starting to bubble, extremities rubbed).

£2,000-3,000

US\$2,900-4,200
€2,400-3,500

0172

JOYCE, JAMES (1882-1941)

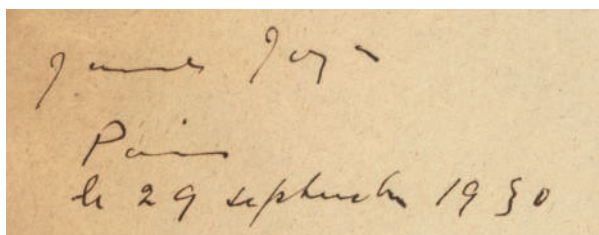
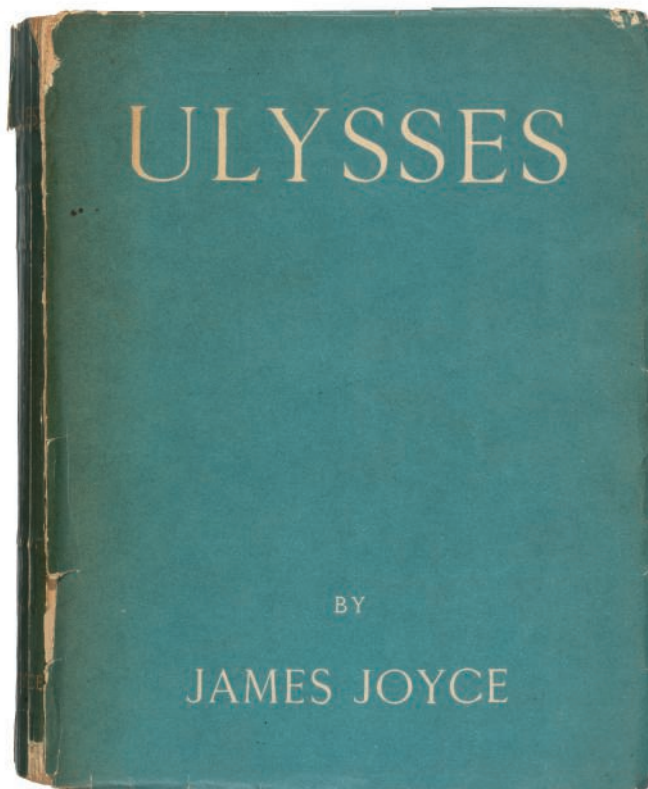
Ulysses. Paris: Shakespeare and Company, 1928.

Tenth printing, signed by Joyce, and with a presentation inscription from the publisher Sylvia Beach: 'for Andréé Denham / from the publisher of / 'Ulysses' / Sylvia Beach / Paris 11.3.1930'. Joyce's *Ulysses* was a revolution in literature and its impact resonates to this day. The complexities of its formal structure, its linguistic inventiveness and its imaginative cohesion of historical sources have made *Ulysses* the most diligently studied work of modern literature in English. Although the tumultuous publication nearly bankrupted Sylvia Beach, owner of Shakespeare & Co, her clever marketing won the day, with reviews of the novel's salaciousness prompting an avalanche of orders. Cf. Slocum and Cahoon A17.

Quarto (206 x 165mm). Original blue wrappers, lettered on the upper cover and spine in white (spine and edges worn, small tears, chips at head and foot of spine, covers almost detached). *Provenance:* Andréé Denham (presentation inscription from the publisher; authorial signature: 'James Joyce / Paris / le 29 Septembre 1930').

