



VALUABLE BOOKS AND MANUSCRIPTS

LONDON 15 DECEMBER 2021

CHRISTIE'S





H. M. ...



Placeto
 Miser quoniam exaudi
 et dominus vocem ora
 tionis mee
 Quia inclinauit aurem sua



VALUABLE BOOKS AND MANUSCRIPTS

WEDNESDAY 15 DECEMBER 2021

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AUCTION

Wednesday 15 December 2021
Morning session (lots 1-102) 10:30am
Afternoon session (lots 103-207) 2.00pm
8 King Street, St. James's
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AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
FLINDERS-20107

VIEWING

Saturday	11 December	12.00 pm - 5.00 pm
Sunday	12 December	12.00 pm - 5.00 pm
Monday	13 December	9.00 am - 8.00 pm
Tuesday	14 December	9.00 am - 5.00 pm

AUCTIONEERS

Eugenio Donadoni and Clementine Sinclair

FRONT COVER:

Lot 43

INSIDE FRONT COVER:

Lot 189

OPPOSITE:

Lot 74

BACK COVER:

Lot 205



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(LOTS 1-83)



enedicam dñm in om
eius in ore meo.

In domino lauda
bitur anima mea: audient man-

sueta & letentur.

Magnificate dñm mecum: & exalte
mus nomen eius in id ipm.

Requisiui dominum & exaudiuit
me: & ex omnibus tribulationibus
meis eripuit me.

Accedite ad eum: & illuminamini: &
facies v're non confundentur.

Iste paup clamavit & dñs exaudiuit
eum: & de omnibus tribulombz eius
saluauit eum.

Immittet angl's dñm ī circuitu timen
tium eum: & eripiet eos.

Gustate: & uidete qm̄ suauis est dñs:
beatus uir qui sperat in eo.

PROPERTY FROM A CONTINENTAL COLLECTION

*1

FROM AN IRISH SCRIPTORIUM IN GERMANY

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

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

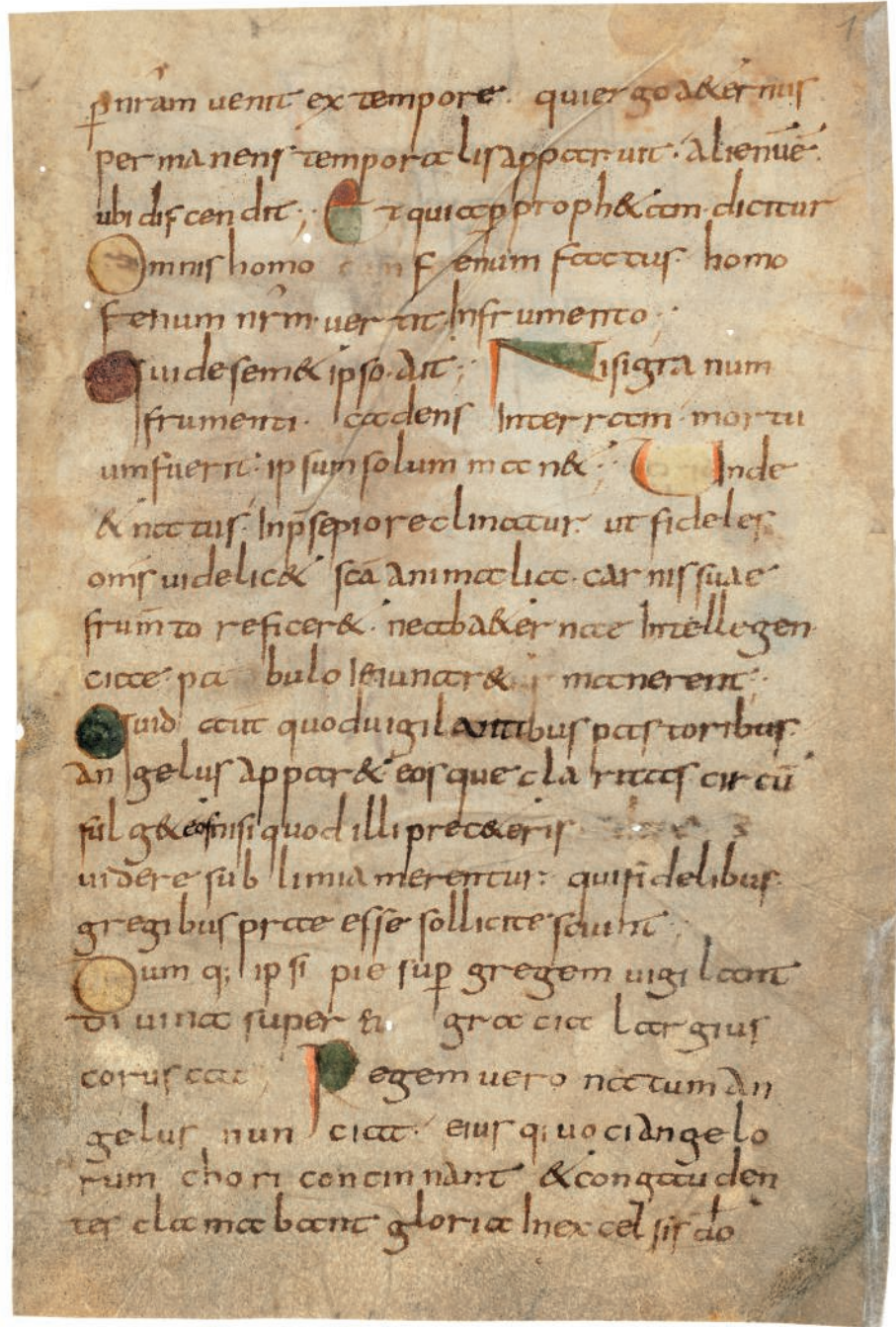
217 x 143mm. 23 lines of text in a very early 9th-century, flamboyant and somewhat irregular caroline hand, initials touched in green, red and yellow, prickings still visible. The text from *Homilia VIII*: '[...] p[er] no[st]ram venit ex tempore et ending 'Quid est quod [ante Redemptoris adventum]' (somewhat thumbed and stained, light creasing, remnants of adhesive on margins). *Provenance*: (1) The ducal library of Arenberg, Brussels, probably acquired by Duc Engelbert-Auguste d'Arenberg (1824-1875). (2) One of two leaves sold by the tenth duke, Engelbert-Charles d'Arenberg (1899-1974): Hauswedell, Hamburg, Auktion 52-53, April 1953, lot 7. (3) W.H. Schab, New York dealer. The second leaf was acquired by George A. Poole from Schab in 1954 and acquired with the Poole collection by the Lilly Library in 1958. (4) Christie's, 11 July 2018, lot 1.

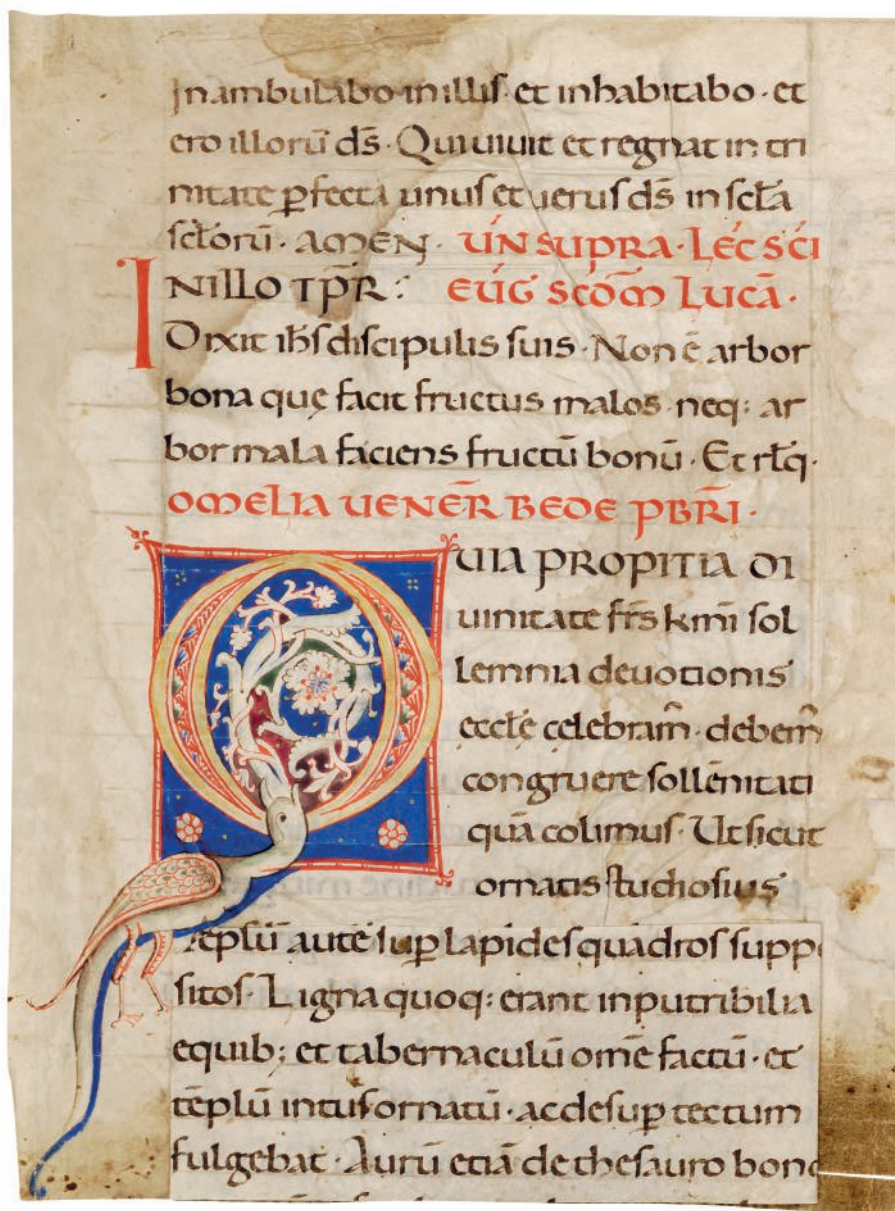
The distinctive script, with the initials infilled with blocks of coloured wash, is characteristic of insular manuscripts, and the parent manuscript was likely produced in a west German house established by insular monks. A sister-leaf immediately following the present leaf, with the continuation of our text, is at the Lilly Library in Bloomington, Indiana (Poole 32; on this leaf see C. de Hamel, *Gilding The Lilly: A Hundred Medieval and Illuminated Manuscripts in the Lilly Library*, 2010, pp. 12-13, no 3). The same scribe is responsible for a collection of homilies, now in Merseburg, Bibliothek des Domkapitals, MS 89 (see B. Bischoff, *Katalog der festländischen Handschriften des neunten Jahrhunderts*, I, 1998). Parallels to the initials are found in a number of Würzburg manuscripts (a fragment of a Gospel Book at the Morgan Library, G 26 and an Isidore in Würzburg, Universitätsbibliothek, M.P. Th. Q.28b, for example), a region with a significant Irish population and one from which several of the oldest copies of texts by St Gregory were disseminated in Germany. The scribe made frequent mistakes that were – or were not – corrected: see for instance on the verso 'Hic' corrected from 'hinc' by careful erasure.

£40,000-60,000

US\$54,000-81,000

€47,000-70,000





*2

FROM A 12TH-CENTURY TUSCAN SCRIPTORIUM

Zoomorphic initial 'Q' on a leaf from a Homiliary [Tuscany, c.1150]

A colourful example of 12th-century Tuscan illumination.

c.200x150mm, a large zoomorphic initial 'Q' opening Bede's *Homiliae in euangelium*, ll.25, 'Quia propitia [...]', 22 lines of text, blind-ruled space: c.185x108mm (stained, the lower part of the page with a cutting from the same leaf, covering an area of dirt and damage). Modern cloth binding with a black leather title piece lettered in gilt. *Provenance*: (1) Reported to be from the collection of Jonathan J.G. Alexander, Professor at New York University and a specialist in early medieval, Romanesque, and Italian illuminated manuscripts. (2) Bought in 1994 in New York by Ernst Boehlen (his MS 1120 ES), and sold at Sotheby's, 6 July 2006, lot 9.

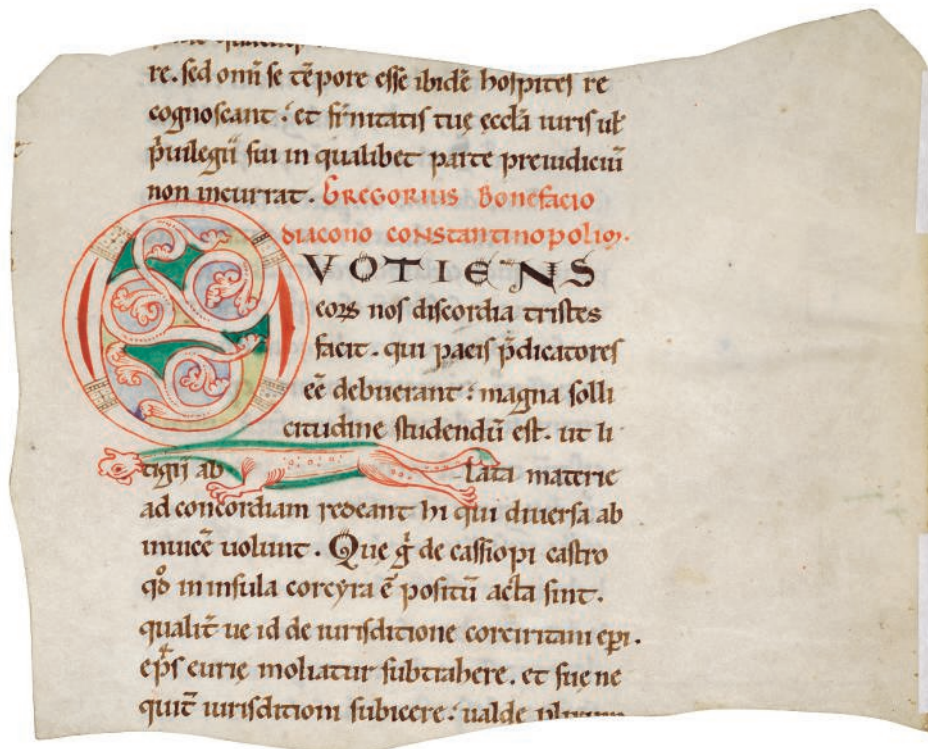
The recto, bound as the verso, contains part of Peter Damian's *Sermon* 72, on the Dedication of a church; this concludes above the decorated initial, which introduces the beginning of Bede's *Homiliae in euangelium*, ll.25, for the same occasion (cf. *Corpus Christianorum*, Series Latina, CXXII, pp.368-69).

The fine style of the initial with the delicate bird is close to that of the Master of the Morgan Sacramentary (see K. Berg, *Studies in Tuscan Twelfth-Century Illumination*, 1968, pp.136-42, figs.208, 214-26).

£8,000-12,000

US\$11,000-16,000
€9,500-14,000

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*3

POSSIBLY FROM THE BENEDICTINE ABBEY OF ST LAMBERT, LIESSIES

Zoomorphic initial, on a cutting from Gregory the Great, *Registrum Epistolarum*, in Latin [France, possibly Liessies, mid-12th century]

A handsome and rare Romanesque survival possibly from the Benedictine Abbey of St Lambert, Liessies.

Trimmed irregularly: c.120–140×170–175mm, preserving 17 lines from the bottom of one of two columns of text, written in a fine distinctive Romanesque bookhand, the text comprising the end of Book XIV, Epistle 7 and beginning of Epistle 8 ('Quotiens eorum nos discordia tristes facit [...]'), continuing on the verso, the tail of the large initial 'Q' formed of a dog-like creature. *Provenance:* (1) Although catalogued in 2005 as Italian, this cutting is certainly French, and perhaps written at and for the Benedictine Abbey of St Lambert, Liessies, in the diocese of Cambrai, during the abbacy of Wedric (1124–47). (2) James Stevens Cox (1910–1997), whose substantial library was dispersed through Maggs Bros, London; this cutting was in their Catalogue 1376, *Continental Books and Manuscript Leaves* (2005), no 7 (with col. ill. inside front cover).

Script and Origin: The 2005 Maggs catalogue from which this cutting was acquired has five others, all described as being from a single manuscript, which would therefore have contained several additional texts by Church Fathers, including Ambrose, *De Apologia David*, *De Josepho Patriarcha*, and *De Jacob & Vita Beda*; and Cassiodorus, *In Psalterio Expositio*. This may be so, but Maggs nos. 4 and 5 are now catalogued in G. Freuler, *The McCarthy Collection*, I (2018), no 8, from whose reproductions it is evident that they are not written by the same scribe. A cutting in Philadelphia with part of Book VI, Epistles 60 and 64, written by the same scribe as the present cutting, is surely from the same manuscript (Free Library, Lewis EM 16:14).

The script has at least two very unusual features in common with another leaf owned by James Stevens Cox, which has the partial 12th-century ownership inscription 'Lamberti Letiensis' of Liessies Abbey. The script of the present cutting, the Philadelphia cutting, and at least one of the Liessies leaves in the Masson collection at the École des Beaux Arts, Paris, uses the 'papal knot' abbreviation mark, sometimes found in documents under papal influence, but very rarely found in book-hands. The present cutting and the Philadelphia one also all use a rare form of the punctus elevatus in which the upper stroke is convex instead of concave.

The library at Liessies certainly contained a copy of the text, recorded by A. Sanderus, *Bibliotheca Belgica manuscripta*, II (1644), p.24: under the heading for Gregory the Great is 'Epistolae in magno volumine'. It is known that Liessies produced its own books in the 12th century, and that it borrowed exemplars from Clairvaux, and on at least one occasion sent scribes with parchment to Clairvaux to copy texts *in situ*; a close textual study might place this leaf within a stemma of manuscripts shared among early Cistercian houses. The abbey was suppressed in 1791, and the library scattered, with codices and leaves from at least 19 manuscripts now in at least eight institutions.

For the illumination of manuscripts from Liessies, see A. Boinet, 'Manuscrit exécuté à l'abbaye de Liessies au XIIe siècle et conservé à la Bibliothèque de Metz', *Bulletin de la Société nationale des antiquaires de France* (1919) and 'L'atelier de miniaturistes de Liessies au XIIe siècle', *La Bibliofilia*, 50 (1948), pp.149–61. For an updated list of manuscripts from the abbey, see J. Leclercq, "Les manuscrits de l'abbaye de Liessies", *Scriptorium*, 6 (1952), pp.51–62, listing 19 whole or fragmentary manuscripts (plus six late-medieval cartularies), all in institutional collections.

Two of the finest of all Romanesque miniatures come from Liessies: the famous full-page Evangelist portraits of Mark and John, illuminated by the itinerant Master of the Lambeth Bible, that now belong to Musée de la Société archéologique, Avesnes, just a few miles from Liessies (on which see W. Cahn, *Romanesque Manuscripts: The Twelfth Century* (1996), no 106, ills. 255–56). They come from a manuscript dated 1146, written for Abbot Wedric by a scribe named John.

£3,000–5,000

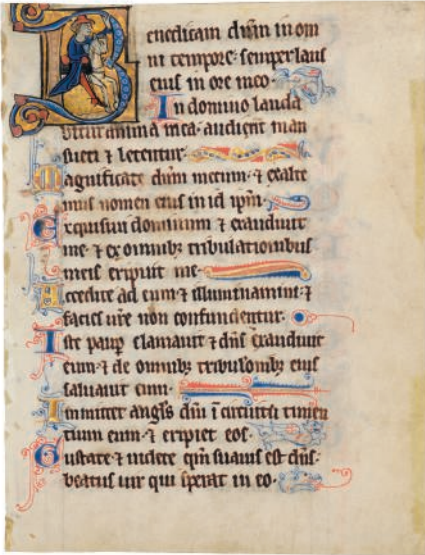
US\$4,100–6,800

€3,600–5,900

*4

ANONYMOUS FLEMISH OR SOUTHERN NETHERLANDISH ARTIST

A Horseman, in a historiated initial on a leaf from a Psalter-Hours [Southern Netherlands, Flanders or the Rhine-Meuse region, c.1260s]



A splendid 13th-century survival from what would have been a manuscript of almost unparalleled luxury.

c.177 x 135mm, 20 lines of text, ruled space: c.150x90mm, comprising Psalm 33:1-18, each verse starting on a new line and usually ending with a decorative line-filler, including a bird, griffin, animal head, fish, and a human-animal hybrid creatures, the psalm with a large historiated initial with gold background (some flaking of white pigment in the initial, vestiges of mounting-tape at the edges, some overall wear). *Provenance:* (1) Made probably for a Benedictine nun or abbess: the text refers in one collect to 'the community of this holy monastery', asking especially for the intercession of the Virgin and St Benedict, and another collect refers to 'our abbess'. (2) Broken up by 1966, when leaves were in the collection of Carl Richartz (d. 1983), of Amsterdam. (3) Sam Fogg; acquired in 2001 by the present owners.

The place of origin of the parent manuscript has been much discussed: bookseller and auction catalogues have often suggested that it may be English, largely on the basis of the line-fillers, but the historiated initials do not look English; the catalogue for the exhibition *Andachtsbücher des Mittelalters aus Privatbesitz*, Cologne, 1987, no 8, favoured the Rhine-Meuse area or Flanders, c.1260; while other attributions have included eastern France. The fact that Psalms 51 and 101 are treated as major divisions suggest that it was produced within a sphere of English or German influence. For the time being the origin of the book remains a mystery, but may become apparent when more leaves emerge for study. The parent manuscript was of almost unparalleled luxury: it contained the Psalms, Hours of the Virgin, and Office of the Dead, and apparently had a historiated initial for every psalm, hymn, prayer, canticle, etc. – more than 200 in total – and there is evidence that it may also have had between thirty and forty full-page prefatory miniatures. The manuscript is discussed in more detail in P. Kidd, *The McCarthy Collection*, II (2019), no 20.

£4,000-6,000

US\$5,500-8,200
€4,800-7,100

*5

ANONYMOUS OXFORD ARTIST

The Prophet Zechariah, in a historiated initial on a leaf from a Bible [England, probably Oxford, 3rd quarter 13th century]

An illuminated leaf from a 13th-century Oxford Bible with extensive English and Scottish provenance.

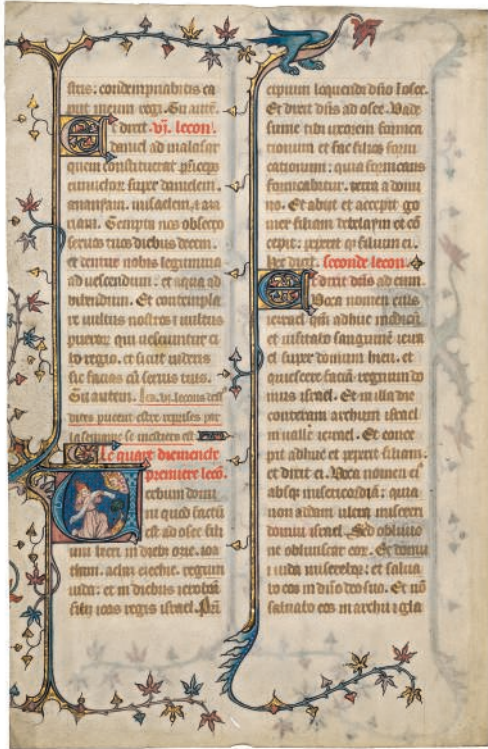


c.187 x 131mm, two columns of 54 lines, ruled space c.135 x 85mm, the text comprising Haggai 1:8 to the end, the usual prologue to Zechariah, and Zechariah 1:1-17, the prologue illuminated with an initial incorporating dragon heads, the biblical book with a historiated initial extending the full height of the text, depicting the Prophet Zechariah wearing pointed Jewish headgear, looking up towards, and pointing to, the start of the text; the columns numbered in medieval ink Arabic numerals, '1359'-'1362' (the column-numbering cropped on the verso, small stains from mounting tape, slight cockling). *Provenance:* (1) The parent volume was probably produced in Oxford: the style of illumination is English, and Oxford seems to have been the main centre for the production of such Bibles; the numbering of the columns with 13th-century Arabic numerals also suggests use in an academic environment. (2) Owned in the 14th century by an unidentified English Carthusian house: the parent volume had a note referring to use in the refectory, and notes indicating liturgical readings, including the letters 'p', 's', and 't' (for primus, secundus, tertius); the present leaf has 'p' next to Zechariah 1:1. There were only eight Carthusian houses in England before the 15th century, six of them founded between 1343 and 1398. (3) 16th-century names and ownership notes. (4) Charles Manning, late 18th or early 19th century. (5) Charles Kirkpatrick Sharpe (1781-1851), who 'resided in Edinburgh as an eccentric literary recluse and friend of Sir Walter Scott'. (6) Sir John Jaffray (1818-1901), Scottish journalist and newspaper proprietor. (7) Sotheby's, 14 October 1946, lot 147; bought by: (8) A.G. Thomas (1911-1992), English bookseller; kept for more than 25 years as part of his personal collection; reproduced in his *Fine Books*, 1967, fig. 20; and included in the posthumous sale of his library at Sotheby's, 22 June 1993, lot 6 ('the book is certainly English and may be Oxford work'; the present leaf was f.254), bought by Fogg; broken up probably by Bruce Ferrini, with his erased pencil stock number. (9) Sotheby's, 6 December 2001, lot 12.

The standing figure of Zechariah is extremely tall and attenuated, but this is more a feature of the fact that it is an initial 'I', for which the scribe left a space 29 lines high, than the artist's normal style, as can be seen by comparison with figures on other leaves from the same manuscript. The secondary decoration is typical of mid-13th-century Oxford Bibles, and the facial style, with arched eyebrows over round staring eyes, can be found in the work of William de Brailes and other contemporary Oxford illuminators. The Bible is discussed and illuminated leaves are listed in P. Kidd, *The McCarthy Collection*, II (2019), no 11; citing the present leaf on p.62.

£1,500-2,000

US\$2,100-2,700
€1,800-2,300



*7

CLOSE FOLLOWER OF JEAN PUCELLE

Hosea Kneeling Before God, historiated initial on a leaf from a Breviary of Dominican use, in Latin with rubrics in French [Paris, c.1340-50]

A handsome leaf from a known and well-documented Dominican Breviary illuminated by a close follower of Jean Pucelle.

c.225 x 145mm, 2 columns of 28 lines in formal bookhand, ruled space: 165 x 105mm, the first lesson of the fourth Sunday of Advent with a historiated initial 'U' ('Verbum domini') from which leafy borders extend the full height of the page, with similar borders to the left of the three other columns. *Provenance:* (1) The parent volume was produced in Paris, c.1340-50, and was of Dominican use: the litany, prayers, and illuminations include the Dominican saints Dominic, Peter Martyr, and Thomas Aquinas. The luxurious decoration and French rubrics suggest an aristocratic or even royal patron; such patrons sometimes commissioned liturgical books of Dominican use (famous examples include the Belleville Breviary and the Hours of Jeanne d'Evreux, both illuminated by Jean Pucelle). (2) More than 100 leaves of the manuscript are known, including 42 at the British Library; 37 at the Bibliothèque municipale, Lyon; 11 at the Bibliothèque municipale, Besançon; 8 at the Lilly Library, Bloomington; and a number of single leaves. The volume was presumably still at least partially intact when running headings were added to some pages in the 19th century, but it was broken up by 1870, as this is the date of the hallmark on the silver clasps of the London portion, which was owned by John Ruskin (d. 1900). (3) Eric Millar (1888-1966), scholar and Keeper of Manuscripts at the British Museum: sold as his property at Sotheby's, 11 July 1960, lot 54, presumably bought by Quaritch. (4) Sold successively by Quaritch, Catalogue 820, 1961, no 14; The Rendells, 1979, no 65 (ill.); and Christie's, South Kensington, 23 November 2009, lot 115.

In correspondence with the owners, François Avril suggested that the manuscript was illuminated by a close follower of Jean Pucelle for a member of the royal entourage. Pucelle was the leading French illuminator of the second quarter of the 14th century, and the artists working in his wake probably saved models and designs from the master's studio.

The parent manuscript is discussed, with a list of leaves, in P. Kidd, *The McCarthy Collection*, III (2021), no 81, citing the present leaf on p. 293.

£4,000-6,000

US\$5,500-8,200
€4,700-7,000

*8

ANONYMOUS BOHEMIAN OR MORAVIAN ILLUMINATOR

The Sacrifice of Isaac and a Prophet with a scroll, two miniatures cut from a Missal [Bohemia or Moravia, c.1385-90]

Two charming and engaging illuminations painted by the prolific circle of Bohemian or Moravian illuminators working between Prague and Olomouc in the final decades of the 14th century.

60 x 59mm (The Sacrifice of Isaac), possibly opening 'Te igitur' and 52 x 54mm (Prophet with a scroll), reverse with 5 and 4 partial lines of text respectively, the text on the reverse of the Sacrifice of Isaac from Genesis 2:17-18 '[sicut] stellas celi et v[elut] arena[m] que est in lit[tore]ma[ris] possidebit [semen tuu]m portas inim[icorum] suorum] et benedicentur in [...]'; the reverse of the cutting with the Prophet a rare collect or secret '[Sacrifici]cia tibi domine [in beatae Ma]rie semper v[irginis] hon[ore] deferentes [qauesumus] ut eius inter[cessione]', also found in a printed Prague Missal of 1498 (BSB München, 2 Inc.c.a. 3668). *Provenance:* The Romantic Agony, Brussels, 2012.

These two charming illuminations are evidently influenced by the earlier work of the favoured court painter of Charles IV, Holy Roman Emperor, Master Theoderic, who was active around 1360, but the treatment of the draperies and the ornamentation of the initial staves points to a later date and, as indicated by Dr Maria Theisen, they are closely comparable to the work of Moravian illuminators active in c.1385-90, and in particular to the style of the Master who illuminated a Bible in the Olomouc City Archives, dated 1385 (on this manuscript, see P. Černý's, *Středověké a rané novověké iluminované rukopisy ve sbírkách Olomouce a Kroměříže. Praha-Olomouc*, 2020, cat. 4). This Master also illuminated a Valerius Maximus in Munich (also from 1385, Munich, BSB Clm 21224). The design of the draperies is also similar to that of the pontifical in the Olomouc Scientific Library (c.1390, M III 4).

The confluence of these stylistically similar groups around Olomouc is a fascinating phenomenon, and there was a rich stylistic exchange between Bohemia and Moravia: indeed two of the masters working in the Prague circle of illuminators who worked for King Wenceslaus IV - the Solomon Master and the Ruth Master - are linked to the Moravian Codices mentioned above. A very similar cutting, also with a Prophet, identified as from a Breviary, but plausibly (given the dimensions, the script, the style of illumination) from the same manuscript as our two cuttings is K 7304 at the National Gallery in Prague (illustrated and described in P. Brodský and M. Šumová, *Iluminované rukopisné zlomky z oblasti latinské kultury ve Sbírce grafiky a kresby Národní galerie v Praze*, 2020). (2)

£2,000-3,000

US\$2,700-4,000
€2,400-3,500



The following two miniatures are cut from a manuscript of the *Grandes chroniques de France* illuminated by Perrin Rémié, whose richly illuminated copies of secular texts made him a favourite of the court of Charles VI.

The first iteration of the *Grandes chroniques de France* – a milestone in the development of French vernacular prose historiography – emerged from the abbey of St Denis near Paris at the end of the 13th century in response to the prevailing royal and aristocratic taste for texts that presented models from ancient history as a guide for personal self-development at the same time as emphasising the line of dynastic descent to the incumbent Valois rulers. In the first instance, the *Chroniques* covered the history of France from its foundation after the Fall of Troy to the death of Philip Augustus in 1223, while subsequent recensions continued the chronicle towards the modern day. The British Library holds a copy of the *Chroniques* (Royal MS 16 G VI) made for John II of France before 1350, while he was Duke of Normandy; this copy ends with the death of Saint Louis in 1270. Multiple copies were also made for Charles VI (1369-1422) and his uncle, the Duc de Berry (1340-1416).

Perrin (Pierre) Rémié, documented in Paris from 1386 to 1428, was a favourite of the court of Charles VI during Paris's greatest period as a centre of illumination (see François Avril, 'Trois manuscrits napolitains des collections de Charles V et du duc de Berry', *Bibliothèque de l'École des chartes*, 127, 1969, pp.291-328). His style is characterised by the use of a crisp black line to outline the figures, to define the curls of their hair and their large, deep-set eyes as well as the drapery; his miniatures are populated with the type of naturalistically modelled figures set against patterned backgrounds.



9
PERRIN RÉMIÉ (FL.1386-1428)

The Coronation of John II, miniature cut from a *Grandes chroniques de France* [Paris, c.1400-1410].

Miniature: 84 x 84mm on a cutting: 192mm x 266mm, depicting the coronation of John II 'the Good' of France, shown beside his second wife Joan, on 26 September 1350, the miniature above a six-line illuminated initial with extended border flourishing, two columns of text, 27 lines on verso (central vertical crease, prickings and remains of string where previously used as a wrapper, small losses at both bottom corners). Mounted. *Provenance*: Christie's, 27 June 1979, lot 148 (part).

£5,500-8,000

US\$7,400-11,000
€6,400-9,300



10

PERRIN RÉMIET (FL.1386-1428)

Louis VII returns to Paris from Aquitaine, miniature cut from a *Grandes chroniques de France* [Paris, c.1400-1410].

Miniature: 75 x 90mm on a cutting: 195 x 357 mm, depicting Louis VII 'le Jeune' returning to Paris from Aquitaine on horseback, the miniature above a five-line illuminated initial with extended border flourishing, two columns of text (central vertical crease and prickings evident where previously used as a wrapper, the miniature in very good condition). Framed. *Provenance:* Acquired from a Belgian private collection in 1999.

The same subject appears in Royal MS 16 G VI (f.312v) opening book 1 of the life of Louis VII.

£6,000-9,000

US\$8,100-12,000
€7,000-10,000

*11

ANONYMOUS BOHEMIAN ARTIST

St Agatha, historiated initial 'O' cut from a choirbook, illuminated manuscript on vellum [Bohemia, perhaps Silesia, final quarter 15th century]

A fine example of late-15th-century illumination in the kingdom of Bohemia from the Korner collection; the style of the lush green acanthus that winds through the body of the initial suggests a more precise localisation, to the Silesia region.

124 x 101mm. St Agatha depicted inside a large initial 'O', probably marking the opening of the antiphon for the feast of St Agatha ('O quam pulchra'; 5 February), (minor rubbing to the saint's robe). Framed. *Provenance:* (1) Eric Korner (1893-1980); his sale, Sotheby's 7th July 2009, lot 112.

The dark green acanthus leaves winding around a rod inside the body of the initial are commonly seen in manuscripts painted in the kingdom of Bohemia throughout the 15th century; the leaf forms visible here, and their glossy surface, point to a date of production towards the end of the century. The rather traditional letter form – the acanthus tendrils strictly confined within the pronounced, almost beaded outline of the initial – is akin to those found in manuscripts painted in the Silesia region in the final quarter of the 15th century; two manuscripts in Wroclaw University Library, dating to around 1485 and 1495 respectively (MS I F 437-438), feature comparable initials, in which the leaf veins have been picked out with the same beading as the rounded outline of the initial. The figure of St Agatha herself suggests an artist of some talent – the body of the saint and her drapery are very carefully modelled – while the almond-shaped motifs on the burnished gold ground of the initial are an intriguing addition, without known precedent.

£4,000-6,000

US\$5,500-8,200
€4,800-7,100





*12

MASTER OF THE HARVARD HANNIBAL (FL.1415-1450)

The Mass of St Gregory, miniature on a leaf from a Book of Hours [Paris, c.1415-20]

A new and early iconographic witness to the popularity of Gregory's vision of Christ as Man of Sorrows in Parisian art, and an important addition to the oeuvre of the Master of the Harvard Hannibal.

161 x 112mm. The miniature with Christ as Man of Sorrows surrounded by the instruments of the Passion opening the Passion according to St John, verso with 15 lines and single border (very slight water damage with retroucing to blue background, not affecting the figures). Window mount. *Provenance*: Hartung & Hartung, 13-15 May 2003, lot 35.

The miniature has been attributed by François Avril to the Master of the Harvard Hannibal, and is an important addition to his early work. The Master was named by the art historian Millard Meiss after the his work on the frontispiece miniature depicting the Coronation of Hannibal in volume II of Livy's *Les Décades*, Houghton Library, MS Richardson 32 (on this manuscript, see R. Wieck, *Late Medieval and Renaissance Illuminated Manuscripts in the Houghton Library, 1350-1525*, 1983, pp.10-13, no 5). A follower of the Boucicaut Master, with whom he collaborated on the Houghton Livy and an illustrated Boccaccio in Lisbon (Gulbenkian Foundation, MS L.A.143), we see echoes of this influence in the present miniature in the face of the angel supporting Christ, and in the figure of the kneeling Gregory. His work demonstrates a fondness for pure, bright colors, rich pattern and decorative accessories. The composition, interestingly introducing the Passion according to St John, is an early testament to the emerging popularity of this early medieval legend in Parisian artistic culture at the turn of the 15th century (we see another example on f.20 of the Durrieu Hours, datable to c.1415-20, see J.M. Plotzek, *Ars Viviendi, Ars Moriendi*, 1998, no 5, p.125).

£5,000-8,000

US\$6,900-11,000

€5,900-9,400



*13

ASSOCIATE OF THE VIRGIL WORKSHOP

Adoration of the Magi, miniature on a leaf from a Book of Hours, illuminated manuscript on vellum [Paris, c.1400-1410]

An elegant miniature from a Parisian Book of Hours painted at the beginning of the 15th century by an associate of the Virgil Workshop, whose work graced the library of the great bibliophile Jean de Berry.

177 x 128mm. The Adoration of the Magi opening sext in the Hours of the Virgin. Reverse with 14 lines of text, four illuminated initials and line fillers with a one-sided ivy-leaf border, ruled space: 98 x 63mm, 19th-century pen annotation 'N° 5 at bottom margin of the recto. Mounted: 323 x 265mm. Provenance: Acquired from Marc Antoine du Ry, cat. 3, *Image and Likeness* (2003), no 11.

The miniature is in a style associable with that of the Virgil Master, the Parisian illuminator whose activity Millard Meiss traces from the 1390s into the second decade of the 15th century; he and his workshop were responsible for more than half a dozen manuscripts in the library of Jean de Berry (see M. Meiss, *French Painting in the Time of Jean de Berry: The Limbours and their Contemporaries*, 1974, pp. 408-411). Among the illustrations chosen by Meiss to exemplify the Virgil Workshop are miniatures from a French translation of Valerius Maximus completed for Jean de Berry in 1401 (Paris, BnF fr.282): the plates show the same simple, diapered backgrounds – an inheritance from the 14th century; the style of the Virgil Master developed less markedly than his contemporaries across his career – and male faces with the same long, thin nose and straggly beard and side-whiskers as the kneeling Magi in our miniature (e.g. cf. f.345). Around 1411, the Virgil workshop collaborated with the workshop of the Boucicaut Master on a Book of Hours (Paris, BnF Nouv. acq. lat. 3107): the Adoration of the Magi miniature, f.80 in that manuscript, is more refined, with a fully developed background and elegant figuration, but the figure of the balding Magi who kneels before the Virgin resembles ours, reversed in orientation.

£10,000-15,000

US\$14,000-20,000

€12,000-18,000



*14

THE CORONATION MASTER

Death of a wife and remarriage, miniature from Jean de Meun, *Testament*, cut from an illuminated *Roman de la Rose* [Paris, c.1400]

A delicate and engaging miniature from an apparently unique cycle illustrating the *Testament* of Jean de Meun from one of the stand-out surviving copies of the *Roman de la Rose*, Valencia MS 387, likely commissioned by Philip the Bold, Duke of Burgundy and later owned by Jean, duc de Berry and Jacques d'Armagnac, duc de Nemours.

173 x 200mm. The miniature depicting a man rushing to remarry after the funeral of his wife, the text from the *Testament* of Jean de Meun, originally following the rubric 'Comment les maris aprez la mort de leurs femmes se remariant tantost [...]', on f.154v of Valencia, Biblioteca Historica Ms. 387, reverse with 17 lines of text, beginning: 'Que maintes bonnes femmes font saillir en lempire' and ending 'Comment ameront ilz les ames qu'ilz ne voient', corresponding to verses 458-474 of D.M. Méon's edition of *Le Roman de la Rose*, Paris, 1814, vol IV, four initials alternately in gold and blue on blue or red grounds (lower margin a paper reinforcement, the leaf a little cockled, the miniature a little faded). Window mount. *Provenance*: (1) The parent manuscript is Valencia, BH Ms. 387, one of a group of lavishly illuminated secular manuscripts produced at the turn of the 15th century for the great bibliophiles of the French court. The manuscript was likely commissioned by Philip the Bold, duke of Burgundy (1342-1404) and passed on to: (2) Jean, duc de Berry (1340-1416), the great patron of illumination and employer of the Limbourg brothers. Jean is recorded to have owned four manuscripts of the *Rose*, but only Paris, BnF, MS fr.380 can be identified with certainty (a second *Rose*, BnF, MS fr.12595 has recently been proposed as the volume the duc de Berry gave as a present to his valet Guillaume de Lode, see M-H.Tesnière and F. Avril, *Paris 1400*, 2004, p.238, no 141). (3) Jacques d'Armagnac, duc de Nemours (1433-1477): his ex-libris on f.188v (now erased but still legible under ultraviolet), probably destined for his library in La Marche. (4) Frederick of Aragon (1452-1504), the last King of Naples: an acrostic poem on f.190v of the Valencia manuscript reveals his identity. The manuscript was part of the great Aragonese Library and is listed in an inventory of 1527 drafted on behalf of Frederick's widow Isabella del Balzo while in exile in Ferrara (see G. Mazzatinti, *La biblioteca dei re d'Aragona in Napoli*, 1897, p.155 no 502). (5) Ferdinand of Aragon (1488-1550), duke of Calabria and viceroy of Valencia from 1526. (6) The Valencia manuscript is said to have been left by Ferdinand as part of legacy to the Monastery of San Miguel de los Reyes in Valencia. By 1913 it was in the University Library and already lacking some of its miniatures (see M. Gutiérrez del Caño, *Catálogo de los manuscritos existentes en la Biblioteca Universitaria de Valencia*, 1913, II, pp.215-6, no 1327 and P. Cerchi and T. de Robertis, 'Un inventario della biblioteca Aragonese', *Italia medioevale e umanistica* 33, 1990, p.132, note 27 and p.273, no 219). (7) The present miniature was offered by Pierre Berès, *Manuscrits et enluminures du onzième au dix-huitième siècle*, Paris, 1975, cat.66, no 4.

The text of the *Roman de la rose* was begun around 1220, possibly by Guillaume de Lorris and continued by Jean de Meun between 1269-1278. Around 200 illuminated manuscripts of the text survive and in many of them, the *Rose* was copied with other texts attributed to Jean de Meun, which are often described as 'satellite' or spin-off texts. Our miniature is from the *Testament*, a text that acts as a morally edifying conclusion to the famous allegorical poem in which the author explains to the reader that he wants to apologise for the works he wrote during his youth in his quest for fame. The poem, inspired by disputation, focuses on themes of death, vanity, prayer and the finite nature of human life.

The Valencia manuscript contains an unprecedented cycle of illuminations, with 172 surviving miniatures constituting 'l'une des plus intelligentes interprétations illustrées des œuvres de Jean de Meun' (F. Avril, *Paris 1400*, 2004, p.230, no 137). This remarkable miniature, subtly and exquisitely painted in semi-grisaille, is the work of Millard Meiss' 'Coronation Master', the painter responsible for Philip the Bold's copy of *Des cleres femmes* and a *Bible historiale* for Jean de Berry. It was one of 8 miniatures covering the full width of the page illustrating the *Testament*, a remarkable cycle that Heidrun Ost describes as 'without parallel' (for a comprehensive history and analysis of the Valencia manuscript see H. Ost, 'Illuminating the *Roman de la Rose* in the time of the debate: the manuscript of Valencia', *Patrons, Authors and Workshops: Books and Book Production in Paris around 1400*, 2006, pp.405-36).

£10,000-15,000

US\$14,000-20,000

€12,000-18,000



*15

**CIRCLE OF ULRICH SCHREIER
(FL.1457-C.1490)**

All Saints, historiated initial 'O' cut from a choirbook [southern Germany or Austria, c.1460-90]

A lively example of southern German/Austrian illumination of the second half of the 15th century, associable with the work of Ulrich Schreier.

82 x 97mm. The initial 'O' perhaps introducing the antiphon 'O quam gloriosum' on All Saints' Day, reverse with part of 3 lines of text and music in Hufnagelschrift on five-line staves, rastrum 17mm (cut to shape). Window mount. *Provenance:* (1) Franz Trau (1842-1905), of Vienna: his sale, Vienna, Gilhofer & Ranschburg, 27-28 October 1905, lot 101, bought by Fraulein Wittgenstein. The sister cutting depicting Sts Elizabeth, Margaret and Katherine (later Sotheby's 19 June 1990 lot 37 and again 7 December 2004 lot 24) was lot 100 in the same sale and described as being from the collection of Johann Friedrich, Freiherr von Ferstel (1828-83). (2) Rudolf Wien, New York, bought together with its sister cutting by: (3) Eric Korner (1893-1980), his nos. 53 (the present cutting) and 54: his sale, Sotheby's 19 June 1990, lot 36.

The style of illumination was associated in the Korner sale with the work of Ulrich Schreier, one of the outstanding artists of 15th-century Austria. Schreier took commissions from many important ecclesiastical patrons and had workshops in Salzburg, Vienna, and Preßburg. A complete leaf with a miniature of the Birth of the Virgin, apparently from the same parent manuscript, was in *L'Art Ancien*, cat.47, no 12.

£4,000-6,000

US\$5,500-8,200
€4,800-7,100



*16

DUNOIS MASTER AND ST STEPHEN MASTER

Full borders on a leaf from a Book of Hours, use of Rouen [Rouen, c.1450-60]

A text leaf from a *deluxe* Hours for the use of Rouen illuminated by the Dunois and St Stephen Masters.

c.190 x 140mm, 16 lines, ruled space: c.100 x 65mm, comprising part of Matins in the Hours of the Virgin, with a gold rubric on the verso introducing the first nocturn, pencil folio number '25' in the lower right corner of the recto (sewing-stations indented into the gutter edge). *Provenance:* (1) The parent manuscript was of the use of Rouen, and its only two surviving miniatures were illuminated by the Dunois Master and his follower the St Stephen Master. It was in an 18th-century binding and had an unidentified French(?) armorial bookplate. (2) Sold at Sotheby's, 5 December 2000, lot 62, misbound and missing many leaves (including all but two of the miniatures); broken-up shortly thereafter (a gathering of text leaves was sold at Sotheby's, 19 June 2001, lot 13, several other text leaves were sold at Christie's, 11 July 2002, lot 5); both miniatures sold at Christie's, 9 December 2020, lots 27 and 28.

The rubric in burnished gold and the full borders on both sides of this text leaf show that the parent manuscript was of great luxury. The illuminators of the miniatures worked for such illustrious patrons as the Duke of Bedford, the Chancellor Guillaume Jouvenel des Ursins, and Simon de Varie.