£4,000-6,000

US\$5,700-8,500
€4,700-7,000



Signature on flyleaf

INDEX

A

Allioni, C. 147
Angelus de Clavasio 107
Audebert, J. 150
Austen, J. 35, 155

B

Bartók, B. 72
Berlioz, H. 57
Besler, M. 141
Bernstein, L. 77
Bible in English 92, 94
Bible, in Latin 103, 110
Bible, in Spanish 121
Binding, embroidered 98
Blake, Q. 48-52
Boccaccio, G. 87, 96
Bodoni, G. 153
Boethius 108-109
Book of Hours, printed 112, 114
Book of Mormon 161
Book of Psalms 98
Brahms, J. 59-60
Braid, J. 160
Brant, S. 111
Brunfels, O. 84
Bush, A. 78

C

Caradoc of Llancarfan. 90
Caruso, E. 40
Caxton, W. 79
Cicero 79
Concanen, M. 101
Concoregio, J. 106
Confucius. 136
Curie, M. 41

D

Daniell, S. 152
Darwin, C. 162-164
Debussy, C. 66
Delius, F. 70
Descartes, R. 131
Dvořák, A. 61-62

E

Einstein, A. 42-45, 169-170
Erasmus, D. 83, 86, 116
Euclid 89
Eustachius, B. 122

F

Falda, G. 137

Fanti, S. 118

Feynes, H. de 130

Fisher, J. 117

Fitzroy, R. 162-163

Freud, S. 46

G

Geel, P. 158
Gevartius, C. 132
Graefe, C. 157
Graduale, Use of Sarum 82
Gregory of Nazianzus, 85
Gregory, St. 104
Grieg, E. 64
Guidiccioni, L. 129

H

Hamilton, W. 144
Haydn, J. 34
Hemans, F. 36
Hermes Trismegistus 105
Herschel, J. 156
Holinshed, R. 91
Homer 113
Houtman, C. 126
Hummel, J. 53

I

Isocrates. 99

J

Johnson, R. 146
Joyce, J. 172

K

King, P. 162-163
Kircher, A. 134
Knevet, R. 33

L

La Croix, A. 140
Laplace, P. 154
Levaillant, F. 149
Licent, E. 171
Linnaeus, C. 142

M

Marliani, B. 120
Mayer, J. 145
Mendelssohn Bartholdy, F. 54-55
Menuhin, Y. 73
Meteren, E. Van. 125
Mongez, A. 148
More, T. 116
Moschopoulos, M. 85

O

Ortelius, A. 33

P

Palladio, A. 124
Peano, G. 165
Petrus Lombardus 102
Plumier, C. 138
Potter, B. 166
Prokofiev, S. 71
Propaganda Fide, 139

R

Rachmaninoff, S. 68
Ridolfi, V. 115
Rimsky-Korsakov, N. 63
Roberts, D. 159
Rossini, G. 58
Rubens, P. 132
Rudius, E. 127
Rüxner, G. 119

S

Schrot, M. 123
Scott, R. 168
Sammelweis, I. 39
Shackleton, E. 167
Shakespeare, W. 97, 100, 135
Shostakovich, D. 75-76
Sibelius, J. 69
Smith Jr., J. 161
Smith, H. 93
Somerville, M. 37
Stanbridge, J. 81
Stravinsky, I. 74

T

Trew, C. 143
Trigault, N. 128
Turberville, G. 95

V

Verdi, G. 65
Vermigli, P. 88
Voet, J. 151
Voragine, J. de 80

W

Weatherly, F. 166
Worm, O. 133
Wyon, E. 38

Z

Zhou Enlai 47

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 who will pay Christie's directly, 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 a principal:** If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

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.aspx>.

(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 where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £450,000, 20% on that part of the **hammer price** over £450,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, 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**. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

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 1000 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) **lots** which are described in the catalogue as sold not subject to return; or

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

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

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

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

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the **Subheading**). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

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 as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) 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;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

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, 6 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:
- charge you storage costs at the rates set out at www.christies.com/storage.
 - 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.
 - sell the lot in any commercially reasonable way we think appropriate.
 - 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 - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, walrusbone, 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 ♡ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

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

I OUR LIABILITY TO YOU

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

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

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if: (i) any of our 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 and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

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 contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. 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 English courts; however, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRESTIES.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.

Subheading: 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.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the 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 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 a UK address or non-UK address: <ul style="list-style-type: none"> • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK 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?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the 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-UK buyer must:

- have registered to bid with an address outside of the UK; and
- provide immediate proof of correct export out of the UK within the

required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for * and Ω **lots**. All other **lots** must be exported within 90 days of the sale.