£700-1,000

US\$960-1,400
€830-1,200



*17

ANONYMOUS DOMINICAN NUN

St Dominic, historiated initial cut from a Dominican Choirbook [Eastern France, Alsace, perhaps Freiburg or Strasbourg, or southwest Germany, perhaps Baden-Württemberg, 2nd half 15th century]

A charming example of the work of a 15th-century Dominican nun.

c.145x155mm, the reverse with snippets of text and music in square notation on four-line red staves, the initial 'P' doubtless introducing the rare chant 'Praeco novus et celicus [...]', used for the main feast of Dominic and of his Translation, the reverse has a blue and red initial introducing a passage of text and music in square notation on four-line staves for the same feasts: 'Documentis [artium erudit]us satis transi[er]it [...]', trimmed to follow the outline of the initial and its penwork but cutting off the lower stem (some show-through from the reverse). *Provenance:* (1) Probably illuminated by a Dominican nun, to judge by the style and the origin of comparable manuscripts. (2) Sam Fogg, 2000. (3) Sotheby's, 6 December 2016, lot 14.

The figure of St Dominic stands rather stiffly, like a puppet or doll, his white flesh only slightly modelled by a blush of pink to the cheeks; his large hands on the end of short arms loosely hold a silver walking-stick and his emblem, a bunch of lilies; he is set against a completely plain background but stands on a patch of grass filled with painted flowers. It is an appealing example of the sort of illumination often termed *Nonnenarbeit*, nuns' work, which often carries an implication of amateurishness and naivety, as opposed to the sophistication of their professional male counterparts. Needless to say, the dismissive implications of such terminology have in recent decades been questioned and dispelled.

This cutting is probably from the same manuscript as two others depicting Dominican saints: *Thomas Aquinas*, Indianapolis Museum of Art (formerly owned by Eric Korner; sold at Sotheby's, 3 April 1957, lot 54), and *Peter Martyr* (formerly Christie's, 23 November 2010, lot 5). Perhaps also from the same volume are two complete leaves with historiated initials at the Metropolitan Museum (28.225.26 and 28.225.27; both reproduced online).

For other manuscripts illuminated in closely comparable styles, see J. Hamburger, 'Magdalena Kremer, Scribe and Painter of the Choir and Chapter Books of the Dominican Convent of St Johannes-Baptista in Kirchheim unter Teck', in *The Medieval Book: Glosses from Friends & Colleagues of Christopher de Hamel*, ed. by R.A. Linenthal et al., 2010, p. 124–49 (this discusses the work of a nun and later prioress who arrived at Kirchheim, south of Stuttgart, from Silo in Séléstat, between Colmar and Strasbourg), and *Krone und Schleier*, exh. cat., 2005, no. 467, attributed to Sibylla von Bondorf, of Freiburg and Strasbourg.

£3,000-5,000

US\$4,100-6,800

€3,600-5,900

18

NORTHERN FRENCH ARTIST

Sts Peter and John preaching in Samaria, miniature cut from a Book of Hours [northern France, perhaps Paris, c.1425]

A rare miniature to illustrate the Hours of the Holy Spirit; a survival from a Book of Hours produced in Paris or the surrounding regions that must have boasted a notably full iconographic programme, suggesting an original commission of some significance.



101 x 80mm. The miniature with an inscription at the foot 'Imponebat manus super illos, et accipiebant spiritum sanctum, actum viii': it illustrates the description in Acts 8:14-24 of the conversion of Samaria and the calling down by Peter and John of the Holy Ghost on the new converts and was likely part of an miniature cycle illustrating the Hours of the Holy Spirit. Verso with 14 lines, from Psalm 86 'Fundamenta eius' (laid down, light surface soiling). *Provenance:* (1) Sotheby's, 20 June 1989, lot 11. (2) Quaritch.

The present miniature is one of a group traditionally linked on stylistic grounds to the Bedford Master, the illuminator named from his work in 1420s and 1430s Paris for John, duke of Bedford, Regent of France: the six sister miniatures cut from the same parent Hours comprise an Annunciation to the Shepherds (Musée de Chartres), Flagellation (Les Enluminures, cat.3, no 20), Deposition (Les Enluminures, cat.10, no 5), Mary Magdalene and St Margaret (Munich, Graphische Sammlung, Inv. 40272), Pentecost (Les Enluminures, cat. 5, no 16a) and St Peter Preaching (Les Enluminures, cat.5, no 16b), the final two also likely illustrating the Hours of the Holy Spirit. Certain of these might seem to exhibit the same type of 'stocky, bulbous-nosed figures derived from Netherlandish painting' that Millard Meiss had attributed to a 'Trend towards Bedford' in Paris in the early 15th century (*The Limbourgs and their Contemporaries*, 1974, pp.363-4), but no scholarly consensus has been reached for the group, within which there appear to be at least two hands at work: the Flagellation miniature, for example, is quite different in style and composition to ours and is almost reminiscent of the work of the Rohan Master. Prof. Gregory Clark suggests that our miniature may have been painted by an artist working in the circle of the Master of the Duke of Berry's Apocalypse in the 1410s (*Art in a Time of War*, 2016, pp. 24-25), while Nicole Reynaud has suggested that the style of the miniatures may not be Parisian at all, rather provincial; she puts forward a date of production around 1425. Wherever the Book of Hours from which these miniatures originate was painted, it must have been a commission of some significance to have boasted the Hours of the Holy Spirit illustrated with a full cycle of miniatures, where Pentecost alone would normally suffice at the opening of the office.

£4,000-6,000

US\$5,500-8,200
€4,700-7,000

*19

ANONYMOUS BRETON ILLUMINATOR

St Maturinus of Sens, miniature on a leaf from a Book of Hours [Brittany, c.1430-40]

A colourful miniature illuminated in an engaging and rustic style typical of Breton illumination depicting the wonderworking exorcist St Maturinus of Sens with a flock of sheep against a pastoral landscape.



197 x 139mm. The text with the suffrage to St Maturinus, the French exorcist and missionary, reverse with 19 lines of text, 2 illuminated initials, and the rubric for the suffrage to St Florentinus (some light marginal soiling). Window mount. *Provenance:* This leaf is f.309 from a gathering of 8 leaves, foliated 304-311, containing 11 suffrages to saints, each with a miniature, sold at Sotheby's, 29 November 1990, lot 33. It was bought by Maggs, and leaves appeared in their European Bulletin 18 (1993), no 5 (St Nicholas, St Sebastian), and Catalogue 1167 [1994] nos 31A (St Florentinus, St Leonard), 31B (St Eligius). The leaf with Sts Florentinus and Leonard was sold at Christie's, 14 May - 4 June 2020, lot 4. (2) Maggs, 19 July 1991, to the present owner.

The style of illumination suggests that the manuscript was painted in north-west France, probably Brittany, where Rennes was a major centre of book illumination. A very similar Breton decorative vocabulary can be seen in a Book of Hours at the Morgan Library, MS M.173, produced in Rennes in c.1430.

£2,000-3,000

US\$2,800-4,100
€2,400-3,500



*20

ST STEPHEN WORKSHOP

Presentation in the Temple, miniature on a leaf from a Book of Hours, illuminated manuscript on vellum [Paris, c.1450]

An fine miniature illuminated by a member of the St Stephen Workshop, a group of illuminators whose style was formed in the milieu of the Bedford and Dunois Masters. Our artist contributed to the Salisbury Breviary and to an unfinished *Bible historiale* now held at the BnF.

170 x 126mm. The Presentation in the Temple opening none in the Hours of the Virgin. Reverse with 16 lines of text and 6 illuminated initials and line fillers with a one-sided panel border, ruled space: 93 x 63mm, modern pencil annotation in the lower margin of the verso (a little oxidation to the arch framing the scene, small instances of pigment flaking and rubbing). Mounted (370 x 278mm). *Provenance*: (1) Phillip J. Pirages, cat. 51, 2005, no 37. (2) Sotheby's, 6 December 2005, lot 18.

Illumination: The artist who painted this Presentation in the Temple was also responsible for a number of the border scenes in the Salisbury Breviary (Paris, BnF, lat.17294, ff.112-119), one of the four manuscripts owned or commissioned by John, Duke of Bedford, English Regent in France from 1423, from which the Bedford Master takes his name. He is one of the hands identified with the St Stephen workshop, named for the artist who painted the only large miniature in the Salisbury Breviary not in the related styles of the Bedford or Dunois Masters: an Invention of St Stephen (f.529v; for discussion of the St Stephen Style, see C. Reynolds, 'The Workshop of the Master of the Duke of Bedford: Definitions and Identities', in *Patrons, Authors, and Workshops: Books and Book Production in Paris around 1400*, 2006, pp.450-455). The workshop of the St Stephen Master emerges distinct from the 'Bedford Workshop' label and achieves independent status: the Master adopted compositions of the Bedford and Dunois Masters - who themselves borrowed from the *Tres Riches Heures* - and rendered them in his own distinctive and accomplished style, characterised by slightly narrow-headed figures with pale faces, whose features are defined with a sharp line, emphasising hooded eyes, and an even finish to his miniatures unlike the deliberately evident brushstrokes of the Bedford Style. The group appears to be active in Paris, although some of the artists worked in other centres; five Books of Hours for Paris use were painted by artists working in the St Stephen style, including an Hours in Los Angeles (J. Paul Getty Museum, MS Ludwig IX 6, see f.83 for Presentation miniature) and another at the Huntington Library in San Marino (HM 1100), whose Presentation in the Temple miniature (f.79) is a simplified version of the same subject in the *Tres Riches Heures*, via the Dunois Hours. The hand of our artist also appears in an unfinished *Bible historiale* in Paris (BnF fr.2066, ff.3-6).

£6,000-9,000

US\$8,200-12,000
€7,100-11,000



*21

DUNOIS MASTER (FL.1430-65)

The Annunciation, miniature on a leaf from a Book of Hours [Paris, c.1445-50]

A sumptuous and imposing miniature by the Dunois Master, one of the dominant figures of French illumination, from what would have been an exceptional lavish and rich commission.

213 x 142mm. The miniature with the Annunciation above a historiated initial and a full border incorporating 5 roundels depicting scenes from the Life of the Virgin, opening the Hours of the Virgin in a Book of Hours, reverse with 16 lines of text and 5 illuminated initials and a partial border (fading to the midtones of the pink pigment, small losses to the blue of the robes). Mounted and framed. *Provenance:* Tajan, 28 November 2011, lot 65. Two leaves with identical dimensions and layout and likely from the same Hours are a Crucifixion sold at Sotheby's, 4 December 2007, lot 7 (attributed to the Dunois Master but in fact by one of his frequent collaborators, the Master of the Munich Golden Legend); and a David in Prayer, Private Collection, New York (illustrated in *Art de l'Enluminure*, 47 (2013-14), p.17).

The refined miniature is by the Dunois Master, the successor of the Bedford Master as the leading painter in Paris (Avril and Reynaud *Les manuscrits à peintures en France*, p.37) and in conception and execution is a fabulous example of his painterly and atmospheric detailing. The scene can be compared to its magnificent counterpart in the Salisbury Breviary, commissioned by John, Duke of Bedford, in c.1424 and never completed (Paris, BnF ms lat. 17294, f.440). The Dunois Master worked extensively for the French court, as in his name work, the Count of Dunois' Book of Hours (British Library, Yates Thompson 3), and the Hours of Simon de Varie, dated 1455 (J. Paul Getty Museum and The Hague KB 74 G37a). The parent manuscript from which this miniature comes would have been a sumptuous commission, much larger in size than the Dunois Hours. The iconography of the historiated initial is unusual: at first glance an Annunciation to the Shepherds, the non-conventional shepherd on the right is more likely Moses, and the scene — that of Moses and the burning bush — a traditional metaphor for the Virginity of Mary (thus a suitable accompaniment to the Annunciation miniature).

£25,000-35,000

US\$35,000-48,000
€30,000-41,000

DUNOIS MASTER (FL.1430-65)

The Entombment, miniature on a leaf from a Book of Hours [Paris, c.1450]

One of the finest miniatures from a major Book of Hours painted in semi-grisaille by the dominant Parisian illuminator of the mid-15th century, the Dunois Master.

117 x 87mm. The large arch-topped miniature with the Entombment of Christ above an illuminated initial 'C' and three lines of text opening Compline ('Converte nos Deus [...]'), all within a full border of acanthus and flowers, the bas-de-page with a lamentation scene (negligible loss of pigment to Christ's face and the faces of some of the mourners in the border, else in excellent condition). Laid down on a card mount. *Provenance:* (1) Frédéric Spitzer (1815-90), of Paris: his sale, 14 April-16 June 1893, lot 3272. (2) Paris, Hôtel Drouot, 14 November 1975, lot 36. (3) S. Hindman, *Medieval & Renaissance Miniature Painting*, Ferrini and Fogg, 1988, pp.50-1 and 123, no 25. (4) Ferrini, cat.2 (1989), no 18. (5) *Les Enluminures*, cat.7 (1998), no 30. (6) Sotheby's, 6 July 2010, lot 19.

The present leaf was one of 16 at the Spitzer sale in 1893: one is now in Paris, Collection Wildenstein, Musée Marmottan, Ms. 149; four are at the Victoria and Albert Museum, E.4580-83, from the collection of George Salting; a further leaf was sold at Sotheby's, 17 June 1997, lot 27 and another at Christie's, 12 June 2013, lot 13. Although similar in dimensions and overall design, the leaves differ sufficiently in layout and language to suggest that they come from two distinct series, possibly from two separate books or from a book that, like the Dunois Hours itself, was extended with further texts and miniatures.

The Dunois Master, the successor of the Bedford Master as the leading painter in Paris, worked extensively for the French court, as in his name work, the Count of Dunois's Book of Hours (British Library, Yates Thompson 3), and the Hours of Simon de Varie, dated 1455 (J. Paul Getty Museum and The Hague KB). The present leaf came from a manuscript of extraordinary iconographic richness and delicacy of execution, perhaps produced for a member of the Jouvenel des Ursins family: their acanthus emblem has been identified on one leaf but the plant may be purely decorative; the very rare miniatures of the Breton saints Donatian and Rogatian and Mandetus (whereabouts unknown) suggest a Breton patron, perhaps associated with Prigent de Coëtivy for whom the Dunois Master painted between 1444 and 1450 a similarly refined semi-grisaille Hours with additional border scenes (Chester Beatty Library W 82). The dismembered leaves are slightly later, comparable to those in the Master's Hours of Guillaume Jouvenel des Ursins of c.1450 (BnF ms n.acq.lat. 3266, see N. Reynaud, 'Les heures du chancelier Guillaume Jouvenel de Ursins et la peinture parisienne autour de 1440', *Revue de l'Art*, 126, 1999, pp.23-35).

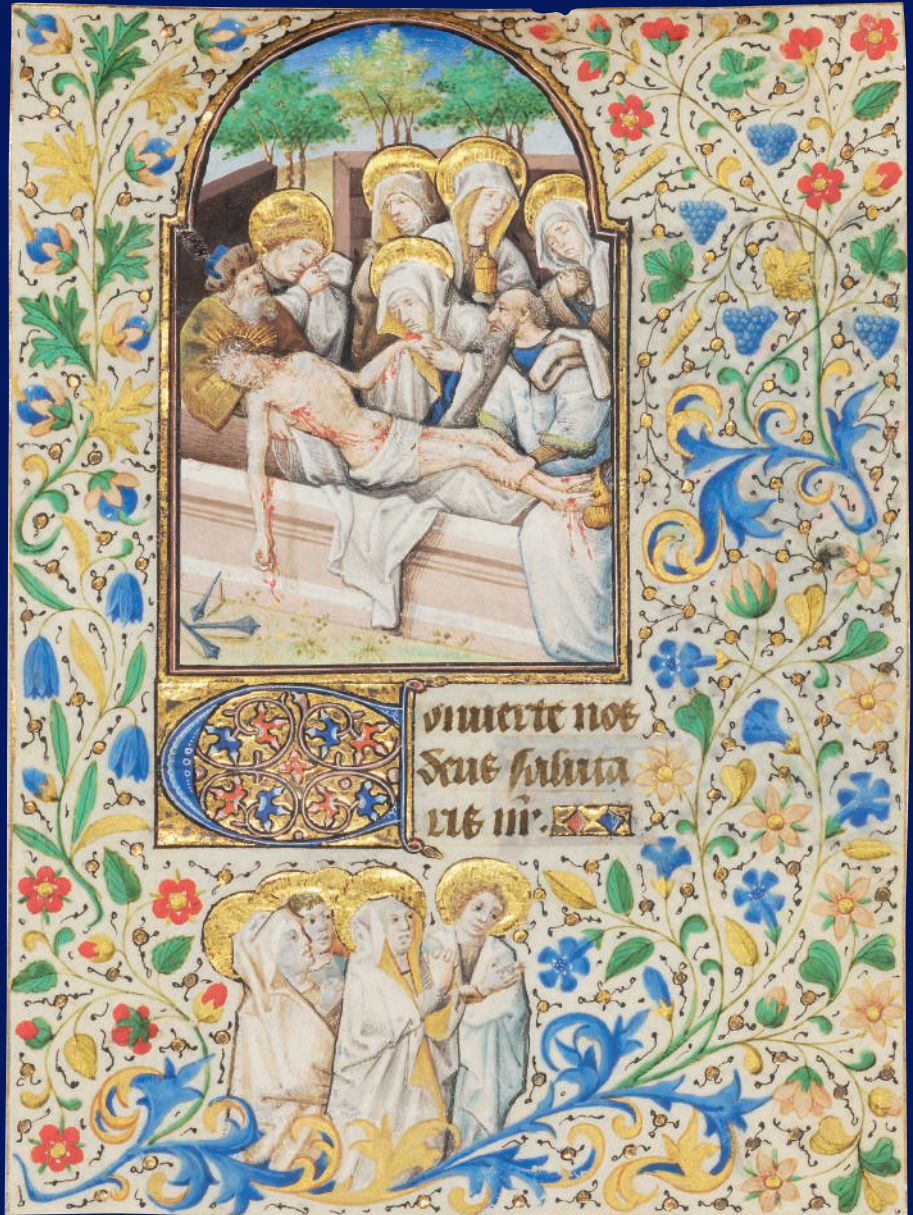
£18,000-25,000

US\$25,000-34,000

€22,000-29,000

LITERATURE:

The present miniature is illustrated in J. Marrow, *The Hours of Simon de Varie*, 1995, p.16, fig.1.





*023

SOUTHERN GERMAN ILLUMINATOR

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

A striking leaf from the sumptuous choirbook produced for the great Renaissance bibliophile Petrus Mitte de Caprariis, perhaps depicting the Antonine Hospital at Memmingen.

517 x 312mm. Initial 'S' incorporating the arms of Petrus Mitte de Caprariis and the Antonine cross opening the introit for Pentecost, 'Spiritus domini replevit'. 8 lines of text and music on a 4-line staff, large initials in red, blue and brown ink with penwork decoration, rubrics in red (some marginal cockling and staining, right-hand and upper margins trimmed, a few small losses to faces). Window-mounted.

Provenance: (1) Petrus Mitte de Caprariis (1415-79), or Pierre Mitte de Chevières, bibliophile of Memmingen, Bavaria; Preceptor of the Antonine hospital in Memmingen; canon lawyer: his coat of arms at the foot of the wall, flanking the St Antony's cross, indicating that the manuscript was produced for the Antonine hospital at Memmingen (the coat of arms and 'Tau' are still present on the buildings of the Antonierhaus today). By 1475 his famed library consisted of 242 Latin works ranging from classical authors such as Cicero, Flavius Josephus, Terence and Apuleius to Petrarch and Lorenzo Valla, but with an emphasis on theology and canon law. Parts of his library are preserved in Memmingen and Augsburg, with other books in Stuttgart, London and Copenhagen. A sister fragment from this manuscript, also bearing Petrus Mitte de Caprariis' coat of arms, is Philadelphia Free Library Lewis EM 1:26. A further sister leaf with David in Prayer was sold at Christie's, December 2019, lot 208. (2) De Rarecourt de la Vallée de Pimodan family: early 20th-century red ink stamp in lower margin. Most likely Gabriel, duc de Rarecourt de la Vallée, marquis de Pimodan (1856-1924), poet and historian. The title of papal duke was conferred upon the family in 1860 by Pius IX. (3) The Romantic Agony, 17 Nov 2007 lot 901.

The jolly figures with their doll-like faces, beady eyes and flushed cheeks, and the palette of bright yellows, greens, and blues, are typical features of southern German illumination of this period. The style is particularly close to that of a leaf from an Antiphonal dating from the third quarter of the 15th century at the Fitzwilliam Museum, MS 357. The composition is interesting: the Virgin and the Apostles are receiving the Holy Spirit standing atop a walled citadel, which is presumably Jerusalem, but with the coats of arms could also be the Antonine hospital at Memmingen.

£4,000-6,000

US\$5,500-8,200

€4,800-7,100

*24

FOLLOWER OF DREUX JEAN (FL.C.1448-1467)

The kneeling patron, presented by a bishop-saint to St Barbara, before the Coronation of the Virgin by the Trinity, miniature on a leaf from a Book of Hours for the use of Sainte-Waudru de Mons, illuminated manuscript on vellum [Hainaut, c.1460-1470]

A delicate grisaille miniature from a mid-fifteenth-century Book of Hours made for use by female religious, the canonesses of Sainte-Waudru in Mons.

118 x 88mm. A large miniature in grisaille opening the Suffrages, 'CM' monogram in the lower border. Reverse with 14 lines of text, one illuminated initial and a one-sided panelled border on the left, text block: 53 x 45mm (crease-mark slightly affecting the miniature, two marginal stains). Mounted. *Provenance:* (1) The present leaf comes from a Book of Hours made for use at the collegiate church of Sainte-Waudru in Mons, a religious community for canonesses of noble birth: the individual or family who commissioned the manuscript has not yet been identified but their motto ['Riens plus'], arms and monogram are found scattered throughout the parent manuscript (see *Les Enluminures, Women and the Book in the Middle Ages and Renaissance*, 2015, no 16). The Hours were presumably commissioned by a family connected to the community as donors or, perhaps, with a daughter among the canonesses. The arms found in the parent manuscript are close to those of Colard Maselant (inescutcheon bearing three cinquefoils, engrailed borders), a local burgher whose name appears in the Mons court records of 1456-7; the monogram seen at the bottom of our leaf could conceivably read 'CM'. The unusual subject matter of our miniature, an imaginative representation to mark the kneeling patron's dedication to the Trinity and St Barbara – herself, a devotee of the Trinity according to the apocrypha – might offer further clues as to the nature of the original commission. (2) Purchased by the present owner in Ghent in 1979.

Illumination: This delicate miniature in grisaille was painted by a follower of Dreux Jean, otherwise identified as the Master of Girart de Roussillon, an artist of Parisian origin working in the duchy of Burgundy from the 1440s who had entered the service of Philip the Good at his court in Brussels by 1448. He worked in Bruges for some time, before returning to Brussels and entering the employ of Charles the Bold; his designs were emulated by several followers working in Flanders.

£4,000-6,000

US\$5,500-8,200
€4,700-7,000



*25

WORKSHOP OF JEAN FOUQUET

St Catherine of Alexandria, historiated initial on a leaf from the Breviary of St Julian's Abbey [Tours, c.1460-70]

A charming example of the *camaïeu d'or* employed by Jean Fouquet, the celebrated French painter and illuminator who worked for Charles VII and Louis XI.

181 x 123mm. Historiated initial 'G' with St Catherine in *camaïeu d'or*, the text part of the Sanctorale in a Breviary, two columns of 30 lines, initials in burnished gold on grounds of blue and pink with white penwork decoration, three on recto and one on verso (very slight marginal soiling). Window mount. *Provenance:* (1) The parent manuscript was a Breviary that was made for the use of the abbey of St Julian in Tours, and broken-up by 1840: the Psalter bearing the ex-libris of Carl Göran Bonde (1757-1840), is now in Stockholm, Riksarkivet, MS 1 (see G. Böcker, *Nyförvärv och nyupptäckter*, 1987, no 60); the Calendar and Temporale are at the University Library of Lund, Medeltidshandskrift 38 (donated in 1842 by Christian Gissel Berlin [1800-1863]). A leaf with an initial depicting Christ Resurrected is MS 130 in the Matsuda collection at Keio University. (2) Christie's, 2 June 1999, lot 27.

Painted with great finesse and delicacy, St Catherine is haloed and crowned, seated in a folding chair with fringed knops, like that of Fouquet's Virgin of Melun (Antwerp, Museum voor Schone Kunsten). The *camaïeu d'or* technique was used by Fouquet in the Hours of Etienne Chevalier (Chantilly, Musée Condé, MS 71) as for the opening of the memorial to St Martin where the initial is in gold on a similar deep pink above a fictive diptych executed in gold and brown. Two Books of Hours with small miniatures in this technique that are also closely linked to Fouquet's style (though not necessarily the same hand as the present leaf), and may be the work of the young Jean Bourdichon who trained with Fouquet in the 1470s, are Comites Latentes MS 38 (see C. Lacaze, 'Book of Hours attributed to Jean Fouquet. France, circa 1465-75', *Books and Manuscripts acquired from Alan G. Thomas and described by his customers*, 1981, pp.24-25) and the Bigot Hours, now in a private collection (see *Les Enluminures*, cat. 4, no 3; cat. 6, no 8; and *Books of Hours: a Medieval Best-Seller*, 2013, no 17).

£3,000-5,000

US\$4,100-6,800
€3,600-5,900





*26

MASTER OF EVERT VAN SOUDENBALCH (C.1460-70)

Battle of the Austrasians and the Thuringians, and the Zodiac sign of Pisces, two-part miniature on vellum from an unidentified text [Netherlands or Western Germany, c.1460-70]

An engaging miniature illuminated by the Master of Evert van Soudenbalch from an unidentified text made for a Cistercian or Carthusian house.

c.90 x 90mm, the reverse with 16 lines of text in *bâtarde* script from a life of St Ignatius of Antioch, capitals stroked in red (silver and white darkened through oxidisation, otherwise in excellent condition). *Provenance*: (1) Perhaps from a manuscript written for a Cistercian or Carthusian house, to judge by the punctus flexus punctuation, probably in Cologne, to judge by the text of the sister-miniature and the origin of other cuttings from the same 19th-century collection: (2) Unidentified 19th(?) -century collection, with its number '388' printed on a paper label on the reverse (the sister cutting has most of an identical label, as do a pair of cuttings from a Cologne Antiphony, lots 10-11 in the 1990 Korner sale, cf. below). (3) W. H. Robinson Ltd, London booksellers; bought from them by: (4) ERIC KORNER (1893-1980); his no 47: sold by his heirs at Sotheby's, 19 June 1990, lot 27; bought by: (5) Christopher Cone & Stanley J. Seeger; their sale at Sotheby's, 30 October 2018, lot 157.

The text on the reverse is from a life of St Ignatius of Antioch, close to that printed in P. de Lagarde, 'Die lateinischen übersezungen des Ignatius', *Abhandlungen des königlichen Gesellschaft der Wissenschaften zu Göttingen*, Historisch-philologische Classe, XXIX.3 (1882), pp.I-VIII, 1-156 at p. 142, lines 10-28 ('gratiam dare et inter meos amicos [...] sacrificare diis. Ignatius'). Ignatius's feast-day was 1 February, which suggests that the two parts of the miniature represent the zodiac sign Pisces (which appears in February in medieval calendars), and King Sigebert (d. 656) of Austrasia, a Christian warrior saint who led his army in battle against the heathen Thuringians; his feast-day was also 1 February.

A cutting in a private collection from the same manuscript has text from the life of St Plectrude of Cologne and a miniature with Sagittarius above a scene with peat barges on a river (the Rhine?) near a city (Cologne?), and a man splitting timber, apparently Occupations of the Month. Prof James Marrow has attributed this miniature to the Master of Evert van Soudenbalch, a Dutch miniaturist with roots in Cologne who was active c.1460-70, or possibly to his close collaborator, the Master of Gijsbrecht van Bredrode. The style is close to illumination in the Bible of Evert van Soudenbalch itself (Vienna, ÖNB, Cod. 2771-72), as well as to some of his work in the manuscript of *De natuorkunde van het geheelalijn* (Wolfenbuettel, HAB Cod. Guelph. 18.2. Aug. 4^o), which also has Zodiacal signs extremely like those of the present cutting and its sister (for Pisces, see <http://diglib.hab.de/mss/18-2-aug-4f/start.htm?image=00305>).

£18,000-25,000

US\$25,000-34,000
€22,000-29,000



*27

MASTER OF THE ROUEN ÉCHEVINAGE (C.1460S-80S)

Triumphal procession of the Holy Roman Emperor, cut from a manuscript commentary on Valerius Maximus [Rouen, third quarter 15th century]

An unusual and historically significant depiction of the recently-crowned Holy Roman Emperor, Frederick III; a miniature by the Master of the Rouen Échevinage, the leading Rouen illuminator of the third quarter of the 15th century.

242 x 165mm. Mounted and framed. (Creased and rubbed, with occasional wormholes and loss of pigment, text on verso showing through). *Provenance:* Christie's, 10 July 2019, lot 515.

The present miniature is very closely related to another depicting the meeting of Paris and Helena with Priam in a manuscript of Jean de Courcy's *Chronique de la Bouquechardièrre* – the prose history of the Greeks and Romans composed by the nobleman, of which around 23 15th-century copies survive – illuminated by the Master in the third quarter of the 15th century (London, British Library, Harley 4376, f.90). Our miniature comes from an unrecorded copy of a commentary on Valerius Maximus; the Master is associated with another manuscript of Simon de Hesdin and Nicolas de Gonesse's translation, the *Valère Maxime*, which also features commentary (Paris, BnF, Fr. 284). Here we see a crowd approaching the walled city, but instead of characters from Greek legend, the figure at the centre of this triumphal procession is the Holy Roman Emperor, identified by the double-headed Reichsadler, or imperial eagle, prominently emblazoned, and the sword and crossed globe he holds. The Reichsadler was the symbol of the Habsburg emperors, first used after the coronation of Frederick III (1415-1493) in 1452: the miniature must relate directly to this significant historical event, which would have taken place only a few years before it was painted. Frederick's son, Maximilian I, who ruled jointly with him from c.1483 – and who, incidentally, would trace the Habsburg line back to the Trojans – commissioned a series of monumental woodcut prints in the early 16th century from artists including Albrecht Dürer on the same theme, known as the *Triumphs of Maximilian*. For a commentary on the present miniature, see A. Dubois, *Valère Maxime en français à la fin du Moyen-Age*, Turnhout, 2016, p.148, fig. 54 and 149-150.

The illuminator is the Master of the Rouen Échevinage (also known as the Master of the Geneva Latini), named for the splendid manuscripts he painted for the Bibliothèque des Echevins in Rouen, the public library assembled by the aldermen of the city. The Master was the dominant illuminator in Rouen after the departure of the English in 1449, when the city became a flourishing centre of manuscript production: his career began c.1460 and continued into the 1480s (when he illuminated a manuscript to which the present leaf bears stylistic similarity: Pierre de Choisset, *Le Livre des trois âges de l'homme*, Paris, BnF, Smith-Lesouëf 70).

£8,000-12,000

US\$11,000-16,000
€9,400-14,000



(enlarged)

28

MASTER OF ADELAÏDE OF SAVOY (FL.C.1450-1470)

Pietà, miniature from a Book of Hours, illuminated manuscript on vellum [Poitiers or Nantes, c.1460]

An exquisite rendering of the Pietà – remarkable for the delicacy of its execution and affecting quality – on a minute scale by the Master of Adélaïde of Savoy (fl. c.1450–c.1470), also known as the Master of MS. Poitiers 30, an artist noted for his originality among other illuminators during a golden age of French manuscript illumination.

58 x 43mm. 6 lines of text visible on verso (some surface soiling to the white robes of the angels). Mounted. *Provenance:* (1) Dr H.F. Jossi-Debrunner (1922-1986). (2) Sotheby's, 26 November 1985, lot 5 (part), sold to Maggs. (3) Sotheby's, 4 December 2007, lot 30.

The finely-balanced composition and mastery of colour displayed in the present miniature are a testament to the skill of an artist known alternately as the Master of Adélaïde of Savoy – after a Book of Hours in Chantilly (Mus. Condé, ms. 1362) later owned by the Duchess of Burgundy (1685-1712) – and the Master of MS. Poitiers 30 – after a missal in the Bibliothèque municipale of Poitiers – who appears to have worked in Poitiers then Nantes, before moving to Paris. Avril and Renaud describe him as ‘one of the most original of the constellation of illuminators who flourished in the west of France at the time of Fouquet’ (for discussion, see *Les Manuscrits à Peintures en France 1440-1520*, 1994, pp. 123-6); he collaborated with other artists of the Master of the Jouvenel des Ursins group, from whose milieu emerged the celebrated painter and illuminator Jean Fouquet, favourite of the French court.

Our miniature was sold at Sotheby's in 1985 (26 November, lot 5) alongside another depicting the Coronation of the Virgin: on the basis of their dimensions and the style of the illumination, Christopher de Hamel suggests that these miniatures come from the same Book of Hours as a series of nine leaves and cuttings held at the Morgan Library (MS M.1067). The Morgan miniatures, in turn, have been identified by Eberhard König as having been cut from a Book of Hours now in Florence (Bibl. Naz., B.R. 332). The composition of our Pietà reappears in a Book of Hours attributed to the Master of Adélaïde of Savoy sold at Sotheby's, 13 July 1977, lot 72.

£10,000-15,000

US\$14,000-20,000

€12,000-18,000

28

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.

*29

ANONYMOUS SOUTHERN NETHERLANDISH ARTIST

Flight into Egypt, historiated initial 'C' cut from a Book of Hours, illuminated manuscript on vellum [southern Netherlands, perhaps Bruges, c.1470]

A tiny rendering of the Flight into Egypt in a historiated initial cut from a Book of Hours: the parent manuscript was illuminated in the southern Netherlands and displays the mastery of light, texture and space characteristic of Flemish manuscript painting on a minute scale.

40 x 41mm. The Flight into Egypt opening Compline in the Hours of the Virgin. Reverse with seven lines of text. Mounted. *Provenance:* Sotheby's, 20 June 1989, lot 9.

£1,000-1,500

US\$1,400-2,000
€1,200-1,800



*30

MASTER OF THE MISSAL OF JEAN DE FOIX (LIÉNARD DE LACHIEZE) AND THE 'MAÎTRE À LA DEVISE "TOUT CE CHANGE"'

Nativity, miniature on a leaf from a Book of Hours, illuminated manuscript on vellum [Toulouse, c.1490s]

An exceptional example of Toulouse book painting, the product of a fruitful and inventive collaboration between two of the major Toulouse illuminators at the turn of the 16th century.

181 x 132mm. The miniature opening Prime in the Hours of the Virgin, within a full border with banderoles 'TOUT CE CHANGE', 'QUI FECIT CELUM ET TERRAM CREAVIT OMNIA SIMUL' and 'TIMENTIBUS DEUM NICHIL DEEST', reverse with 20 lines of text, ruled space: 120 x 80mm, 7 illuminated initials. Mounted. *Provenance:* Sotheby's, 20 June 1995, lot 16.

The illuminator of the miniature is the Master of the Missal of Jean de Foix, the artist responsible for one of the most remarkable examples of Toulouse manuscript illumination, the Missal executed in 1492 for Jean de Foix, bishop of Comminges (1466-1501) (Paris, BnF, Latin 16827), recently identified by Aurélie Cohendy as Liénard de Lachieze (see A. Cohendy, 'Le maître du Missal de Jean de Foix identifié : Liénard de Lachieze et l'enlumineur à Toulouse à la fin du XVe siècle', *Revue de l'art*, June 2017, no 196, pp.7-18). On this imposing volume the Master collaborates with another artist who specialises in inventive and unique borders inhabited by fantastical birds and beasts and moralising banderoles, whom François Avril has dubbed the 'Maître à la devise "Tout ce change"', and whose hand we see in the borders of the present miniature (on this Master, and this collaboration, see F. Avril, 'A la découverte de deux artistes toulousains, le "maître aux banderoles" et Pèlerin Frison', *Livre d'heures enluminé par Pèlerin Frison, peintre des Capitouls dans les années 1500*, 2003, pp.51-74; the present leaf described and illustrated on p.62). The two artists also collaborated on a multi-volume Latin Bible commissioned by Jean de Foix (Paris, BnF, N.a.lat.3192). The 'Maître à la devise "Tout ce change"' also worked on the so-called Hours of Louis d'Orléans, St Petersburg, National Library of Russia, ms. Lat. O.v.l., n° 126 and a Book of Hours for the use of Rome, sold at Christie's on 23 June 1993, lot 29, now Toulouse, BM, ms. 2842. Avril notes that the scribe of the present leaf is the same as that of another Toulouse Hours, also illuminated by the Master of the Missal of Jean de Foix, from the collection of Lord Aldenham, sold at Sotheby's, 12 December 1967, lot 67.

£6,000-9,000

US\$8,200-12,000
€7,100-11,000





(enlarged)

***31**

MASTER OF THE ROUEN ÉCHEVINAGE AND WORKSHOP

The Annunciation to the Shepherds, miniature cut from a Book of Hours [Rouen, c.1470s]

A crisp and charming example of the style of the Master of the Rouen Échevinage, from the famous Burckhardt-Wildt album.

92 x 64mm. The arch-topped miniature opening Terce in the Hours of the Virgin, reverse with 11 lines of text and 4 illuminated initials (some smudging to the face of the angel and the banderole, reverse with remnants of adhesive, else in excellent condition). Mounted. *Provenance:* Daniel Burckhardt-Wildt (1752-1819), Basel silk manufacturer, artist, and co-founder of the Basler Künstlergesellschaft; this cutting was f.26 in the album of some 475 illuminated cuttings assembled for him by Birman in France, at a cost of 444 livres tournois; the album was bequeathed to his descendants and remained their property until dismembered for sale at Sotheby's 25 April 1983, when the present cutting was lot 169b.

The miniature shows all the characteristics of the finest work of the Master of the Geneva Latini, also known as the Master of the Échevinage de Rouen from his work in manuscripts made for the public library assembled by the aldermen of Rouen. It is particularly close to the work of the artist and his workshop in the Hours of Chrétienne de France (Paris, Bibliothèque de l'Arsenal, ms.562), which Avril and Reynaud describe as a representative example of the vast and stylistically consistent output of the Master's workshop in Rouen from the 1460s onwards (see F. Avril and N. Reynaud, *Les manuscrits à peintures en France 1440-1520*, 1993, p.172, no 91).

£4,000-6,000

US\$5,500-8,200
€4,800-7,100

The following two lots are two miniatures from a Book of Hours illuminated by the Masters of the Delft Half-Length Figures (c.1460s-80s). The highly-decorative baldachin and delicate palette of soft greens, blues and rose, paralleled in a Book of Hours dated c.1480 in the Hague (Koninklijke Bibliotheek, Ms 131.G.8), which also deploys the elaborate architectural canopies, often hovering, unsupported, over the scenes. The elegant, soft oval faces and carefully modelled figures, however, are closer to those in an earlier Book of Hours at Keble College, Oxford (Ms 77), characterised as being by 'one of the more articulate of the group'; see *The Golden Age of Dutch Manuscript Painting*, Utrecht and New York, 1990, pp.194-7. The exceptional quality of the illumination may have been stimulated by an exceptional commission.



***32**

MASTERS OF THE DELFT HALF-LENGTH FIGURES (C.1460S-80S)

The Harrowing of Hell, miniature on a leaf from a Book of Hours, illuminated manuscript on vellum [Delft, c.1470]

A dramatic representation of the Harrowing of Hell by one of the Masters of the Delft Half-Length Figures, with Christ reaching into a dramatic Hellmouth for Adam and Eve while John the Baptist, still clad in his camel skin, waits his turn.

178 x 122mm. An inserted miniature removed from a Book of Hours, without text but likely opening the Office of the Dead (some marginal staining, not affecting miniature, inner margin cropped close to frame). Window mount. *Provenance*: (1) Sold with six sister leaves at Christie's, 9 July 2001, lot 5. (2) Sotheby's, 5 July 2005, lot 26.

£4,000-6,000

US\$5,500-8,200
€4,700-7,000



***33**

MASTERS OF THE DELFT HALF-LENGTH FIGURES (C.1460S-80S)

The Nativity, miniature on a leaf from a Book of Hours, illuminated manuscript on vellum [Delft, c.1470]

A charming staging of the Nativity scene combined with the Annunciation to the Shepherds by one of the Masters of the Delft Half-Length Figures, the half-lengths after which they are named replaced here by a full-length angel joining the adoration of the Christ Child.

173 x 115mm. An inserted miniature removed from a Book of Hours, without text but likely opening Prime in the Hours of the Virgin (occasional pigment losses and a few scattered pinholes). *Provenance:* (1) Sold with six sister leaves at Christie's, 9 July 2001, lot 5. (2) Christie's, 15 July 2015, lot 11.

The present leaf derives from the same pattern as the Keble Hours – with Joseph holding a large candle that will be dimmed by the divine light of the Christ Child.

£3,000-5,000

US\$4,100-6,800

€3,600-5,900



(enlarged)

***34**

SOUTHERN NETHERLANDISH ILLUMINATOR

Raising of Lazarus, miniature on a leaf from a Book of Hours, illuminated manuscript on vellum [southern Netherlands, perhaps Ghent, c. 1470s]

A very fine, small-scale depiction of the Raising of Lazarus from the golden age of Flemish manuscript illumination.

87 x 60mm. The Raising of Lazarus probably opening the Office of the Dead, verso blank (rubbed at top left corner, with a little pigment loss to miniature). Mounted and framed. *Provenance:* (1) Maggs, catalogue 1319, 2001, no 55. (2) Bloomsbury Auctions, London, 8 July 2015, lot 72.

This small yet dynamic composition would have opened the Office of the Dead in a pocket-sized Book of Hours illuminated during the great period of Flemish manuscript illumination that began in the 1470s: the artist responsible was evidently an illuminator of some skill, as shown by the exquisite finish of the landscape in the background and the detailed rendering of the disturbed earth and cast-aside gravestone beside Lazarus. The fluid brushwork and lively colour palette are reminiscent of the very best of Ghent illumination in the final quarter of the 15th century, typified by the work of Lieven van Lathem and the Vienna Master of Mary of Burgundy.

£2,500-3,500

US\$3,500-4,800
€3,000-4,100



(enlarged)

***35**

FOLLOWER OF WILLEM VRELANT

St Nicholas and the Miracle at Sea, miniature on a leaf from a Book of Hours, illuminated manuscript on vellum [southern Netherlands, probably Bruges, 1460s]

An accomplished miniature from a pocket-sized Book of Hours illuminated in Bruges by an artist working in the style of the prolific mid-fifteenth-century Flemish illuminator Willem Vrelant.

98 x 69mm. The miniature on a verso with full-page border, recto blank (slight marginal cockling, remnants of tape to upper and lower edges). Gilt and velvet Renaissance-style tabernacle frame. *Provenance:* Christie's South Kensington, 19 June 2012, lot 3.

This delicately painted miniature is likely to have accompanied the suffrage to St Nicholas, Bishop of Myra; in style and format it is similar to other diminutive Books of Hours illuminated in Bruges in the 1460s by artists working in the style of Willem Vrelant, including a group held at the Walters Museum in Baltimore (mostly notably W.177; also 179, 180, and 183). The quality of work produced by artists working in the Vrelant style can vary but the present miniature is particularly refined: note the foam-crested waves of the sea and the thoughtful addition of a mermaid holding a comb and mirror in the border to complement the miniature scene showing sailors being saved from the sea. Although small in scale, the Book of Hours from which this leaf comes must have been abundantly decorated: the miniature would likely have adorned the Suffrages, indicating that the parent manuscript was blessed with an extended miniature cycle. The suffrage to St Nicholas is particularly appropriate for Bruges, a city of merchants in which the saint was venerated, and perhaps suggests a local commission.

£4,000-6,000

US\$5,500-8,200
€4,700-7,000

***36**

MASTER OF GUILLAUME LAMBERT

Adoration of the Magi, miniature on a leaf from a Book of Hours [Lyons, c.1480-90]

An attractive example of the style of the Lyons illuminator the Master of the Guillaume Lambert.

158 x 108mm. The miniature opening Sext in the Hours of the Virgin, reverse with 18 lines of text, ruled space: 96 x 52mm, 6 illuminated initials and linefillers (minor losses of pigment to the blue of the Virgin's robe). Framed. *Provenance:* Sotheby's 13 July 1977, lot 9.

The present leaf is a fine example of the work of the Master of Guillaume Lambert, named by John Plummer after the Hours of the scribe Guillaume Lambert, sold at Christie's 19 November 2003, lot 25 (see *The Last Flowering: French Painting in Manuscripts, 1420-1530, in American Collections*, 1982, p.77). The artist belongs to a well-defined group of artists based in Lyons whose manuscripts share stylistic and compositional features, such as tall, slim figures, the men with large, curved figures, the women with oval faces and very pale skin. One of the finest manuscripts of the group, and perhaps the earliest, is a Book of Hours at the Getty Museum (MS 10), datable to 1478. It may be that the master of the Getty Hours was the earliest exponent of the style, and that the several related artists were successively his apprentices, and perhaps also his relatives: the Master of Guillaume Lambert, the Rosenberg Master, the Boilly Master, and others. They appear to have been active from about 1475 until about 1495. The Getty Hours exhibits many of the most distinctive features of the group, present also in this miniature, such as the frames within which miniatures are set: each side is like a giltwood gothic architectural square pier set at a 45-degree angle to the viewer, each with two superimposed niches occupied by prophets or similar figures - a compositional feature derived perhaps from Jean Colombe, a profound influence on this Lyons style. Colombe, based in Bourges and employed by the court of Savoy, perhaps spent time in Lyons, since he collaborated on two Books of Hours with miniatures in the Guillaume Lambert style. The present leaf is published in E. Burin, *Manuscript Illumination in Lyons 1473-1530*, 2001, no 12, p.75, ill.no 70, p.382.

£6,000-9,000

US\$8,200-12,000

€7,100-11,000



The following four lots (3 miniatures and 5 text leaves) are from a manuscript that is discussed (and the miniature with the Descent from the Cross reproduced), in B. Brinkmann, *Die flämische Buchmalerei am Ende des Burgunderreichs*, 2 vols., 1997, I, pp. 215–17, fig. 62. The style of illumination is recognisably that of Simon Marmion, named in 1503 by the poet Jean Lemaire as 'prince d'enluminure'; particularly distinctive and characteristic here is the soft palette with a salmon pink and malachite green, and the rather sweet faces of the figures. Based on his knowledge of only lot 39, Brinkmann described the style as 'very close to Marmion', but now that several more miniatures have surfaced and can be studied, it seems reasonable to attribute the miniatures to his own hand. One of very few other manuscripts that employs the very unusual three-sided borders – depicted as if cut off at the gutter edge – is Marmion's Louthe Hours.