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. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they allow Christie's to export out of the UK on their behalf. All shipments must be booked via Christie's Post-Sale Service Centre or Christie's Art Transport.

6. **Private buyers** who choose to export their purchased lots from the UK by directly booking with their own shipper (even if the shipper is a Christie's VAT approved shipper) or by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. 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.

8. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using

the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

9. All re-invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

Bidding by interested parties.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(c) 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(h) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

○ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

□ **Bidding by parties with an interest**

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

Post-catalogue notifications

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has made loans or advanced money to consignors or prospective purchasers 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.

EXPLANATION OF CATALOGUING PRACTICE

BOOKS

If, on collation, any named item in this catalogue proves defective in text or illustration, the lot may be returned within 14 days of the sale with the defect stated in writing. This proviso shall not apply to defects stated in the catalogue or announced at the time of sale; nor to the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears, or other defects not affecting completeness of text or illustration; nor to drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; nor to books not identified by title; nor to lots sold without printed estimates or described in the catalogue as sold not subject to return.

Buyers are advised to clear their lots within ten days of the sale or storage charges will be incurred.

Please note the Conditions of Sale printed at the end of this catalogue.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier 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 9.00am to 5.00pm.

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.

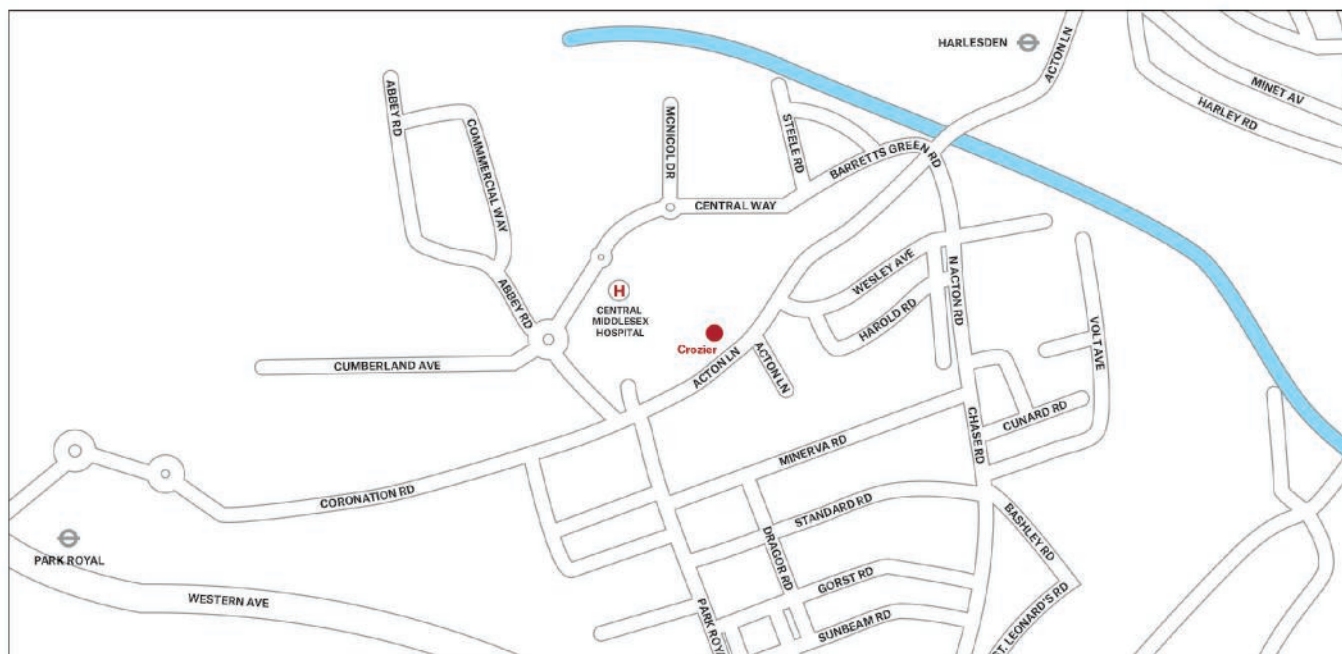
CROZIER PARK ROYAL

Unit 7, Central Park
Central Way
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.