In previous auction and dealer catalogues, it is sometimes suggested that the manuscript was written and partly decorated in Bruges, but this seems to be based on two misapprehensions. First, many cataloguers repeat Harry Bober's identification of the scribe as Johann de Bomalia of Bruges, but this identification does not stand up to scrutiny, and masks the fact that two different men of this name are often confused. Second, it is sometimes stated that the borders must have been executed in Bruges, but this is belied by the fact that very similar borders can be found in a number of his works. As the liturgical Use is of the diocese of Cambrai, and as Marmion is documented working mainly in that diocese, at Valenciennes, from 1458 until his death in 1489, it seems most likely that this is where our manuscript was produced.

The parent manuscript had modern foliation as high as '191'. The calendar and a number of text leaves are in Munich (Staatliche Graphische Sammlung, Inv. 40051–62 & 18736–58), and other text leaves are in Frankfurt (Historisches Museum, Inv. C.85–9, 754–9 & 6439–41). Three leaves, including two miniatures, were owned by Rev Franz-Josef Zinniker, of Lucerne; they were donated in 1965 to the Beinecke Library (MS 482.123); another sixty loose leaves, mostly non-consecutive but including 13 miniatures, were sold at the Hôtel Drouot, Paris, 19 May 1976, lot 26, where they were bought by H.P. Kraus, who dispersed them. One is now at the J. Paul Getty Museum (MS 34), two more are at Dartmouth College, New Hampshire.

*37

SIMON MARMION (1425-1489)

St John on Patmos, miniature from a Book of Hours [Valenciennes, 1480s]

c.125 x 90mm, reverse with 16 lines of text in a very fine angular bâtarde script, ruled space: c.67 x 46mm, the full-page miniature surrounded by a full border of naturalistic plants, the verso with the Gospel extract of John, (minor stains at edges). *Provenance*: Phillip J. Pirages, catalogue 51 (2005), no 70.

£25,000-35,000

US\$35,000-48,000
€30,000-41,000

*38

SIMON MARMION (1425-1489)

The Nativity, miniature from a Book of Hours [Valenciennes, 1480s]

c.125 x 90mm, reverse with 16 lines of text in a very fine angular bâtarde script, ruled space: c.67 x 46mm, the full-page miniature surrounded by a full border of naturalistic plants, the recto beginning '[inve]niat mansionem. Qui tecum vivit et regnat [...]]' from the final prayer at Lauds (occasional pinprick holes, some flaking to the pigment). *Provenance*: Christie's, 12 July 2017, lot 9.

£25,000-35,000

US\$35,000-48,000
€30,000-41,000



37



38



***39**

SIMON MARMION (1425-1489)

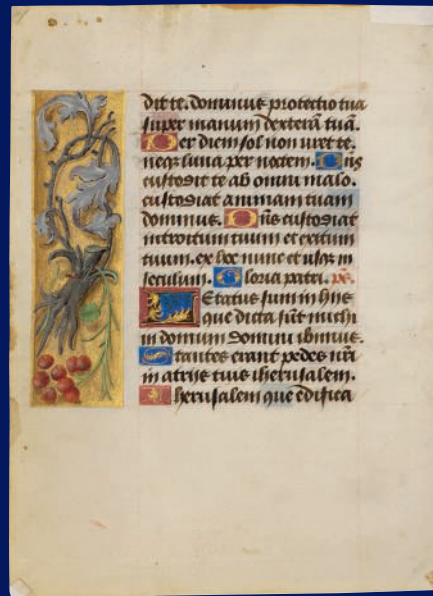
The Descent from the Cross, miniature from a Book of Hours [Valenciennes, 1480s]

c.125 x 90mm, reverse with 16 lines of text in a very fine angular bâtarde script, ruled space: c.67 x 46mm, the full-page miniature on the verso surrounded by a full border of naturalistic plants, a bird, a fly, and acanthus, casting shadows onto the gold ground, simpler bar border on the verso, the recto with the end of None in the Hours of the Cross, foliated '33'. *Provenance*: Sotheby's, 4 December 2007, lot 28.

£25,000-35,000

US\$35,000-48,000

€30,000-41,000



*40

SIMON MARMION (1425-1489)

Five text leaves with borders from a Book of Hours, illuminated manuscripts on vellum [Valenciennes, 1480s]

Five leaves, c.125 x 90mm, 16 lines, ruled space: c.67 x 46mm, written in a very fine angular bâtarde script, three leaves with three-sided borders of naturalistic plants, acanthus and birds; two leaves with panel borders of naturalistic flowers and plants, including Sweet Pea, with a pea-pod, snapdragon, Forget-me-not, etc., casting their shadows on a gold ground; the texts comprising i) the start of Vespers in the Hours of the Cross, once facing the miniature with Descent from the Cross (lot 39), pencil foliation '34'; ii) the start of Compline, pencil foliation '101'; iii) the start of the prayer 'Obsecro te', pencil foliation '180'; iv) part of the Gradual Psalms, including the start of Psalms 120 and 121, pencil foliation '83'; v) part of the Office of the Dead, including the start of Psalm 129, pencil foliation '124' (all with very minor stains at edges).

Provenance: From the same manuscript as lots 37-39. i, iv and v were from the collection of Dr F. Jossi, sold at Sotheby's 4 December 2007 lot 28; ii was sold at Sotheby's, 5 July 2005, lot 28. (5)

£8,000-12,000

US\$11,000-16,000

€9,500-14,000



*41

THE MASTER OF EDWARD IV (FL.C.1470-90)

The Virgin of Humility, miniature on a leaf from the Hours of André de Jauche, illuminated manuscript on vellum [Bruges, 1480-90]

A delightful miniature from the Hours of André de Jauche, painted by the illuminator known as the Master of Edward IV, perfectly exemplifying the individuality and charm of his finest style.

182 x 123mm. The miniature with the Virgin seated on the ground in front of a parade tent with the Christ child on her lap reaching towards two kneeling angels, all within a narrow rope-like border and above seven lines of text; on the verso similar initials and line-endings within 23 lines of text in a *lettre bâtarde* in brown-black ink, rubrics in pink, ruled space: 113 x 75mm (perhaps slight fading to midtone of tent, slight oxidation on three white flowerheads). Framed. *Provenance:* (1) The parent manuscript was commissioned by André de Jauche, seigneur de Sassigny (b. c.1460) (see *Leuchtenders Mittelalter V* (2008), no 18, pp.254-264). Two further leaves with the same rope-like frames and arched tops as our Virgin of Humility, and sixteen smaller miniatures likely from the same manuscript are in the Wildenstein collection at the Musée Marmottan in Paris (Inv. M.6279, 6282 and M.6288-6299); another leaf is in a private collection (see L. de Kesel, 'Heritage and Innovation in Flemish Book Illumination at the Turn of the Sixteenth Century: Framing the Frames from Simon Marmion to Gerard David', *Books in Transition at the Time of Philip the Fair*, 2010, p.122. On the Jauche Hours and these sister leaves see H. Wijsman, *Luxury Bound. Illustrated Manuscript Production and Noble and Princely Book Ownership in the Burgundian Netherlands (1400-1550)*, 2010, p.426). (2) Christie's, 15 November 2006, lot 4.

The Master of Edward IV was named after his work in two volumes of a *Bible historiale* produced for the English king in 1479. A large corpus of work dating from the 1470s to the 1490s has been attributed to him, but it is in manuscripts of the 1480s that his highest quality illumination is found. During this period his approach was fresh and inventive and his handling careful and consistent: in some cases he appears to have been responsible for painting borders and major initials as well as miniatures. Perhaps the most remarkable, and certainly the most enchanting, of these is a Book of Hours in Blackburn Museum and Art Gallery (Hart Ms 20884); extensively illustrated it demonstrates the compositional invention and narrative skill for which the Master is known. It is to this manuscript that the present miniature shows the closest relationship. The initials, border and even decorative motifs, such as the rope-like frame, can all be matched in the Blackburn manuscript, and both are the work of the same scribe. It seems probable that they followed the same decorative scheme and that the present miniature was the right-hand page of a double-page spread that opened the Office of the Virgin in a comparably luxurious Book of Hours. For the Master and his works see *Illuminating the Renaissance, the Triumph of Flemish Manuscript Painting in Europe*, eds T. Kren and S. McKendrick, 2003, pp.295-305 and 335-343. The present miniature is mentioned and illustrated in the most recent publication on the Blackburn Hours: S. McKendrick, 'Contextualising the art and innovations of the Master of Edward IV in the Blackburn Hours (Blackburn Museum and Art Gallery, Hart MS 20884)', *A British Book Collector: Rare Books and Manuscripts in the R.E. Hart Collection*, 2021, p.117 and fig.4.13.

£15,000-20,000

US\$21,000-27,000

€18,000-23,000



***42**

ANONYMOUS FLEMISH ARTIST

Betrayal and Arrest of Christ, miniature on a leaf from a Book of Hours, illuminated manuscript on vellum [Flanders, perhaps Bruges, c.1490s]

A striking miniature depicting the Betrayal and Arrest of Christ painted in Flanders at the turn of the 16th century, showing the influence of the Master of the Dresden Prayerbook.

167 x 115mm. The Betrayal and Arrest of Christ probably opening Matins in the Hours of the Cross, laid down but verso probably blank, the borders with three strips cut and pasted from elsewhere in the manuscript, annotation in modern pencil on the verso '19123' (laid down onto a damaged card support, borders composite, the area around the face of St Peter in the miniature rubbed). Mounted. *Provenance:* Maggs Bros Ltd, catalogue 1407, 2008, no 41.

The influence of the Master of the Dresden Prayerbook, active in Bruges from around 1465 until 1515, can be seen in the animation and visual anecdote of the present miniature. The Master had a particular sympathy for coarse characters and there is something reminiscent of the soldiers he paints in a Massacre of the Innocents miniature from a Book of Hours for the use of Rome (British Library, Add. 17280, f.203v) – clad in colourful costume, their helmets low over their eyes – in the figures of those that appear here to arrest Christ. A convincing illusion of space and atmosphere is created by the scene taking place beyond the Arrest, where a line of soldiers files out from a distant town.

£3,000-5,000

US\$4,100-6,800
€3,600-5,900



*43

THE BRUGES MASTER OF 1482

The Arrival of the Holy Roman Emperor, miniature on paper from a chronicle of the Hundred Years' War [southern Netherlands, c.1485]

An exquisite secular miniature painted in strong, bright colours, by the Bruges Master of 1482, an artist who produced several commissions for the great bibliophile Louis de Gruuthuse.

110 x 163mm. The German Emperor on a white horse, preceded by a herald and followed by a crowd of retainers arrives at a city, reverse with 16 lines in two columns in a *lettre bâtarde* in French, initial in red, the text based on but not identical with that of Froissart (cut to shape, remnants of mounting tape on reverse, small smudge to lower corner, else in excellent condition). Window mount. *Provenance*: Daniel Burckhardt-Wildt (1752-1819), Basel silk merchant and collector: sale by his heirs, Sotheby's, 25 April 1983, the present miniature f.43 in his album and lot 165 in the sale.

Thirteen miniatures are known from this manuscript, all of which were in the Burckhardt-Wildt sale (lots 153-65). Five of these are at the Wadsworth Atheneum Museum of Art in Hartford, CT (W.A. 1983.41-45); one in a private collection in Switzerland (ex Kraus cat.172, no 23 and Hindman, Fogg and Ferrini 1988, no 37); a further miniature with the King of England receiving a herald from the King of France belonged to Alan Thomas (his cat.47, 1985, no 3) and sold at Sotheby's, 5 July 2011, lot 17 for £12,500.

The miniature is the work of the Bruges Master of 1482: hallmarks of his style can be found in the confidently modelled faces with prominent noses and the crowded group composition. Attributed variously to the Bruges Master of 1482 (Sotheby's, 1983 and Hindman, Fogg and Ferrini, *Medieval and Renaissance Miniature Painting*, 1988, no 37), and the French Master of the Vienna Mamerot (Kraus, cat.172, no 23), the style and composition lend support to the former, Flemish attribution. The Master of 1482 is named after the frontispiece in a manuscript of the *Propriétés des choses* by Bartolomeus Anglicus, copied by Jean de Ries in Bruges in 1482 and commissioned for Edward IV (London, British Library, Royal MS.15 E II-III). The artist worked on numerous large-scale vernacular manuscripts (in particular hunting texts) and aristocratic commissions, including at least four manuscripts for Louis de Gruuthuse: a *Livre de la chasse de Gaston Phébus, comte de Foix* (Geneva, Ms. fr. 169); a *Livre de l'art de chasser au moyen des oiseaux* (Geneva, Ms. fr. 170); a *Pénitence d'Adam* (Paris, BnF, Fr.1837); and a *Dialogue des créatures* (offered at Sotheby's, 3 December 2002, lot 32). Other important commissions include an *Ethiques d'Aristote* (London, BL, Egerton 737); a Caesar, *De bello Gallico* (Oxford, Bodleian Library, MS. Douce 208); and a *Compilation de récits de chevalerie* (Yale, Beinecke Library, Ms. 230).

£12,000-18,000

US\$17,000-25,000
€15,000-21,000

***44**

CIRCLE OF THE MASTER OF ANTOINE ROLIN (A.1490-1520)

St Peter, historiated initial 'N' cut from a choirbook, illuminated manuscript on vellum [Flanders or Hainaut, c.1490s]

A historiated initial painted by one of the group around the Master of Antoine Rolin, the illuminator active in Hainaut around the turn of the 16th century, named for two *de luxe* manuscripts painted for the grand bailiff of that county.

51 x 54mm. St Peter probably introducing an antiphon for one of the saint's feast days in a choirbook. The reverse with part of a four-line stave in red and musical notation. *Provenance:* Acquired by the present owner from Antiquariaat Garcia, Mechelen, in 1990.

The scholarship of Anne-Marie Legaré has shed more light on the Master of Antoine Rolin, an illuminator active in Hainaut between 1490 and 1520, enlarging the corpus of works attributable to the miniaturist and firmly establishing a stylistic debt to his more famous predecessor from that region, Simon Marmion (see A.M. Legaré, 'The Master of Antoine Rolin: A Hainaut Illuminator Working in the Orbit of Simon Marmion', 1992). Legaré attributes a large number of devotional manuscripts to the Master and his group: the present historiated initial was cut from a choirbook.

£700-1,000

US\$950-1,300
€820-1,200



***45**

MASTER OF GUILLAUME LAMBERT (ACTIVE C. 1475-1490)

Dormition of the Virgin, miniature on a leaf from a Book of Hours, illuminated manuscript on vellum [Lyons, c.1475-1480]

A full-page miniature by the Master of Guillaume Lambert, the illuminator known for a Book of Hours dated 1484 owned by the prominent Lyonnais scribe of that name.

180 x 118mm. The Dormition of the Virgin opening vespers in the Hours of the Virgin. Reverse with 18 lines of text, seven illuminated initials and line fillers, ruled space: 96 x 50mm (two small areas of pigment loss including to the Virgin's robe, two faint creases). Mounted. *Provenance:* Drouot, Delorme & Collin du Bocage, 31 March 2004.

This striking rendering of the Dormition of the Virgin was painted by the Master of Guillaume Lambert (active c.1475-1490), the artist named by John Plummer for a Book of Hours signed, dated 1484 and localised to Lyons by ownership inscriptions added by the prominent local scribe of that name (*The Last Flowering*, 1982, no 99; for the Book of Hours, see Christie's, 19 November 2003, lot 25 and H. Tenschert, *Leuchtendes Mittelalter VI*, 1994, no 74). One of a circle of illuminators active in Lyons in the last decades of the 15th century (for further reference, see E. Burin, *Manuscript Illumination in Lyons 1473-1530*, 2001, pp.7-24), the Master of Guillaume Lambert stands out from his associates, such as the Getty Master and the Rosenberg Master, for his innovative compositions: he favours a narrow format, crowding his scenes with figures and sometimes cutting those closest to the picture edge off at the knee. He is responsible for four extant manuscripts, contributing miniatures to a further seven: eight leaves cut from Books of Hours are also known, the earliest of which are an Annunciation to the Shepherds and a Trinity at the Free Library of Philadelphia (Lewis E M 11:2-3), painted between 1475 and 1480. The mass of decorative triangular folds, identified by Burin in the gold dress of a shepherdess and the gold cloak of God the Father, can be seen here in the cloak of St Peter.

£4,000-6,000

US\$5,500-8,200
€4,700-7,000





46

*46

ANONYMOUS GHENT-BRUGES ILLUMINATOR

Naturalistic Dragonflies and Butterflies in a scatter border on a leaf from a Book of Hours, illuminated manuscript on vellum [Southern Netherlands, late 15th century]

A classic example of so-called Ghent-Bruges illumination, characterised by borders of cut flowers and insects (and sometimes other animals or objects), painted against a gold background on which they cast shadows to create a trompe-l'œil effect.

c.148 x 100mm, 18 lines in *baratde* script, ruled space: c.87 x 60mm, comprising the opening of Sext in the Hours of the Virgin, illuminated with large and small initials surrounded by a full border. *Provenance:* Reiss & Sohn, Königstein, 19-20 April 2005, lot 99.

'Strewn' or 'scatter' borders such as this would often doubtless have been assigned to workshop apprentices or assistants, who took the opportunity to display their abilities to paint naturalistic flora and fauna from nature: individual species are easily recognisable.

£1,000-1,500

US\$1,400-2,000

€1,200-1,800



47

*47

MASTER OF THE CHRONIQUE SCANDALEUSE (ACTIVE 1493-1508)

The Circumcision, miniature on a leaf from a Book of Hours [Paris, c.1490s]

A charming example of the most delicate, subtle and assured work of the Master of the Chronique Scandaleuse.

142 x 94mm. The text opening None in the Hours of the Virgin, reverse with 14 lines of text, 2 illuminated initials and a one-sided border inhabited by a grotesque (outer margin repaired with tape, not affecting miniature or text, else in excellent condition). Window mount. *Provenance:* Venator & Hanstein, Cologne, 27 September 2008, lot 1080.

All that is known of the career of this artist is deduced from the body of work attributed to him on the basis of stylistic unity. His collaborators, his decorative vocabulary, the diversity of his princely patrons and his illustrations for luxury books produced for the publisher Antoine Vérard indicate that the Master was active in Paris between c.1490 and 1510. His stylistic identity had been isolated earlier but various names he was given were superseded by the sobriquet based on his most impressive autograph work, the *Chronique Scandaleuse* of Jean de Roye, completed in 1502 for a member of the Dammartin family (Paris, BnF, Clair.481: F. Avril & N. Reynaud, *Les Manuscrits à peintures en France 1440-1520*, 1993, pp.274-7 & 369).

His work is found in many Books of Hours, the most spectacular among them the Hours of Adrien Gouffier (R. Wieck, *The Wormsley Library*, 1999, no 19).

£4,000-6,000

US\$5,500-8,200

€4,700-7,000

*48

WORKSHOP OF THE MASTER OF THE LÜBECK BIBLE

St Clare, miniature on a leaf of a Book of Hours, illuminated manuscript on vellum [southern Netherlands (Ghent or Bruges), c.1500]

An engaging miniature from what would have been a *deluxe* Book of Hours by the workshop of one of the most eccentric artists working in the Flemish Renaissance: the Master of the Lübeck Bible.

188 x 130mm, the miniature opening the suffrage of St Clare, verso with two lines of text with a slim three-sided border (damaged by water and fire?). Laid down on vellum. *Provenance:* (1) Inscribed in 19th(?) - century pencil 'No 751752314'. (2) Sotheby's, 5 July 2016, lot 11.

The style of the vigorously modelled miniature of St Clare is strongly reminiscent of the work of the Master of the Lübeck Bible, an artist who takes his name from the celebrated series of woodcuts he designed for a Bible printed by Stephan Arndes at Lübeck in 1494, but who was also an active and eccentric illuminator. Localising the Master has proved difficult, since his woodcut designs appear in books produced in Germany and France (but often seem to be very Italianate in flavour), while his manuscripts point to Flanders and perhaps Spain. He was closely associated with the Master of James IV of Scotland at various intervals in his career - including in the Spinola Hours (Los Angeles, Getty Museum Ms. Ludwig IX 18). The present miniature finds strong parallels with a series of miniatures depicting female Saints in New York (Morgan Library, MS G.46) and Cambridge (Fitzwilliam Museum, Ms, Marlay Cuttings Sp.5) associable with the workshop of the Master. We see a similar manner of depicting women with broad foreheads, wide-set eyes and fleshy cheeks, and weak jawline (see, T. Kren and S. McKendrick, *Illuminating the Renaissance*, 2003, pp.380-1).

£2,000-3,000

US\$2,700-4,000
€2,400-3,500



48

*49

GIROLAMO DAI LIBRI (1474-1555)

All Saints, historiated initial 'C' cut from an Antiphonal [Verona, c.1510-20]

A charming initial by the leading Veronese artist of the early 16th century, Girolamo dai Libri.

c.80 x 75mm, historiated initial 'C' likely opening Vespers for All Saints 'Christe redemptor omnium' (gold slightly rubbed, cut to shape). Laid down on blue velvet, framed. *Provenance:* Sotheby's, 2 December 1986, lot 21.

First attributed to the Veronese artist Girolamo dai Libri by Kay Sutton and Roger Wieck, this initial was later published as the artist's work by Gino Castiglioni in 2007 ("Duy quadreti di devotione" e qualche altra novità per Girolamo dai Libri', *Verona Illustrata*, 20, 2007, pp.39-53, the present cutting pp. 48-9, ill. as no 39). Girolamo, the most renowned of an illustrious family of illuminators, had a long and productive career. From the beginning of the 16th century he undertook work on a monumental scale, producing altarpieces as well as manuscripts for churches in and around Verona, but it was the series of choirbooks he illuminated that were particularly singled out for praise by Vasari in his *Life* of the artist. The delicate sophistication of modelling of flesh and drapery, the facial features of the four apostles in the foreground, and the initial form with pinks, blues and greens are characteristic of Girolamo's style (see a parallel St Peter, for example in Museo di Castelvecchio, inv. 4361 [1662]).

£3,000-5,000

US\$4,100-6,800
€3,600-5,900



49

Lots 50-52 are from a Flemish manuscript probably written in Bruges, to judge by the presence of Sts Basil and Donatian (as well as Bavo of Ghent) in gold in the calendar of the parent manuscript. The volume was described in 1911 and 1921 as having 224 or 225 leaves (including 23 leaves added at the end with 16th-century prayers in Flemish), of which 48 pages had full borders and 12 more had partial borders; the calendar borders incorporating twelve pairs of miniatures depicting Occupations of the Month and the Signs of the Zodiac. From the two plates in the 1921 catalogue it is evident that the manuscript was written and partially illuminated in the mid-15th century, while borders and large initials, such as those on lot 50, were added about sixty years later, perhaps in the Ghent workshop of the Master of the Older Prayerbook of Maximilian. It is likely that full-page miniatures on single leaves were also inserted at the same time, but if so, they were removed by 1911. Three more leaves are at the Johnson Museum of Art, Cornell University (Ithaca, NY), including the first leaf of the Hours of the Dead for Mondays, and the Hours of the Spirit for Tuesdays is reproduced as Sotheby's, 6 December 1988, lot 7.

*50

WORKSHOP OF THE MASTER OF THE OLDER PRAYERBOOK OF MAXIMILIAN

Fantastic Creatures Engaged in a Water Tournament, in a border on a leaf from a Book of Hours [Bruges?, mid-15th century; and Ghent? late 15th or early 16th century]

A spectacular and fantastical leaf illuminated in the workshop of the Master of the Older Prayerbook of Maximilian, from the von Lanna-Busch Book of Hours.

c.205 x 150mm., 17 lines of text, comprising the beginning of the Seven Penitential Psalms, surrounded by a full border depicting a hilly landscape with two battling creatures in the foreground, swans on a lake in the middle distance, and birds in the sky, modern foliation '188' (or 138?) (cropped close at the fore-edge, several traces of mounting-tape, minor cockling). *Provenance:* (1) Adalbert Freiherr von Lanna (1836-1909) of Prague: his sale by Gilhofer & Ranschberg, Vienna, 3-4 April 1911, lot 4; presumably bought by: (2) Rudolf Busch (1876-1956) of Mainz, art collector, art historian, and museum director: his sale by Baer, Frankfurt, 4 May 1921, lot 272. (3) Sold as 'The Property of a Gentleman' (an art connoisseur, real estate broker, philanthropist, and one of the 'Monuments Men' at the end of WWII), at Christie's, New York, 21 October 1977, lot 103 (col. ill.); bought for \$16,000 for H.P. Kraus and broken up. (4) Christie's, 28 November 2001, lot 6.

The engaging border is attributable to the workshop of the Master of the Older Prayerbook of Maximilian, named after the manuscript made for the Emperor Maximilian, Vienna ÖNB cod. 1907. The Master was one of the leading figures in the so-called Ghent-Bruges School of illumination, collaborating with Gerard Horenbout and Simon Bening as well as the anonymous Master of the Prayerbooks of c. 1500 and exerting such a formative influence on Simon Bening that he is plausibly identified as Simon's father, Alexander Bening. He apparently first used the design, around the opening of the Psalter of St Jerome, in the Hours of William, Lord Hastings, datable before his execution in 1483 (BL, Add. 54782, f.279, ill. in D. Turner, *The Hastings Hours*). Clearly of great appeal, it reappears in some of the finest Netherlandish manuscripts of the early 16th century: the Hours of James IV of Scotland (ÖNB cod. 1897, f.211v) and for St Thomas in the Rothschild Prayerbook (sold in these rooms 8 July 1999, lot 102, f.212). The workshop of the Master of the Prayerbooks of c.1500 also adopted it in a richly illuminated hours in Cambridge, Fitzwilliam 1058-1975 (A. Arnould and J.-M. Massing *Splendours of Flanders*, p.88) and the Prayerbooks Master is the likely source for the birds which here animate the empty sky of the Hastings Hours.

£15,000-20,000

US\$21,000-27,000
€18,000-23,000

Incipiunt septem psalmi penit.



Domine ne in
furore tuo ar
guas me ne
q̄ in ira tua
corripas me

Miserere

mei domine quoniam infir
mus sum sana me domine:
quoniā cōturbata sūt ossa mea

Et anima mea turbata est
valde sed tu domine usq̄quo.

Conuertere domine et eripe
animam meam saluum me
fac propter misericordiā tuā.

Quoniam non est in morte
qui memor sit tui in inferno





51

WORKSHOP OF THE MASTER OF THE OLDER PRAYERBOOK OF MAXIMILIAN

Two leaves with scatter borders from a Book of Hours, use of Rome, illuminated manuscript on vellum [Bruges?, mid-15th century; and Ghent?, late 15th or early 16th century]

Two text leaves, c.210 x 150mm and c.210 x 145mm. 17 lines of text in fine gothic textura script, ruled space: 120 x 75mm, one leaf comprising the beginning of a suffrage to St Catherine of Alexandria, surrounded by a full 'scatter' border of naturalistic flowers and insects, butterflies, and a peacock, modern foliation '195' altered to '196' or vice versa (cropped close at the fore-edge, traces of mounting-tape, some wear including one diagonal crease); the other leaf comprising the beginning of the Mass of the Virgin, the border incorporating three caterpillars, a snail, a butterfly, a bird, and a vase inscribed 'O MARI[A]' (minor cockling and thumbing, minor glue stains at the gutter edge). *Provenance:* (1) From the same parent manuscript as lot 50. (2) These two leaves were purchased from Ursus Rare Books, New York, Catalogue 150: *Humanism* [1990?], no 108 (frontispiece and ill.) priced at \$20,000 for the pair.

£4,000-6,000

US\$5,400-8,100
€4,700-7,000



*52

WORKSHOP OF THE MASTER OF THE OLDER PRAYERBOOK OF MAXIMILIAN

A Textile Pattern, as a border on a leaf from a Book of Hours, illuminated manuscript on vellum [Bruges?, mid-15th century; and Ghent? late 15th or early 16th century]

c.210 x 150mm, 17 lines of text in fine gothic textura, comprising the beginning of the prayer 'O intemerata', surrounded by a full border patterned like a textile with gold quatrefoils on deep blue ground, modern foliation '35' (cropped very close at the fore-edge, just touching the decoration, traces of mounting-tape). *Provenance:* (1) From the same parent manuscript as lots 50 and 51. (2) Sotheby's, 5 December 2000, lot 37 (col. ill.).

The present leaf was described in M. Goehring, 'Taking Borders Seriously: The Significance of Cloth-of-Gold Textile Borders in Burgundian and Post-Burgundian Manuscript Illumination in the Low Countries', *Oud Holland*, 119 (2006), pp.11-40 at p.25 and no 16.

£6,000-9,000

US\$8,100-12,000
€7,000-10,000

*53

PIERRE LE ROUGE FOR ANTOINE VÉRARD

Nativity and Flight into Egypt, woodcuts on paper from a printed Book of Hours illustrated with woodcuts cut by Pierre Le Rouge for Antoine Vérard [c.1490s]

Two handsome woodcuts from a Book of Hours printed on paper by Antoine Vérard.

74 x 41mm. Mounted. The Nativity (verso) and Flight into Egypt (recto) cut from the border of a leaf in the Hours of the Virgin; the Nativity hand-coloured.

The Parisian publisher and bookseller Antoine Vérard's production lies on the cusp between illuminated manuscripts and the modern printed edition. He combined the two techniques by printing works illustrated with woodcuts; his aristocratic patrons included Charles VIII of France and Henry VII of England. The present woodcuts are assigned by ISTC/CIBN to the French printer Pierre Le Rouge (ISTC ih00365000).

£400-600

US\$540-810
€470-700



*54

BELLEMARE GROUP (FL.1522-1551)

Leaf with ladybirds and a dragonfly, from a Book of Hours, illuminated manuscript on vellum [Paris or Tours, c.1520s]

A charming text leaf whose exquisitely realistic floral borders reveal the distinctive impact of Antwerp-trained painter Noël Bellemare on French Renaissance illumination.

112 x 63mm. 3-line blue initial 'C' opening Compline for the Hours of the Cross, 21 lines of text with 16 other initials in black and liquid gold, all within a full border inhabited with a pea-plant sprout with two pods and a soft and finely executed flower, three ladybirds, a blue dragonfly, an orange butterfly and a bluebottle, all on a liquid gold ground (small flaking from one of the pea-plant's leaves and small traces of glue at top of verso from previous mount, else in excellent condition). *Provenance:* (1) From a Book of Hours belonging to Baron Jerome Pichon (1812-1896); his sale in Paris, 18 April 1869, lot 18. (2) Sam Fogg, cat.14 (1991), no 39; afterwards broken up. 3) Sotheby's, 6 July 2010, lot 21.

This leaf is a prime example of the work of the Bellemare group, named for their association with Noël Bellemare, the Antwerp-trained painter under whose direction an entirely new style was introduced to French manuscript illumination in the second quarter of the 16th century. First identified by Myra Orth – who named them the '1520s Hours Workshop' – the atelier was responsible for illuminating at least 26 high quality manuscripts, dating from c.1522 until c.1551, the majority of these small-format Books of Hours written in a delicate humanistic script, as seen in the present leaf. The workshop produced some of the finest naturalistic studies of flowers and insects ever painted up to that time. Unlike the Netherlandish 'scatter borders', those of the French court usually included whole plants, apparently growing around the pages, like the pea plant here, so naturalistic that it appears to have attracted insects to the page.

Leaves from this dismembered manuscript were described in Pirages, cat. 49, nos. 88-95. Other leaves from the same manuscript are described in S. N. Fliegel, *The Jeanne Miles Blackburn Collection of Manuscript Illuminations*, Cleveland Museum of Art, 1999, pp.71-2, no 69. A further leaf appeared at Sotheby's, 22 June 2004, lot 34.

£7,000-10,000

US\$9,500-13,000
€8,200-12,000





***55**

ANONYMOUS DUTCH ARTIST

Christ and the Disciples on the Way to Emmaus, miniature on vellum [perhaps Netherlands, late 16th or early 17th century]

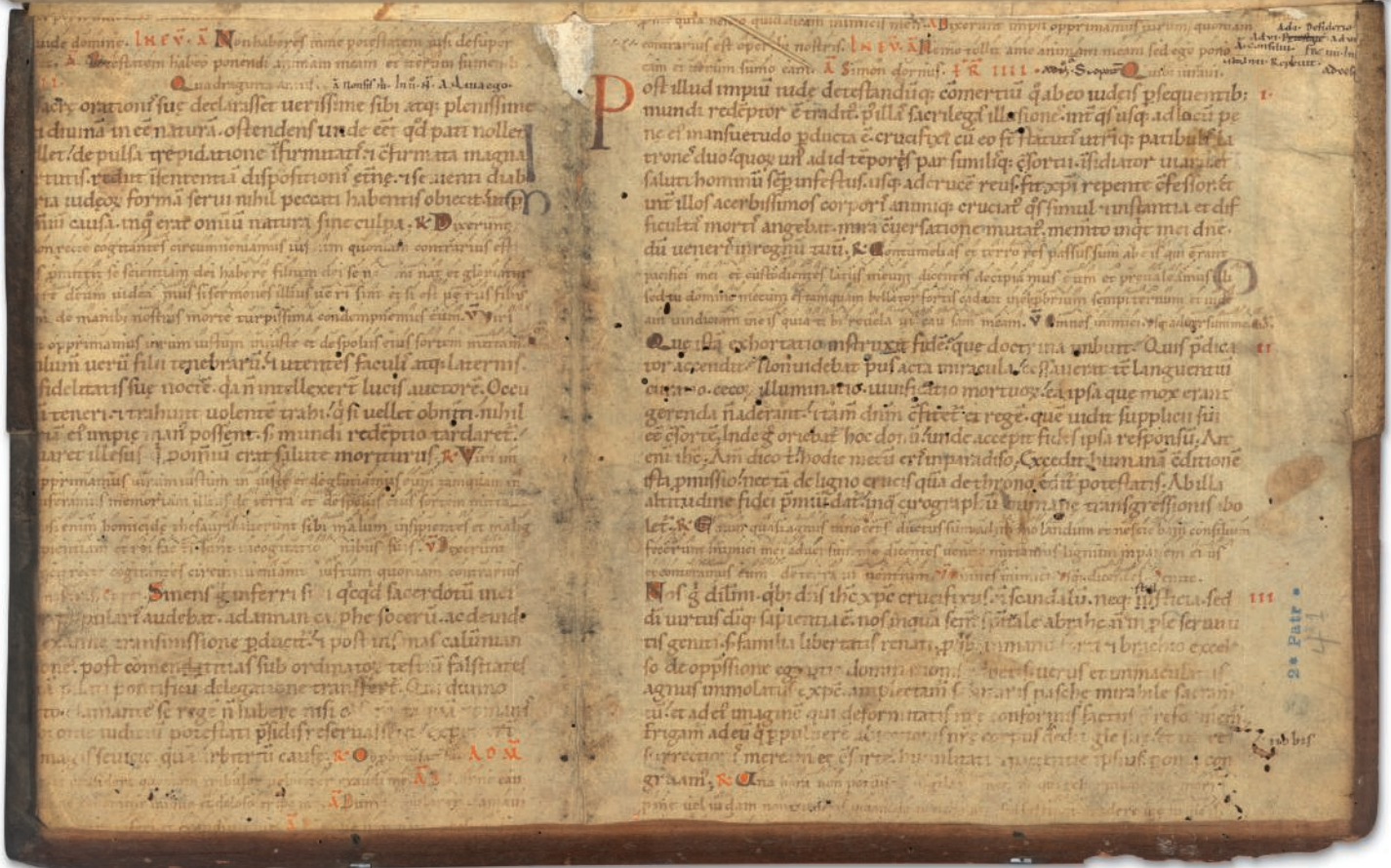
A colourful and accomplished miniature based on a print by Philips Galle, by a Dutch artist influenced by Pieter Bruegel the Elder.

c.92x70mm, reverse blank, in an elaborate gilt frame. *Provenance:* Private collection, France: sold at Sotheby's, 3 July 2018, lot 5.

The finely painted miniature with Christ and the Disciples on the Way to Emmaus is a reversed version of a signed and dated print by Philips Galle from 1571, a Dutch publisher, best known for publishing old master prints, which he also produced as designer and engraver; Galle mentions Pieter Bruegel the Elder as the inventor of the composition (New Hollstein, *Dutch & Flemish*, 173.1, Philips Galle; New Hollstein, *Dutch & Flemish*, 6.1, Pieter Bruegel the Elder; Lebeer 1969, 85).

£2,500-3,500

US\$3,500-4,800
€3,000-4,100



(enlarged)

OTHER PROPERTIES

056

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 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.

£4,000-6,000

US\$5,500-8,200
€4,800-7,100



57

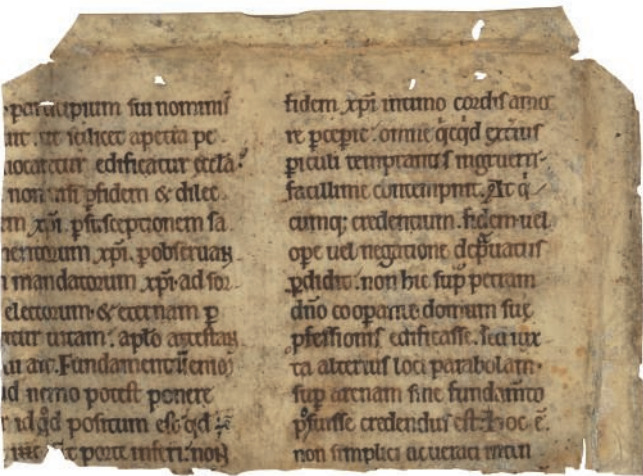
57

ST AUGUSTINE (354-430)

ST AUGUSTINE, *De civitate Dei*, a partial bifolium from a manuscript on vellum [South England, c.1140s]

Possibly the only known survival of a lost 12th-century English manuscript of St Augustine's great apologetic treatise in vindication of Christianity, once belonging to the library of one of the most important monastic English houses, that of Bury St. Edmunds.

c.390 x 259-278mm., the partial bifolium forming the inner leaves of a gathering of four bifolia, the text from Book 15, chapters 18, 19 and 20 and Book 16, chapters 4-7 of *De Civitate Dei*, 2 columns of 43 lines (large stain in the margin, not affecting text, some creasing and fading of a few lines of text). *Provenance:* (1) The script was dated by Dr Michelle Brown in a letter to the current owner in July 2000 as 'penned sometime between 1140 and 1150, but certainly no later than 1150' and localised to South England. (2) A number of 16th-century pentrials, including a large inscription indicating that the leaf was used as a wrapper to contain court records from the manors of Waltham, Mettingham, Redgrave, and Burgate from the reign of Elizabeth I. All these are in Suffolk, and according to the relevant entries in W.A. Copinger's *The manors of Suffolk*, 1905-11, were in the possession of Sir Nicholas Bacon (d.1579), Lord Keeper of the Great Seal of England, who was succeeded by his son, also Sir Nicholas Bacon. It seems likely that the manuscript of which the leaf formed a part had remained in a monastic library until the Dissolution, had then been dispersed, and was being dismembered in the reign of Elizabeth. A likely possibility is Bury St. Edmunds, the most important monastic house in Suffolk and a centre of book production in the 12th century, when it was building up its library, especially of patristic authors (see Elizabeth Parker McLachlan, *The scriptorium of Bury St. Edmunds in the twelfth century*, 1986).



58

Of the two thousand volumes estimated to have existed in the library at Bury at the end of the Middle Ages, only some 270 survive. The largest single group is that of more than a hundred volumes given by William Smart, alderman of Ipswich, to Pembroke College, Cambridge in 1599. At the end of one of these (Pembroke MS. 47) is a list of books drawn up in the late 12th century, probably of the Bury library. This list has recently been edited: see R. Sharpe et al., *English Benedictine Libraries. The shorter catalogues*, 1996. Item 182 in this list (p.78) is a copy of Augustine's *De civitate Dei*, which the editors do not believe to survive. In a letter to the current owner dated 3 October 2000, Martin Kauffmann of the Bodleian Library suggests that this leaf may be a remnant of that lost manuscript.

£3,000-5,000

US\$4,100-6,800
€3,600-5,900



58

ST BEDE (C.673-735)

Two fragments of a single leaf from Bede, *Homiliae*, in Latin, manuscript on vellum [England, c.1150]

A rare English fragment of Bede's *Homiliae*.

Two fragments of a leaf, each c.160 x 220mm, 30 lines in two columns, the text from Bede, *Homiliae*, XXVII, beginning '[Dominus possedit me ab initio] viarum suarum' and ending 'erit ligatum [et in coelis]' (lacking one line of text in the middle, a few holes and tears, edges frayed, soiled and creased from use as a binding fragment).

Bede wrote fifty homilies on the gospels, divided into two books. They are arranged liturgically, and most are concerned with the two major cycles of the church year. The present homily deals with verses of Matthew XVI, 13-18, and is a reading on the feast of Saints Peter and Paul (29th June). This was an especially important festival for Bede, because Saints Peter and Paul were the patron saints of his twin monasteries of Wearmouth-Jarrow.

£700-1,000

US\$960-1,400
€830-1,200



*059

CIRCLE OF THE MASTER OF THE GRADUAL OF CORTONA

Annunciation, historiated initial 'M' on a leaf from a choirbook, illuminated manuscript on vellum [Siena, c.1300]

A very handsome choirbook leaf with a fine, large miniature painted in the style of the Master of the Gradual of Cortona, named after a Franciscan Gradual produced c.1290 for the church of San Francesco in Cortona (now Vatican City, BAV, Graduale, Ross. 612).

c.530 x 360mm. The Annunciation opening the text of the first antiphon at Vespers for the feast of the Annunciation ("Missus est Gabriel Angelus [...]"). Framed.

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

£10,000-15,000

US\$14,000-20,000
 €12,000-17,000

60

JACOMO DELLA LANA AND DANTE ALIGHIERI

Jacomo della Lana, Commentary on Dante, *La Divina Commedia*, in Italian, manuscript on vellum [Italy, mid-14th century]

An important and early witness to one of the very first systematic commentaries on the text of the greatest work of Italian literature, Dante's *Divina Commedia*. Only one other manuscript commentary can be dated with certainty before 1350 and only four or five belong to the middle of the century.

A complete bifolium, the margins folded over, c.295 x 460mm (folded) c.380 x 500mm (full bifolium); each page with 2 columns of 55 lines, one rubric in red, paraps in red mark the lemmata and superscript letters in red presumably key the commentary to a copy of the Dante text, 2-line initial in red with mauve flourishing (rather faded). Provenance: apparently used for his annual accounts(?) by Cristoforo Guidastri, a notary documented in Bologna in the late 16th and early 17th centuries: the spine area (the space between the double columns of text) inscribed in a large florid script 'Christofori Guidastri Not. 1603. 1604'; the front cover inscribed '31'.

The text is the commentary by Iacomo della Lana on Dante's *Divina Commedia*, originally written in Bolognese dialect in 1324-28, just a few years after the completion of the poem in 1320 and Dante's death in 1321 (for a recent edition see Mirko Volpi, *Iacomo della Lana, "Commento alla "Commedia"*, 2010). The text was very popular, partly because it was in the vernacular, and more than 100 surviving manuscripts are known (see Mirko Volpi, 'Iacomo della Lana', *Censimento dei commenti danteschi, I: I commenti di tradizione manoscritta (fino al 1480)*, 2011, pp. 290-315, esp. pp.306-10), but of these most are in Italian libraries, none are in private hands, and none is in the USA (with the possible, but disputed, exception of some brief excerpts in Boston, Gardner Museum, 2.C.1.5, on which see A.-M. Eze in *Beyond Words: Illuminated Manuscripts in Boston Collections*, 2016, cat. no 214, p.264). The Schoenberg database cites only one manuscript on paper (Phillipps 248, sold in 1971), and Leythrop Harper in 1974 offered a four-leaf fragment (for \$5,000). These are, to the best of our knowledge, the only other manuscripts to have ever been offered for sale publicly.

The recto page has *Inferno* 15:91-121 ('[conscien]tia est spiritus corector et pedagogus anime [...] colui che vince cioe colui ch'avanza'; the verso page has the end of the Proemio of *Inferno* 17 ('ad un animale [...] da exponer lo testo dove bisogno'), followed by a rubric 'La expositione del testo', and *Inferno* 17:1-46, ending at 'L'una era del fogo del predito circolo. L'altra era'. There are numerous differences from the edition. We are grateful to M. Volpi, who suggests that the dialect points to the north of Italy, probably Emilia or the Veneto, but perhaps not Bologna itself, despite the later provenance.

£1,500-2,000

US\$2,100-2,700
€1,800-2,300

61

ANONYMOUS AUTHORS

Miracle stories of the Virgin, two fragments from a manuscript on vellum [Germany, 14th century]

A pact with the devil for a promotion, a sinful nun, and a miraculous cure: two fragments containing rare 14th-century miracle stories.

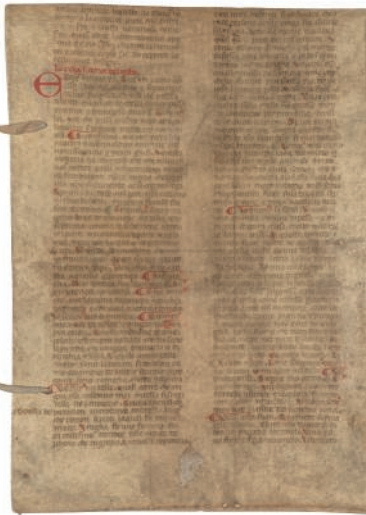
Two fragments, c.160 x 100mm and 155 x 115mm, originally joined and forming most of a bifolium, preserving 27 lines, capitals stroked in red. Provenance: from a binding with an added label on the spine, with the title '[D] ialectica, & / Græca Lingua'.

The larger piece has most of what was probably the most popular Miracle of the Virgin in the Middle Ages, in which the cleric Theophilus makes a pact with the devil in order to get a promotion, and subsequently is released from the deal by the Virgin (on which see J. Root, *The Theophilus Legend in Medieval Text and Image*, 2017). The text begins here at 'invenisti? At ille. Confitebor et gracias ago [...]' and ends '[...] incessabili parte diem noctemque'.

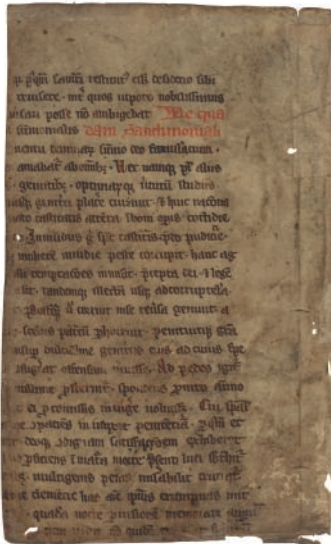
The smaller piece has parts of two much rarer miracle legends. The first relates how it was revealed to a German cripple that, if he crossed the sea into England, he would be cured there in a church dedicated to the Virgin; and how this came to pass at a place in the territory of Bury St Edmunds. The story is summarised by H.L.D. Ward, *Catalogue of Romances in the Department of Manuscripts in the British Museum*, II, 1893; repr. 1962, p.648. The second concerns a nun who died before she could complete a penance; the nun later appeared to her abbess and said that the Virgin had promised to release her from the penance (see Ward, p.621). The text here begins at 'domino gressumque illius disponente [...]'. The place of the first of these miracles is unknown; it is written as 'Curdinges in territorio sancti gatmundi' on the second line of the recto; but just as 'gatmundi' is based on a misreading of Edmundi/Eadmundi/Edmundi, so Curdinges is doubtless incorrect; it is spelled 'Curdiges' in BL, Add. MS 18346, and 'Turdinges' in the French version by Jean Miélot (see G.F. Warner, *Miracles de nostre dame collected by Jean Mielot*, 1885, p.40).