JEAN-AUGUSTE-DOMINIQUE INGRES (1780-1867)
Portrait of Thérèse-Hortense-Marie Reiset, later Vicomtesse Adolphe-Louis-Edgar de Ségur-Lamoignon
signed 'Ingres del.'
graphite
13½ x 9½ in. (34.3 x 24.2 cm)
£150,000-250,000

OLD MASTER & BRITISH DRAWINGS & WATERCOLOURS

London, 6 July 2021

VIEWING

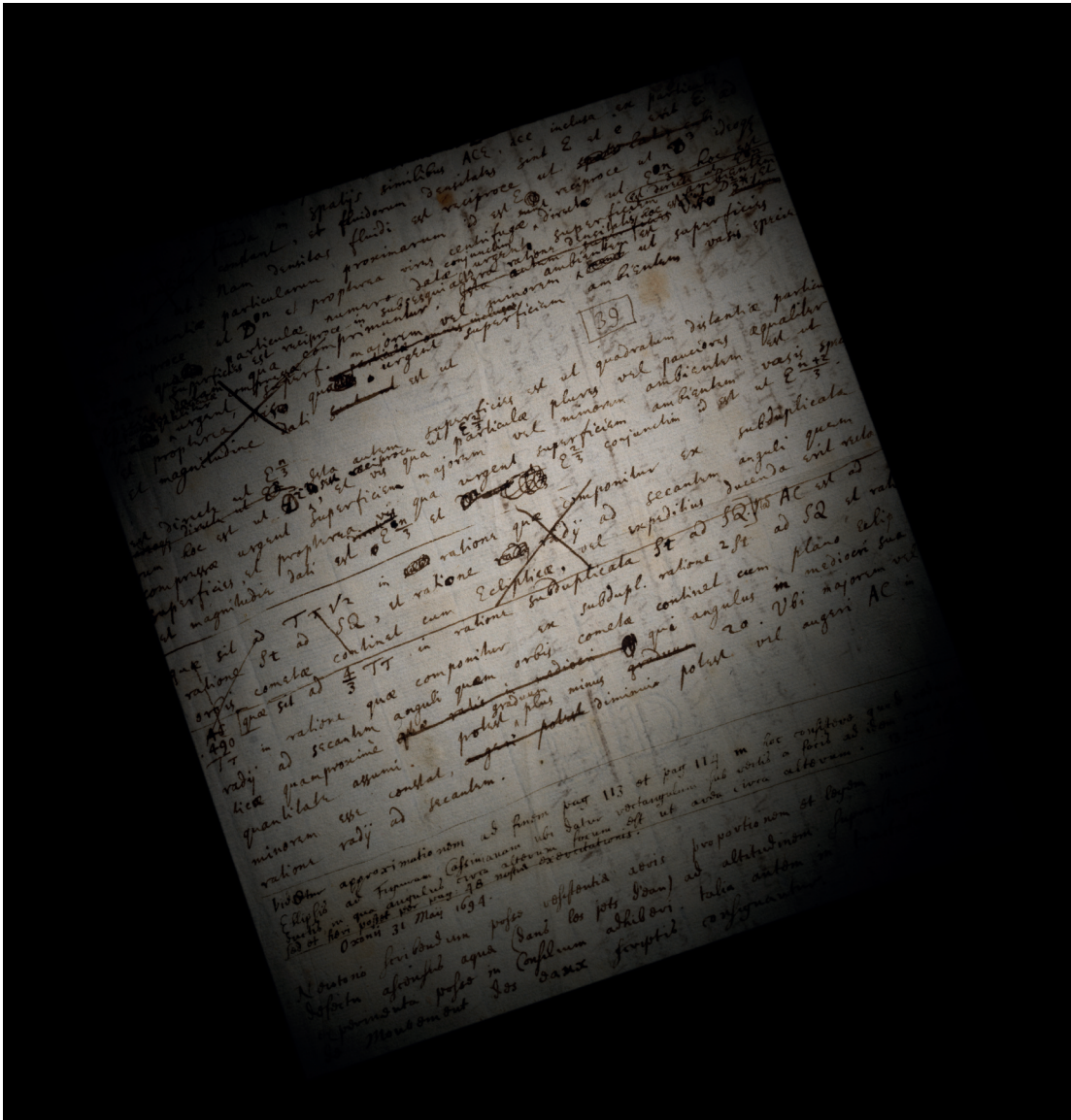
3-6 July 2021
8 King Street
London SW1Y 6QT