£1,000-1,500

US\$1,400-2,000
€1,200-1,700



60



61



*62

ANONYMOUS PARISIAN ARTIST

A leaf from a Brevariary, in Latin and French, illuminated manuscript on vellum [northern France, likely Paris, late 14th century]

A leaf from a glamorous 14th-century French Brevariary made for a Franciscan house. The parent manuscript was broken up and dispersed in the first decades of the 20th century; sister leaves are held in private collections across the world.

235 x 170mm. Recto and verso with two columns of 36 lines, written space: 170 x 120mm, rubrics in red, part of a contemporary folio number in red at the top of the recto ('xix'), one-line initials alternate blue and gold with penwork, two-line initials in blue or pink on a gold ground with ivy-leaf infill, large illuminated initial 'D' (opening Terce; 'Deus in adiutorium') on a burnished gold ground enclosing two entwined animals with ivy-leaf extensions to their tails, ivy-leaf bar borders on recto and verso (lightly rubbed at lower margin of recto, small vertical split between the columns). Framed.

Provenance: (1) The lavishly-decorated Brevariary from which this leaf comes would have been produced in northern France, probably Paris, towards the end of the 14th century, based on the style of the decoration. It was likely made for a Franciscan house: sister leaves refer to St Aegidius/Gilles [of Assisi; companion of St Francis] as 'our patron'. (2) The parent manuscript was likely broken up in the late 1920s or early 1930s; the leaves first begin to appear on the market in 1931, in the Quaritch catalogue for that year (nos 127-8 are both described as comprising 'a few leaves' each). Further sister leaves appear: with the Society for Italic Handwriting (2 leaves; a bequest of Lord Cholmondeley); private UK collection (bought from Quaritch in 1950); Sotheby's, 5 April 1976, part of lot 601 (the teaching collection of A.N.L. Munby); Sotheby's, 19 June 1979, lot 3 (thence to a Swiss private collection); Christie's New York, 25 September 1981, lot 16; Sotheby's, 8 December 1981, lot 3; Quaritch, cat. 1056, 1985, no 69; Sotheby's, 24 June 1986, lot 50; Sotheby's, 22 June 1988, lot 11; Maggs, Bulletin 10, 1979 (now Tokyo, Keio University Library); and Bloomsbury, 6 July 2021, lot 56 (from the Roger Martin collection). (3) The present leaf appears to have been with Phyllis Lucas Gallery, New York, according to a label on the frame. (4) Dr Freidrich G. Zeileis; see his catalogue *Piu ridon le carte: Buchmalerei aus Mittelalter und Renaissance*, 2004, item 142. (5) Sotheby's, 5 December 2006, lot 55.

£1,500-2,500

US\$2,100-3,400

€1,800-2,900



*63

MASTER OF THE ROUEN ÉCHEVINAGE (ACT.1460-85)

The Visitation, miniature on a leaf from a Book of Hours [Rouen, 3rd quarter 15th century]

An entrancing miniature of the Visitation by one of the great Rouen illuminators of the 15th century, with a remarkable background perhaps depicting the medieval city of Rouen on the river Seine.

173 x 119mm., the miniature with the Visitation opening Lauds in the Hours of the Virgin, verso with 15 lines of text, ruled space: 92 x 60mm., illuminated line-fillers and initials, including one with marginal spray. Framed. *Provenance:* (1) From a Book of Hours for the use of Rouen, bought in Paris in the 1820s by Sir Thomas Phillipps (1792-1872), his MS.4397, dispersed in the 1950s by Messrs. W.H. Robinson. Another miniature with the Annunciation to the Shepherds belonged to Eric Korner (1893-1980) and was lot 33 in his Korner sale at Sotheby's, 19 June 1990. (2) Sotheby's, 6 December 2005, lot 22.

The illuminator is the Master of the Rouen Échevinage (also known as the Master of the Geneva Latini), named for the splendid manuscripts he painted for the Bibliothèque des Echevins in Rouen, the public library assembled by the aldermen of the city. The Master was the dominant illuminator in Rouen after the departure of the English in 1449, when the city became a flourishing centre of manuscript production: his career began c.1460 and continued into the 1480s. The 2005 Sotheby's catalogue compared it to the Master's work in the magnificent Hours of Saint-Lô, sold in the Ortiz-Patiño sale at Sotheby's New York, 21 April 1998, lot 37, for \$3,300,000.

£6,000-9,000

US\$8,200-12,000
€7,100-11,000



64

ANONYMOUS FRENCH OR FLEMISH ARTIST

Crucifixion, miniature on a leaf from a Book of Hours, illuminated manuscript on vellum [Northern France or Flanders, mid-15th century]

An appealing Crucifixion miniature on a leaf previously inserted into a Book of Hours, illuminated in northern France or Flanders in the middle of the 15th century.

185 x 137mm. The Crucifixion probably introducing the Hours of the Cross, verso blank, '15991' in modern pencil on verso (the gold a little rubbed). Mounted. *Provenance:* Maggs Bros Ltd, catalogue 1340, no 17 (no 18 is another leaf from the same Book of Hours, with the text opening the Hours of the Cross: the two leaves probably faced one another in the parent manuscript).

The style of the borders and the blue and pink frame in baguettes surrounding the Crucifixion suggest the present leaf was painted in northern France or the Netherlands: the acanthus spray incorporating a golden vase in the bottom right of the border seems to relate to those motifs popular in manuscripts illuminated in northern French centres such as Amiens from the first half of the 15th century onwards, while the Netherlandish convention for inserted single-leaf miniatures in manuscripts might point to Flanders as the place of production.

£2,000-3,000

US\$2,700-4,000
€2,400-3,500



65

ASSOCIATE OF JEAN PERRÉAL (C.1450-1530)

St Luke checking the nib of his pen, 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.

£7,000-10,000

US\$9,600-14,000
€8,300-12,000

58

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.

The following two lots are from an enormous Spanish Antiphonal likely produced in Toledo towards the end of the 15th century. The hand responsible for the miniature depicting the Sermon on the Mount is by a more refined artist, but the figures in both leaves, with their hooded eyelids and the stylised landscapes finds strong parallels in a Book of Hours illuminated by Juan de Carrión of Toledo (London, British Library Add MS 50004 and Berlin, Kuperstichkabinett, Ms. 78 A 26), an artist who was responsible for the decoration of six choir books at Avila, bearing the arms of Alfonso Carrilo, Bishop of Avila (1498-1514), and who was evidently familiar with the Flemish landscapes of artists in the circle of Willem Vrelant of Bruges, a testament to the increasing cross-cultural influence of Flanders on Spanish manuscript production in the second half of the 15th century. Particularly unusual are the initial staves, composed of deep blue clusters of clam-shaped acanthus with bright red interiors, one side encircled by three red strips: identical staves (though the blue is faded) can be seen in a leaf with the Ascension attributable to the circle of Juan de Carrión sold at Christie's, 9 December 2020, lot 5 (indeed the dimensions, number of lines and script suggest it may even have come from the same volume or set of volumes); and a leaf with King David from a Ferial Psalter commissioned by Francisco Fernández de la Cueva, 2nd Duke of Albuquerque upon his marriage in 1485 to Dona Francisca Alvarez de Toledo, daughter of García Alvarez de Toledo, 1st Duke of Alba, sold at Christie's, 21 November 2012, lot 21.



*066

CIRCLE OF JUAN DE CARRIÓN OF TOLEDO

Salome and John the Baptist, historiated initial on a vast leaf from an Antiphonal [Spain, Toledo, c.1480s]

c.760 x 500mm. Historiated initial 'Q' with Salome offering the Baptist's head on a platter to Herod opening 'Qui me confessus fuerit' for the Feast of One Martyr, 5 lines of text and music on a red staff within a three-sided border, the lower margin with five putti in grisaille, early foliation '39' in Roman numerals (upper margin trimmed, browned, dampstained and cockled at bottom margin, loss of pigment to the faces of the figures in the initial). Mounted. *Provenance*: John Fleming, bookdealer and collector, 17 May 1979.

£5,000-8,000

US\$6,900-11,000
€5,900-9,400



*067

CIRCLE OF JUAN DE CARRIÓN OF TOLEDO

The Sermon on the Mount, historiated initial on a vast leaf from an Antiphonal [Spain, Toledo, c.1480s]

c.760 x 530mm. Historiated initial 'H' with the Sermon on the Mount opening the antiphon 'Hoc est preceptum' to be sung at Lauds on the Common of Apostles, 5 lines of text and music on a red staff, rubric in red, within a full Renaissance border with putti (upper margin trimmed, dampstain at top right corner resulting in ink bleeding, moderate cockling, losses of pigment and abrasions at bottom and right margins affecting a putto, remnants of adhesive along top left margin). Mounted. *Provenance:* John Fleming, bookdealer and collector, 17 May 1979.

£2,000-3,000

US\$2,700-4,000
€2,400-3,500



•068

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: 1-4⁸, 5⁶, 6-7⁸, 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 Temporal (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.

£15,000-20,000

US\$21,000-27,000

€18,000-23,000



069

MAÎTRE HONORÉ (FL.1288-1318)

Psalter, in Latin, illuminated manuscript on vellum [Paris, final quarter 13th century]

A charming Psalter from the turn of the 14th century containing an exquisite and arresting miniature by one of the greatest figures in French book painting: the Maître Honoré.

134 x 94mm. viii (paper) + 148 + i (paper) leaves, 18 lines, illuminated initials with flourishing extending into borders opening the Psalms, red and blue penwork initials throughout, rubrics in red, illuminated line fillers, one large historiated initial (misbound and lacking perhaps 30 leaves, including 7 with historiated initials for major divisions of the the Psalter at Psalms 1, 26, 38, 68, 80, 97 and 109, small horizontal tear at f.139, occasional marginal thumbing and cockling). 19th-century red morocco gilt (edges lightly scuffed).

Provenance: Psalms and prayers to be said on Sundays have been added in a 19th-century hand: the same hand annotates the Psalter throughout. Faded and illegible inscriptions in pencil on upper board and opening flyleaf; inventory number '3609' on final endleaf.

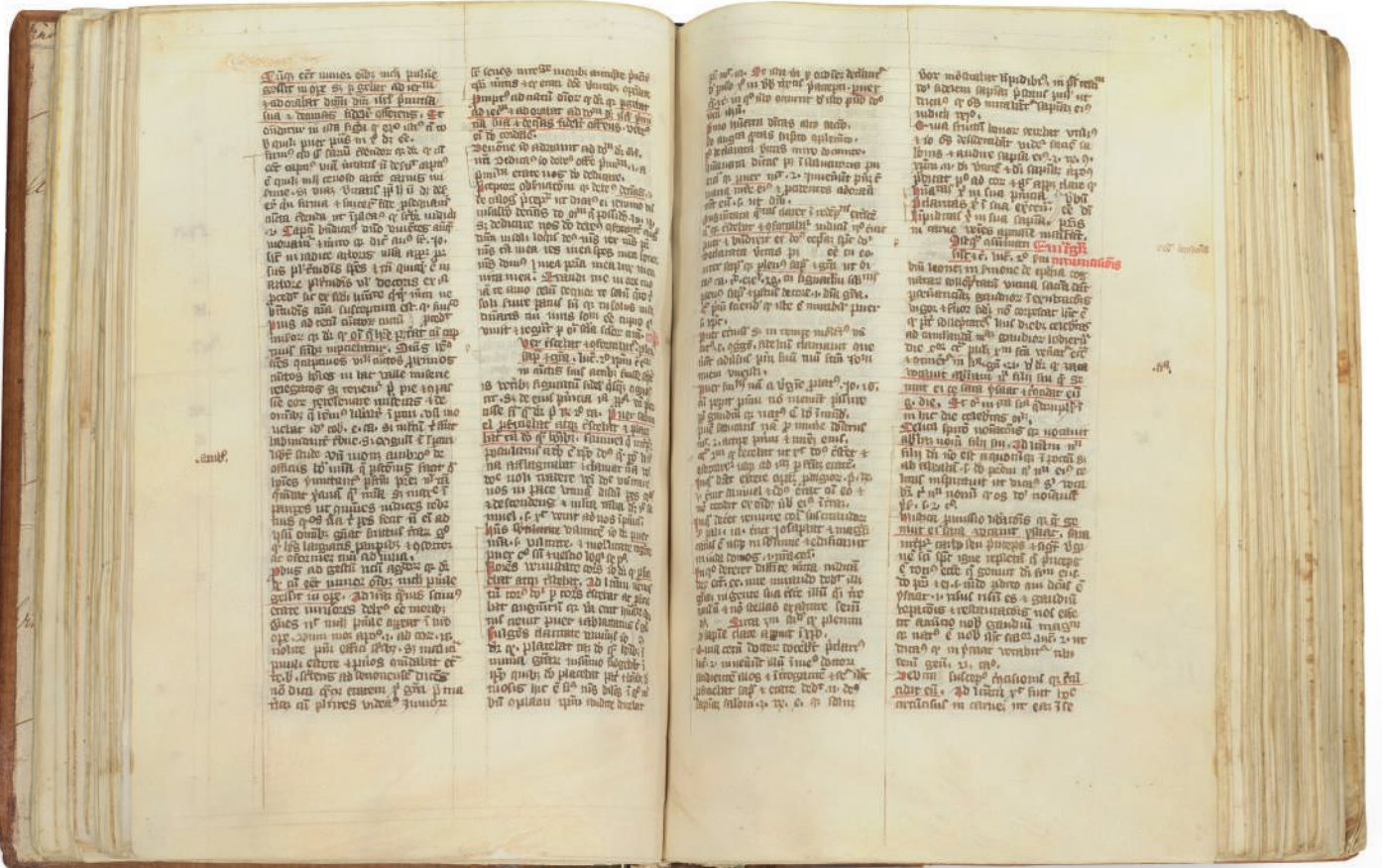
Content: Psalms to be read on Sundays, and other prayers, in a 19th-century hand ff. i-viii; Psalter ff.1-148v, misbound, opening with Psalm 32 and ending with Psalms 2-19.

Illumination: Born in Amiens and in the employ of Philip the Fair from 1288, Maître Honoré was deeply influential in the evolution of late 13th- and early 14th-century French manuscript illumination. The expressive and sculptural modelling of his figures, the rendering of the features by a few elegant penstrokes and the three-dimensional manner in which he captures the light as it plays on the bodies and robes – all hallmarks of his style – are evident in the present miniature. There is only one documented manuscript by Honoré: a copy of Gratian's *Decretals*, now Tours, Bibliothèque municipale, ms. 588, and only a handful of manuscripts can be confidently attributed to Honoré and his circle: among these are a volume of Gratian's *Concordantia Discordantium* in the Statni Archiv in Olomouc in the Czech Republic (ms. no. C.D. 39, published by A. Melnikas, *The Corpus of Miniatures in the Manuscripts of Decretum Gratiani*, 1975), of which a leaf with a miniature depicting a Priest renouncing his benefice was sold at Christie's for £50,000 on 1 December 2015, lot 8 (on which see P. Kidd, *McCarthy Collection*, III, no 51); a Gospel Lectionary, British Library, add. ms. 17341; The Breviary of Philip the Good, Bibliothèque nationale de France, lat. 1023; *Somme le Roy*, British Library, Add. ms. 541806; the Bible of Jean de Papeleu, Bibliothèque de l'Arsenal, ms. 5059; and two leaves at the Fitzwilliam Museum, Cambridge (Ms. 192 et Ms. 368). The present miniature is an exceptional example of his work, and of the best Parisian illumination at the turn of the 14th century.

The historiated initial with the Fool opening Psalm 52 is on f.35v.

£20,000-30,000

US\$27,000-40,000
€24,000-35,000



670

LANDOLFO CARACCILO (D.1351)

CARACCILO, Landolfo (d.1351), *Sermones dominicales, or Postilla in evangelia dominicalia*, in Latin, manuscript on vellum [Germany, mid-14th century]

A rare, complete, and contemporary testament to the theological literary output of an important figure in the development of Minorite thought in the second decade of the 14th century, the Italian Franciscan and pupil of Duns Scotus, Landolfo Caracciolo.

253 x 178mm, 215 leaves, complete: collation 1-17¹², 18¹¹ (of 12, xii a cancelled blank), two columns of 49 lines, ruled-space: 190 x 118mm, some rubrics in red, one red initial on f.206, catchwords, notes to rubricators, gathering markings and prickings survive, scattered marginalia in contemporary and later hands (occasional contemporary flaws and holes in the vellum, not affecting the text, vellum restored on ff.23, 96, and 168, f.123 missing lower margin, tear on lower margin f.141, ff.206-215 somewhat stained and cockled, else in good, clean condition). Contemporary wooden boards, modern leather spine (some wormholing to lower board, LIBER written in ink on back cover, spine a little rubbed).

Provenance: Paper pastedowns from the letter-book of a 19th-century German merchant or banker, Windsheim, 1803.

Content: *Sermones* ff.1-215v, incipit: 'Erunt signa in sole etc. Luc. 12. Doctor eg[re]gius Hugo li[br]o de sacr[ame]ntis d[ic]it i[n] di[vin]o eloq[ui]o [...]'.

Landolfo Caracciolo was born in Naples in the final quarter of the 13th century. He studied theology in Paris, where he developed a fervent Scotist theological framework. He taught theology in Paris between 1321 and 1326, before returning to Naples, where he was appointed to the very first Chair of Theology at the university. Caracciolo rose quickly among the Franciscan ranks, and in the early 1320s was appointed minister provincial for his Order, but he also carried out a number of political and diplomatic missions for Queen Johanna of Anjou. In 1327 he was appointed bishop of Castellamare di Stabia by Pope John XXII and on 20 September 1331, he was transferred to the archdiocese of Amalfi, where, as archbishop, he became an active persecutor of the Fraticelli, extreme proponents of the rule of Saint Francis of Assisi. His theological and homiletic literary output survives in a number of manuscript copies: the *Sermones dominicales, or Postilla in evangelia dominicalia* apparently survive in 4 manuscript volumes: Naples, Biblioteca Nazionale VIII.AA.16; Padua, Bib. Univ. 1462 (an. 1353) ff. 1r-108r; Florence MS Laurenziana, Plut. 8 dext. 12; and a copy in Assisi.

£15,000-20,000

US\$21,000-27,000
€18,000-23,000



071

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 gauffered edges, signed by Waters of Newcastle (cf. British Library C188a49 for another example of *de luxe* work).

Provenance: (1) 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.

£30,000-40,000

US\$41,000-54,000
€35,000-46,000



072

COLA RAPICANO (FL.1451-1488) AND WORKSHOP.

Psalter, in Latin, illuminated manuscript on vellum [Naples, c.1475-85]

A handsome Psalter with clean, wide borders, illuminated by the chief illuminator to the Aragonese court in Naples, Cola Rapicano, and signed by the scribe, Antonellus of Montefusco.

191 x 135mm. ii (paper) + 215 + iii (paper) leaves, complete, collation: 1¹², 2-18¹⁰, 19⁹ (x a cancelled blank), 20-21¹⁰, 22⁴, vertical catchwords survive, old foliation erratic, 19 lines, headings in red, capitals in yellow, small illuminated throughout, eight large illuminated initials with two-sided borders, one large historiated Beatus initial with King David within a full border incorporating a coat-of-arms originally apparently left blank and later infilled with the 3 crescents from the Wodhull arms (slight oxidation to some of the figures on f.13, occasional marginal stains, else in excellent condition throughout with wide margins). 18th-century English red morocco, gilt, according to the Sotheby's 1994 description perhaps by Roger Payne, (edges a little scuffed, rebacked).

Provenance: (1) The manuscript is signed by the scribe, Antonellus, pastor of Montefusco (in the province of Avellino, Campania), in a colophon on f.213v, 'Qui scripsit scribat. semper cum / Domino vivat: vivat in celis / Donnus Antonellus: pasto/ris de montefusculo: Valet'. (2) 18th-century English binding with a repeated armorial stamp on the spine, apparently with 3 fish. (3) Dr Anthony Askew (1722-1772), classicist, physician and traveller: his sale at Sotheby's, 14 March 1785, lot 514, to Wodhull. (4) Michael Wodhull (1740-1816), of Thenford, Northamptonshire, with his note of purchase and collation on the flyleaf, £1,0.0 changed to £2.0.0; the date 27 September 1808 added at end; by descent to his sister-in-law Mary Ingram and from her in 1824 to Samuel Amy Severne, and thence to J.E. Severne; his sale at Sotheby's, 19 January 1886, lot 2158, to the bookseller Ridler. (5) The manuscript was bought by Warren Howell, of San Francisco. (6) Sotheby's 21 June 1994, lot 85.

Content: Calendar ff.1-12v, Psalter ff.13-190v; Canticles f.191-205v, Creeds ff.205v-208; Litany and other short prayers ff.208-213v.

Illumination: The illumination of the Beatus initial with King David in prayer is very close to the analogous scene in a Psalter for the use of the Franciscans now at the BnF, attributable to the great Neapolitan illuminator Cola Rapicano, the official illuminator to the Aragon court in Naples from 1451 to 1488. His earliest securely identified and documented work is the copy of Andrea Contario's *Obiurgatio in Platonis calumniatorum* of 1471 (Paris, BnF, Ms lat.12947): we see the same flying little putti with splayed legs in the borders of the opening leaf of the present manuscript; these are lively and recurrent protagonists in several other manuscripts attributed to the artist (in addition to the BnF manuscript, see, for example a Breviary in Valencia, Biblioteca Universitaria Ms. 890-726 and a Quintus Curtius Rufus, *Rerum gestarum magni Alexandri* in Madrid, Biblioteca Nacional, ms.vitr. 22.9). The Sotheby's catalogue of 1994 also found similarities with the illuminator of a manuscript of Ausonius formerly in Major Abbey's library (Alexander and de la Mare, *Italian Manuscripts*, 1969, pp.77-8), described by Professor Alexander as 'very close to that of Cola Rapicano'. From the mid-15th century, Cola led a thriving workshop that produced numerous manuscripts for the Aragonese court, and his engaging and modernising blend of Catalan, Franco-Flemish and Florentine styles was cemented by his sons and followers: he laid the foundations of a distinctive and coherent Neapolitan style that dominated book illustration in the city for the remainder of the century (see G. Toscano, *La Biblioteca Reale di Napoli al tempo della dinastia Aragonese*, Naples, 1998, pp.385-416).

The historiated initial with King David is on f.13. The large illuminated initials are on ff.40, 56, 72v, 89v, 110v, 130, 150v and 154v.

£30,000-50,000

US\$41,000-67,000
€35,000-58,000



073

ANONYMOUS GHENT ARTIST

Book of Hours, use of Rome, in Latin, illuminated manuscript on vellum [Ghent, c.1470s-1480s]

A Book of Hours illuminated in Ghent in the 1470s-1480s, bearing the stylistic features of works painted by the great illuminators active in the city such as the Vienna Master of Mary of Burgundy.

170 x 115mm. ii (paper) +110 + ii (vellum), bound too tightly to fully collate, apparently textually complete but likely lacking two full-page miniatures, modern pencil foliation, 15 lines, ruled space: 82 x 52mm, rubrics in red, two-line initials in gold on pink and blue grounds throughout, one four-line illuminated initial with partial border of acanthus and hairline tendrils with gold leaves, 7 six-line initials in gold leading to partial borders, 6 seven-line initials on gold grounds within full borders also featuring fruits, flowers, birds, animals and grotesques, four of these facing four full-page miniatures within full borders, 10 small miniatures with partial borders (occasional marginal staining or small holes, repaired loss to lower margin of f.79, some light rubbing to borders and miniatures). 17th-century calf (worn, split at hinges, lower cover held on with tape).

Provenance: (1) The liturgical use is generic, for Rome, while the style of decoration and the calendar suggest an origin in Ghent: the latter features Sts Amalberga (10 July; in red) and Macarius (9 May; the elevation of his relics in Ghent). (2) An early owner was presumably responsible for the pilgrim stamps added to f.1, traces of which still remain. (3) Sotheby's, 10 July 1968, lot 300. (3) Christie's, 16 July 1969, lot 144. (4) Christie's Paris, 29 November 2011, lot 121.

Content: Calendar ff.1-6; Hours of the Cross ff.7-9 (presumably lacking opening miniature); Hours of the Holy Spirit ff.11-13v (presumably lacking opening miniature); Mass of the Virgin ff.14-19v; Gospel extracts ff.20-25; Memorials, opening with St John the Baptist ff.25v-27v; Obsecro ff.28-31v; O intererata ff.31v-34; Office of the Virgin, use of Rome ff.35; Penitential Psalms and Litany ff.80-94v; Short Office of the Dead ff.96-110.

Illumination: The rather sparse borders of blue and gold acanthus sprays and flowers on plain vellum with birds or grotesques at mid-height were popularised in Ghent in the 1470s: they are very close to the borders painted in the *Ordonnance du premier écuyer* copied in by Nicholas Spierinc for Charles the Bold in 1469 (Vienna, ÖNB, Cod. s. n. 2616), which reappear in the Hours of Engelbert of Nassau (Oxford, Bodleian Library, Ms Douce 219-220) illuminated in Ghent on the 1470s by the Master of Mary of Burgundy. The miniatures, with their realistic scaling of the figures to their settings, must originate in the rich pattern pool fed by compositions from the great illuminators active in Ghent from the 1470s onwards such as the Master of Mary of Burgundy and Lieven van Lathem. The Funeral Mass miniature (f.95v), for example, is a simplified version of a composition that appears in two Books of Hours painted in Ghent in the 1470s or 1480s: one held in Oxford (Bodleian Library, Gough Liturg. 15, f.94) and another in the Bibliothèque de l'Arsenal (ms 638, f.75).

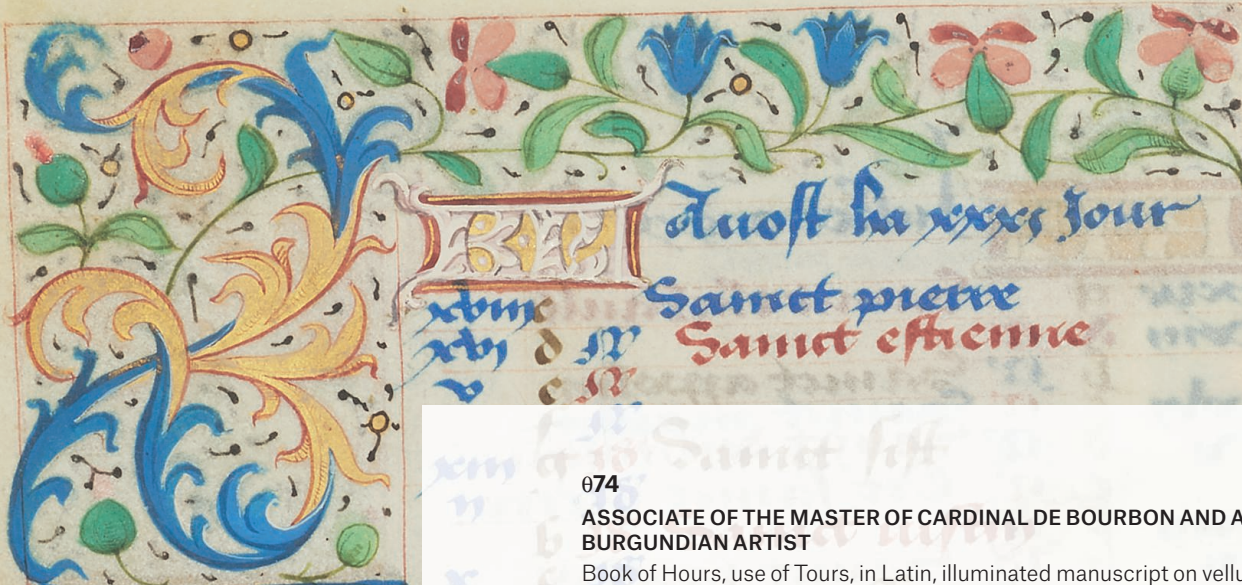
The subjects of the four full-page miniature are as follows: Pentecost f.10v; Virgin and Child f.34v; David in Prayer f.79v; Funeral Mass f.95v. The subjects of the small miniatures are as follows: St John f.20, St Luke f.21; St Matthew f.22v; St Mark f.24; St John the Baptist f.25v; St Andrew f.26; St Laurence f.26v; St Barbara f.27; St Katharine f.27v; Deposition f.28.

£18,000-25,000

US\$25,000-34,000

€22,000-29,000





074

ASSOCIATE OF THE MASTER OF CARDINAL DE BOURBON AND AN ANONYMOUS BURGUNDIAN ARTIST

Book of Hours, use of Tours, in Latin, illuminated manuscript on vellum [Tours or Paris?, c.1480s]

An iconographically exceptional Book of Hours, with dramatic miniatures surrounded by accessory marginal scenes: an exquisite collaboration between two accomplished illuminators working in the ambit of the Master of Cardinal de Bourbon and the Master of the Burgundian Prelates.

132 x 92mm. 97 leaves, 27 lines, ruled space: 75 x 46mm, rubrics in red, every text page within a 3-sided floral border, initials in white on red grounds inhabited by birds, beasts and flowers, smaller illuminated initials in gold on red or blue grounds and line fillers throughout, 24 calendar miniatures with scenes from the Creation to the Life of the Virgin, 18 small miniatures, 15 large miniatures within full borders, several with corresponding panel scenes in the margins and the bas-de-page (lacking matins of the Cross with a miniature, a rubric introduces none of the Cross on f.44v but is followed directly by vespers of the Hours of the Virgin, the text for sext, vespers and compline of the Cross and Holy Spirit continuous with no space for miniatures, sporadic small losses of pigment, e.g. to the face of the Virgin and Joseph on f.31 and particularly to the opening Calendar miniatures, marginal thumbing, some leaves cropped close to margins). French 17th-century red morocco elaborately gilt, with a wide dentelle, brass clasp and catches (lacking one clasp, edges and spine a little scuffed).

Provenance: (1) The liturgical use of these Hours is for Tours, which is unusual given that the principal illuminators at work are Parisian and Burgundian. The original owner is discretely and diminutively depicted twice: once in gold kneeling before the Temptation of Adam and Eve in the background of the Annunciation miniature; and again in a historiated initial with his guardian angel on f.87v. The manuscript evidently remained in France until at least the 17th century, when it was rebound. (2) Two modern pencil inscriptions on lower pastedown: one in a shaky Arabic hand that reads 'Shedel/ Shadal' or 343 in the Abjad numerical system; the second a bookseller's code 'y UTN', possibly Dawson's, of Los Angeles. (3) Private American collection.

Content: Calendar ff.1-6v; Gospel extracts ff.7-10; prayer to the Virgin, *Obsecro te*, in the masculine, and *O intemerata* ff.10v-15; Office of the Virgin, use of Tours, with Hours of the Cross and of the Holy Spirit intermixed ff.16-54v: matins f.16, lauds f.23, Hours of the Holy Spirit f.30, prime f.31, Hours of the Cross f.34v, terce 35v, sext f.39; none f.42v; vespers 45, compline 51v; blank f.55; Seven Penitential Psalms and Litany ff.56-65; Office of the Dead, use of Tours, ff.65v-85; prayer to Jesus ff.85-86v; suffrages, including prayer to one's guardian angel, ff.86v-95v (f.88 an inserted leaf); prayer to All Saints f.96-97.







Illumination: There are at least two illuminators at work in this manuscript. First among them is a close associate of the Master of Cardinal de Bourbon, an enigmatic illuminator named after a *Vie et miracles de monseigneur Saint Louis* commissioned in 1482 by Cardinal Charles de Bourbon (Paris, BnF, Fr. 2829). His documented career spans the final decades of the 15th century, and his clients included Catherine de Chourses-Coëtivy, for whom he illustrated, between 1484 and 1496, a manuscript of the *Douze Périls d'enfer* (Arsenal, ms. 5207); a *De Bello Judaico*; and an *Estrif de Fortune* (Chantilly, Musée Condé, mss 1061 and 566). Localising his activity has proved difficult: a Book of Hours formerly in the Siraudon collection is for the use of Mâcon and another now at the Bibliothèque municipale in Caen is for the use of Amiens, whereas other Hours attributed to him are for the use of Paris (Paris, BnF, Lat. 1382; Leeds, University Library, Brotherton ms.5). This accomplished follower, who may even be the Master himself, seems to be responsible for the miniatures of the Annunciation, the Visitation, Pentecost, the Nativity, the Adoration of the Shepherds, Christ before Pilate, the Presentation in the Temple, the Coronation of the Virgin and Christ in Majesty with All Saints. We see similar densely-packed compositions set within rich architectural frames in the Master's work in the *Vie et miracles* (especially f.47v) and in a *deluxe* Hours from the Rosenberg collection sold at Christie's, 23 April 2021, lot 12. The Master's style finds echoes in the work of Maître François, but the richness of his palette and greater sensitivity to dramatic perspective lays the foundations for a whole host of Parisian artists to follow, including the Master of the *Chronique scandaleuse* and Jean Pichore.

The second illuminator, responsible for the exceptional and startling grisaille miniature of Job on the dung heap opening the Office of the Dead should be situated towards eastern France, perhaps southern Burgundy. He favours more spindly and statuesque figures with domed foreheads, and his style recalls the



work of the Master of the Burgundian Prelates, one of the most original and enterprising illuminators of the late 15th century, renowned for his shifting viewpoints showing distant towns, walled cities and varied landscapes, carefully drawn architectural features and figures with calm, meditative faces with downturned eyes.

The subjects of the large miniatures are as follows: Annunciation, with, in gold in the background, the Temptation of Adam and Eve and the kneeling patron, the Tree of Jesse in the margins f.16; Visitation f.23; Pentecost with Jesus and the miraculous catch of fish in the margins f.30; Nativity with, in the margins, Jesus at the Temple, Virgin at the loom and Jesus making furniture with Joseph f.31; Christ before the High Priest with, in the margins, Judas' betrayal and the Denial of Peter f.34v; Adoration of shepherds, with Annunciation to the Shepherds in the background f.35v; Christ before Pilate, with, in the margins, the crowning with thorns and Christ carrying the cross f.38; Adoration of the Magi, with the Magi's journey in the margins f.39; Presentation in the Temple f.42v; Flight into Egypt with, in the margins, the Massacre of the Innocents f.45; Coronation of the Virgin with, in the margins, the Dormition and Assumption of the Virgin f.51v; David in prayer with, in the margins, David and Uriah and Bathsheba bathing f.56; Job on the dung heap with, in the margins, the temptation of Christ and Job, a walled city and dead people, all in grisaille f.65v; the Last Judgement, with, in the margins, multi-coloured demons boiling a person in a pot f.68v; Christ in majesty with All Saints f.97.

The smaller miniatures are on ff.7, 7v, 8v, 9v (the first Gospel extracts illustrated with symbols of the Evangelists), 13, 85, 87, 87v, 88v, 89, 89v, 90v, 91, 91v, 92v, 94v, 95, and 95v.

£70,000-100,000

US\$95,000-130,000

€82,000-120,000



075

ANONYMOUS CENTRAL FRENCH ARTISTS

Book of Hours, use of Rome, in Latin and French, illuminated manuscript on vellum [central France, perhaps the Bourbonnais or Auvergne, first quarter 16th century]

An iconographically and textually extravagant Hours, profusely illuminated with 92 miniatures and highly personalised by its original owner: a fine example of turn-of-the-century provincial illumination, from the Bourbonnais or Auvergne regions.

180 x 116mm. ii + 169 + ii leaves, complete, 22 lines, ruled space: 116 x 64mm, each text leaf with a one-sided foliate border, large initials in blue on red grounds, illuminated initials throughout, 17 full-page miniatures within full architectural borders and 51 smaller miniatures within three-sided borders, calendar with 24 bas-de-page miniatures with zodiac signs and occupations of the month (rodent damage affecting a number of leaves, especially the opening gatherings, expertly repaired, dampstaining and creasing to margins, sporadic losses of pigment). 18th-century morocco gilt, brass cornerpieces, clasps and catches (restored, the manuscript rebound).

Provenance: (1) The original owner has himself prominently represented twice in the manuscript: the first time alongside his wife kneeling before a golden statue of the Virgin and Child on f.58, at sext in the Hours of the Conception; the second on his own, kneeling in prayer before the Virgin and Child and St Joseph, his patron saint (a bishop) standing behind him, on f.132, opening the *Obsecro te*. This leaf and f.13 carry erased coats of arms that show remnants of blue and red; the same coat of arms appears on f.ii: it too is erased, but it is quarterly, with red chevrons at 2 and 3; a second coat of arms faces it, quarterly, 1 and 4 a checky of 9 pieces *argent* and *gules*, 2 and 3 a barry of 6 *or* and *sable*, the whole surmounted by a coronet, a helmet and a wildman and supported by two wildmen, the Order of St Michael below. The checky of 9 pieces *argent* and *gules* belongs to the Boisy family. In 1503 Charlotte Gouffier de Boisy (later Governess of the Children of France), daughter of Artus Gouffier de Boisy, Knight of the Order of St Michel, Grand Master of France and advisor to Francois I, married Rene de Cossé, Lord of Cossé and Brissac: his coat of arms is *sable* three bars *or* indented below, but the bars are not always indented, as in the present manuscript.

Content: Calendar ff.1-12v; Gospel extracts ff.13-17v; Passion according to St John ff.18-26v; Hours of the Virgin, use of Rome, with long Hours of the Cross, Holy Spirit and Conception of the Virgin intermixed ff.27-83: matins f.27, lauds f.33, prime f.44v, terce f.50, sext f.54v, none f.59, vespers f.64, compline f.71; Seven Penitential Psalms and litany ff.84-99v; Office of the Dead, use of Rome, ff.100-129; *O Intemerata* and *Stabat mater* 130-131v; *Obsecro te*, in the masculine, f.132v-137; suffrages and prayers, in Latin and French (including one against fevers) ff.137-169.

72

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.



To have a full Hours of the Cross, Holy Spirit and Hours of the Conception intermixed among the Office of the Virgin, all illustrated with a full cycle of miniatures, is extremely rare. Perhaps the Hours of the Conception point to the owner's desire for an heir.

Illumination: There are at least two hands at work in the present manuscript, all drawing on turn-of-the-century Parisian models. The scenes are treated in a rather archaic style, harking back to the end of the 15th century: for example we see echoes of the style of the Master of Jacques de Besançon in the exquisite figure of the Virgin in pure profile at f.71 (for comparison, see the Presentation in the Temple at f.58 of Paris, BnF, Lat. 1366). But the artists here have adapted to their time by imitating the architectural vocabulary of the frames fashionable in this period, as used by the Master of Claude de France and imitators. François Avril has kindly brought to our attention a Book of Hours in Tours, Bibliothèque municipale, 2283, which reveals a similar debt to the Master of Claude de France. The style of our manuscript though is quite different and not localisable in Touraiien, and Avril suggests a localisation in Central France, and specifically in the Bourbonnais or Auvergne.

The illuminators of the present Hours, though influenced by their Parisian counterparts, are nonetheless highly individual and inventive: particularly striking are the representations of the Agony in the Garden (f.18), set against a dramatic sunset landscape, the figures of Christ, the sleeping apostles and the furtive guards led by Judas all flecked in streaks of evening gold; the Rest on the Flight into Egypt (f.64), which highly unusually depicts the apocryphal legend in which Jesus commands the date-palm to lower its branches so Joseph can reach and pick them for the Virgin, who was longing for food after three days of travel; and the Triumph of Death (f.100), with a skeletal spear-wielding Death confronts a group of archers, having slain a commoner, a king and a pope.

The subjects of the full page miniatures are as follows: John on Patmos, with coat of arms in border f.13; Agony in the Garden f.18; Annunciation f.27; Visitation f.33; Crucifixion f.40v; Pentecost f.42; Meeting at the Golden Gate f.43; Nativity f.44v; Annunciation to the Shepherds f.50; Adoration of the Magi f.54v; Presentation in the Temple f.59; Rest on the Flight into Egypt f.64; Coronation of the Virgin f.71; Bathsheba f.84; the Triumph of Death f.100; owner with patron bishop Saint before the Holy Family, with coat of arms in border f.132; Mass of St Gregory f.149v.

The smaller miniatures are on ff.14v, 15v, 17, 19, 21, 22, 23, 23v, 24v, 47v, 48v, 49, 52v, 53, 53v, 57, 57v, 58, 61v, 62v, 63, 69, 69v, 70, 75, 76, 76v, 130, 131v, 137, 137v, 138, 138v, 139, 139v, 140, 140v, 142, 143, 144, 144v, 145v, 146, 146v, 147, 147v, 148v, 166, 167, 167v, 168.

£45,000-55,000

US\$61,000-74,000

€53,000-64,000



676

ANONYMOUS GERMAN ALCHEMIST

An Alchemist's handbook, in German, illustrated manuscript on paper [Germany, c.1480-1500]

A Renaissance alchemist's handbook: an intriguing manuscript, testament to the practise of this cryptic art in 15th-century Germany, illustrated with watercolour diagrams of the associated apparatus.

195 x 140mm. 91 leaves, 149 written pages, in two hands, the main body of the text complete, up to 29 lines per page, ruled space: 155 x 85mm, rubrics touched in red, calligraphic initials in red and some with flourishing, 25 watercolour illustrations of scientific apparatus, 10 mathematical and architectural diagrams in pen (two leaves loose at the end of the manuscript, outer margins water-stained and tattered, in one instance significantly, surface soiling most notable to f.1, occasionally loose and split at gatherings, presence of bookworm damage on some pages, very occasional wax stains). 15th-century German calf over wooden boards, tooled in blind with vertical rows of hunting scenes within a triple-filet frame, remains of two fore-edge clasps (significant losses to upper cover, spine entirely lost).

Provenance: (1) The script, watermark and binding indicate that the manuscript was made in Germany in the final two decades of the 15th century. The watermark visible on certain pages – a heart beneath a crown, above 'lb' – is closest to a motif widely used in Germany around 1480-1500 (cf. Piccard 32464-32481) and the binding is contemporary. The pastedowns, taken from a Litany of Saints, are also roughly contemporary. (2) This compendium of cryptic knowledge seems to have lain undisturbed for many years after its compilation: the contemporary stamped leather binding is preserved and no booklabels or ownership inscriptions mark the manuscript changing hands. (2) Zisska & Schauer, 4 May 2010, lot 6.

Contents: Astrological calculations, including those charting the trajectories of the Sun and the Moon ff.1-4 (incomplete); alchemical handbook with detailed instructions for the production of various pigments, solutions, acids and alkalis, illustrated with watercolours ff.5-69; geometrical calculations, illustrated with pen diagrams (apparently incomplete, two leaves loose) ff.70v-78; blanks ff.79-91.



The main body of the text, which appears to be complete, opens on f.5 with an introduction to the art of alchemy, whose practice requires the blessing of the Virgin Mary and reference back to the ancient authorities, such as Hermes [Trismegistus]. Recipes for the various pigments, solutions, acids and alkalis are listed in groups, before descriptions are given of the planets relevant to the alchemist's art, starting with Saturn, and their effect on the elements, with reference to authorities including Albertus Magnus, Origen, Aristotle and Hermes Trismegistus. There follow notes on the ease of obtaining various elements, before lists of alchemical compounds – including 'sal petri' and 'aqua lunaris' – grouped according to their nature. Practical instructions, organised by chapter, begin on f.17v with the manufacture of vermillion and 'spangrün'; the first of the illustrations depict two vessels for the burning of cinnabar. Further recipes involve the burning of various substances – illustrated with drawings of furnaces, cucurbits and other vessels, and distillation apparatus – before moving on to the manufacture of acids, bases and oils, mentioning the use of quicksilver, then, finally, turning to the manufacture of gold. The end of the text on f.69 is marked with the words 'Alchimia & Scientia' in red ink with calligraphic flourishing, above a floral device.

Alchemy – the quest to transmute base metals into gold and to obtain the Philosophers' Stone – was a practical as well as theoretical pursuit, as the existence of this manuscript attests. While at times controversial, it flourished as an accepted scientific and philosophical discipline: the late medieval tradition of alchemy in Europe would pave the way for the development of early modern science, and mastery of this esoteric art afforded the Renaissance alchemist the opportunity for financial gain if he was able to harness the quasi-mystical forces of early modern chemistry to produce valuable chemicals, medicines, metals, and gemstones.

£60,000-90,000

US\$81,000-120,000
€70,000-100,000



077

Land records and an alchemical manuscript on vellum containing a series of complex symbols, diagrams and cipher text [Italy, c.1530s-1600]

An unusual and sophisticated alchemical manuscript showing a range of influences from Paracelsus to the Kabbalah.

212 x 150mm. 16 leaves, the first part containing notarial records of land ownership paginated 1-15, in Latin and Italian; the second half with 14 pages of symbols, diagrams and cipher text, in red ink (some staining, smudging to a few images, tears to outermost leaves).

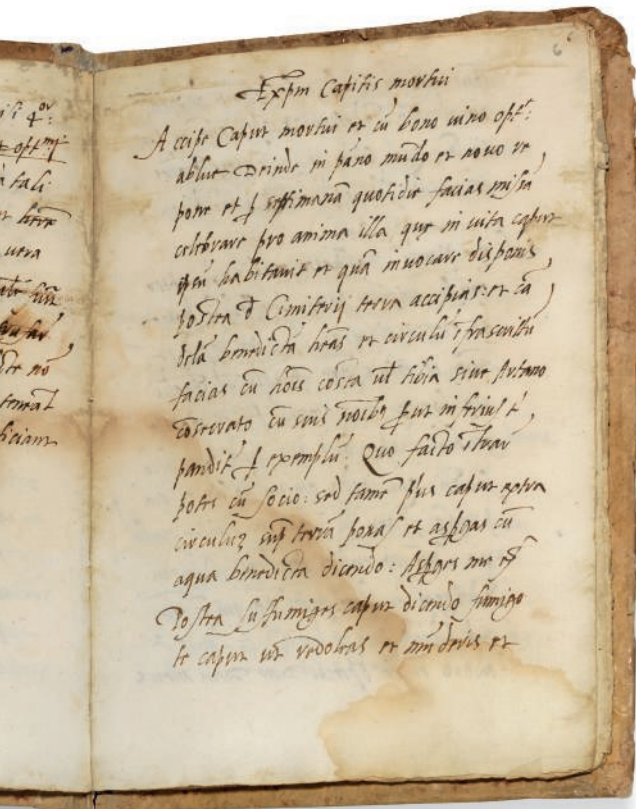
Provenance: (1) The first 8 leaves are notarial records dating from 1537, 1544, 1545 and 1561 and localisable to northern Italy, and specifically the Veneto (there is mention of a church of 'Sancti Floriani de Rippa', or Riva, and of Venice itself). (2) Sotheby's, 26 November 2008, lot 7.

Content: Notarial records, including land transactions dated 1537 and notarised by Giovan Battista Salvi and a will, dated 1544 and notarised by Michaelis Rampani ff.1-8; a series of complex symbols and diagrams with cipher text, encoding alchemical processes, beginning with a symbol incorporating four watchtowers, a Star of David, and alchemical glyphs, with later images including various furnaces, stills, and other apparatus, a seven stage ascent beginning with a flask and culminating in a throne (probably representing chemical processes), a fountain (similar to the opening image of the Rosarium Philosophorum), an alchemical rebis, a tree growing on a tomb with seven mountains in the background, a fruit bearing tree growing from a male figure impaled on a sword, an owl (?) with an alembic on its head, and a distillatory furnace, many of the images partly composed of lines of cipher characters and incorporating various glyphs, also with diagrams of geometrical speculation, tables with Hebrew letters (perhaps showing permutations of solar and lunar qualities), and related material, ff.9-15v.

Paracelsian influence can be seen for example in the manuscript's list of the three essential ingredients of the Philosophers' Stone (Mercury, Sulphur, Salt), while the geometric representations of these tria prima resemble those found in the works of Gerard Dorn. Jewish elements include the use of Hebrew characters and the appearance of a Menora in the rebis figure. The accompanying text is entirely in a cipher which resembles that of the Aiq Bekr or Kabbalah of the 9 Chambers. This manuscript reveals an alchemist whose work combines in a unique way many features found in contemporary practitioners such as John Dee.

£10,000-15,000

US\$14,000-20,000
€12,000-17,000



078

[DEMONOLOGY AND MAGIC]. A Conjuration Manual, in Latin, manuscript on paper [Italy, late 17th century]

A rare fragment from a 17th-century manual on conjuration of spirits for a budding practitioner of ritual Solomonic magic, including detailed instructions on how to conjure a spirit into a crystal or a bottle, and how to prepare a dead man's head for the purposes of incantation.

220 x 145mm. 16 leaves, foliation 1-16 followed here, likely a fragment of a larger manuscript, 15-18 lines, 3 sigils (marginal dampstaining throughout, especially to opening leaf, edges frayed and thumbled, opening leaf with 6 holes affecting a few words of text, a few wormholes on other leaves, some words scrubbed or crossed out). Contemporary pasteboards (soiled and frayed).

Content: 'Ad habendum sp[irit]um in Christallo': instructions on how to conjure a spirit into a Crystal ff.1-5v; 'Experimentum Capitis mortui': an experiment to summon a spirit using a dead man's head ff.6-11v; 'Seq[ui]t[ur] Lice[n]tia I[n]scripti Sp[irit]i' ff.12-12v; 'Ad habendum sp[irit]um in Ampulla': how to conjure a spirit into a bottle ff.12v-16v.

A testament to the continued and vibrant interest in occultism and Rosicrucian philosophy in the 17th century, this fragment from a practical spellbook, illustrated with Solomonic sigils, contains invocations and incantations that would have been very familiar to the Elizabethan magician, astrologer and mathematician John Dee (1527-1608/9). The first of these is a spell that is designed to summon a spirit into a 'chrystallo', or a reflective, polished surface. Dee used a number 'chrystalla', or 'shew-stones' as scrying devices to summon visions of spirits and demons and carry out his occult research into the world of spirits, among which a rock crystal ball and an obsidian mirror (now London, British Museum 1966,1001.1). Dee often worked with the medium and convicted criminal, Edward Kelley: the two men held séances in England and on the Continent between 1583 and 1589.

£4,000-6,000

US\$5,400-8,100
€4,700-7,000



079

PSEUDO-SOLOMON

[PSEUDO-SOLOMON], *Clavicules de Salomon*, in French, a cabalistic and amuletic manuscript on paper [France, 18th century]

A handsome manuscript copy of *Les Clavicules de Salomon*, one of the great classics of the cabalistic arts, richly illustrated with sigils, pentacles and computational tables for the use of the budding magician.

205 x 155mm. i + 117 + iv leaves, complete, contemporary pagination 1-233 followed here, 14 lines in a French cursive script, 57 diagrams, sigils, pentacles and tables in green and red ink (occasional marginal thumbing, else in excellent condition). Contemporary mottled calf gilt (edges and spine scuffed).

Provenance: (1) Coat of arms with a rampant lion holding a sword blindstamped on p.1. (2) Pencil inscription in French on the first flyleaf attributing the text (erroneously) to the French esotericist, poet and author Éliphas Lévi Zahed (1810-1875).

Content: *Clavicules de Salomon*, beginning 'J'ay dit en mon coeur je penetreray avec un profond respect les secrettes merveilles [...]'; chapters I-XVII, pp.1-233. The text begins by describing the type of person who can carry out this 'science cabalistique', and the appropriate places and times to conduct this art ('Quels sont les lieux, et les temps propres aux operations de l'art'); it continues with the preparation of talismans, the other instruments required, the influences of the Moon and planets, the preparation of [circular] pentacles, the influences of the days and the hours, the colours proper to each planet, and various conjurations, prayers, divinations, exorcisms and spells, including ones to create dreams in which girls can see who they are going to marry (p.194), ones to summon up pleasant dreams (p.197), and ones to cast nightmares (for which one needs the blood of bats, p.199).

A number of different texts circulated in the 16th–18th centuries under the name of the Key of Solomon, or *Clavicula Salomonis*, based on the medieval tradition that King Solomon knew how to control demons and make them do his bidding, and recorded this secret knowledge for his son Rehoboam. Solomon's mastery of demons is a common element in later Jewish and Arab legends, and is often attributed to possession of a magic ring called the Seal of Solomon. One of the oldest surviving manuscript copies is a text in English translation, entitled *The Clavicle of Solomon*, revealed by Ptolomy the Grecian and dated to 1572 (British Library, Sloane 3847). A number of French manuscripts survive, all dated to the 18th century, with the exception of one dated to 1641. Three French translators are known: Pierre Morissoneau, rabbi Abognazar and Abraham Colorno. The present copy follows the text of a *Clavicules* at the Wellcome Collection, MS. 4656, datable to c.1725.

£7,000-10,000

US\$9,500-13,000
€8,200-12,000

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.

77



080

ANONYMOUS AUTHORS

Two medical and pharmaceutical manuscript recipe books, in Latin, German and Italian, on paper and vellum [Germany, 17th century and northern Italy, perhaps Sud Tirol, 1700s]

Medical recipe book, in Latin and Renaissance German, manuscript on paper [Germany, 17th century].

An exhaustively detailed alphabetised compendium of German medicinal recipes, including an extremely early one for the preparation of hot chocolate - contemporary to the introduction of cocoa to Germany.

179 x 123mm, i + 195 + i leaves, apparently complete, sporadic pagination to 391, varying number of lines (heavy soiling to opening leaves, marginal staining throughout). Modern white vellum binding. *Provenance:* (1) The watermark is closely comparable to Briquet 7071, recorded in Veldenz in the Rhineland-Palatinate near Koblenz for 1590. (2) Modern German inscription in pencil on front flyleaf.

Content: Medical remedies arranged alphabetically, with running headers A-Z, followed by a miscellaneous section (p.340), the beginning of an index (p.388); the recipes including ones to cure constipation (p.56); induce diarrhoea and vomiting (p.237); cure syphilis (p.249); an early recipe for hot chocolate (p.346); 'Gold tinctus' (p.351 – a medical recipe for gold tincture also discussed in later centuries by Georg Ernst Stahl, *Materia Medica. Das ist: Zubereitung, Krafft und Wirkung, Derer sonderlich* [...], p.28); and a cure for gonorrhoea (p.364). Cocoa is said to have been introduced to Germany by a scientist named Johann Georg Voldkammer, who discovered it in Naples. It was the Germans who instituted the habit of a cup of hot chocolate before bedtime.

With: ANONYMOUS. *Lexicon Pharmaceuticum* [...] *composito pro maiori dilucidatione brevissimis surrogata studio Petri Pauli Chianenti*?, manuscript on paper in Italian [northern Italy, perhaps South Tyrol or Trentino- Alto Adige, 1700s].

A fascinating pharmaceutical compendium, perhaps the work of a pharmacist from northern Italy, modelled on the *Lexicon Pharmaceuticum* of the Frankfurt physician Johann Helfrich Jüngken (1648-1726), and influenced by famous contemporary anatomists, alchemists, and chemists Jacques Dubois (1478-1555), Oswald Croll (1560-1609), Robert Boyle (1627-1691), and Giuseppe Donzelli (1596-1670).

159 x 92 mm, ii + 188 leaves, complete, contemporary pagination 1-376 followed here, headings in red, woodcuts added on pp.177 and 233 (some marginal staining, remnants of an added woodcut on the title-page, the name of the author overwritten in ink). Contemporary vellum (scuffed and stained, shelf-mark label at spine and faded title). *Provenance:* Rome, Minerva Auctions, 20 June 2019, lot 253.

Content: The text begins with a series of recipes for 'waters', such as Donzelli's ophthalmic water, balms, preparations based on Bezoar, and follows with gastronomic recipes, such as for 'biscottini di Savoia' and butiro (butter) with cocoa. Then follow (in alphabetical order) instructions for the calcination of lead, copper, and silver; recipes for a variety of ointments, plasters, extracts, fumenti, syrups, laudanum, oils, pills, powders, sublimates, ointments etc.

£3,000-5,000

US\$4,100-6,700
€3,500-5,800

78 **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.**

081

ANONYMOUS ITALIAN ALCHEMIST

'Ricordi', an alchemical notebook, in Italian, manuscript on paper [Italy, 18th century]

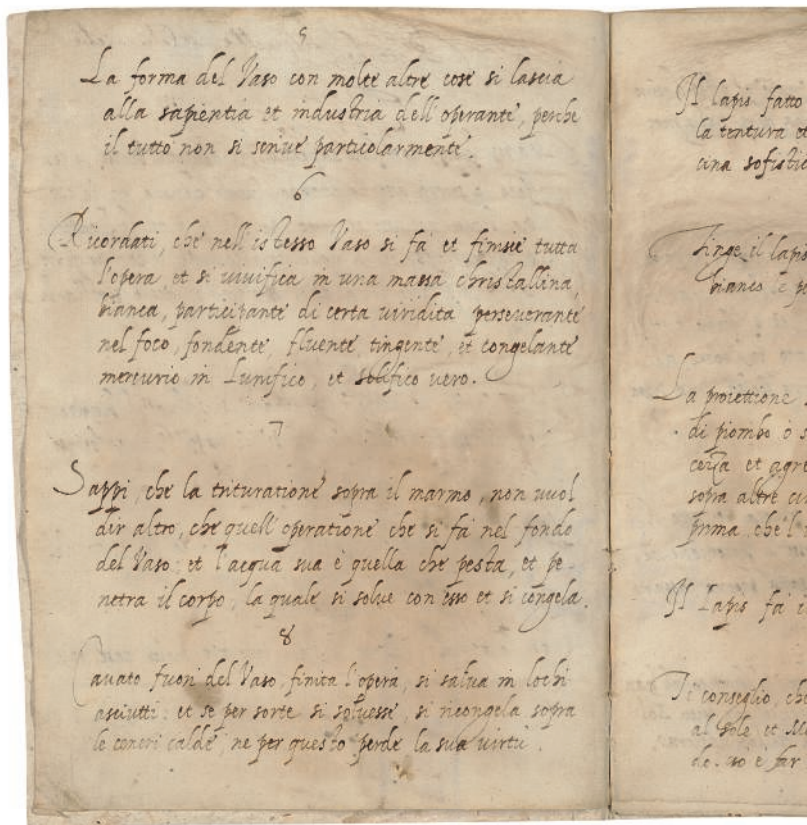
Instructions and advice by an 18th-century Italian alchemist on the Great Work: the alchemical process of creating the Philosophers' Stone and transmuting lesser substances into gold.

212 x 154mm. 8 leaves, varying number of lines per page, the instructions numbered 1-38 (occasional spotting and marginal staining). Card binding.

Content: 'Ricordi', notes and instructions on the alchemical process: calcination (the first operation in alchemical transformation); the sublimation of mercury in a hermetic vase; trituration (the reduction of substances to a powder); projection (in which the stone or elixir is tossed upon the molten base metal - lead or tin, in this case - to transmute it; fermentation (the fifth operation in alchemical transformation); putrefaction (the first stage of the fermentation operation, with the first stage of fermentation - or rotting of a substance under a prolonged, gentle heat, 'continuo, non violente, sottile, chiuso, chiaro, [...] - lasting, according to our author, 282 days, with further passing of time seeing nine transmutations of different colours); on the healing properties of the Philosopher's Stone and the duration of the Work (9 and a half months, in the author's opinion) ff.1-6; blanks ff.6v-7; an excerpt, in Italian, from the end of Chapter V of Heinrich Cornelius Agrippa's *De Occulta philosophia*, beginning 'La base et il fondamento di tutti gli elementi è la Terra' and ending 'et è veriss[im]a medicina della restauratione et conservatione nostra', ff.8-8v.

£2,000-3,000

US\$2,700-4,000
€2,400-3,500



082

Alchemical recipes, in Spanish, manuscript on paper [Spain, 17th century]

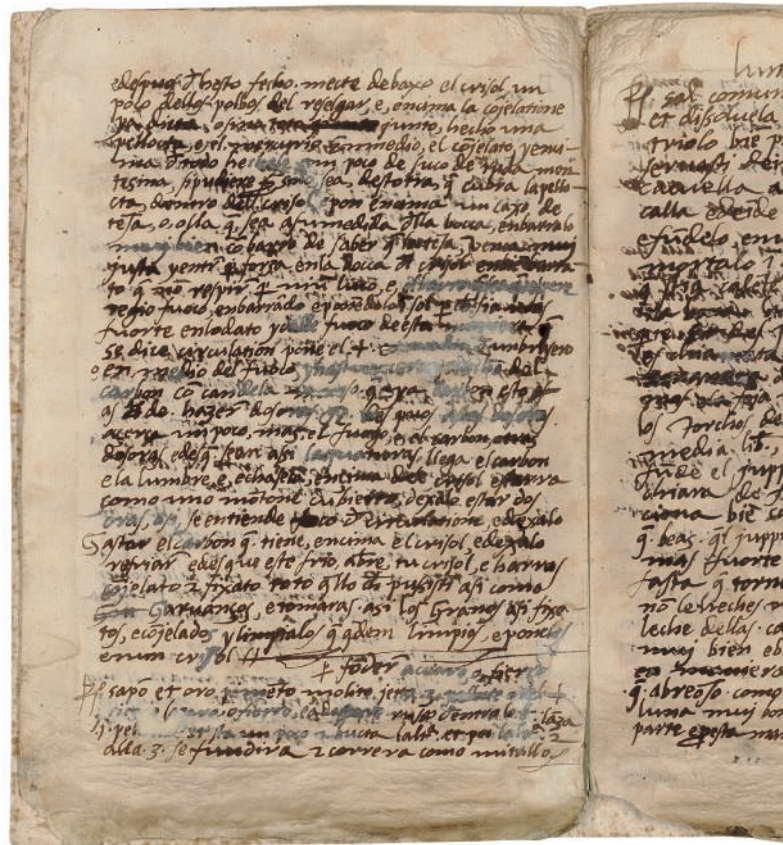
A short collection of Spanish alchemical recipes involving mercury, tin and vitriol.

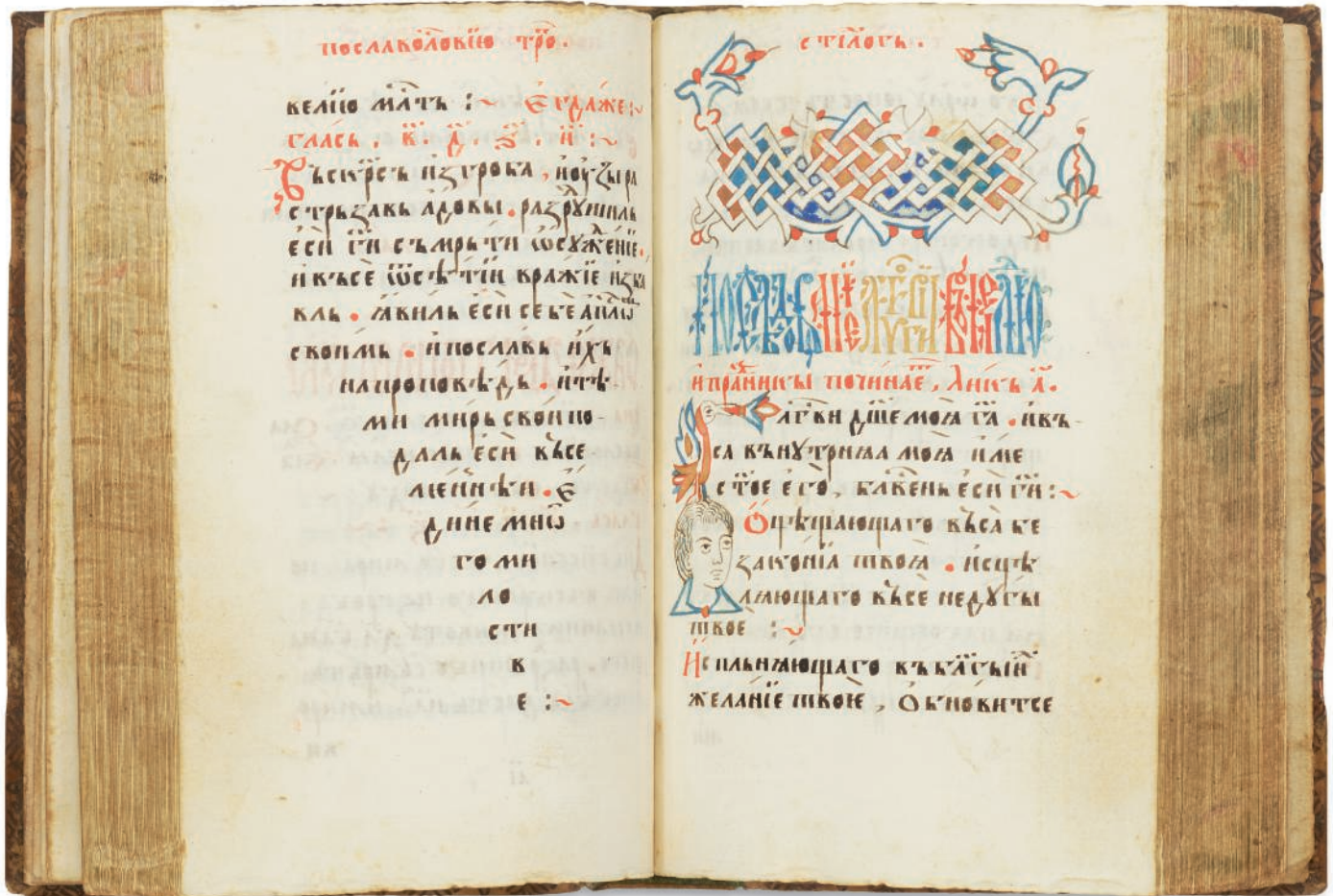
209 x 144mm. 4 leaves, c.32 lines per page (some ink corrosion and show-through, edges of pages frayed, marginal staining). Limp card binding.

Contents: On the freezing and fixation of mercury, the use of tin, the preparation of mercury solutions, the process of sublimation, with recipes involving vinegar, goat's milk, the sap of euphorbia, cinnabar; a recipe for the production and preparation of oil of vitriol, and its health benefits when taken with other waters: for example, when drunk with warm water it 'ralegra el corazon', or heartens the soul; with endive or betony water it promotes hair growth; with fennel water it improves memory.

£2,000-3,000

US\$2,700-4,000
€2,400-3,500





083

A Miscellany of Texts, in Church Slavonic, illuminated manuscript on paper [Serbia, 17th century]

A charming liturgical manuscript in Church Slavonic, in exceptional condition, in an extremely rare contemporary elaborately gilt and painted Slavonic binding with gauffered and painted edges.

153 x 101mm. iii + 201 + vii leaves, complete, contemporary quire signatures throughout, 18 lines in a semi-uncial hand, headings and rubrics in red, initials in red, green, blue and silver throughout, larger decorative initials in red, green and gold, 33 coloured and illuminated initials incorporating leaves and figures, 20 illuminated headpieces, 1 unilluminated headpiece, in varying designs of interlaced strapwork, sometimes within architectural forms, sometimes squared, sometimes in circles, sometimes incorporating faces or animals, in colours with gold and silver, half-page opening headpiece with King David holding a scroll introducing Psalm 1 (occasional marginal staining, final few leaves slightly browned, else in excellent condition). Contemporary Slavonic binding, elaborately gilt and painted, edges gauffered and painted with flowers (lacking clasps).

Provenance: (1) Purchase inscription 29 December 1739 in Belgrade. Further inscriptions on inside upper cover and at end in Greek written in Cyrillic characters. (2) Sotheby's, 29 November 1990, lot 96.

Content: The text includes the Psalms for liturgical use; a variety of hymns; stichera for various occasions; and a service to the Mother of God. The final four leaves of the main text consist of a troparion and doxology in Greek, though in Cyrillic letters, the switch in language but not of script signalled by the Slavonic heading 'Troparion for Sunday, in Greek'.

£3,000-5,000

US\$4,100-6,700
€3,500-5,800

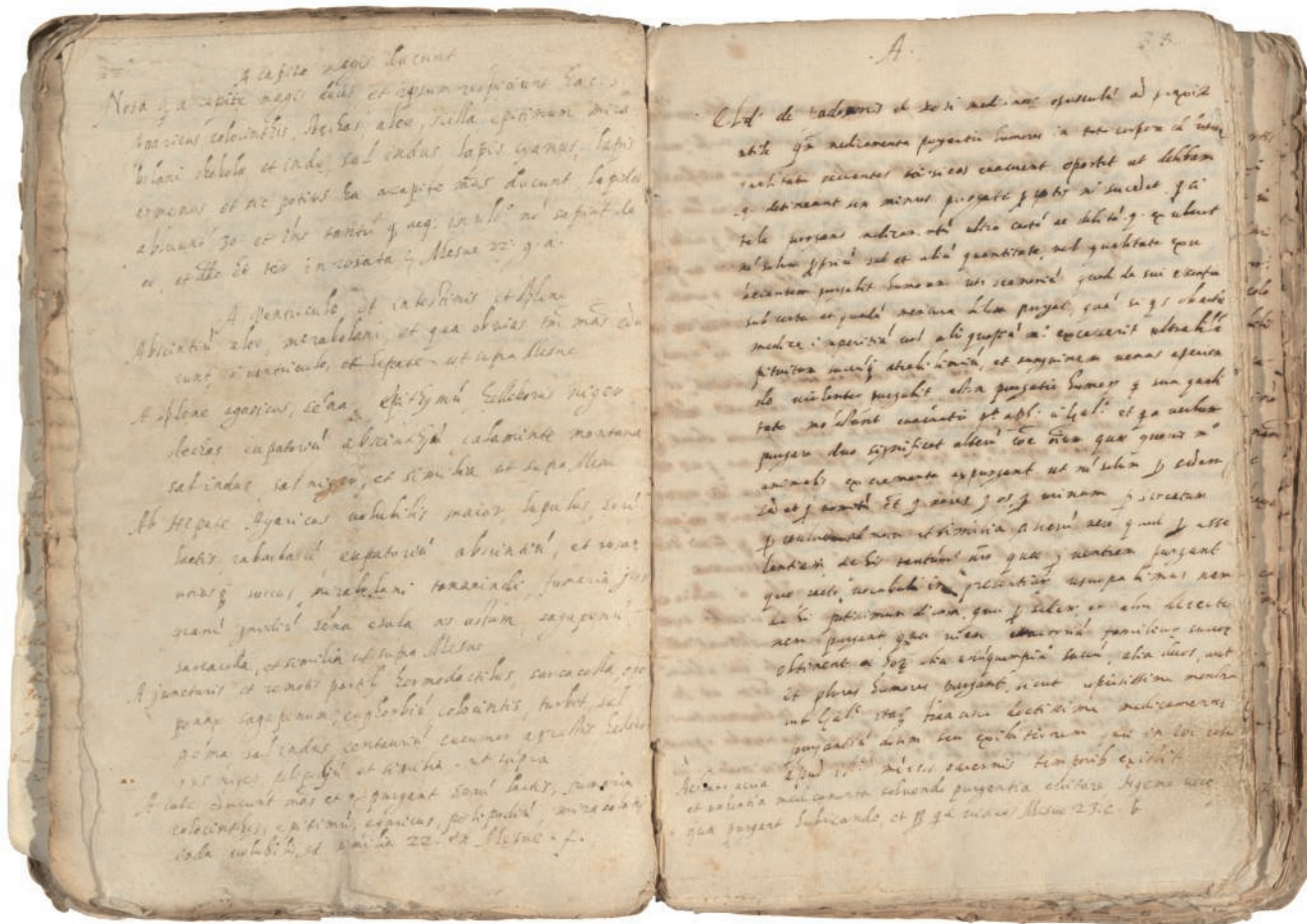
80

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AUTOGRAPH LETTERS
AND MANUSCRIPTS
(LOTS 84- 100)



Canton river



084

BALDI, BERNARDINO (1553-1617)

Autograph manuscript, a medical and pharmaceutical compilation, n.p. [?Padua], n.d. [?c.1573].

In Latin and Italian. 168 pages, on paper, c.210 x 145mm, irregular catchwords, the main text paginated '2-161', autograph marginal annotations (incomplete, likely lacking the final gathering, some worming at inner margin, edges occasionally slightly cropped or tattered). Contemporary 'carta rustica' binding, lettered 'B' on the front cover.

A hitherto-unknown and unpublished autograph medical manuscript by the 16th-century Italian polymath Bernardino Baldi – mathematician, poet, historian, translator and abbot – perhaps dateable as early as his student years at the University of Padua. The manuscript opens with three sets of verse in Italian, ff.1-4 ('Piangar l'empie sorche [...]; 'S'Amor m'havesse in altro stato colto [...]; 'Niso poi che restar privo di vita [...]); the main body of the text, ff.5-84, comprises notes in Latin on a wide range of medical and pharmaceutical topics, with authorities including Yuhanna ibn Masawaih ('Mesue') and Avicenna quoted throughout. Descriptions are given of several diseases, often with the associated remedies and the manner in which they are to be prepared; topics covered include: how to proceed in the case of spitting blood; urine; the manufacture of medicines; pharmaceutical ingredients, especially plants; the digestive system; purgatives; remedies against 'pituita salsa' and other diseases; and vomit.

Born in Urbino in 1553, Bernardino Baldi received his early education from Federico Commandino, among other of the great humanist scholars of that city; in 1573, he enrolled in the faculty of medicine at the University of Padua, subsequently pursuing studies in logic and philosophy, while simultaneously applying himself to the composition of poetry. His first didactic poem, *L'Artiglieria*, and many more examples of his lyric poetry date from these student years. Baldi's early brilliance won him an invitation in 1580 to the Gonzaga court at Mantua as a tutor to Ferrante Gonzaga, from whom he received the lavishly-funded abbey of Guastalla, where would complete the first biography of Copernicus in 1588. During his abbacy and, subsequently, under the patronage of the Duke of Urbino, Francesco Maria II della Rovere, Baldi is said to have written over a hundred works – in fields as broad as theology, mathematics, geography, history and poetry – the vast majority of which have remained unpublished.

We know of no other autograph manuscript by Baldi to have appeared at international auction (ABPC/RBH) and none of his medical or pharmaceutical writings appear to survive in published form. The loose structure of the text – a compilation of notes and observations – and the informal appearance of the manuscript, with frequent emendations and annotations, suggest it might date to Baldi's days as a student of medicine – and a poet – at the University of Padua.

£8,000-12,000

US\$11,000-16,000
€9,400-14,000

85

SOMERVILLE, MARY (1780-1872)

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

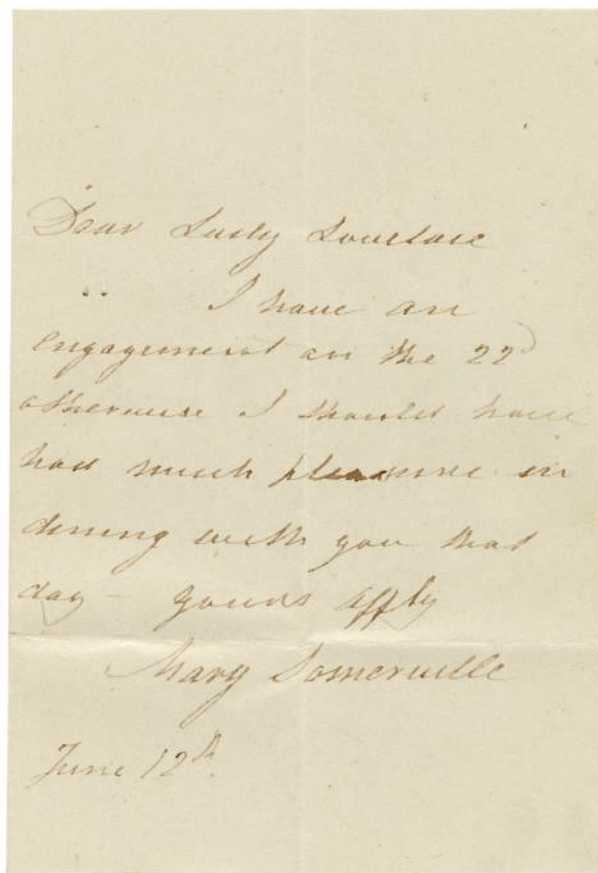
One page, 110 x 75mm; autograph envelope ('The Countess of Lovelace / 19 Great Cumberland Street').

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.

£1,000-1,500

US\$1,400-2,000
€1,200-1,800



086

VERDI, GIUSEPPE (1813-1901)

Autograph musical quotation from *Luisa Miller* signed ('G Verdi'), Naples, 10 December 1849.

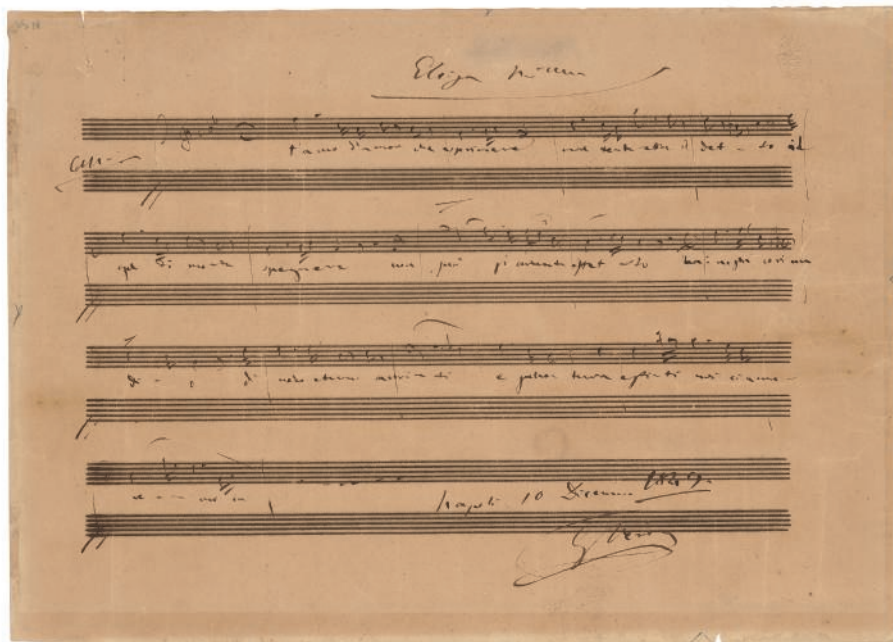
One page, 190 x 267mm, ruled recto and verso with eight 5-line staves. 15 bars for voice, Luisa's opening verse from the duet for Luisa and Rodolfo in Act I, Scene I, beginning 'T'amo d'amor che esprimere', titled ('Luisa Miller') and marked 'All[egro]' in autograph (recto with toning where framed, edges slightly chipped).

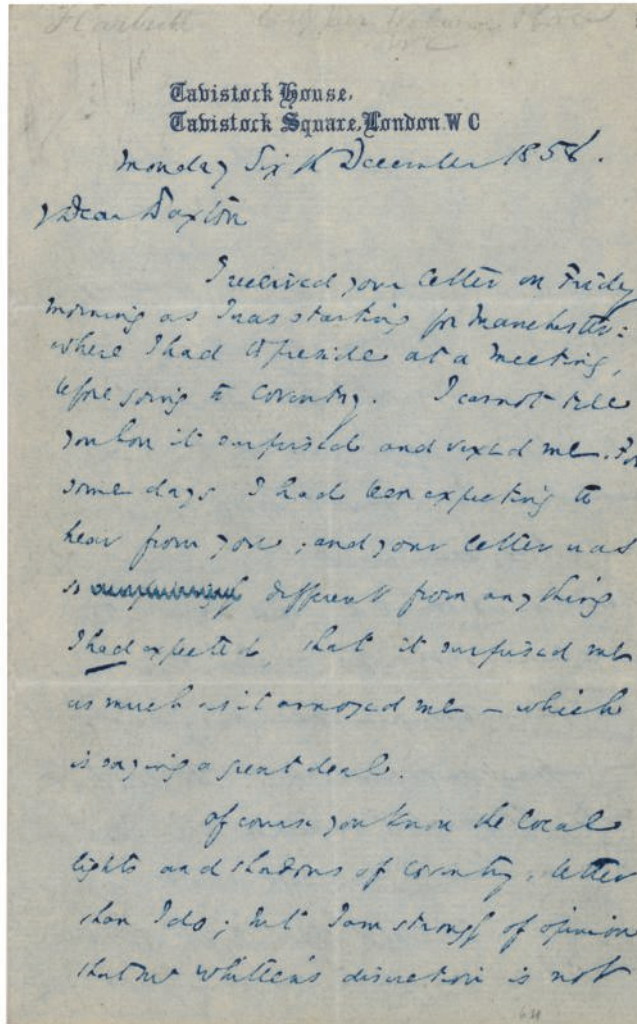
A new type of Verdian opera: an autograph quotation from *Luisa Miller*, whose composition marked the beginning of Verdi's 'second period' a group of works characterised by stylistic expansion and the influence of French opera.

After a decade of writing opera, Verdi's *Luisa Miller*, derived from Schiller's *Kabale und Liebe*, sees the composer turning to the intimate arena of domestic tragedy, following the doomed love story of village girl Luisa and noble Rodolfo. The present quotation was written two days before the premiere of *Luisa Miller* at the San Carlo opera house in Naples; Verdi adds the title 'Luisa Miller' here, using the working title favoured by his librettist, Salvatore Cammarano. Written two years before *Rigoletto* (1851) - the first of Verdi's three most famous operas, along with *Il trovatore* (1853), and *La traviata* (1853) - *Luisa Miller* is considered to mark something of a watershed, marking the beginning of Verdi's 'second period'.

£6,000-9,000

US\$8,100-12,000
€7,000-10,000





87

DICKENS, CHARLES (1812-1870)

Autograph letter signed ('Charles Dickens') to Sir Joseph Paxton, Tavistock House, London, 6 December 1858.

Four pages, 177 x 110mm, bifolium, printed letter-paper headed 'Tavistock House, Tavistock Square, London WC' (later annotations in pen and pencil at upper margins of pp. 1 and 4). *Provenance*: John Fleming (1910-1987; New York bookseller and collector) - Dr Muus G. J. Beets (Hilversum, Netherlands); presentation letter, 17 September 1979, from Henry G. Walter Jr.

A Pickwickian Christmastime dinner in Coventry: a long and colourful letter to Sir Joseph Paxton, the architect who designed the Crystal Palace, describing a case of unseemly politicking around a dinner held in his honour to mark Dickens's reading of *A Christmas Carol* to benefit the Coventry Institute. Dickens is surprised and vexed to have Paxton's letter [explaining his absence from the dinner]: 'Of course you know the local lights and shadows of Coventry, better than I do; but I am strongly of the opinion that Mr. Whitten's discretion is not remarkable, and that in this manner he made a mistake [...] if you had been there you would have been heartily received'. None of his fellow diners suspected the real reason for Paxton's absence; Dickens considered making reference to it in his speech, but 'After a careful study of our Blunder-headed Whitten, I came to the conclusion that I had better not [...] if he could only find a hole big enough to put his foot in, he would unquestionably do it'.

Charles Dickens, in the manner of his much-loved creation Samuel Pickwick, finds himself far from London and forced to navigate the complexities of local society at a dinner held in his honour: he recounts the events of his night in Coventry with a mixture of frustration and wry amusement to Sir Joseph Paxton (1803-1865), the Member of Parliament for that city. Paxton had been dissuaded from attending that evening on political grounds by one Mr Whitem [misspelt here by Dickens], who subsequently lied baldly to the other guests before Dickens' eyes about the reason for Paxton's absence. Dickens continued his series of enormously successful public readings of *A Christmas Carol* and *The Cricket on the Hearth* to raise money for good causes in 1858: in just three months, he gave 85 readings in over 40 towns across Britain.

Published: Tillotson & Storey (ed.), *The British Academy/The Pilgrim Edition of the Letters of Charles Dickens, Vol. 8: 1856-1858* (1995), pp.714-6.

£4,000-6,000

US\$5,500-8,200

€4,800-7,100

84

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.

*88

HAMILTON, WILLIAM ROWAN (1805-1865)

Autograph letter signed ('William Rowan Hamilton') to the Revd. William Lee, 'Observatory' [Dublin], 2 July 1859.

6 pages, 220 x 130mm. Provenance: Roy Davids Collection.

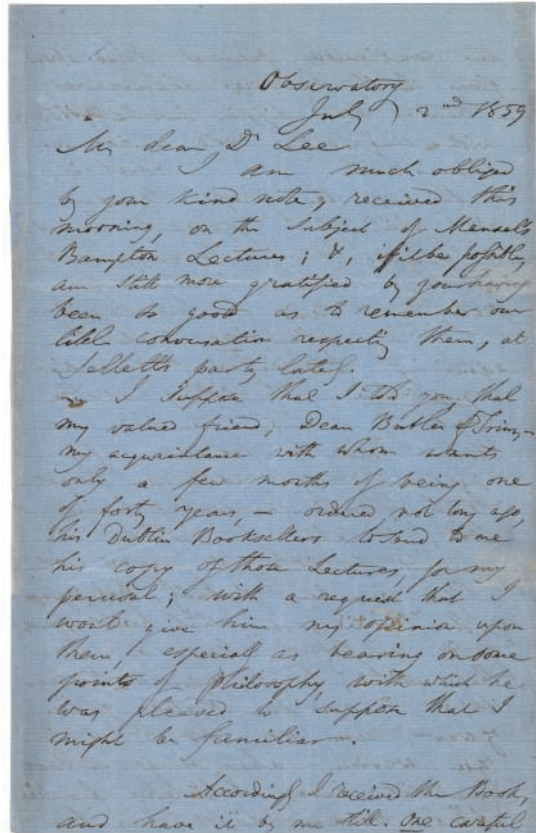
"Philosophy" is a grand and sacred word: the Irish mathematician and astronomer Sir William Rowan Hamilton picks a quarrel with his esteemed peer Henry Longueville Mansel. After his initial 'ungrudging and unbounded admiration' of Mansel's Bampton Lectures, which he considered 'a work of genius, & of learning, devoted to the highest interests of religion, and humanity', Hamilton thinks it important to critique the same work, in the spirit of Kant. Accordingly, he continues to 'pick (in thought) a quarrel with him', asking: 'Does he insist too much on the limitation of the human faculties?'. Hamilton continues, "'Philosophy" is a grand and sacred word' and that what Mansel calls a "Philosophy of the Infinite" would perhaps more properly be called a "Science of the Infinite"; to wit, Mathematical Science'. He also takes issue with Mansel's criticism of Kant's *Kritik der praktischen Vernunft*, though admits that 'I have, possibly, been bribed to like that work of Kant' by his friend Samuel Taylor Coleridge, who gave Hamilton his own copy of *the Kritik der Urtheilskraft*. Hamilton goes on to suggest that he and Lee exchange copies of their own publications for future study.

[With:] autograph letter to C[harles] R. Dodd, Royal Irish Academy [Dublin], 29 January 1841, enclosing two contemporary documents giving autobiographical details of his life and employment relating to his application for inclusion in Dodd's *Peerage*, the two documents being: a part-printed questionnaire listing information about his life and work; and a documentary extract dated and initialed by Hamilton.

Known as 'the second Newton', Hamilton is best known for devising quaternions (a new form of algebra comprising three-dimensional complex numbers), and his contributions on dynamics have continued relevance in quantum physics. Significant autograph material by Hamilton is rare on the market.

£3,000-5,000

US\$4,100-6,700
€3,500-5,800



*89

WAGNER, RICHARD (1813-1883)

Autograph letter signed ('Richard Wagner') to [Hans von Bronsart], Bayreuth, 6 September 1876.

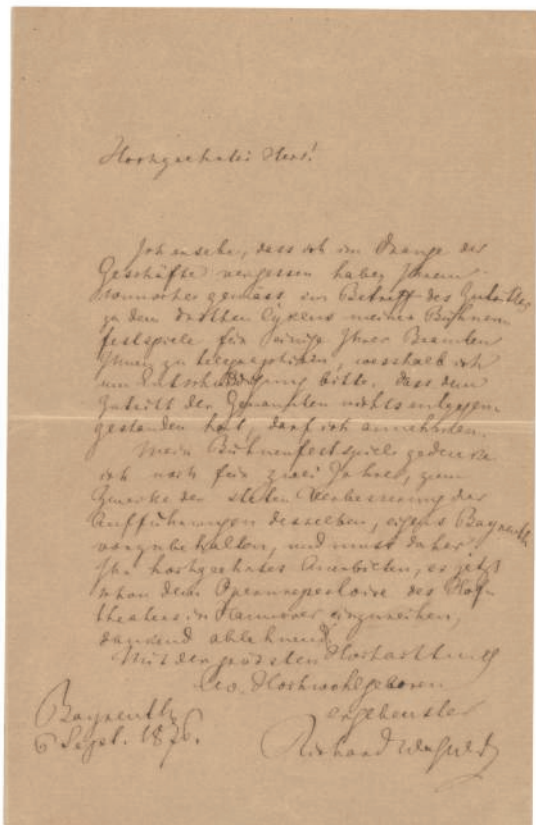
In German. One page, 220 x 142mm, on a bifolium. Envelope, addressed to Bronsart as manager of the Royal Theatre in Hanover.

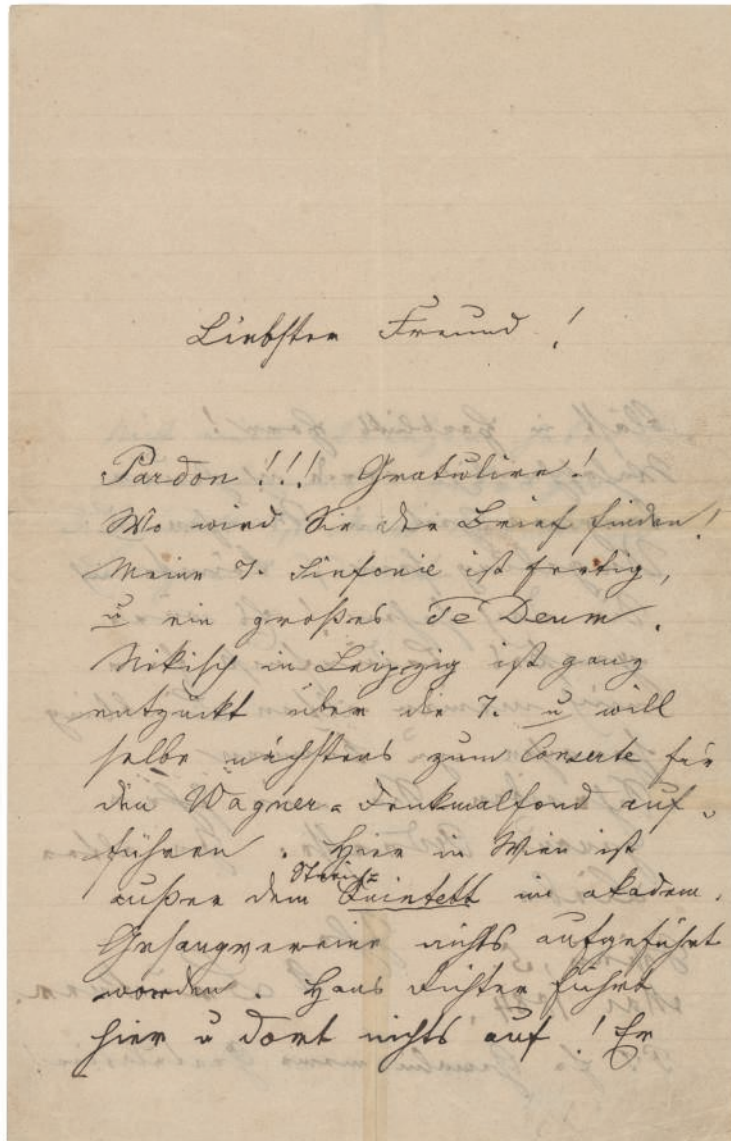
Writing during the first Bayreuth Festival, Wagner plans for the next two years. Wagner offers apologies, as owing to the pressure of business he had forgotten to telegraph 'in relation to the entries for some of your officials to the third cycle of my *Bühnenfestspiel* [i.e. the Ring], although he assumes that nothing prevented them from entering. He goes on to announce his intention to maintain the Bayreuth monopoly on the Ring for another two years at least: 'I intend to reserve my *Bühnenfestspiel* to Bayreuth for another two years, for the purpose of the constant improvement of the productions in it, and must therefore gratefully decline your gracious offer to classify it already in the opera repertoire of the court theatre in Hanover'.

The first Bayreuth Festival had opened on 13 August 1876, and included three complete cycles of the Ring – the first time the complete cycles had been performed. The festival was a triumph artistically – but financially a disaster, and in spite of Wagner's plans in the present letter, the second festival was not held until 1882.

£1,500-2,000

US\$2,100-2,700
€1,800-2,400





*90

BRUCKNER, ANTON (1824-1896)

Autograph letter signed ('A. Bruckner') to an unidentified friend ('Liebster Freund!'), Vienna, 5 May 1884.

In German. 2½ pages, 226 x 145mm, on a bifolium.

'**My 7th Symphony is finished and a great *Te Deum***'. The letter opens with an apology (apparently for a letter gone astray) and congratulations, before giving news of his compositions: 'My 7th Symphony is finished and a great *Te Deum*. Nikisch in Leipzig is quite delighted with the 7th and wishes to perform it himself before long at the concerts for the Wagner Monument Fund. Here in Vienna nothing has been performed apart from the string quintet at the Akademischer Gesangverein', also criticising the inactivity of Hans Richter ('He blows in Hanslick's horn!'); Bruckner will be staying in and around Munich and hopes to see the recipient, asking for his precise address. A postscript refers to the dedication of the string quintet to Duke Max Emanuel of Bavaria.

The first performance of Bruckner's 7th Symphony was given by Arthur Nikish and the Gewandhaus Orchestra in Leipzig on 30 December 1884, to great acclaim. His *Te Deum* had been completed on 7 March 1884, but was not to be performed until 2 May 1885, in a two-piano version: the first orchestral performance, under Hans Richter, took place in January the following year. The String Quintet was completed in 1879, and Bruckner had (characteristically) made some revisions and additions in 1884, notably to the finale; the technically challenging scherzo was not performed in public at all until 1885.