CONTACT

Stijn Alsteens	Laetitia Masson
salsteens@christies.com	lmasson@christies.com
+33 (0)7 50 15 90 09	+44 (0)20 7752 3291

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



ISAAC NEWTON (1642-1727).
Autograph manuscript, [Cambridge, c. May-July 1694], revisions to three sections of the first edition of the *Principia*.
£600,000-900,000

THE EXCEPTIONAL SALE

London, 8 July 2021

VIEWING

4-7 July 2021
8 King Street
London SW1Y 6QT

CONTACT

Thomas Venning, Head of Department Books and Manuscripts
TVenning@christies.com
+44 (0)20 7389 2255

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



TADDEO GADDI (FLORENCE C.1320-1366)
Saint Matthew; Pinnacle to the San Giovanni Fuorcivitas Polyptych
tempera and gold ground on panel
24 x 9½ in. (61 x 24 cm.)
Estimate: £700,000-1,000,000

OLD MASTERS EVENING SALE

AUCTION

London, 8 July 2021
8 King Street
London SW1Y 6QT

VIEWING DATES

3-8 July 2021

CONTACT

Henry Pettifer
hpettifer@christies.com
+44 207 389 2084

Sold prices include buyer's premium; for full details see [christies.com](https://www.christies.com)

CHRISTIE'S



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

VALUABLE BOOKS AND MANUSCRIPTS

WEDNESDAY 14 JULY 2021
MORNING SESSION AT 10.30 AM
AFTERNOON SESSION AT 2.00 PM

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

CODE NAME: CAXTON
SALE NUMBER: 19916

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

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

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

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

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £450,000, 20% on any amount over £450,000 up to and including £4,500,000 and 14.5% of the amount above £4,500,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

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

Auction Results: +44 (0)20 7839 9060

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

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

19916

Client Number (if applicable) _____ Sale Number _____

Billing Name (please print) _____

Address _____

Postcode _____

Daytime Telephone _____ Evening Telephone _____

Fax (Important) _____ E-mail _____

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

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

Signature _____

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

Name of Bank(s) _____

Address of Bank(s) _____

Account Number(s) _____

Name of Account Officer(s) _____

Bank Telephone Number _____

PLEASE PRINT CLEARLY

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

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

ART. WORK.

Kick-start your career in the art world
with a Christie's Education.

[LEARN MORE AT CHRISTIES.EDU](https://www.christies.edu)

CHRISTIE'S
EDUCATION

LONDON | NEW YORK | HONG KONG

CONTINUING EDUCATION · ONLINE COURSES

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA
BUENOS AIRES
 +54 11 43 93 42 22
 Cristina Carlisle

AUSTRIA
VIENNA
 +43 (0)1 533 881214
 Angela Baillou

BELGIUM
BRUSSELS
 +32 (0)2 512 88 30
 Roland de Lathuy

BRAZIL
SÃO PAULO
 +55 21 3500 8944
 Marina Bertoldi

CANADA
TORONTO
 +1 647 519 0957
 Brett Sherlock (Consultant)

CHILE
SANTIAGO
 +56 2 2 2631642
 Denise Ratinoff de Lira

COLOMBIA
BOGOTA
 +571 635 54 00
 Juanita Madrinan
 (Consultant)