£5,000-8,000

US\$6,800-11,000
€5,900-9,300

91

GRIEG, EDVARD (1843-1907)

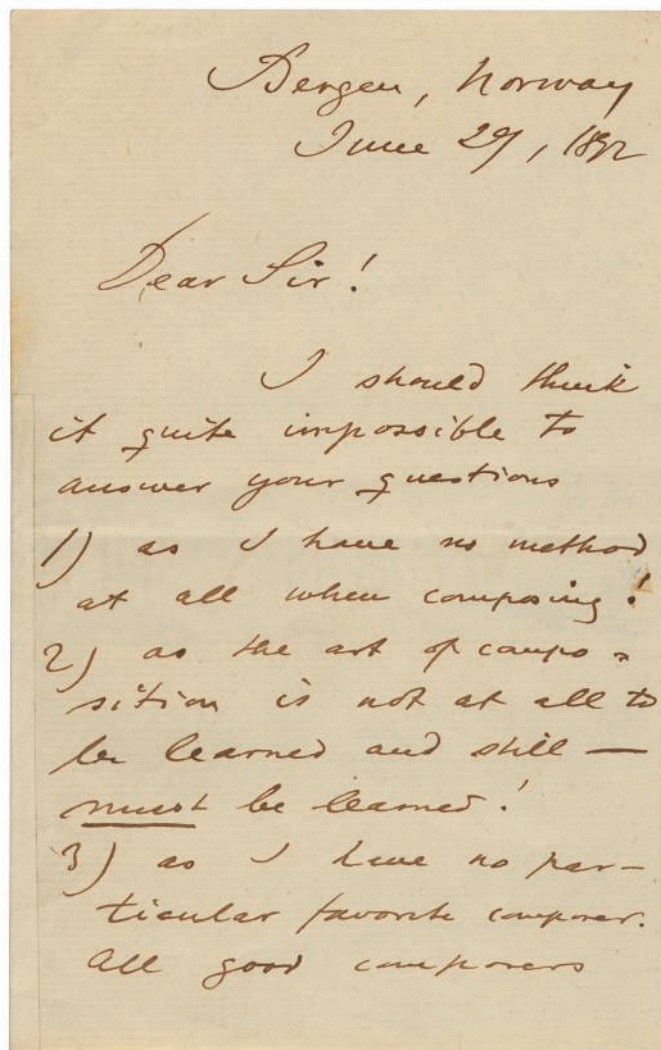
Autograph letter signed ('Edvard Grieg'), including an autograph musical quotation signed, to an unknown recipient ('Dear Sir'), Bergen, Norway, 29 June 1892.

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\$2,100-3,400
€1,800-2,900



092

DVORAK, ANTONÍN (1841-1904)

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

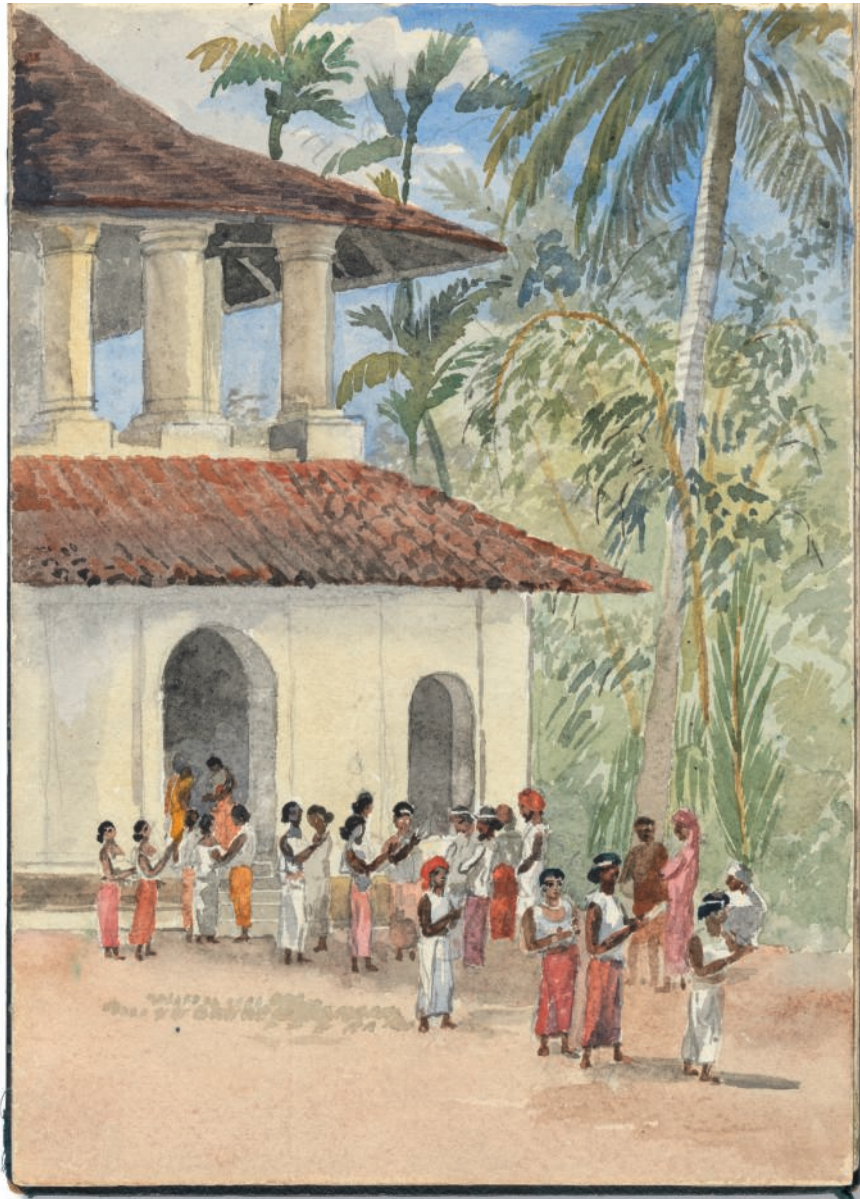
Four bars on a single staff, on the verso of Dvořák's printed visiting card, 71 x 119mm. *Provenance:* Sotheby's, 17 May 1990, lot 102; bought by George Cosmatos (1941-2005); his sale, Sotheby's, 31 March 1998, lot 128.

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

£1,500-2,500

US\$2,100-3,400
€1,800-2,900





093

DE LA POER, FRANCIS (D.1925)

Views of China and Sri Lanka

Two albums of watercolours of China and Sri Lanka, November 1895 – February 1896.

Two volumes, 180 x 255mm, the first volume with 26 watercolours on 25 leaves, the second with 24 watercolours on 22 leaves, often titled and dated by the artist in pen or pencil, further pencil studies mostly on facing pages, some of the watercolours partially finished. In two watercolour sketchbooks, the first inscribed 'E Frances de la Poer, Shanghai, China, November 1895' and marked '5 1895' on the upper cover, the second 'E Frances de la Poer, Kandy, Ceylon, Jan. 1896' and marked '6 1896' (spines split and loose).

19th-century watercolours depicting local life and the natural beauty of China and Sri Lanka, executed by a touring female artist. The first volume opens with vibrant illustrations from a wedding in Shanghai, along with accomplished shore views of the Yangtze, the Lei Yue Mun channel, the Pearl River and the Canton River; the latter part of the volume and the entirety of the second volume is dedicated to watercolours of Sri Lanka, showing acrobats, congregants beside a temple, elephant riders and tea production, intermixed with lush landscapes from across the country.

The artist responsible for these vibrant watercolours – executed as she progressed on her travels – can presumably be identified as Frances de la Poer (d. 1925), daughter of John de la Poer (after 1817 – 1851), a minor member of the Irish nobility.

£3,000-5,000

US\$4,100-6,800
€3,600-5,900

Lieber Herr Orlik!

Die Zeit von mir aus Italien bestellte
 Bild noch nicht angekommen ist, die
 vom Herrn Herrn Orlik abzugeben,
 da er heute ist mir, wenn mein eigenes
 die Anfertigung in Italien. Die werden
 jedenfalls den Rahmen abnehmen, und
 sie einen Rahmen mit dem eigenen
 Geschmack aufhängen lassen.
 Wenn die Rahmen mein am liebsten,
 wenn auch für die schönsten Photos,
 gestalten und die kleinen Minuten, die
 wir mit dem sehr sehr schön, und für
 die glücklichsten Augenblicke von meinem Leben
 und dem
 Gustav Mahler

94

MAHLER, GUSTAV (1850-1911)

Autograph letter signed ('Gustav Mahler') to [Emil] Orlik, n.p. [?Vienna], n.d. [?c.1902].

In German. One page, 174 x 133mm, bifolium, watermarked 'Margaret Mill Ivory Paper/ Vienna Manufacture'. Provenance: by descent.

Mahler writes to the artist Emil Orlik, who completed his iconic portrait of the composer in 1902, enclosing some pictures. Mahler explains: 'Since the picture I ordered from Italy has not arrived yet but you are leaving this evening, I take the liberty of providing you with my own. In any case, you will remove the frame and have new, better ones made to your own taste'. He thanks Orlik once more for the splendid photographs and for the wonderful hours they spent together.

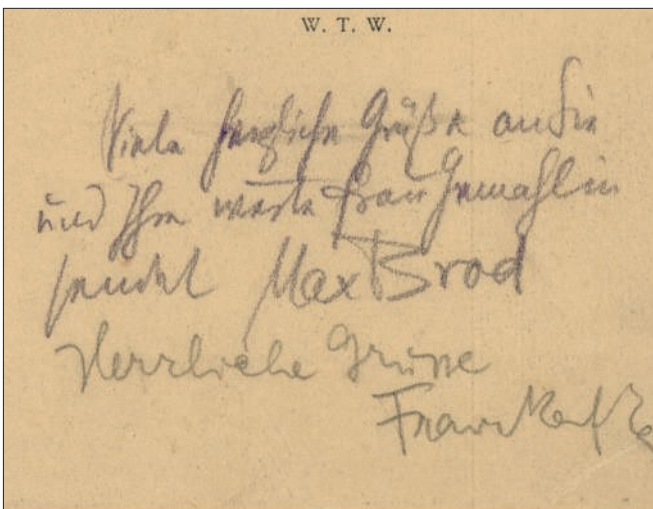
The Prague-born painter, etcher and lithographer Emil Orlik (1870-1932) travelled widely through fin-de-siècle Europe at the beginning of his career, before spending months alone in Japan in 1900-1901 studying the art of woodcut printing: one of the few European artists to have undertaken a journey to Japan at that time. He returned to Vienna in 1901, his work graced with a subtlety and elegance admired by critics. In 1902, he completed a fine portrait of Gustav Mahler, which he dispersed as an etching that has been widely reproduced in many biographies of the composer.

£1,500-2,500

US\$2,100-3,400
 €1,800-2,900



Weimar. Carl August-Denkmal mit Fürstenhaus



W. T. W.

Herzliche Grüße aus Wien
 von Max Brod für Herrn Max Brod
 Herzliche Grüße
 Franz Kafka

95

KAFKA, FRANZ (1883-1924)

Autograph greeting signed ('Herzliche Grüße / Franz Kafka') to Dr Hugo Bergmann, also with a greeting to Bergmann and his wife signed by Max Brod, n.p. [Weimar], n.d. [late June/early July 1912].

In German. In pencil, on the verso of a picture postcard, 137 x 83mm, showing Carl August statue and the Fürstenhaus in Weimar; addressed in Brod's hand to Bergmann at the University Library, Prague (postmark obscured).

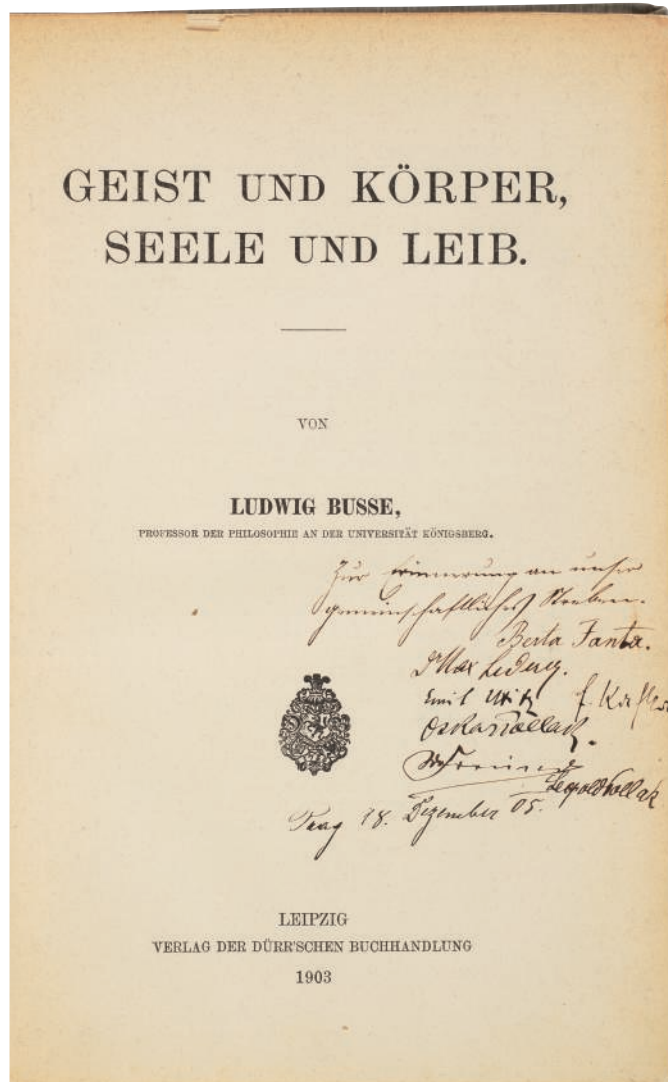
Provenance: by descent.

Kafka and Max Brod in Weimar. Kafka's trip to Weimar with Max Brod in late June and early July 1912 was the fourth foreign holiday on which the two had embarked: the visit was to have momentous consequences, as it was in Weimar that Brod introduced Kafka to the publisher Kurt Wolff, who at the end of the year was to publish Kafka's first collection, *Betrachtung*, containing 18 stories written over the preceding eight years; the collection was dedicated to Brod. The recipient, Hugo Bergmann (1883-1975) had been a schoolfriend of Kafka's, and was close to Max Brod, whom he introduced to Zionism; Bergmann emigrated to Israel in 1920, where he was director of the Jewish National Library and a professor, and later dean, of the Hebrew University in Jerusalem.

£2,000-3,000

US\$2,700-4,000

€2,400-3,500



096

KAFKA, FRANZ (1883-1924)

Presentation inscription signed ('F. Kafka') to [Dr Hugo Bermann], Prague, 18 December 1905, also signed by his friends Berta Fanta, Ida Freund, Max Lederer, Oskar Pollak and Emil Utitz, in Ludwig Busse. *Geist und Körper, Seele und Leib*. Leipzig: Verlag der Dürr'schen Buchhandlung, 1903. Original boards (binding worn and weak at joints, repaired with tape).

[With:] Two autograph letters and one autograph postcard signed to Hugo and Else Bergmann by Max Brod, [c.1927], 1956 and n.d., an autograph letter signed by Else Brod, 1913, and a transcript of a poem by Brod.

A presentation inscription by Kafka and friends. The signatories alongside Kafka include Berta Fanta (1865-1918), who led a well-known Prague literary and philosophical salon, attended variously by Albert Einstein, Kafka, Brod, Bergmann (who was to marry Fanta's daughter, Else), Rudolf Steiner and others; Fanta's sister, Ida Freund; the art historian Oskar Pollak (1883-1915), whom Kafka had succeeded as rapporteur of the literary arts section at Charles University in 1903; and the philosopher Emil Utitz (1883-1956). The recipient, Hugo Bergmann (1883-1975) had been a schoolfriend of Kafka's, and was close to Max Brod, whom he introduced to Zionism; Bergmann emigrated to Israel in 1920, where he was director of the Jewish National Library and a professor, and later dean, of the Hebrew University in Jerusalem. The book was presented to Bergmann on the occasion of his Doctorate of Philosophy: the inscription by his former fellow-students is 'Zur Erinnerung an unser gemeinschaftliches Streben' ('In memory of our common endeavours'). The letters to the Bergmanns by Brod include a reference to his novel *Die Frau nach der man sich sehnt* (1927), and express his resistance to atonal music (which he will 'take only in homeopathic doses'), as well as offering congratulations on the birth of their son Martin in 1913.

£3,000-5,000

US\$4,100-6,700
€3,500-5,800



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

***97**

MOLOTOV, VYACHESLAV MIKHAILOVICH (NÉ SKRYABIN; 1890-1988)

An unpublished archive of letters to his sister Zina, 1908-1919.

11 autograph letters and one letter signed ('Vecha' or 'Vyacheslav'), mostly to his sister Zinaida ('Zina'), [Kazan prison, Vologda and elsewhere], 28 August [1908] to 28 December 1919. In Russian. c.31 pages in total, various sizes, one a postcard, one letter and the postcard marked by the censor at Kazan prison [with:] Two autograph letters signed from his brother Sergei Skryabin (d.1919) to Zina, [Kazan], 24 January 1909 and 5 March 1909. In Russian, four pages in total;

[and:] 13 family photographs; two school textbooks in German and French inscribed by Molotov; an agricultural report with a presentation inscription from Molotov to Zina ('To dear Sister Zina/From the author/25 Jan 1928'); and three recordings of speeches by Stalin, c.1936;

[and:] STALIN, Joseph (1878-1953). Printed calling card ('I.V. Stalin') signed by Stalin (in blue pencil, upper left).

The early life of an Old Bolshevik: an archive of unpublished material shedding light on the formative years of the Russian revolutionary Vyacheslav Molotov, latterly Foreign Minister of the Soviet Union and a close associate of Stalin, offered with a card signed by Stalin. Two of the first letters in this private correspondence addressed to Molotov's sister Zina are jointly written by 'Vecha' – the diminutive of Vyacheslav – and his brother Sergei: Molotov talks of his student activities in Kazan [just before his arrest], while Sergei refers to events in their hometown of Nolinsk. By the time the following letter is written, on 8 April 1909, Molotov has been interned at Kazan prison – the letter bears the mark of the censor at the head – and writes to his sister of the conditions there, reassuring her that, although it is unpleasant to receive a letter from prison, he is certain he will be released once his case is heard. From Kazan prison, Molotov also writes a postcard to Nikolai Malviev, another political prisoner, regretting how long it has been since he has seen his old friend. The following three letters are written from exile in Vologda, describing his living conditions and restrictions, requesting that Zina send books and offering reassurance, not least that he has not slipped into the alcoholism common among the exiles. Following his release, three letters from 1911 talk of academic plans and the young men and women Molotov is meeting at the polytechnic – many 'good comrades' – with more about his new life of freedom and a job distributing books, which he does not enjoy in spite of his best efforts. The final letter is written after gap of six years, on 28 December 1919: it is a long letter on the death of his brother, Sergei. Molotov writes movingly about how wonderful, pure and kind Sergei was, gives an account of his brother's death from smoke inhalation – caused by a malfunctioning stove in an adjoining room in his university halls – and describes Sergei's funeral, the many mourners and wreaths, before promising to care for after his grave

Molotov's affectionate, frank letters to his sister Zina cover a critical period of his early life about which little is generally known, namely, his internment for revolutionary activities as a student – first in Kazan prison from March 1909 until the autumn of that year, then in exile in Siberia until June 1911 – and his first months of freedom, as he quickly recommenced his revolutionary activities. They represent a rare appearance on the market of the personal correspondence of a leading figure in Soviet politics, an ally of Stalin who sat close to the centre of power for almost thirty years and who signed the Molotov–Ribbentrop Pact on behalf of the Soviet Union in 1939, enabling the partition of Poland with Nazi Germany.

£12,000-18,000

US\$17,000-25,000
 €15,000-21,000

Homefield, Lower Warbury road
Torquay
Oct. 5. 1909.

Dear Dr Silberstein, please note change of address.

Yours etc. I shall have pleasure in sending you Parts 1 and 2 of my Op in Phys. Math., as soon as I can find them. But I have no separate Part 3, because it received the honour of being declined. It contained an examination of Parts 1 and 2, with corrections and extensions, & numerical verifications. But the essence of it is in E.M.T. vol. 2, condensed, so it was effectively published by me in a better place than the Archives of the R.S. The prejudice against me in this matter in England was very great.

I may add that in vol. 3 of my E.M.T., which I hope will be ready next year (delayed by editorial inappreciation, on the first paper, publisher's slowness, and my illness last), there is some more 'operational' stuff. I think if I were beginning again, I should speak of the 'differential solution' of a physical problem, rather than the 'operational solution'. You will understand that in general we are not usually concerned with the fractional differential operations, only with integrals. Nevertheless the fractional ones push themselves forward sometimes, and are just as real as the other.

Yours truly
Oliver Heaviside

Homefield Torquay June 30. 1915

Dear Silberstein, I duly rec'd your book to paper. I am very glad you adopted (in the main) my notation in vectors. To be practically useful, we must not conflict with ordinary alg. practices, tho' we may extend their meanings.

As you may come to a 2nd Ed. ~~of your book~~ you have the opportunity of large additions or changes, these remarks may be useful. ... I can say definitely that $a \cdot b$ is more easy and than $a(b)$, and sh^d be followed in general. Moreover it fits in with lin. op. without change. $(a \cdot b)_c = a \cdot b_c$... The V prefix is most convenient to write, but it does not show well in print when followed by a capital vector; VAB is plain, but VAB is not; Dr Foppl used a special V ... Then again ∇ is not plain. If the long V were used, this w^d be avoided. That the ∇ itself sh^d be smaller, and better still black on all sides, to show it is a vector. ... The $=$ sign in your book is faint & small. It sh^d be bolder. The same to some extent applies to $+$ and $-$... The accent marks sh^d be bigger. They are too small. O sh^d be O' , for example. ... The art of vector alg. is quite sufficient for common use. Physicists have no interest in elaborations of formulas they don't use, & c'd not remember. Besides, in more advanced work the needed extensions can be introduced when wanted. ... As the book is for physicists, it can be greatly enlarged, by applications to all manner of Sciences. ... All that signposts in the long parts near the beginning is unnecessary. You can begin with the Space vector, and show very easily later that all derived vectors follow the same rules, each in its own domain, tho' in practice you never think of logical tangles. ... I don't care for your chapters on General Dynamics. It is too continental & too mathematical & not enough dynamical. I think d'Alembert's piece, greatly overrated. I like T. and T.'s exposition on Newtonian lines myself tho' of course it is not for elementary students to read. I sh^d like to know what Heaviside says of the validity of internal reaction from weight lines. ... Lagrange's first eq^s & so etc. It is a pity it is so much E. And yet it does not go far enough. It is really a way of obfuscating forces of constraint, but it stops short! You have to find them specially. ... For vector differential solutions there is any amount of expansion possible in dynamics above. But there are too many

***98**
HEAVISIDE, OLIVER (1850-1925)

Two autograph letters signed ('Oliver Heaviside') to [Ludwik] Silberstein, Torquay, 5 October 1909 and 30 June 1915.

Three pages in total, 203 x 166mm, the second letter with scientific formulae and notation, annotated by Silberstein at the top left corner. Provenance: Ludwik Silberstein (1872-1948); sale of his archive, RR Auctions, 20 May 2021, lots 4031 and 4033.

Two densely scientific letters on 'operational calculus', vector notation and the laws of dynamics by the pioneering physicist and electrical engineer Oliver Heaviside, from the archive of the Polish-American physicist and opponent of Einstein Ludwik Silberstein (1872-1948). The first letter responding to Silberstein's request for copies of his papers, 'On Operators in Physical Mathematics' [published 1892-3], the final part unavailable 'because it received the honour of being declined [for publication]'. Heaviside notes that the second part of his E.M.T. [Electromagnetic Theory, 1899] contains the same material, while the third part, whose publication has been 'delayed by editorial inappreciation', has more on 'operational stuff', on which he elaborates a little. The second letter opens with Heaviside confirming receipt of Silberstein's book [presumably Vectorial Mechanics, 1913] and paper - 'I am very glad you adopted (in the main) my notation in vectors. To be practically useful, we must not conflict with ordinary alg[ebraic] practices, tho' we may extend their meanings' - before launching into a detailed set of improvements that might be made to Silberstein's system of formulae and notation of vectors in a second edition. 'Physicists have no interest in elaborations of formulas they don't use, & c'd not remember. Besides, in more advanced work the needed extensions can be introduced when wanted'; he continues at length, broadening his exposition to touch on the physics of d'Alembert, Lagrange and Newton and current understanding of the laws of motion.

Autograph material by Heaviside is notably rare on the market.

£4,000-6,000

US\$5,500-8,200
€4,800-7,100

4
17

Things as they are

The likeness between a teething kitten and the British Public is not ~~apparent~~ ^{apparent} at first sight. But when the British Public begins a course of fits, it is apparent to the meanest capacity.

That very terrible deity The God of Things as they are heard a noise in the floor beneath him and saw the British Public racing round the room, upsetting the waste paper basket, clawing the picture of the walls and trying to run about on the ceiling, as is the custom of the afflicted kittens.

"What a matter happens?" said the Gods picking up the British public and dusting. "He sign flies out of its coat." Tommy aches - cutting custom - what - which? Talker all about it."

"Hush!" said the British public. "we've got art!"

"Then the sooner you get rid of it the better because you are not constructed in that manner. But which is it this time - pieces or lens ~~are~~ that are worrying you?"

"Pens" said the British Public. "we have decided that it is high time a stand was made against the ~~cont~~ sham prudery, the vigorous conventionalism, the champagne influence of Mithrid and the young persons that dominate the fiction of the present day. These!"

"You've been playing out in a newspaper office with some good bad little boys, well, and what happened after that?" said the God of Things as they are looking the British public on one knee gently.

"We're doing to protest, like discussing the matter seriously."

"Gang to legislate about it?"

The British Public looked. It had been in the habit of legislating a good deal and some of its legislation was not easy with.

"It's a question of art" said the British public seriously. "Every consideration ought to be subordinated to that of Art, at present owing to the idiotic reluctance of the crowd - the common herd - to face things as they are the steps of literature is contracted, its vitality is paralyzed. It's all wrong and Art the only thing after all."

"You've repeated your lesson very prettily, dear. Listen and after this I suppose you'll have the audacity to ~~say~~ say to some hapless whom you call hearth from their paint and haphazard gods, eh? When a man has carved a meerschauem, finished a meerschauem as worded a meerschauem and coloured it perfectly, which is the more important, the meerschauem or the man? Men like you some of 'em, made what they call Art according to their lights, a few of them, and now you bravely propose to be down and grovel before what they have made, all of them? Pook!"

"But think of Art - holy sacred Art" said the British Public.

"Holy, sacred & hilled, was no kind friend told you that you are the most hideously animal race on the globe or that you would not have spread abroad on that globe? Can't you understand that your need makes of me the worst form of excess, a deadly sin, a thing to be expiated with tears and flames and death? Haven't it occurred to you that by virtue of your consultation and your need, you lord and son gloom and you think over the least hint of certain things as a man hoods - hen hoods over a nest egg. Here! I'll give you an instance of"

99

KIPLING, RUDYARD (1865-1936)

Autograph manuscript, 'Things as they are', n.d. [c.1892; before 1896].

3½ pages, 321 x 200mm, autograph emendations and cancellations in black ink, editorial annotations in pencil and pink ink in another hand (each of the first three leaves in two pieces and repaired with thick tape).

An intriguing autograph manuscript by Kipling for a satirical short story to have featured in the *Pall Mall Gazette*: 'Things as they are' never appeared in the *Gazette* and is not published in any of the collected editions of Kipling's work. Kipling recounts the details of a conversation between 'That very terrible deity The God of things as They are' and the British public, imagined here as a teething kitten, on the failure of most artists to truly grasp the beauty of the world around them.

A handwritten note accompanying the manuscript describes it as having been written by Kipling for the *Pall Mall Gazette* under the condition that his name not be attached to it; the editor, Harry Cust, refused to grant this anonymity, so Kipling declined to have it published. Rudyard Kipling was just one of the literary luminaries enticed to join the ranks of contributors to William Waldorf Astor's *Gazette* under the editorship of Harry Cust, who transformed the publication into one of the best respected evening journals of the time after his appointment in 1892; alongside Kipling, it featured work from H.G.Wells, Algernon Swinburne, Jack London and Joseph Conrad. The manuscript was probably written between 1892 and 1896: Kipling writes on the same theme in an article published by *The Times* on 20 August 1892 entitled 'Half-a-Dozen Pictures'; and by 1896 Cust had ceased to edit the *Gazette*.

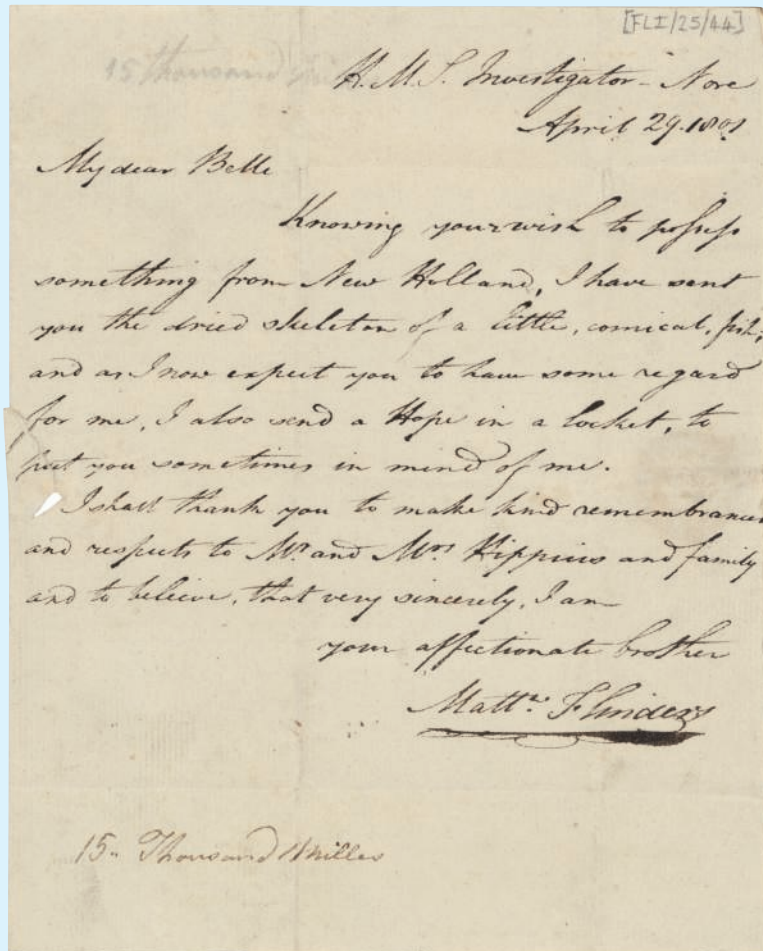
£1,500-2,000

US\$2,100-2,700
€1,800-2,300

94

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.

PROPERTY FROM THE DIRECT DESCENDANTS
OF MATTHEW FLINDERS
(LOTS 100-102)



100

FLINDERS, MATTHEW (1774-1814)

Autograph letter signed ('Matt. Flinders') to Belle Tyler, HMS *Investigator*, Nore, 29 April 1801.

One page, 203 x 162mm, contemporary annotation '15 Thousand Milles' [sic], integral address leaf ('Mr Hippius / No 6 Great St Helens / Bishops gate Street / For Miss Tyler'), docketed on receipt.

On board HMS *Investigator* preparing for the circumnavigation of Australia, Flinders sends a souvenir of 'New Holland'. 'Knowing your wish to possess something from New Holland, I have sent you the dried skeleton of a little, comical, fish; and as I now expect you to have some regard for me, I also send a Hope in a locket, to put you sometimes in mind of me. / I shall thank you to make kind remembrances and respects to Mr and Mrs Hippius and family ...'

The 'comical fish' was a relic of Flinders's first period in Australia, 1795-1800, in which with George Bass he conducted a number of exploratory voyages from Port Jackson, most significantly the first circumnavigation of Van Diemen's Land [Tasmania], confirming that it was an island. The success of these surveys brought him to the attention of Sir Joseph Banks, who convinced the Admiralty to fund an expedition, under Flinders's command, to chart the entire coastline of New Holland. Flinders took command of the former collier HMS *Investigator* on 25 January, although they were not to embark for the circumnavigation of Australia until 18 July 1801. In the meantime, Flinders married Ann Chappelle on 17 April (12 days before this letter): she was however refused permission by the Admiralty to accompany him on the voyage. The recipient of the present letter, Isabella ('Belle') Tyler, was Ann's half-sister; the Hippius family were cousins of Belle's, with whom she and Ann Flinders were staying in London. The Nore, at the mouth of the Thames and Medway, was one of the three main naval anchorages. The 15,000 miles referred to in the contemporary annotation are presumably the expected distance of Flinders's voyage to Australia.

Very rare at auction: ABPC and RBH record only three separate letters by Flinders, the most recent in 1992, plus another two bound in to a copy of *Terra Australis* and one other sold as part of the George Bass papers (Christie's London, 8 April 1998, lots 130 and 134).

£20,000-30,000

US\$28,000-41,000
€24,000-35,000

K. Georges Sound English.

Kaat — The head,
Kaat-jou — Hair,
Eyes,
Duong — Ears,
Urlick — Lips,
Mail — Nose,
Tongue,
Nyamuk — Beard,
Neck,
Brep — Nipples,
Hands,
Dtonal — Thighs,
Navel,
Womat — Knees,
Jain — Feet,
Heel,
Cockatoo,
The soal of
the foot,
Ankle,

0101

[FLINDERS, MATTHEW (1774-1814)] - [COOK, JAMES (1728-1779).]

[FIRST VOYAGE.] John HAWKESWORTH (1715-1773). *An Account of the Voyages undertaken by the order of His Present Majesty for making Discoveries in the Southern Hemisphere, and successively performed by Commodore Byron, Captain Wallis, Captain Carteret and Captain Cook, in the Dolphin, the Swallow, and the Endeavour; drawn up From the Journals which were kept by several Commanders, And from the papers of Joseph Banks.* London: W. Strahan and T. Cadell, 1773.

Matthew Flinders's copy of Cook's First Voyage, almost certainly taken with him aboard HMS Investigator on the first circumnavigation of Australia. With autograph annotations by Flinders correcting Cook's geographical descriptions and providing a 17-word dictionary of the language spoken by native inhabitants.

As Flinders explains in his *Voyage to Terra Australis* (1814), 'this voyage of captain Cook, whether considered in the extent of his discoveries and the accuracy with which they were traced, or in the labours of his scientific associates, far surpassed all that had gone before' (VTA, p.lxxxii). However, he also explains the necessity of revisions to Cook's geographical observations:

'Time keepers were in their infancy in 1768, when captain Cook sailed upon his first voyage, and he was not then furnished with them; his longitude was therefore regulated only by occasional observations of lunar distances and some few of Jupiter's satellites [...] Errors of greater or less magnitude were thence unavoidable' (VTA, vol. I, p.viii).

It is therefore no surprise that the vast majority of Flinders's autograph annotations in this volume are corrections to Cook's published co-ordinates. The revisions occur on 50pp. in total across the three volumes, with the vast majority being found in volume III in which Cook describes the coasts of present-day New South Wales and Queensland. Further annotations occur on a folding chart of New Guinea and beside Cook's description of a bird's nest of 'a most enormous size', an example of which Flinders also discovered and which he proposes must belong to a bird 'little inferior to the condor of the Andes' (VTA, vol. I, p.64). An extraordinary annotation beside Cook's table of the native vocabulary of New Holland lists an additional 17 words spoken by inhabitants of King George's Sound and Port Jackson. Several of these terms, but not all of them, were incorporated into a table of native vocabulary published in his *Voyage to Terra Australis*, though some were printed with small differences in spelling.

This edition is the second and best edition of Cook's First Voyage 1768-1771, with the map of the Straits of Magellan, not generally issued with the first edition of the same year. Volume I contains the voyages of Byron, Carteret and Wallis, with the discovery of Tahiti, and volumes II-III contain Hawkesworth's edited account of Lieutenant Cook's voyage (he was only promoted to Captain on his return). It seems entirely likely that this set was one of the 'books of voyages to the South Seas' which furnished Flinders's cabin aboard HMS *Investigator*, alongside the *Encyclopaedia Britannica* given to him by Sir Joseph Banks (see lot 102). Beddie 650; Hill 783.

3 volumes, quarto (295 x 228 mm). 50 engraved plates, maps and charts (of 52, lacking charts facing p.39 in vol. II and p.77 in vol. III), including the large folding map of the Straits of Magellan (occasional faint dampstaining, a few minor tears along plate folds, pencil marks on title of vol.i). Contemporary speckled calf, spines gilt (somewhat rubbed, vol. III with split along spine also affecting textblock internally, head-and tailcaps defective). *Provenance:* Matthew Flinders (1774-1814; pencil annotations in all volumes) - by descent to the present owners. (3)

£50,000-80,000

US\$68,000-110,000

€59,000-93,000



When we had got over
 six fathom three quart
 way to the small island
 when it bore S. distant
 water was now five fa
 fight, which is part of t
 seen to the northward fr
 freight, bore N. 71 E. 33¹/₂ S. and our longitude a
 the main was in sight.
 had but little wind, M
 found it, except a few p
 the haunt of birds, wh
 bers, as to make the f
 their dung: of these b
 boobies, and I therefo
 After a short stay, we re
 time the wind had got
 breeze, yet it was acco

Body's Log 141.57 West. Long. 33¹/₂ S. Difference



Matthew Flinders given by Sir Joseph Banks

ENCYCLOPÆDIA BRITANNICA;
OR, A
DICTIONARY
OF
ARTS, SCIENCES,
AND
MISCELLANEOUS LITERATURE;

0102

[FLINDERS, MATTHEW (1774-1814)]

Encyclopaedia Britannica; or, a dictionary of arts, sciences, and miscellaneous literature; ... The third edition. Edinburgh: printed for A. Bell and C. Macfarquhar, 1797 [vols. I-XVIII] and for Thomson Bonar, 1803 [supplement vols. I and II].

'Matt[he]w Flinders given by Sir Joseph Banks': the *Encyclopaedia Britannica* given to Matthew Flinders by Sir Joseph Banks and used aboard HMS *Investigator* on the first circumnavigation of Australia. With autograph annotations by Flinders on subjects including Metaphysics, Theology, Weather, and the character of Australia's native inhabitants.

Sir Joseph Banks (1743-1820), as President of the Royal Society, was central to the approval of a British expedition to *Terra Australis*, and it was at his suggestion that the Admiralty appointed Flinders as its commander. In his *Voyage to Terra Australis* (1814), Flinders summarises the various articles taken aboard HMS *Investigator*, either for barter with the native inhabitants or for the crew's own use and convenience: 'amongst the latter were most of the books of voyages to the South Seas, which, with our own individual collections, and the Encyclopedia Britannica, presented by the Right Hon. Sir Joseph Banks, formed a library in my cabin for the use of all the officers' (p.6). While the two supplementary volumes were published too late to have been taken on the voyage, Flinders evidently completed the set either during his years in Mauritius (1803-1810) or on his return to England.

The numerous autograph pencil annotations and underlinings, which appear on 24pp. across five volumes, reveal Flinders's close engagement with theological questions about the nature of God, alongside more pragmatic notes on such subjects as weather, measures and weights which might reasonably concern a ship's commander. Some annotations relate to God's benevolence and omnipotence, while one, beside a paragraph on the mind's ability to comprehend 'absolute impossibilities', gives the example: 'To be one God and three at the same time'. Another asks how it is possible that there should be 'fish in the lakes and pools upon the top of mountains, the Table Mountain at the Cape of Good Hope, for instance', while another refers to an unusual meteorological phenomenon observed on the 'Isle of France' (Mauritius), where Flinders was detained for almost seven years. Most strikingly, beside a section which discusses whether virtue is instinctive or conditioned by Christian ideas of divine reward and punishment, Flinders writes: 'A native of New Holland feels no remorse at having stabbed a man in the dark who had offended him, or at having killed his wife in rage!'.

A truly rare and remarkable survival from a landmark moment in the history of Australia. We are unable to trace any appearance at auction of another book owned or annotated by Flinders.

20 volumes, quarto (268 x 205mm). Engraved frontispiece and 580 engraved plates (of 591), of which 4 folding and one hand-coloured and folding, folding letterpress table in vol.iv (first few leaves of vol.iii damaged by water and chipped with slight loss of text, leaves F2-3 and 2 plates in vol.xi detached, folding plate 418 bound upside down and sliced in two, variable browning and dampstaining). Uniform contemporary diced russia, spine lettered in gilt (somewhat rubbed and worn with a few covers detached). *Provenance*: Matthew Flinders (1774-1814; autograph ink inscription on title of vol. I recording receipt of the set from Sir Joseph Banks) - pencil annotations to the chapter on Medals, possibly in the hand of Matthew Flinders's daughter Anne (1812-1892) or his grandson the Egyptologist Sir William Matthew Flinders Petrie (1853-1942), both of whom were collectors of Greek and Roman coins - by descent to the present owners. (20)

£30,000-50,000

US\$41,000-67,000

€35,000-58,000

END OF MORNING SESSION

ing to our refreshment and delight. He might have made, for instance, every thing we tasted bitter, every thing we saw loathsome, every thing we touched a sting, every smell a stench, and every sound a discord."

Instead of this, all our sensations, except such as are excited by what is dangerous to our health, are pleasures to us: The view of a landscape is pleasant; the taste of nourishing food is pleasant; sounds not too loud are agreeable, while musical sounds are exquisite; and hardly any smells, except such as are excited by effluvia obviously pernicious to the brain, are disagreeable; whilst some of them, if not too long indulged, are delightful. Our lives are preserved and the species is continued by obeying the impulse of appetites;

connecting ideas have escaped from the mind, the one circumstance never occurs without bringing the other also into view. It is thus that the pleasing complacency, which was perhaps first excited by the hopes of future happiness, comes in time to be so associated with the consciousness of virtuous conduct, the only thing entitled to reward, that a man never performs a meritorious action without experiencing the most exquisite joy diffused over his mind, though his attention at that instant may not be directed either to heaven or futurity. Were we obliged, before we could experience this joy, to estimate by reason the merit of every individual action, and trace its connection to heaven and future happiness through a long train of intermediate argu-

mentation,

A native of New Holland feels no remorse at having stabbed a man in the dark who had offended him, or at having killed his wife in his rage!



are not formed in all parts of the horizon at once; the formation begins in one particular spot, while the rest of the air remains clear as before: this cloud rapidly increases till it overspreads the whole horizon, and then the rain begins.

It is remarkable, that though the greatest quantity of va-

ten no winds at all during several days to perform this office: nor in that case would the dews diminish, nor could their presence fail to be indicated by the hygrometer.

It is impossible for us to account for this remarkable fact upon any principle with which we are acquainted. The water can neither remain in the atmosphere, nor pass thro' it

25
And assumes a new form in the atmosphere.

5 M 2

There are instances of drops of rain falling in the Isle of France, when the air appeared to be perfectly clear: see Bower's Grants account: I have seen one instance of it. M. H.

THE CHARLES DARWIN FAMILY MICROSCOPE

~103

A LACQUERED BRASS MICROSCOPE

CARY, CIRCA 1826-1830

A Gould-type monocular microscope signed on the arm 'Cary, London' in original mahogany box with accessories: three lenses, convex mirror, stage with ivory disc painted black to reverse, condenser lens, Lieberkühn reflector, light/dark-ground discs, live box, three arms for stage, blued steel forceps, tweezers, ivory handled dissecting pin, under the tray a manuscript list of objects on three slides (the slides missing), manuscript monogram for Leonard Darwin dated 1864 June 14th.

5½ x 4¼ x 1½in. (137 x 107 x 37mm.)

£250,000-350,000

US\$340,000-470,000

€300,000-410,000

PROVENANCE:

Charles Darwin (1809-1882)

Leonard Darwin (1850-1943)

Edward Leonard Darwin (1934-2020)

The only Darwin Microscope to have ever been offered at auction.

Microscopy is a leitmotif of the Darwin family and its scientific triumphs. Charles Darwin's grandfather Erasmus owned a fine 'Jones Improved' microscope (now preserved at the Derby Museum and Art Gallery), and combined close observational skills with evolutionary speculation:

*Hence without parent by Spontaneous birth
Rise the first specks of animated earth;
From nature's womb the plant or insect swims,
And buds or breathes with microscopic limbs.*

Charles Darwin's own research career began in earnest with the more prosaic, but no less philosophical, investigation into the sea creatures being dredged up from the Firth of Forth, which Charles obtained from friendly fishermen while he was trying to avoid his medical studies at the University of Edinburgh. Darwin's studies of these strange 'zoophytes', which made liberal use of the microscope, began in 1826 and reached a successful conclusion in the spring of 1827, when he presented his very first scientific paper to the University's Plinian Society.

These dates coincide with the first appearance of the present model on the market: the instrument was designed by Charles Gould for the firm Cary around 1825, and was certainly on sale by 1826, when its accompanying booklet was mentioned in the *Mechanics' Register*. Of the five other surviving microscopes associated with Charles Darwin, four are known to have been acquired later (two in 1831, one each in 1847 and c.1848), and the other cannot be used for studying marine invertebrates.

As historian Phillip Sloan explains, this early research was more than mere juvenilia: Darwin was contributing to Robert Grant's radical reinterpretation of the animal kingdom, in which apparently simple creatures – like the 'zoophytes' examined by Darwin – were understood to be at the beginning of a natural order that led up to Homo sapiens. This preoccupation with the 'first' creatures was picked up again by Darwin in the crucial period during and immediately following the *Beagle* voyage. On board the *Beagle*, for example, Darwin was to write to his cousin W.D. Fox:

'The invertebrate marine animals are, however my delight; amongst them I have examined some, almost disagreeably new; for I can find no analogy between them & any described families. — Amongst the Crustacea I have taken many new & curious genera: The pleasure of working with the microscope ranks second to geology.'

Darwin's pleasure was related to a rich seam of microscopical inquiry – into the manner of reproduction of all kinds of marine invertebrates, their mode and pattern of growth, and the relationship between the plant and animal kingdoms. This constitutes what Sloan calls the 'invertebrate program' of Darwin's *Beagle* researchers, and has the greatest significance for the development of his transformist thinking in the late 1830s and 1840s.

On the *Beagle* Darwin is known to have used one of the microscopes now preserved at Down House – the simple microscope recommended to him by Robert Brown and made by the firm Banks. The other early microscopes at Down are an enigmatic small botanical microscope, and another instrument by Cary, made to the design of Henry Coddington. Darwin's barnacle researches were largely carried out with the large Smith and Beck compound microscope now held at the Whipple Museum. The final known microscope is the 'prototype' of Darwin's own modified aquatic microscope, which remarkably went into production by Smith and Beck in the 1840s.