DENMARK
COPENHAGEN
 +45 2612 0092
 Rikke Juel Brandt (Consultant)

FRANCE
**BRITTANY, THE LOIRE
 VALLEY & NORMANDY**
 +33 (0)6 09 44 90 78
 Virginie Gregory

**CENTRE AUVERGNE
 LIMOUSIN & BURGUNDY**
 +33 (0)6 10 34 44 35
 Marine Desproges-Gotteron

•PARIS
 +33 (0)1 40 76 85 85

**POITOU CHARENTES
 AQUITAINE**
 +33 (0)5 56 81 65 47
 Marie-Cécile Moueix

**PROVENCE -
 ALPES CÔTE D'AZUR**
 +33 (0)6 71 99 97 67
 Fabienne Albertini-Cohen

GERMANY
DÜSSELDORF
 +49 (0)21 14 91 59 352
 Arno Verkade

FRANKFURT
 +49 170 840 7950
 Natalie Radziwill

HAMBURG
 +49 (0)40 27 94 073
 Christiane Gräfin
 zu Rantzau

MUNICH
 +49 (0)89 24 20 96 80
 Marie Christine Gräfin Huyn

STUTTGART
 +49 (0)71 12 26 96 99
 Eva Susanne Schweizer

INDIA
MUMBAI
 +91 (22) 2280 7905
 Sonal Singh

INDONESIA
JAKARTA
 +62 (0)21 7278 6268
 Charmie Hamami

ISRAEL
TEL AVIV
 +972 (0)3 695 0695
 Roni Gilat-Baharaff

ITALY
•MILAN
 +39 02 303 2831
 Cristiano De Lorenzo

ROME
 +39 06 686 3333
 Marina Cicogna (Consultant)

NORTH ITALY
 +39 348 3131 021
 Paola Gradi (Consultant)

TURIN
 +39 347 2211 541
 Chiara Massimello
 (Consultant)

VENICE
 +39 041 277 0086
 Bianca Arrivabene Valenti
 Gonzaga (Consultant)

BOLOGNA
 +39 051 265 154
 Benedetta Possati Vittori
 Venenti (Consultant)

FLORENCE
 +39 335 704 8823
 Alessandra Niccolini di
 Camugliano (Consultant)

**CENTRAL &
 SOUTHERN ITALY**
 +39 348 520 2974
 Alessandra Allaria
 (Consultant)

JAPAN
TOKYO
 +81 (0)3 6267 1766
 Katsura Yamaguchi

MALAYSIA
KUALA LUMPUR
 +62 (0)21 7278 6268
 Charmie Hamami

MEXICO
MEXICO CITY
 +52 55 5281 5446
 Gabriela Lobo

MONACO
 +377 97 97 11 00
 Nancy Dotta

THE NETHERLANDS
•AMSTERDAM
 +31 (0)20 57 55 255
 Arno Verkade

NORWAY
OSLO
 +47 949 89 294
 Cornelia Svedman
 (Consultant)

**PEOPLE'S REPUBLIC
 OF CHINA**
BEIJING
 +86 (0)10 8583 1766
 Julia Hu

•HONG KONG
 +852 2760 1766

•SHANGHAI
 +86 (0)21 6355 1766
 Julia Hu

PORTUGAL
LISBON
 +351 919 317 233
 Mafalda Pereira Coutinho
 (Consultant)

QATAR
 +974 7731 3615
 Farah Rahim Ismail
 (Consultant)

RUSSIA
MOSCOW
 +7 495 937 6364
 Daria Parfenenko

SAUDI ARABIA
 +44 (0)7904 250666
 Zaid Belbagi (Consultant)

SINGAPORE
SINGAPORE
 +65 6735 1766
 Jane Ngiam

SOUTH KOREA
SEOUL
 +82 2 720 5266
 Jun Lee

SPAIN
MADRID
 +34 (0)91 532 6627
 María García Yelo

SWEDEN
STOCKHOLM
 +46 (0)73 645 2891
 Claire Ahman (Consultant)
 +46 (0)70 9369 201
 Louise Dyhlén (Consultant)