Should the present instrument have been preferred by Darwin in his youth, it was apparently out of favour by the middle of his career, when he was clearly well stocked with alternatives. In a house filled with microscopes and characterised by the enthusiastic investigation of all kinds of natural phenomena, it is easy to imagine how Charles' son Leonard's might have acquired what would have been quite an old instrument by the time he was able to use it. Indeed Charles himself even gives us a glimpse of their playful work together in a letter to his eldest son in 1858:

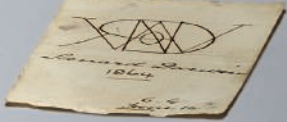
'Lenny was dissecting under my microscope & he turned round very gravely & said "dont you think, papa, that I shall be very glad of this all my future life".—'

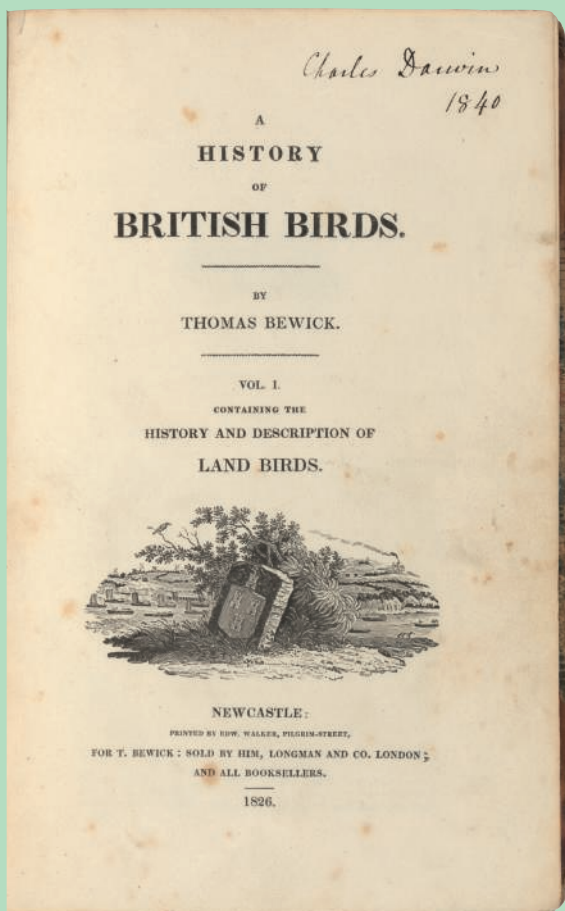
Christie's would like to thank Dr. Boris Jardine, University of Cambridge, for his assistance in the preparation of this catalogue entry.

AFTERNOON SESSION AT 2:00PM
(LOTS 103-207)



A List of Objects
No 1
Drawing of a Water Wing
Flea
Skin & Eyes of Spider
Mouth & Teeth of
leg of
Human Hair
No 2
Wing of Libellor





0104

[DARWIN, CHARLES ROBERT (1809-1882)] - THOMAS BEWICK (1753-1828)

A History of British Birds. Vol. I, Land Birds, Eighth edition; Vol. II, Water Birds, Sixth edition. Newcastle: Printed by Edw. Walker for T. Bewick (and others), 1826.

Charles Darwin's copy of Bewick's classic work on ornithology from his library, signed and dated (1840) twice by Darwin, and with reference to a British finch. Works direct from Darwin's library are extremely rare on the market; most of Darwin's personal collection of books, as it stood at Down House at the time of his death, was transferred by his son Francis to Cambridge University in 1908. However, Francis retained a few of his father's own works and other books, and these have now been dispersed. Each volume in the present lot contains one or two page citations in Darwin's hand on the rear free endpapers, together with pencil marks on the cited text page (to descriptions of The Hook-Billed Duck, The Tufted Duck etc.). In addition, there is an additional hard-to-read notation on the first page of each volume's preface which is probably also in Darwin's hand. The citation in vol. I is especially notable as it pertains to text about the Canary Finch. Darwin returned from the voyage of *Beagle* in October 1836 with his specimens, including the birds from the Galapagos. However, he was unaware of their true nature until the ornithologist John Gould 'pronounced a group of twelve birds from the Galápagos Islands, which Darwin had thought to be "blackbirds, warblers, wrens and finches", as all one family of finches, with variations in their beaks and size' (ODNB). In this context, it is fascinating to see Darwin reading Bewick's book so soon after this, effectively gathering comparative data about the British finch. This is in keeping with his statement to Hooker in 1844 that: 'I was so struck with the original distribution of Galapagos organisms that I determined to collect blindly every sort of fact, which could bear any way on what are species.'

At the age of 14 Bewick (1753-1828) was apprenticed to Ralph Beilby, an engraver in Newcastle. He pioneered a new form of wood engraving using hard wood to achieve a high level of fine detail, resulting in prints that were scientifically accurate and elaborately detailed. Bewick's *A History of British Birds* was the first field guide to appear in Britain, deliberately utilizing the small octavo format – in direct contrast to its massive folio predecessors – so that it could fit in a coat pocket. Most of the books from Darwin's library are institutionally owned, and instances of any book from his library are accordingly exceptionally rare in commerce. Roscoe 31c and 32c.

2 volumes, demy octavo (210 x 131mm). Numerous illustrations and tailpieces by Bewick, with the Addenda to both volumes published here for the first time (front free endpaper and title detached in *Water Birds*, variable light spotting throughout). Contemporary half calf over marbled boards (extremities rubbed, spine labels chipped and one lacking from vol. I, hinges crudely repaired). *Provenance*: Charles Darwin (ink ownership inscriptions in his hand on titles, autograph annotation in the text). (2)

£50,000-80,000

US\$68,000-110,000
€59,000-93,000

0105

DARWIN, CHARLES ROBERT (1809-1882)

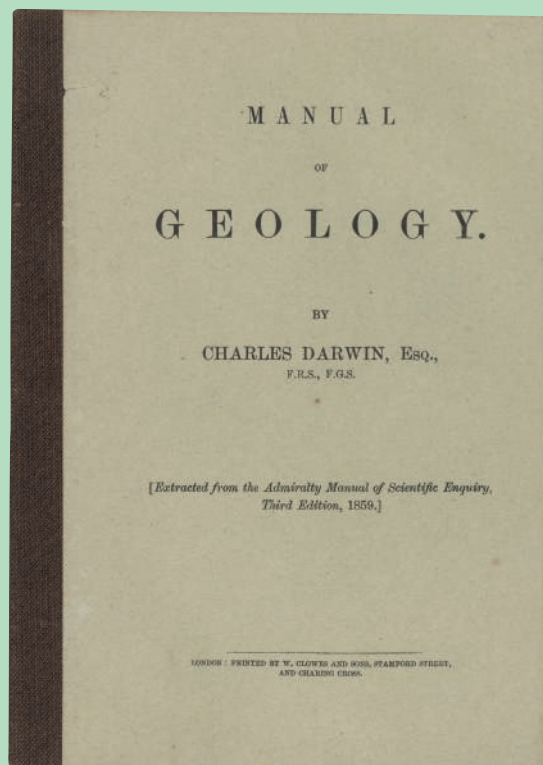
'Manual of Geology.' Offprint from: *Admiralty Manual of Scientific Enquiry*. London, William Clowes, 1859.

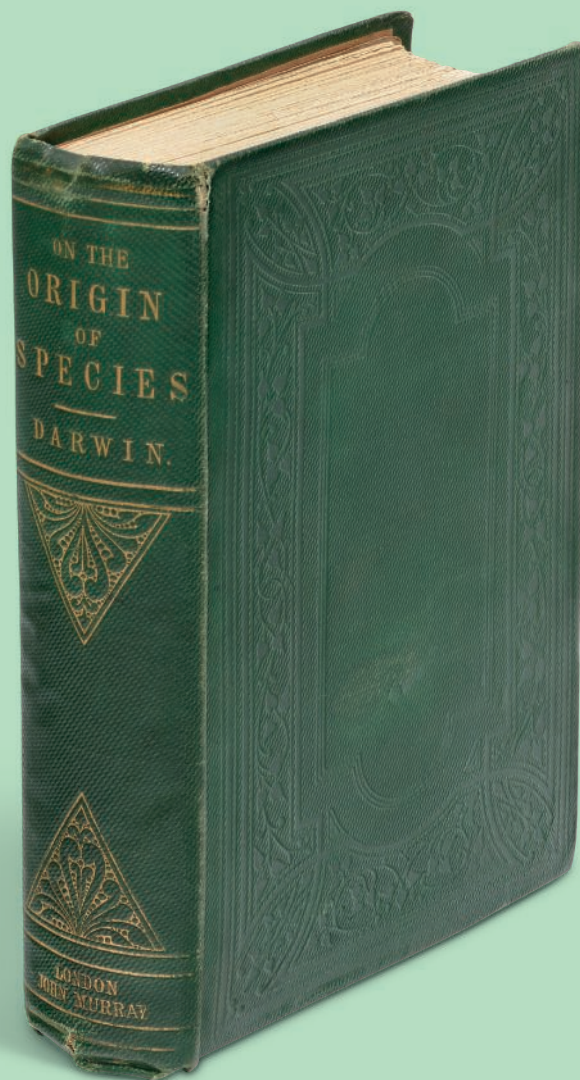
Rare; a particularly fine copy, in near mint condition, of the second separately printed issue of Darwin's contribution to the *Manual of Scientific Enquiry* edited by Sir John Herschel. Freeman 330.

Octavo (174 x 124mm). Offprint (tiny spot on final two leaves, otherwise fine and clean). Publisher's cloth-backed printed drab stiff wrappers.

£5,000-8,000

US\$6,900-11,000
€5,900-9,400





0106

DARWIN, CHARLES ROBERT (1809-1882)

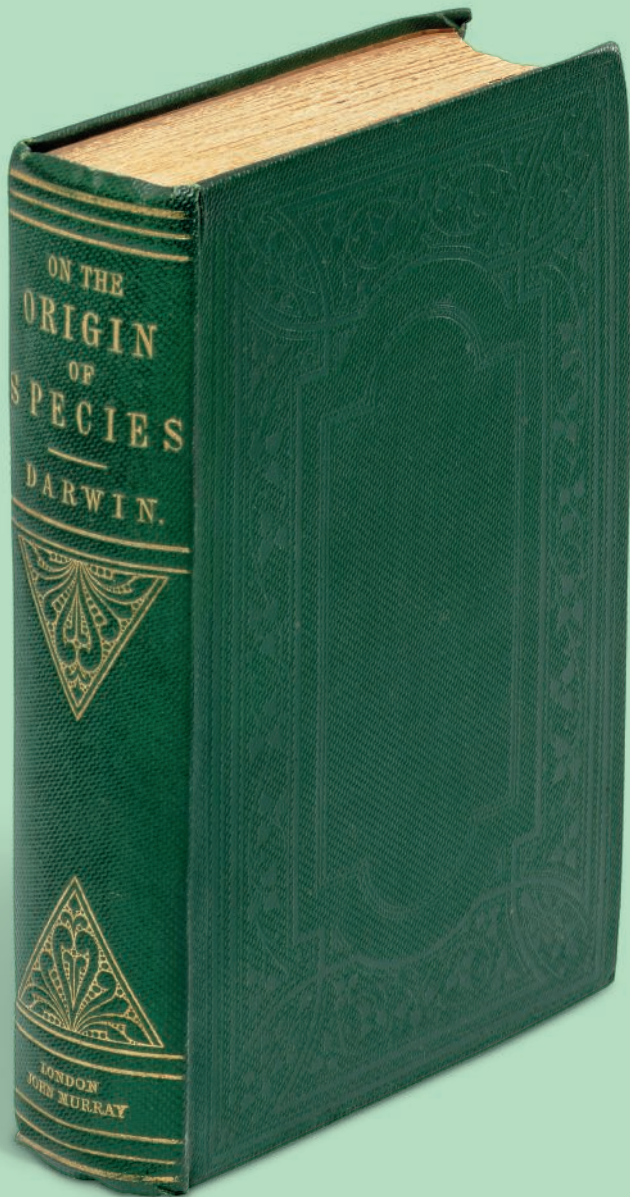
On the Origin of Species by Means of Natural Selection. London: John Murray, 1859.

First edition of 'the most important single work in science' (Dibner). 'It will live as long as the "Principia" of Newton ... Mr. Darwin has given the world a new science, and his name should in my opinion, stand above that of every philosopher of ancient and modern times. The force of admiration can no further go!!!' (Alfred Russel Wallace, quoted by Janet Browne, *Charles Darwin II*, pp.139-140). 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, 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. 'A turning point, not only in the history of science, but in the history of ideas in general' (DSB). Dibner *Heralds of Science* 199; Eimas *Heirs* 1724; Freeman 373; Garrison-Morton (1991) 220; Grolier, *Science* 23b; Norman 593; PMM 344b; *Milestones of Science* 49; Waller 10786.

Octavo-in-12s (196 x 125mm). Half-title, folding lithographic diagram, 32pp. of publisher's adverts at end dated June 1859 (tiny closed tear to half-title, 9mm chip to top edge of title, half-title and title with light vertical crease, tiny nick to pp.41-2, textblock starting to split at pp.96-7, 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 a, front and rear hinges cracked, extremities lightly rubbed with a tiny hole in lower joint and foot of spine, the head- and tailcaps lightly bruised); contained in a modern green morocco-backed clamshell box. *Provenance*: James Macle hose (contemporary bookseller's ticket, 61 Vincent St, Glasgow) – evidence of erasure on front pastedown.

£150,000-250,000

US\$210,000-340,000
€180,000-290,000



0107

DARWIN, CHARLES ROBERT (1809-1882)

On the Origin of Species. London: John Murray, 1860.

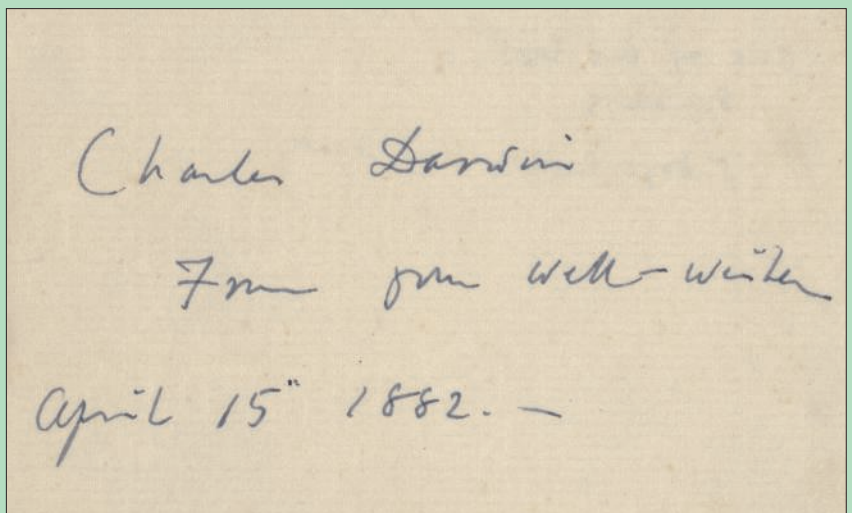
A fine copy of the second edition of *On the Origin of Species*, offered together with one of the final Darwin autographs, written just four days before his death: the Darwin Correspondence Project records only a single letter written after 15 April 1882 and no auction records exist for autograph material after this date (ABPC/RBH). On 15 February 1882, one J.L. Ambrose wrote to Darwin asking for autographs. Evidently these were sent, but were lost in the post, and Darwin re-sent his signature with his wishes on 15 April, which could well be the autograph inserted in this lot (DCP-LETT-13768F). On the strength of the spectacular success in selling out the first edition, John Murray invited Darwin to make alterations and submit them for a second edition less than a month after the first edition has left the presses. Upon hearing that Richard Owen thought the whale-bear story was incorrect, Darwin diluted the story in this edition, 'an alteration which Darwin later regretted' (Freeman, p.78). Freeman 376.

Octavo-in-12s (198 x 123mm). Half-title, folding lithographic diagram, 32pp. of publisher's adverts at end dated January 1860 (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 by Edmonds and Remnants with their ticket, uncut (Freeman's variant a, half-title and title as well as index unopened); contained in a modern green morocco-backed clamshell box. *Provenance*: Charles Darwin (autograph sentiment in ink, 'Charles Darwin, from your well-wisher, April 15, 1882', on a loosely inserted slip (69 x 126mm) – Daniele Ménétrety (neat modern ink ownership inscription on rear pastedown).

£15,000-20,000

US\$21,000-27,000

€18,000-23,000



0108

DARWIN, CHARLES ROBERT (1809-1882)

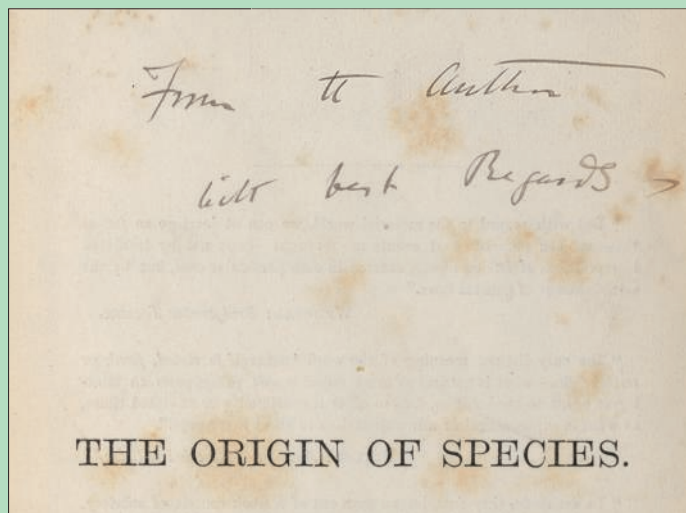
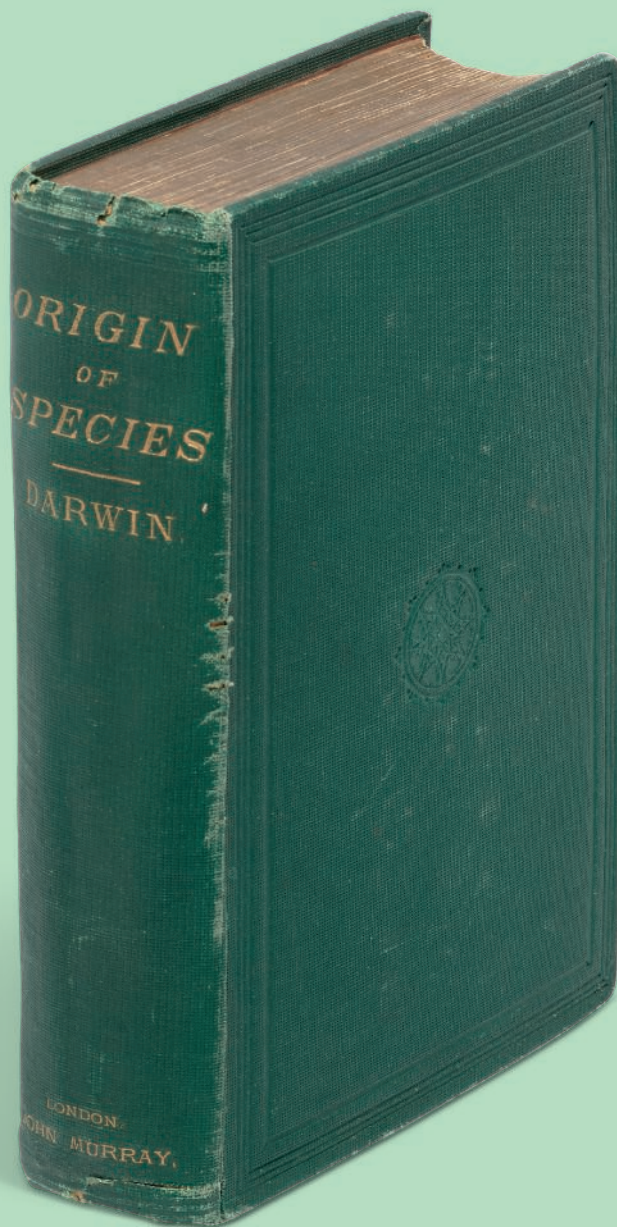
The Origin of Species ... sixth edition, with additions and corrections. (Eleventh thousand.) London: John Murray, 1872.

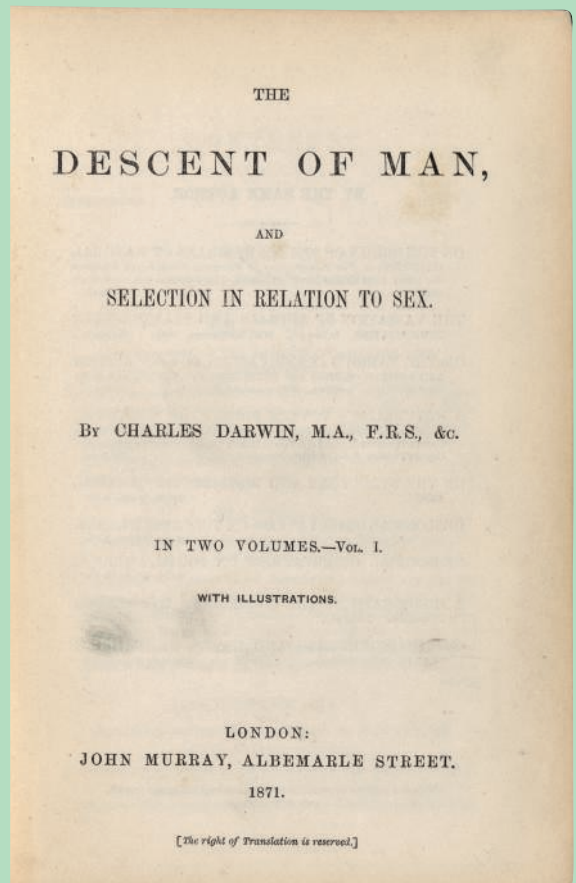
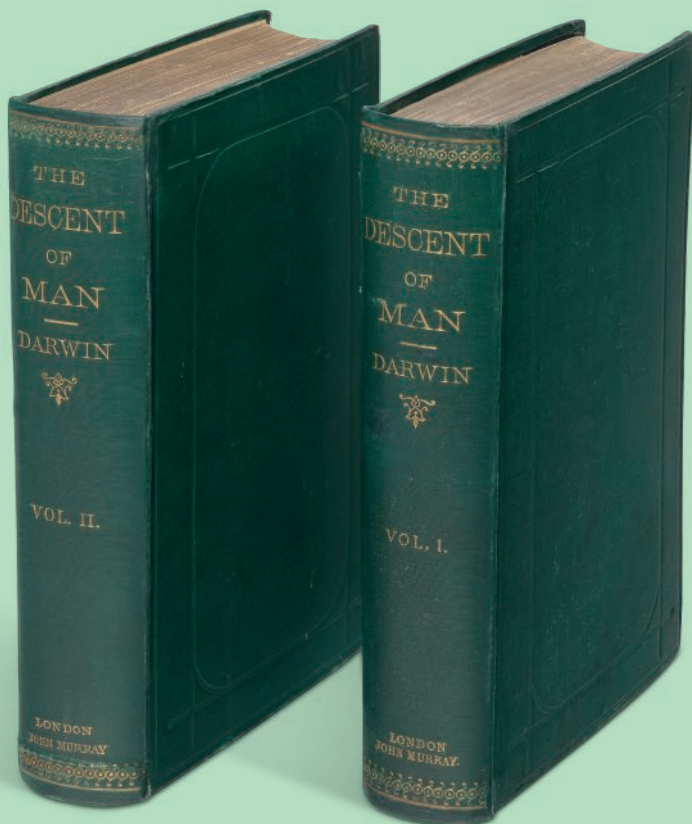
Extremely rare authorial presentation copy, with inscription in Darwin's own hand, of the final version of the text, with the word 'evolution' appearing in *The Origin of Species* for the first time. Darwin was notoriously reluctant to personally inscribe copies of his works, instead preferring John Murray to provide trimmed edges so that recipients would receive their book with the leaves opened, and with presentations inscribed by the publisher's clerk. Of the first edition of the *Origin*, Freeman in 1977 noted: 'Twenty-three author's presentation copies are recorded, but there were probably more; the twelve which I have seen are all inscribed by one of Murray's clerks and I know of no record of one inscribed by Darwin himself' (p.75). Since then, only two copies of the *Origin* inscribed by Darwin himself have come to market: one is the present lot; the other a 5th edition, inscribed to his eldest daughter, Henrietta, sold at Sotheby's 8 July 2004, lot 45 (£42,000). 'The sixth edition ... appeared in February 1872 ... It is again extensively revised and contains a new chapter, VII. This was inserted to refute the views of the Roman Catholic biologist St. George Mivart ... The title changes to *The Origin of Species*, and a glossary, compiled by W.S. Dallas, appears' (Freeman, p.79). Freeman 391.

Octavo (182 x 117 mm, edges trimmed for presentation). Half-title, folding lithographic table (half-title and a few other leaves throughout with some faint spotting). Publisher's pebbled green cloth, covers stamped and ruled in blind, spine lettered in gilt (extremities lightly rubbed, upper joint abraded area with a few small punctures, a few splits to the spine ends with a small repair at foot, lower joint starting to split, evidence of a faint old damp-stain to endpaper extremities only). *Provenance*: Charles Darwin (autograph presentation inscription on half-title 'From the Author with best Regards') - pencil annotation on p.273 referring to Darwin's *Geological Observations on South America* (1846).

£100,000-150,000

US\$140,000-200,000
€120,000-170,000





0109

DARWIN, CHARLES ROBERT (1809-1882)

The Descent of Man, and selection in relation to sex. London: John Murray, 1871.

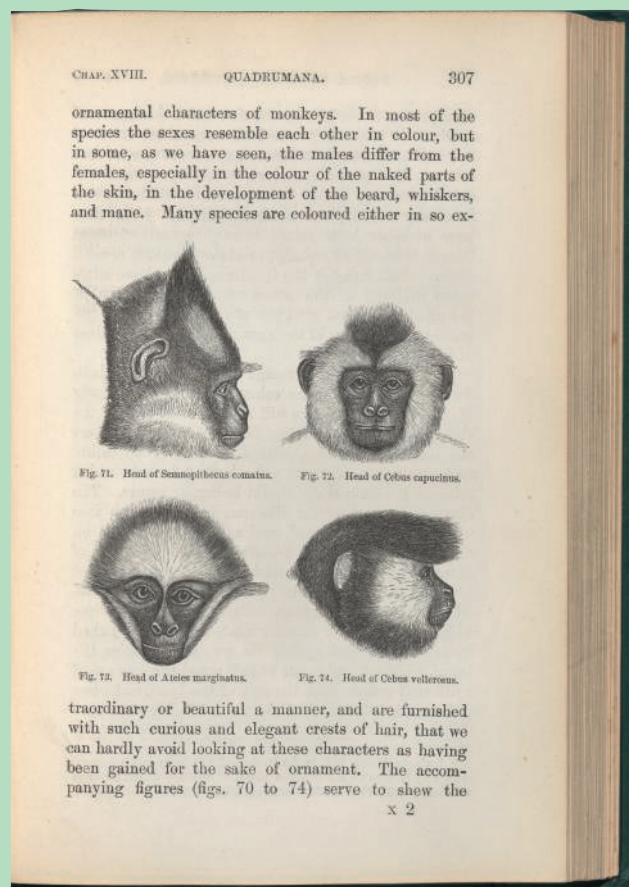
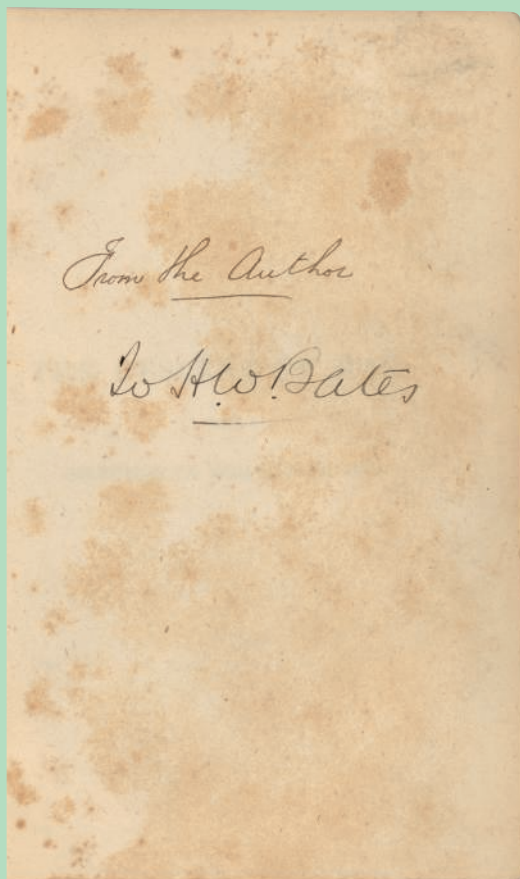
First edition, first issue, of the first of Darwin's works to use the word 'evolution'; a presentation copy to his close associate Henry Walter Bates, whom Darwin tasked with proof-reading the entomological section of the present work. The word 'evolution' appears on p.2 of the first volume, 'that is to say before its appearance in the sixth edition of the *Origin of species* in the following year' (Freeman p 129). 'In the *Origin* Darwin had avoided discussing the place occupied by *Homo sapiens* in the scheme of natural selection ... Twelve years later he made good his promise with *The descent of man*, in which he compared man's physical and psychological characteristics to similar traits in apes and other animals, showing how even man's mind and moral sense could have developed through evolutionary processes' (Norman).

Henry Walter Bates (1825-1892) was an entomologist, travelling companion of Alfred Russel Wallace (1823-1913), and the first person to give a scientific account of mimicry in animals. Bates befriended Wallace when the latter took a teaching post in the Leicester Collegiate School in 1844, both sharing a passion for entomology. In 1848, they sailed to Brazil, endeavouring to explore the Amazon rainforest, make their names in natural history circles, and self-finance the expedition by selling their duplicate natural history specimens back in London. This didn't quite go according to plan: en route back to London in 1852, Wallace's ship caught fire, and all their specimens were lost. However, Bates remained in the Amazon until 1859, continuing to explore, collect specimens and make field observations. Upon his return to England, Bates found that he was unprepared for the reality of London life, and it was Darwin who offered him practical help by securing Bates a curator's job at the British Museum.

Bates repaid Darwin with his demonstration of the operation of natural selection in animal mimicry (the imitation by a species of other life forms or inanimate objects). 'Bates proposed that mimicry functioned as a life-saving disguise. One insect might be unpalatable to birds. If another species came to imitate it, it too would benefit from not being eaten ... Bates explained to Darwin how this protective mimicry must emerge through adaptation and selection. By eating some insects and not others, birds were naturally selecting the forms and colourings that would survive. The better the mimic, the better the survival rate' (Janet Browne, *Charles Darwin II*, pp.224-225).

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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.



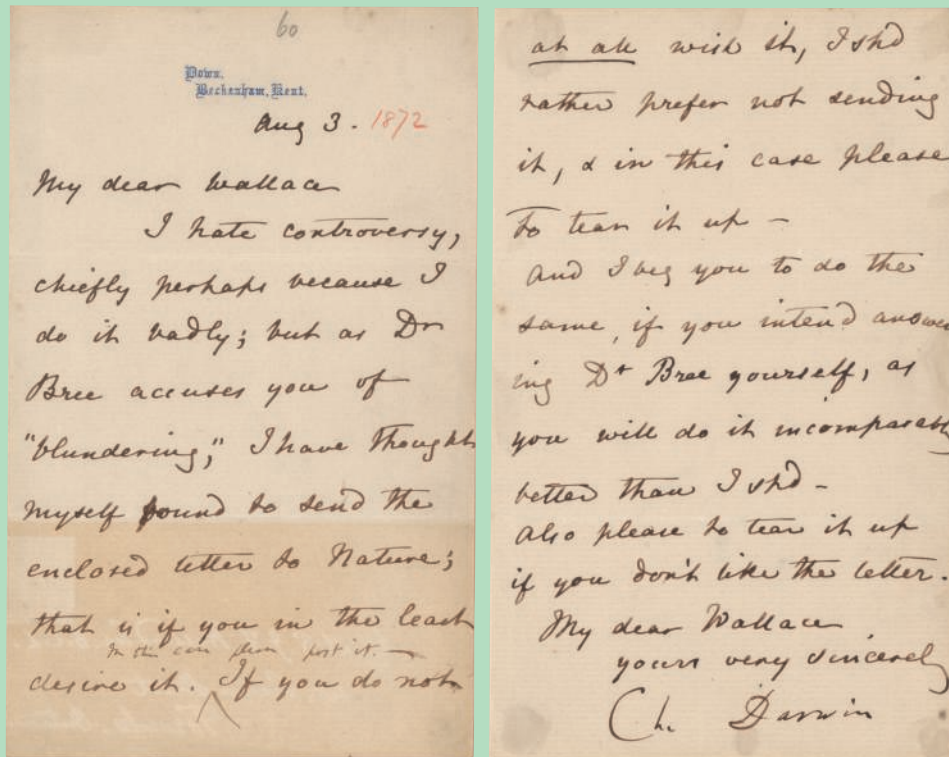
Darwin was so impressed by Bates' work, that he not only reviewed it himself in *Natural History Review* (1863), but asked Bates to proof-read the entomological section of *Descent* (I, pp.341-423). Bates returned the corrected proofs on 17 January 1870 (DCP-LETT-7082), from which Darwin included Bates' information about sexual difference in colours in Prionidae (*Descent* I, 367-8). This letter also reveals the arguments Wallace and Darwin were having over the relative influence of protection and sexual selection in determining colour differences between the sexes of various organisms (see DCP-LETT-5416, letter from Wallace, 24 February [1867]), and which Darwin discusses - disagreeing with Wallace - in the current work (I, p.405).

Although Wallace and Darwin corresponded directly with one another, extant letters show that Darwin sometimes preferred to use Bates as a go-between himself and Wallace: correspondence between Bates and Darwin (DCP-LETT-9144) clearly shows that in 1873 Darwin had asked Bates to write to Wallace to enquire whether the latter was willing to revise *The Descent of Man* for a second edition. Freeman 937; Garrison and Morton 170; Norman 599.

2 vols, octavo (185 x 120 mm, edges trimmed for presentation). Half-titles, numerous illustrations in text, 16pp. ads at end of both vols dated January 1871 (occasional faint creasefolds to corners confined to a few leaves in vol. I, faint spotting to front free endpapers, half-title and ends of ads in both vols). Original green cloth, blind-stamped boards and gilt spine, dark blue endpapers (very slight restoration to spine ends). *Provenance*: authorial presentation copy (inscribed on first blank of volume I 'From the Author' in a secretarial hand to: - Henry Walter Bates (inscribed 'To H. W. Bates' in a different secretarial hand). (2)

£25,000-35,000

US\$35,000-48,000
€30,000-41,000



110

DARWIN, CHARLES ROBERT (1809-1882)

Letter signed ('Ch. Darwin') to [Alfred Russel] Wallace, Down House, 3 August [1872].

Two pages, 202 x 125 mm, printed letter-paper headed 'Down, Beckenham, Kent'. In the hand of Emma Darwin. Laid down onto mount. Provenance: Waddington's, Toronto, 9 July 1998, lot 662.

'I hate controversy, chiefly perhaps because I do it badly'. Writing in defence of the theory of evolution by natural selection: a striking letter from Charles Darwin to Alfred Russel Wallace, his collaborator and friend, formulating a joint rebuttal to a critic. Vanishingly rare at auction: one of only three letters from Darwin to Wallace recorded as having sold internationally (ABPC/RBH). 'I hate controversy, chiefly perhaps because I do it badly', Darwin opens his letter to Wallace, continuing 'but as Dr Bree accuses you of "blundering", I have thought myself bound to send the enclosed letter to Nature; that is if you in the least desire it. In this case then post it - If you do not at all will it, I sh[oul]d rather prefer not sending it, & in this case please do tear it up - And I beg you to do the same, if you intend answering Dr Bree yourself, as you will do it incomparably better than I sh[oul]d. Also please do tear it up if you don't like the letter'.

In the spring of 1858, Alfred Russel Wallace wrote to Charles Darwin, with whom he had recently entered into correspondence, enclosing an essay entitled 'On the tendency of varieties to depart indefinitely from the original type' that set out his newly-formulated theory of natural selection - one that, unbeknownst to Wallace, mirrored the very conclusions that Darwin had drawn following twenty years' of research into the 'species problem', which he had shared with only a handful of confidantes. On the cusp of announcing his own discoveries, Darwin acted swiftly and decisively, setting the tone for the close, collaborative working relationship and, later, friendship that endured between the two titans of 19th-century British naturalism: on the advice of Lyell and Hooker, Wallace's paper was presented at the very next meeting of the Linnean Society on 1 July 1858 along with two extracts from Darwin's unpublished writings on natural selection. A relationship that might easily have descended into bitter rivalry was thus set on a course of mutual support and recognition; Darwin wrote to Wallace the following spring praising his work, explaining in a slightly apologetic tone that he had been persuaded to publish on evolution before Wallace [in the *Origin*] against his initial judgement, adding: 'We shall live to see all the younger men converts' (6 April 1859). Opponents of Darwin and Wallace and their theory of evolution through natural selection were not in short supply over the following decades, from Richard Owen, Adam Sedgwick and St. George Jackson Mivart to members of the general public, and there is frequent mention in the correspondence of attacks against their position, from these men and others, often with a view to formulating a joint rebuttal: of Owen, Darwin wrote to Wallace that he anticipated his opposition to their views but 'he is a poor reasoner' (9 August 1859); on Mivart's criticism, for example, he predicted 'The pendulum will now swing against us' (30 January 1871); while, shortly after the publication of the *Origin*, he worried 'God knows what the public will think' (13 November 1859).

In 1872, C.R. Bree (1811-1886; physician, ornithologist and zoologist) published *An exposition of fallacies in the hypothesis of Mr. Darwin*, an attack on Darwin's theory of evolution by natural selection. In short order, Wallace came to his friend's defence, submitting a review of the work to *Nature* under the title 'The Last Attack on Darwinism' (25 July 1872 issue), in which he outlined Bree's - rather numerous - errors; in a letter written shortly before this one, on 27 July 1872, Darwin congratulated Wallace on this 'crushing' review, continuing: 'I have not seen the book itself [...] But assuredly I did not suppose that anyone would have written such a mass of inaccuracies & rubbish'. The skirmish did not end there: Bree issued a rebuttal, defending his book against Wallace's criticism, prompting Darwin to write the present letter to Wallace, strategising the defence of the theory Darwin once described as 'completely your own and my child' (27 March 1869). It has sometimes been supposed that a degree of professional rivalry crept into the relationship between Darwin and Wallace across the years, tainting their friendship: the present letter serves as resounding proof that this is untrue. Here, Darwin encloses a draft of a letter [not present] in support of Wallace, which would go on to be published in *Nature* on 8 August 1872, p. 279. Published DCP-LETT-8447.

£30,000-50,000

US\$41,000-67,000
€35,000-58,000

*111

DARWIN, CHARLES ROBERT (1809-1882)

Autograph letter signed ('Ch. Darwin') to Alexander Agassiz, Down House, 28 August [1871].

Four pages, 200 x 124mm, bifolium, printed letter-paper headed 'Down, Beckenham, Kent'. *Provenance*: Sotheby's, 13 December 2018, lot 236.

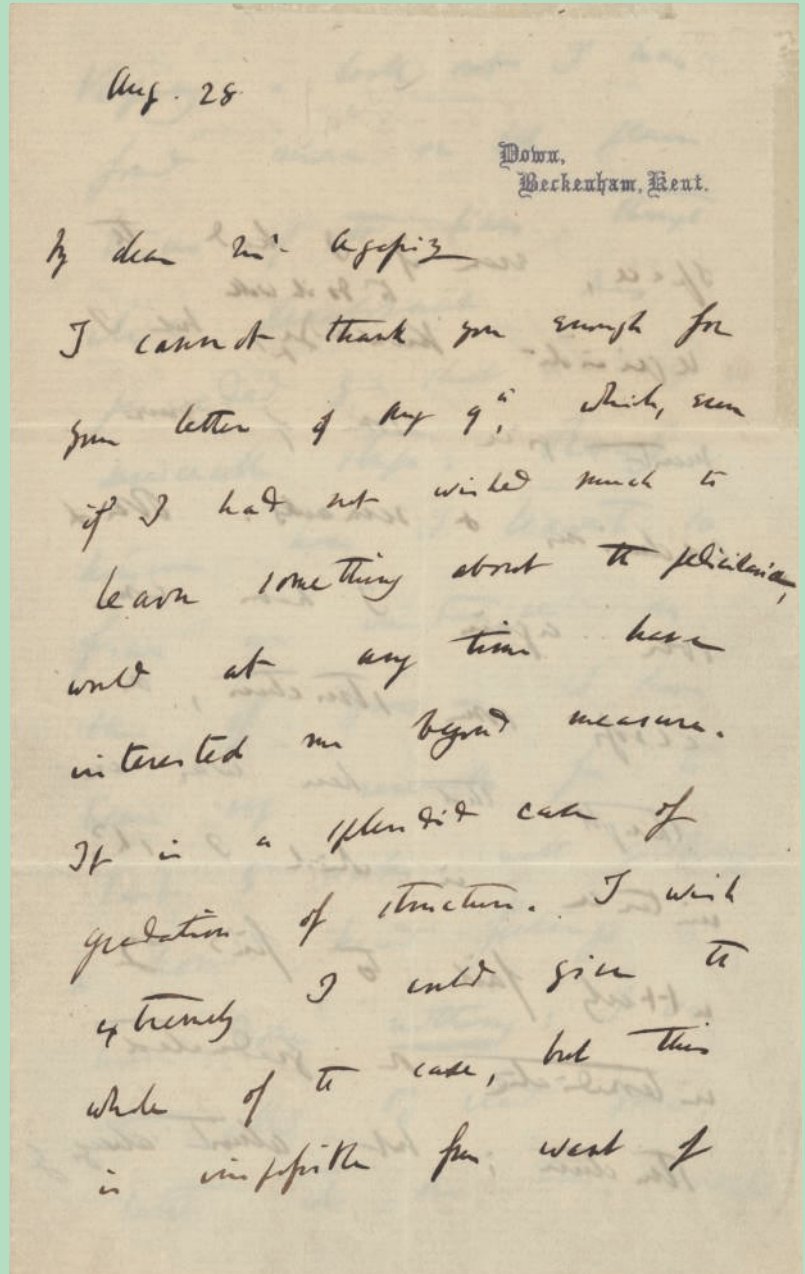
'Almost always by keeping look out I have found more or less plain traces of the lines through which development has proceeded': Darwin writes on 'gradation of structure', the phenomenon that informed his theory of natural selection, to the son of one of his opponents. He opens with thanks for Agassiz's letter of 9 August: 'even if I had not wished much to learn something about the pediculariæ, would at any time have interested me beyond measure. It is a splendid case of gradation of structure [...] Over & over again I have come across some structures, & thought that here was an instance in which I sh[oul]d utterly fail to find any intermediate or graduated structure; but almost always by keeping a look out I have found more or less plain traces of the lines through which development has proceeded by short & easy & serviceable steps. Rarely, however, have I learnt so fine an instance as this of yours'. Darwin laments his recent 'giddiness & horrid head feelings', which have left him unable to do anything for five weeks; he thanks Agassiz for a copy of his 'beautiful' *Seaside Studies*, which he will read as soon as his 'odious head' allows.

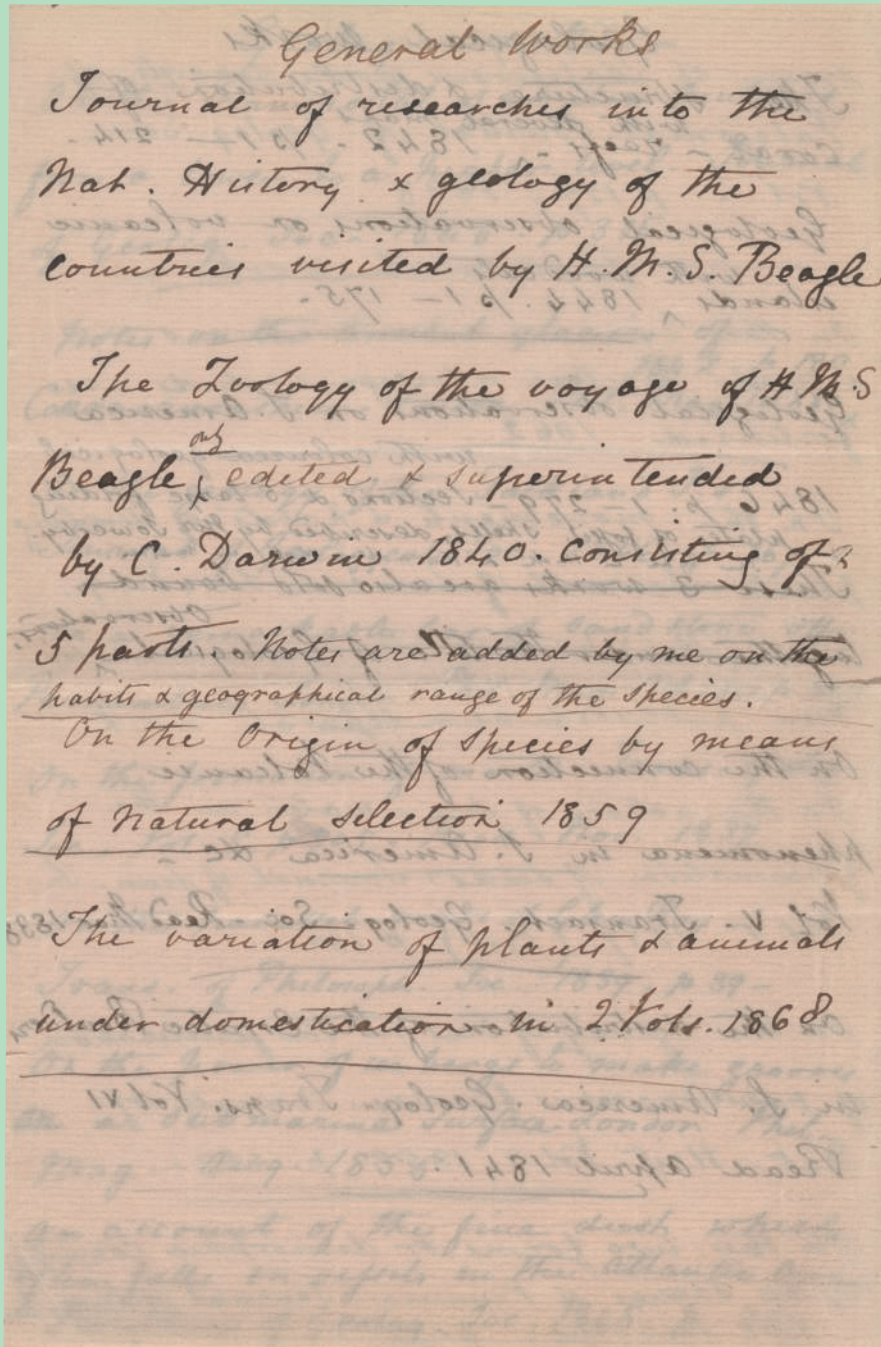
To witness Darwin's evolving understanding of the 'gradation of structure' – the modifications observed within a species, genus or family that allow it to flourish under changing conditions of life – across the 1830s and 1840s is to see him reaching towards the theory of natural selection. Writing on the Galápagos finches – now better known as Darwin's finches – in his *Journals and Remarks* for the first edition of *The Voyage of the Beagle* in 1839, Darwin remarked, drawing no conclusion, only: 'It is very remarkable that a nearly perfect gradation of structure in this one group can be traced in the form of the beak, from one exceeding in dimensions that of the largest gros-beak, to another differing but little from that of a warbler'. By 1845, when the second edition of the *Voyage* was published, a paradigm shift had occurred in his understanding of the phenomenon; he wrote then that: 'Seeing this gradation and diversity of structure in one small, intimately related group of birds, one might really fancy that from an original paucity of birds in this archipelago, one species had been taken and modified for different ends'. Clearly enough, in the intervening years the significance of this mechanism for his developing theory of natural selection had become apparent – in later years, the phenomenon continued to be a source of wonder and to inform his thinking and writing. Here, Darwin writes to Alexander Agassiz (1835–1910; zoologist and engineer), the son of a well-known critic of his theory of evolution, Louis Agassiz, to thank him for his observations on gradation of structure in the invertebrate marine genus *Pedicularis*. Darwin's keen interest in these marine invertebrates should be understood in the context of his own intellectual development: he began his studies in biology as a teenager focusing on local marine life and produced four large volumes in this field in the 1850s, empirical scientific research which is thought to have provided indubitable evidence of the theory of evolution to Darwin's mind. Darwin incorporated Agassiz's observations into his sixth and final edition of the *Origin*, published just a few months later, in 1872. He devoted four paragraphs to Agassiz's studies (pp. 191–193), concluding: 'I wish I had space here to give a fuller abstract of Mr. Agassiz's interesting observations on the development of the pedicellaria'. DCP-LETT-7918G.