SWITZERLAND
•GENEVA
 +41 (0)22 319 1766
 Eveline de Proyart

•ZURICH
 +41 (0)44 268 1010
 Jutta Nixdorf

TAIWAN
TAIPEI
 +886 2 2736 3356
 Ada Ong

THAILAND
BANGKOK
 +66 (0) 2 252 3685
 Prapavadee Sophonpanich

TURKEY
ISTANBUL
 +90 (532) 558 7514
 Eda Kehale Argün
 (Consultant)

UNITED ARAB EMIRATES
•DUBAI
 +971 (0)4 425 5647

UNITED KINGDOM
•LONDON
 +44 (0)20 7839 9060

NORTH AND NORTHEAST
 +44 (0)20 7104 5702
 Thomas Scott

**NORTHWEST
 AND WALES**
 +44 (0)20 7752 3033
 Jane Blood

SOUTH
 +44 (0)1730 814 300
 Mark Wrey

SCOTLAND
 +44 (0)131 225 4756
 Robert Lagneau
 David Bowes-Lyon (Consultant)

ISLE OF MAN
 +44 (0)20 7389 2032

CHANNEL ISLANDS
 +44 (0)20 7389 2032

IRELAND
 +353 (0)87 638 0996
 Christine Ryall (Consultant)

UNITED STATES

CHICAGO
 +1 312 787 2765
 Catherine Busch

DALLAS
 +1 214 599 0735
 Capera Ryan

HOUSTON
 +1 713 802 0191
 Jessica Phifer

LOS ANGELES
 +1 310 385 2600
 Sonya Roth

MIAMI
 +1 305 445 1487
 Jessica Katz

•NEW YORK
 +1 212 636 2000

PALM BEACH
 +1 561 777 4275
 David G. Ober (Consultant)

SAN FRANCISCO
 +1 415 982 0982
 Ellanor Notides

AUCTION SERVICES

**CORPORATE
 COLLECTIONS**
 Tel: +44 (0)20 7389 2548
 Email: norchard@christies.com

FINANCIAL SERVICES
 Tel: +44 (0)20 7389 2624
 Fax: +44 (0)20 7389 2204

HERITAGE AND TAXATION
 Tel: +44 (0)20 7389 2101
 Fax: +44 (0)20 7389 2300
 Email: rcornett@christies.com

**PRIVATE COLLECTIONS
 AND COUNTRY HOUSE
 SALES**
 Tel: +44 (0)20 7389 2488
 Tel: +44 (0)7827 843191
 Email: zgibson@christies.com

VALUATIONS
 Tel: +44 (0)20 7389 2464
 Fax: +44 (0)20 7389 2038
 Email: mwrey@christies.com

OTHER SERVICES

**CHRISTIE'S EDUCATION
 LONDON**
 Tel: +44 (0)20 7665 4350
 Fax: +44 (0)20 7665 4351
 Email: london@christies.edu

NEW YORK
 Tel: +1 212 355 1501
 Fax: +1 212 355 7370
 Email: newyork@christies.edu

HONG KONG
 Tel: +852 2978 6768
 Fax: +852 2525 3856
 Email: hongkong@christies.edu

**CHRISTIE'S FINE ART
 STORAGE SERVICES
 NEW YORK**
 +1 212 974 4570
 Email: newyork@cfass.com

**CHRISTIE'S
 INTERNATIONAL
 REAL ESTATE
 NEW YORK**
 Tel: +1 212 468 7182
 Fax: +1 212 468 7141
 Email: info@christiesrealestate.com

LONDON
 Tel: +44 20 7389 2551
 Fax: +44 20 7389 2168
 Email: info@christiesrealestate.com

HONG KONG
 Tel: +852 2978 6788
 Fax: +852 2760 1767
 Email: info@christiesrealestate.com

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com



Eus in ad
uictorum
meum in
tende. Do