£15,000-20,000

US\$21,000-27,000

€18,000-23,000





*112

DARWIN, CHARLES ROBERT (1809-1882)

Manuscript bibliography with autograph emendations, n.p. [Down House], n.d. [20 July 1870].

Six pages, 207 x 136mm, on a bifolium and a single leaf, in the hand of Emma Darwin with several additions and corrections in the hand of Charles Darwin, with further cancellations and emendations perhaps made under his direction (bifolium hinge split at base). *Provenance*: With an envelope annotated and initialled by Armand de Quatrefages, in French, testifying to his receipt of the contents on the occasion of Darwin's candidacy for the Académie des Sciences.

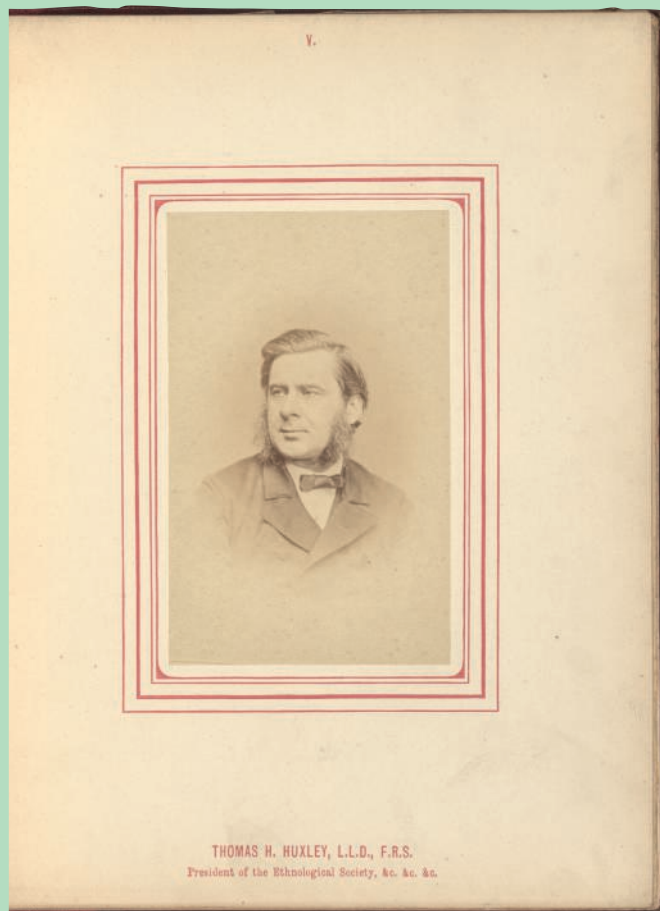
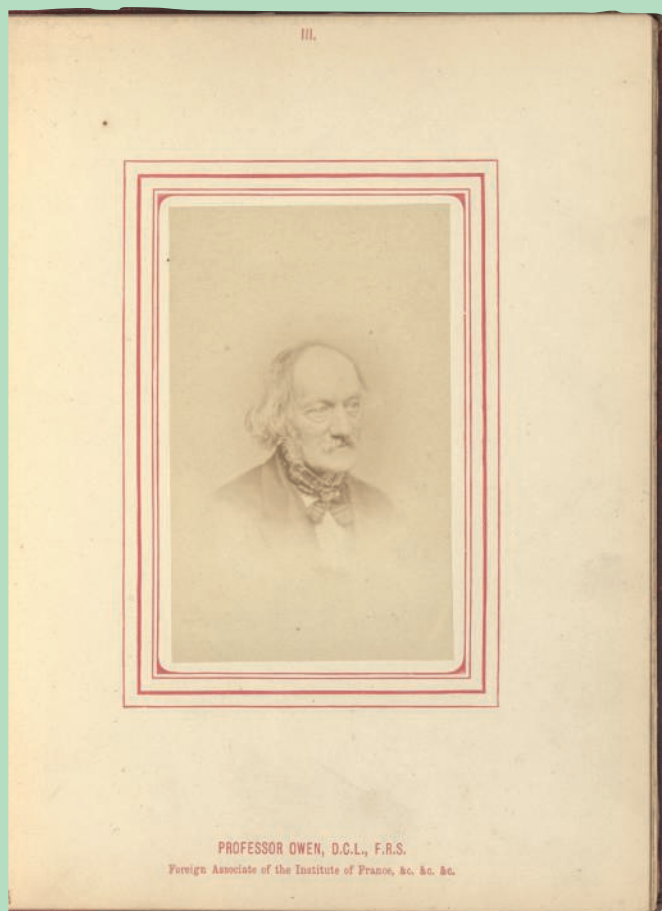
Struggling against anti-Darwinism in France: documentary witness to Darwin's first unsuccessful candidacy for election to the Académie des Sciences, in the hand of Emma Darwin with autograph emendations by Charles Darwin. Comprising a non-chronologically organised bibliography of Darwin's books and papers published between 1838 and 1869 under the headings 'General works', 'Geological works', 'Botanical works' and 'Zoological works', opening with the *Journal of Researches* [1839] under 'General Works', and closing with 'Planaria [sic] of some marine species [...] 1844' under 'Zoological works'; *On the Origin of Species* being assigned to the section headed 'General Works'.

Charles Darwin sent a list of his works published to date to the French biologist Jean Louis Armand de Quatrefages de Bréau (1810-1892) in response to a request for material that Quatrefages might submit in support of Darwin's election to the Académie des Sciences (see DCP-LETT-7283, a letter from Quatrefages of 18 July 1870). The attempt was unsuccessful: the 11 August 1870 issue of *Nature* reported on Darwin's rejection by the French Academy, in spite of a 'brilliant and able' speech given by Quatrefages, and Darwin would only be elected as a corresponding member in 1878. The Académie des Sciences held a *de facto* monopoly over the direction of scientific investigation and dissemination of theory in 19th-century France – there existed no other national forum of comparable importance – and for many years it seemed there was little place in its midst for the English scientist and his evolutionary ideas (for further discussion, see F.G. Henry, 'Anti-Darwinism in France: Science and the Myth of Nation', *Nineteenth-Century French Studies* 27, no 3/4 (1999), pp. 290–304). Published as the enclosure to DCP-LETT-7283 [letter not present].

£10,000-15,000

US\$14,000-20,000

€12,000-17,000



0113

WALLICH, GEORGE CHARLES (1815-1899)

Eminent Men of the Day Photographed ... Scientific Series. London: John van Voorst, 1870.

A rare set of contemporary photographic portraits of some of the most important British scientists of the 19th century, many of them Darwin supporters ('Darwin's Bulldog' T.H. Huxley) or antagonists (Richard Owen). Included are the portraits of Charles Lyell, E. Sabine, R.I. Murchison, G. Bentham, J.D. Hooker, J. Tyndall, W. Logan, J.L. Stokes, A.C. Ramsay, Viscount Waiden, W. Lassel, J. Prestwich, J.B. Reade, and Prof. Williamson.

Small quarto (200 x 150mm). Text printed in red, 16 carte-de-visite photographic portraits mounted on thick card and interleaved with thin paper guards (leaf of author's preface and several thin paper guards loose). Original publisher's dark-red cloth, lettered in gilt on front cover and spine, gilt edges (rebacked, preserving original backstrip, extremities lightly rubbed).

£2,000-3,000

US\$2,800-4,100

€2,400-3,500



114

DARWIN, CHARLES ROBERT (1809-1882) – CARLO PELLEGRINI (KNOWN AS 'APE', 1839-1889), AND OTHERS.

A collection of five contemporary and posthumous portraits of Charles Darwin. [c.1870-1905].

An interesting collection of portraits of the most famous scientist of the 19th century, reflecting the age when 'celebrity culture' started to take off. 'The most well-known [caricature of Darwin] ... was probably the *Vanity Fair* chromolithograph, published ... six months after the release of *The Descent of Man*. This ... was thought by Darwin's relatives accurately to portray his elongated figure and characteristic posture' (Janet Browne, *Charles Darwin II*, p.376).

PELLEGRINI, Carlo. 'Natural Selection.' From: *Vanity Fair*, series 'Men of the Day, No. 33', 30 September 1871. Small folio (365 x 245mm), chromolithograph, the accompanying text cut out and pasted to verso of portrait (a few tiny spots to extreme margins). [With:] – JEENS, C.H. Steel engraved portrait taken from the photograph by O.G. Rejlander. London: Macmillan, 1874. Quarto (280 x 200mm). With caption stating 'Presented to the subscribers to *Nature* No.240 June 4th 1874'. This image was also used as the frontispiece to 'Charles Darwin Memorial Notices' (faint scattered spotting, two tiny nicks to right-hand edge). [With:] – COOK, C. Steel engraved portrait taken from a photograph by Elliott & Fry. London: William Mackenzie, [n.d.]. Quarto (268 x 183mm). [With:] – COLLIER, J. Cigarette card reproducing Collier's portrait of Darwin at the National Portrait Gallery. No. 13 in a series of 25. London: Nicolas Sarony & Co., [n.d.]. (71 x 43mm). [With:] – Wood engraved portrait taken from a photograph by Elliott & Fry, single leaf extracted from: *The Life and Times of Queen Victoria*. [London: c.1901]. Quarto (255 x 173mm). [And:] – [BARRAUD, Herbert Rose, *photographer*]. Photographic cigarette card. [Malta:] Cousis Cigarettes, [n.d., but c.1905]. (50 x 30mm). This image is one of Darwin's last recorded studio sittings, at the end of November 1881, several months prior to his death in April 1882. (5)

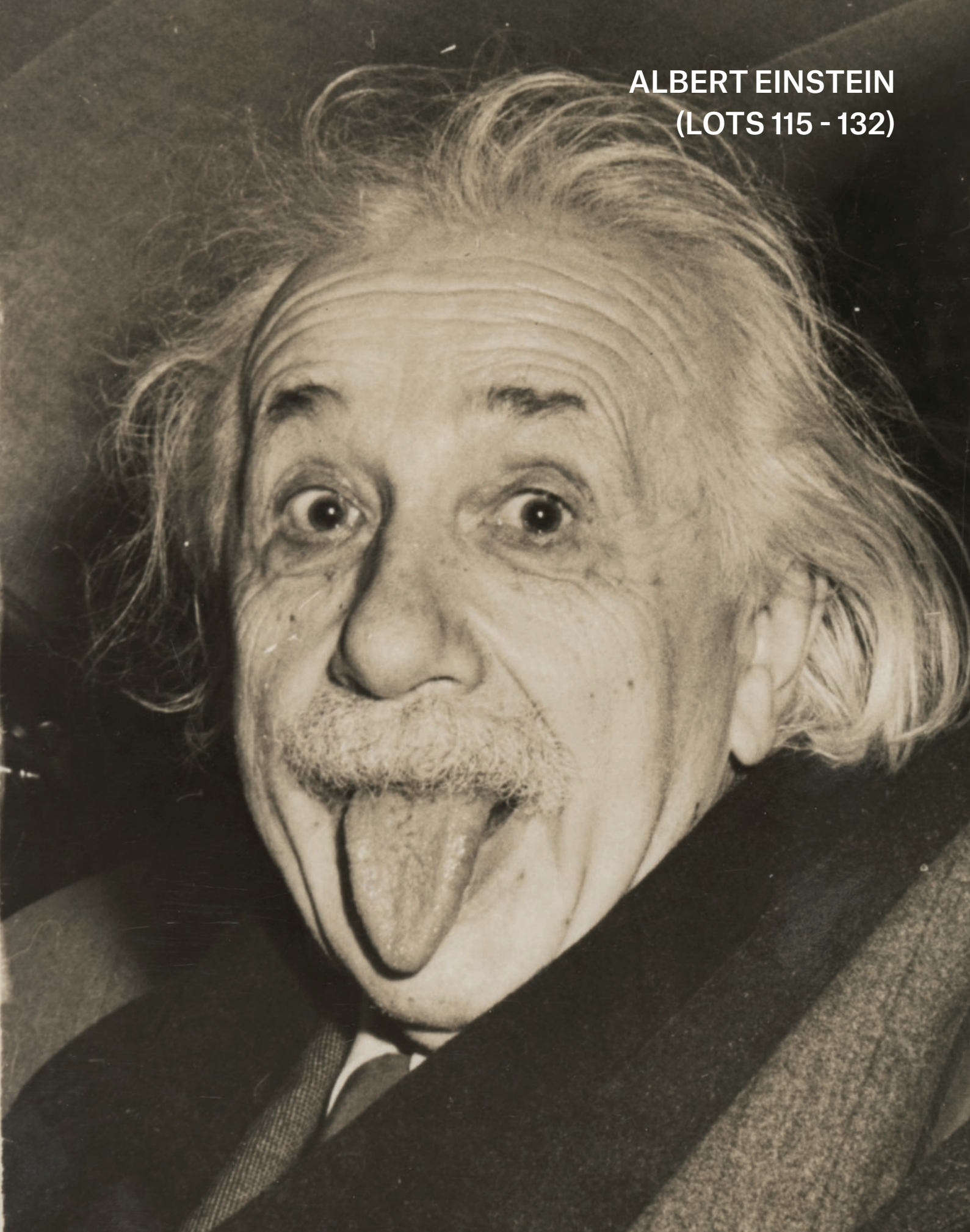
£1,000-1,500

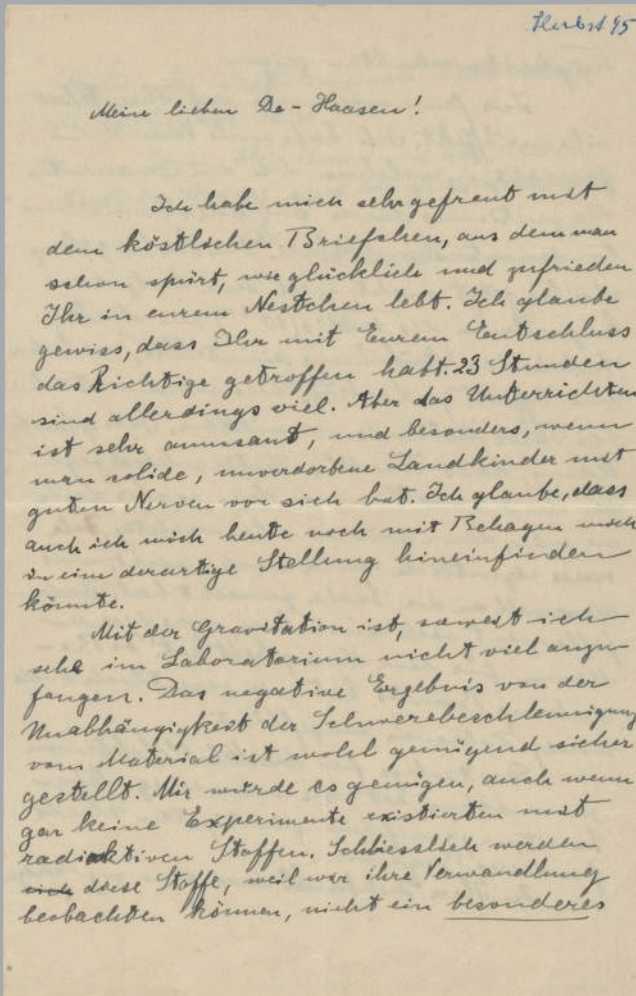
US\$1,400-2,000
€1,200-1,800

112

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.

ALBERT EINSTEIN
(LOTS 115 - 132)





*115

EINSTEIN, ALBERT (1879-1955)

Autograph letter signed ('A. Einstein') to [Wander and Geertruida] de Haas ('Meine lieben De-Haasen!'), n.p. [Berlin], n.d. [before 15 November 1915].

In German. 2¼ pages, 223 x 143mm, on a bifolium, annotation in pen, 'Herbst 1915', to upper margin of f.1r and blank verso of f.2. *Provenance:* Sotheby's, 5 December 1996, lot 197 (part) – Christie's, 8 June 2005, lot 104.

On the equivalence principle, magnetism and the Einstein-de Haas experiment, written while Einstein was finalising the general theory of relativity.

In a letter of rich scientific content, written at one of the summits of Einstein's scientific career, he refers to the confirmation of the equivalence principle ('the negative result of the independence of gravitational acceleration from matter'), his investigations into the causes of magnetism including the Einstein-de Haas effect, and his admiration for his hero, James Clerk Maxwell ('what a nose that man had!').

'With gravitation there is, as far as I can see, not much to be done in the laboratory. The negative result of the independence of gravitational acceleration from matter has probably been demonstrated sufficiently enough. It would suffice for me, even if there were no experiments at all with radioactive materials. In the end these materials, since we can observe their transformations, will not show any unusual inertial behaviour.'

I am very much looking forward to your paper on the effect. I have also conducted experiments in which I reversed the remnant magnetism through the discharge current of a condenser. The thing has however up to now not succeeded, since in spite of the short duration of the field (10³), a strong vibration of the rod ensued, which covered up the effect. This will naturally be avoided in your method. I hardly believe that your 10% difference with the theory is real. But if it were so, it would be very important. I actually still do not know what Maxwell has done on the subject. In any case, it is again clear here what a nose that man had! ...'

Einstein goes on to refer to de Haas's work with metal electrons, and congratulates him on a lathe he had devised: 'the thing has style'. The letter opens with a delighted reaction to an 'exquisite' letter from the de Haases, and congratulations on Wander de Haas's decision to switch from research in Berlin to schoolteaching in the Netherlands: 'teaching is very amusing, and especially if one is facing solid, unspoiled country children with healthy nerves. I think that I too could still find myself in a similar position with enjoyment'.

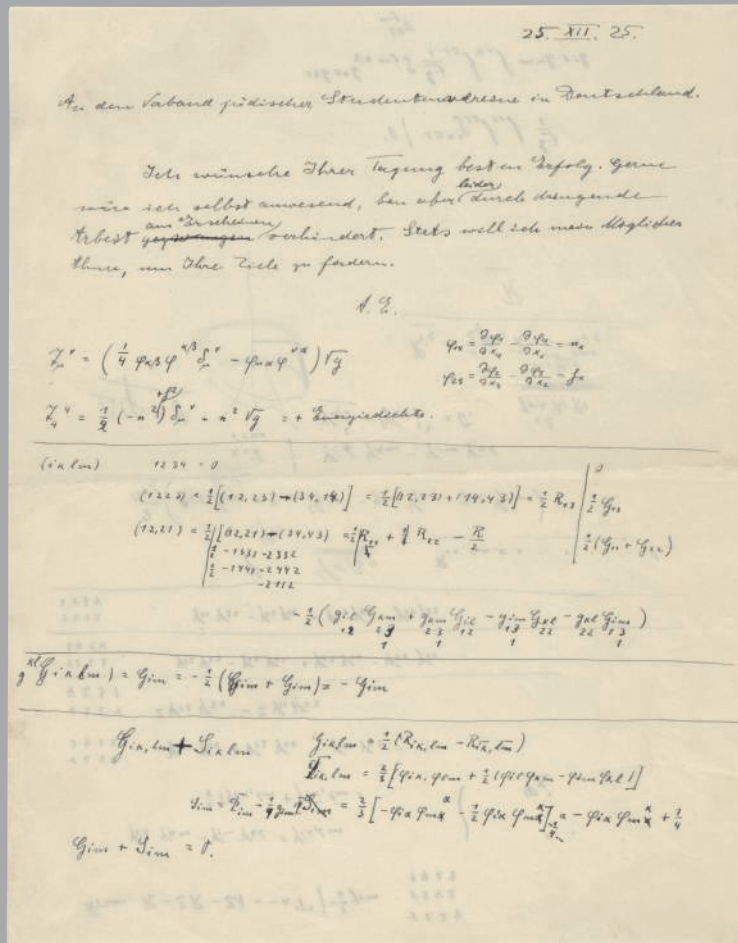
The Equivalence Principle lies at the heart of general relativity: the equivalence of gravitational and inertial mass is the key concept differentiating special relativity from general relativity. As Einstein recounted in a 1920 essay, he was reflecting on the challenge of integrating gravity into special relativity in 1907 when he had 'the happiest thought of my life': that a person releasing an object while himself falling downward from a roof will not be able to detect the effects of gravity on the object (this 'happiest thought' is now often expressed in the context of an elevator in free fall in a gravitational field.) The principle, however, was not new with Einstein: Isaac Newton himself conducted experiments seeking to substantiate the principle, and other scientists after him, with the principle only finally being considered empirically proven by the experiments of Lorand Eotvos at the end of the 19th century. Einstein here states that, in his view the Equivalence Principle 'has probably been demonstrated sufficiently enough' by such experiments – even without the confirmatory evidence provided by Wilhelm Wien's 1912 experiments with radioactive materials ('It would suffice for me, even if there were no experiments at all with radioactive materials'). Internal evidence within the letter points to a dating immediately before the November 1915 publication of the general theory of relativity (in four ground-breaking papers presented to the Prussian Academy of Sciences). It is very striking that at this late stage of the process – on the verge of publishing his field equations for gravitation – Einstein is still thinking about the need to reinforce the very pillar on which General Relativity was built.

The discussions of magnetism in the letter relate to what is known as the Einstein-de Haas effect, after their joint paper, published in April 1915, in which they demonstrated experimentally the phenomenon by which a change in the magnetic motion of a body causes it to rotate. It has been referred to as 'the only experiment of Einstein's career', and crucially demonstrated what actually causes magnetisation. The forthcoming paper to which Einstein refers was de Haas's follow-up experiments on molecular currents (published 18 October). Einstein's own experiments on remnant magnetism were published in a report presented to the Deutsche Physikalische Gesellschaft on 25 February 1916 (Einstein 1916d): the problems of which he complains were caused by an eccentricity in the suspension of the bar. The reference to James Clerk Maxwell is also significant: Maxwell was, perhaps even more than Newton, Einstein's scientific hero, and the inspiration for relativity.

The Dutch physicist Wander de Haas (1878-1960) had spent four years in Berlin, latterly at the Physikalisch-Technische Reichsanstalt, where he collaborated with Einstein. At the time of the present letter he had recently returned to the Netherlands to teach at a secondary school in Deventer; in 1917 he was appointed as professor of physics at Delft, and subsequently at Groningen and Leiden. Einstein's reference to the attractions of school-teaching is amusing: his only experience as a teacher had been 1901, after his graduation from Zurich Polytechnic.

€60,000-90,000

US\$82,000-120,000
€71,000-110,000



*116

EINSTEIN, ALBERT (1879-1955)

Autograph scientific manuscript incorporating a draft autograph statement signed (with initials, 'A.E.'), 25 December 1925.

In German. Two pages, 280 x 220mm.

An early draft on unified field theory, using a modification of general relativity. Apparently the earliest manuscript relating to unified field theory to have appeared at international auction in the past 50 years (ABPC/RBH).

Einstein had begun his quest for a unified field theory at the beginning of the 1920s, with the aim of finding a theory that could account both for gravity and electromagnetism: as he put it in his 1923 Nobel Prize lecture, 'The intellect seeking after an integrated theory cannot rest content with the assumption that there exist two distinct fields totally independent of each other by their nature'. A further attraction was his hope that such a theory could also account for the paradoxes and randomness of quantum mechanics, which were a constant bugbear for Einstein. His earliest formal approach, in 1921, built on the work of Hermann Weyl and Arthur Eddington, which was itself based on a generalisation of Riemannian geometry. By the time of the present manuscript in 1925, he had turned to a second approach, which involved extending general relativity, building in the equations of electromagnetism and generalising the metric tensor whilst retaining four-dimensional geometry. He described this in a letter to Michele Besso on 28 July as 'a splendid possibility which could well correspond with reality'.

The draft calculations and equations of the present manuscript are a starting-point from which he swiftly formalised a relationship between the gravity field equations and the Riemann curvature tensor, working here with tensor in the form $Rim - R/4gim$ (distinct from the $Rim - R/2 gim$ tensor which he had used in the general relativity equations of 1915); the particularity of the new tensor was its combination of symmetric and antisymmetric elements. Within a matter of two weeks, the present initial thoughts had been worked up into a formal paper, *On the formal relationship of the Riemannian curvature tensors and the gravitational field equations* (*Mathematische Annalen*, Bd. 97, Heft 1/2: Weil 157. By the end of the 1920s, Einstein had abandoned this approach, although he was to return to it in the 1940s: his search for a unified field theory was to remain unfulfilled.

At the head of the manuscript is a draft statement 'To the Federation of Jewish Student Associations in Germany', 25 December 1925: 'I wish the greatest success to your conference. I would happily have been present myself, but am unfortunately prevented from appearing by urgent work. I will always do whatever I can to further your aims'.

£40,000-60,000

US\$55,000-82,000

€48,000-71,000

THE INSTITUTE FOR ADVANCED STUDY
SCHOOL OF MATHEMATICS
FINE HALL
PRINCETON, NEW JERSEY

May 23, 1939

Mrs. Allen I. Dunn
1867 B Ave. D.E.
Cedar Rapids, Iowa

My dear Mrs. Dunn:

Under separate cover I am sending you for your husband a copy of my paper concerning the unified field theory. 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.

Sincerely yours,

A. Einstein.

*117

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.

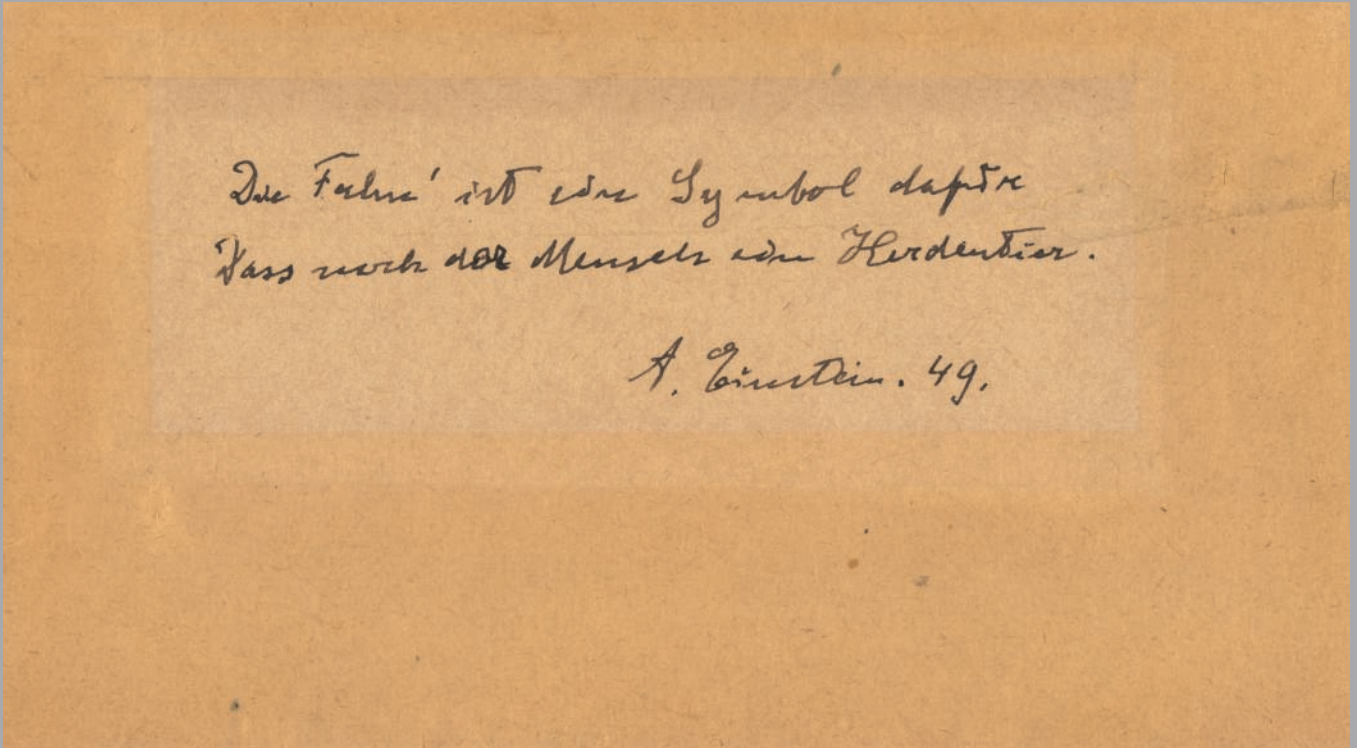
Octavo (255 x 175mm). Pp. 683-701 (central vertical creasefold, some faint creasing throughout). Stapled printed self-wrappers (very short split to spine at head, vertical creasefold to wrappers).

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)

£8,000-12,000

US\$11,000-16,000
€9,400-14,000



***118**

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 Fahne' 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).

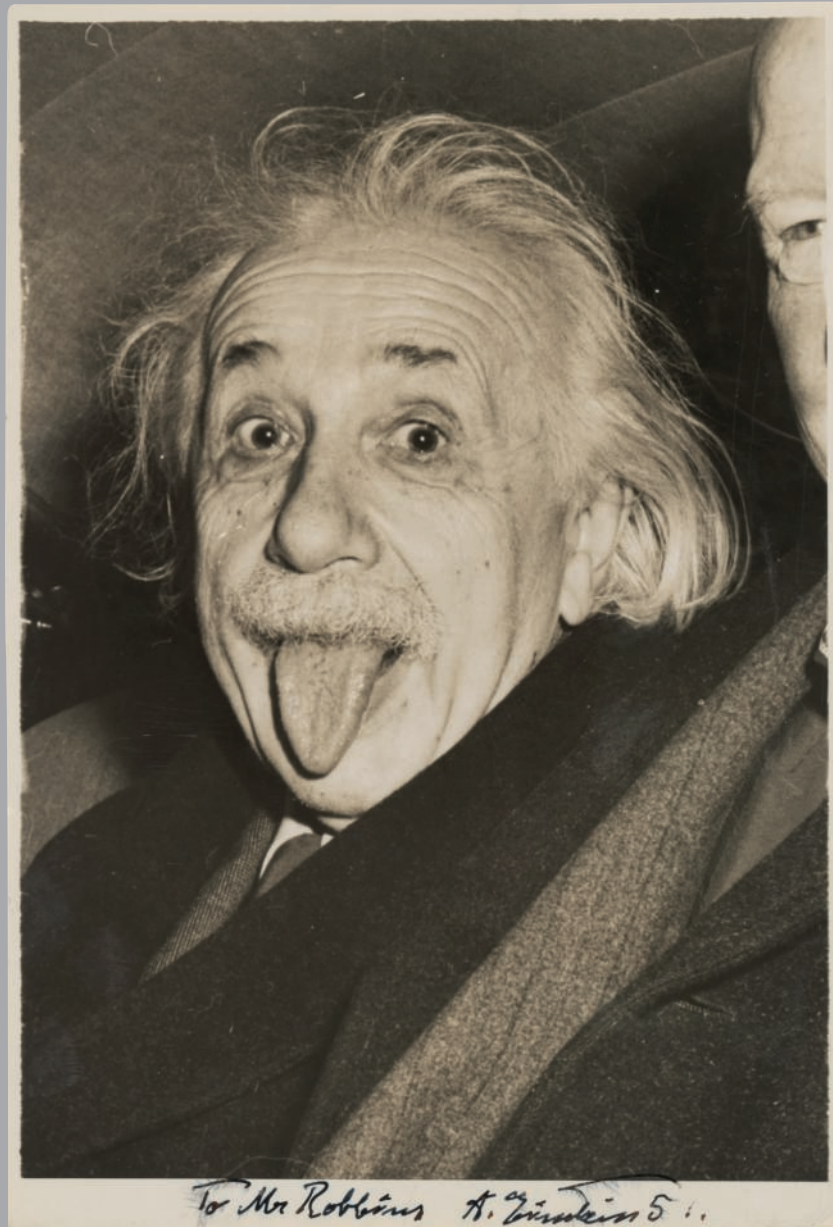
£8,000-12,000

US\$11,000-16,000

€9,400-14,000

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).



119

EINSTEIN, ALBERT (1879-1955)

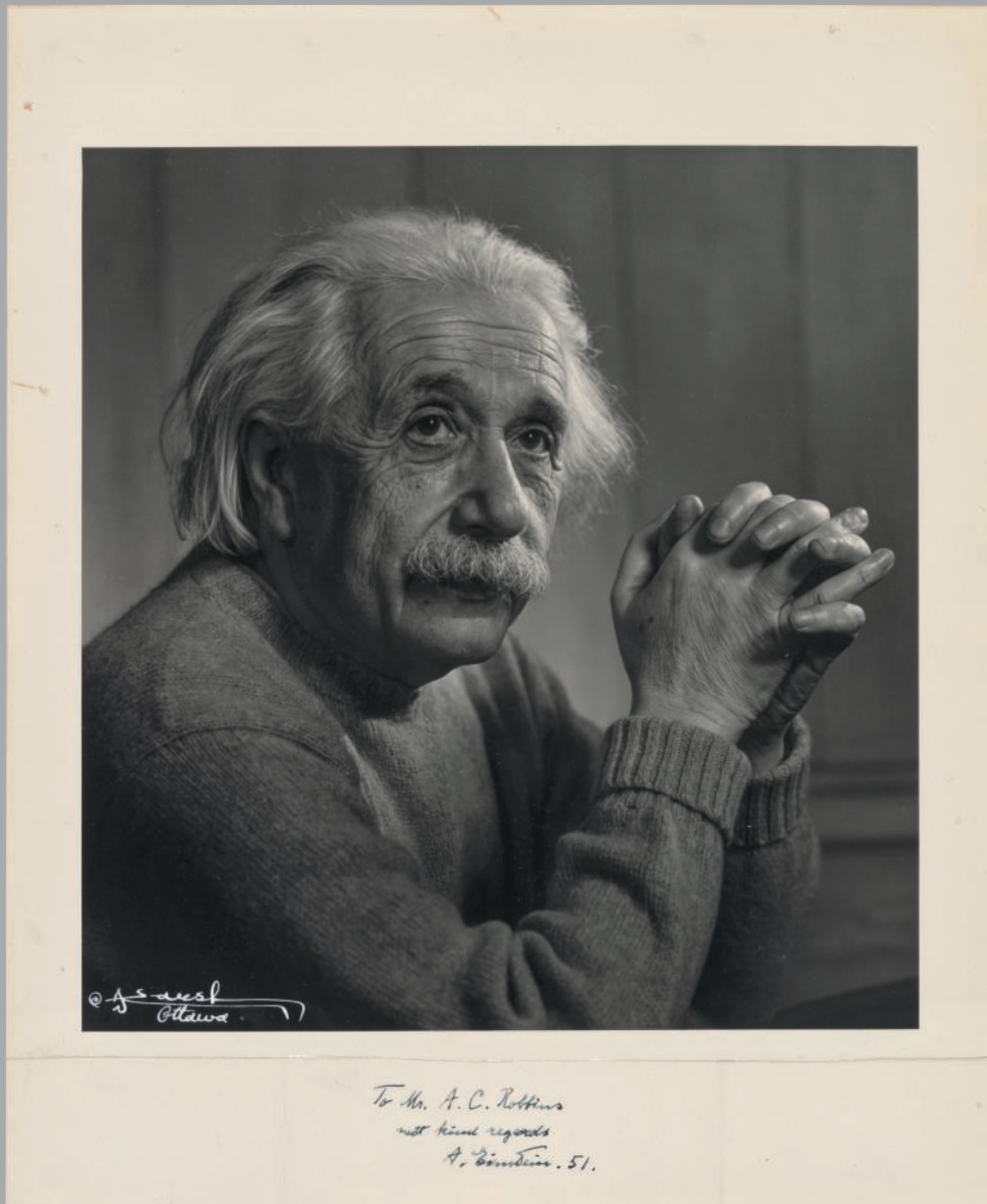
Photograph signed ('A. Einstein') and inscribed to [A.C.] Robbins, 1951.

The image by Arthur Sasse, 175 x 170mm, stamped on verso 'Int[ernational] New Photos. 235 East 45th Street, New York. Signed on the lower margin. *Provenance*: by descent.

The most famous of all photographs of Einstein. The image was taken on his 72nd birthday, as he sat in a car with Dr Frank Aydelotte, head of the Institute of Advanced Study, and his wife on the way back from a celebration at the Princeton Club. Arthur Sasse (1908-1975), a United Press International photographer, was one of a number of press photographers present, but the only one to capture the moment when Einstein stuck out his tongue. Einstein himself was particularly fond of the image, and is known to have ordered a number of prints.

£20,000-30,000

US\$27,000-40,000
€24,000-35,000



120

EINSTEIN, ALBERT (1879-1955)

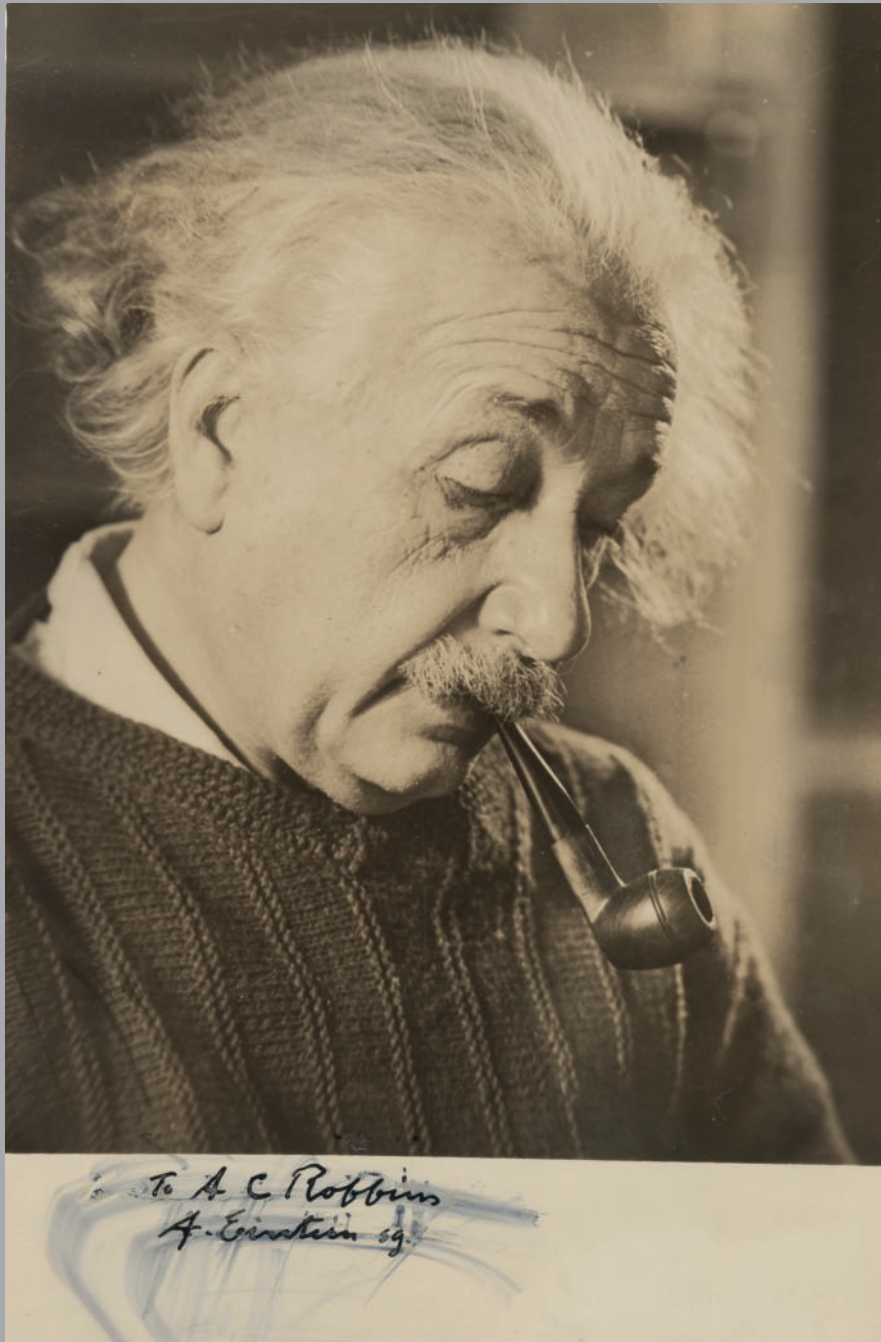
Photograph signed ('A. Einstein') and inscribed 'To Mr A.C. Robbins / mit [sic] kind regards', 1951.

The image by Yousuf Karsh, Ottawa, signed by him in white at lower left corner, and with copyright stamp on verso. Inscribed by Einstein on the lower margin (lower margin including signature sometime cut off, now reattached). *Provenance*: by descent.

The celebrated Karsh portrait. The photograph by the great Armenian/Canadian portraitist Yousuf Karsh (1908-2002) was taken at the Institute of Advanced Study, Princeton, on 11 February 1948. It is 'recognized as one of Mr. Karsh's most iconic images' (karsh.org). At the sitting, Karsh quizzed Einstein on his view of immortality, and he responded: 'there is only one true immortality, on a cosmic scale, and that is the immortality of the cosmos itself' (Yousuf Karsh, *Regarding Heroes*).

£5,000-8,000

US\$6,800-11,000
€5,900-9,300



121

EINSTEIN, ALBERT (1879-1955)

Photograph signed ('A. Einstein') and inscribed to A.C. Robbins, n.p., n.d. [c.1951].

Image by an unknown photographer 169 x 112mm, mount 214 x 138mm (apparently extracted from a book). Signed on the lower margin of the photograph, the signature and inscription rather smudged. *Provenance:* by descent.

A pensive Einstein, with pipe and jumper. The jumper was a favourite of Einstein's for photographic portraits around 1951, including by Hermann Landshoff and Roman Vishniac.

£5,000-8,000

US\$6,800-11,000

€5,900-9,300

December 27, 1950

Dear Mr. Robbins:

You have again shown yourself and your golden heart with the beautiful and interesting gifts you have sent us. I have read the book by Fred Hoyle with keen interest. It is a masterpiece of popular interpretation of a very difficult field of science and shows high ingenuity and acumen of the writer.

I doubt, however, the justification for bringing before the general public such a highly hypothetical structure of ideas in a rather apodictic form. Everything is based on the thesis that the "ordinary" stars consist nearly completely of hydrogen, an assumption which is based entirely on a rather precarious theory of the inner equilibrium of the composing matter. From this he concludes that the heavier atoms are exclusively originating from super novae and the latter are then treated (necessarily) as the origin of planets for the reason that they are composed preponderantly of heavier atoms. This hypothesis of the origin of the planets and their satellites is for me rather little convincing. *beyond contradiction*

Finally the idea of the creation of atoms out of empty space is not only quite arbitrary but in direct contradiction with the field equations of gravitation. The basis for the latter, is of course not absolutely secure but, in my opinion, more solid than the aforementioned hypothesis. I shall not go into more details about minor points.

But besides all these points the book is an excellent piece of vivid information.

With kind regards and cordial wishes for 1951

Yours sincerely,
A. Einstein
Albert Einstein.

Mr. A. C. Robbins
64 Eastbury Rd.
Northwood, Middx.
England

122

EINSTEIN, ALBERT (1879-1955)

Typed letter signed ('A. Einstein') to A.C. Robbins, 112 Mercer Street, Princeton, 27 December 1950.

In English. One page, 257 x 165mm, on paper with Einstein's blind-stamped address, two pen annotations to text. *Provenance*: by descent.

'The idea of the creation of atoms out of empty space is ... in direction contradiction to the field equations of gravitation'. Einstein thanks Robbins for a book by Fred Hoyle, which praises as 'a masterpiece of popular interpretation'. He goes on in a more critical tone: 'I doubt, however, the justification for bringing before the general public such a highly hypothetical structure of ideas in a rather apodictic form. Everything is based on the idea that the "ordinary" stars consist nearly completely of hydrogen, an assumption which is based entirely on a rather precarious theory of the inner equilibrium of the composing matter ... This hypothesis of the origin of the planets and their satellites is for me rather little convincing. / Finally the idea of the creation of atoms out of empty space is not only quite arbitrary but in direction contradiction to the field equations of gravitation. The basis for the latter, is of course not completely secure but, in my opinion, more solid than the aforementioned hypothesis'.

Fred Hoyle (1915-2001) was a prominent and controversial astronomer. Einstein's comments relate to his *The Nature of the Universe*, derived from a series of BBC lectures on astronomy, in which Hoyle popularised the term 'Big Bang' - a theory which Hoyle rejected.

£3,000-5,000

US\$4,100-6,700
€3,500-5,800

ALBERT EINSTEIN
112, MERCER STREET
PRINCETON,
NEW JERSEY, U.S.A.

March 29.1951

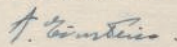
Dear Mr. Robbins:

I thank you heartily for your kind birthday-wishes and for the little books you have sent me. It became clear to me on my birthday that my friends overestimated strongly the capacity of my brain.

It seems to me that the British Government is a good deal softer about American politics as is British public opinion. In this country there is practically no independent public opinion. There is an overvaluation of military power in general and U.S. military power in particular. Generally it seems that Europe is peace-minded and America eager for war.

With kind regards and wishes,

sincerely yours,



Albert Einstein.

Mr. A. C. Robbins
64 Eastbury Rd.
Northwood, Middx.
England

123

EINSTEIN, ALBERT (1879-1955)

Typed letter signed ('A. Einstein') to A.C. Robbins, 112 Mercer Street, Princeton, 29 March 1951.

In English. One page, 245 x 175mm, with Einstein's blind-stamped address. *Provenance*: by descent.

Criticising American foreign policy. Einstein thanks Robbins for some books on his birthday (14 March), commenting humorously, 'It became clear to me on my birthday that my friends overestimated strongly the capacity of my brain'. He goes on to respond to Robbins's remarks about Western policy towards communist China and Russia, commenting that in the US 'there is practically no independent public opinion. There is an overevaluation of military power in general and U.S. military power in particular. Generally it seems that Europe is peace-minded and America eager for war'.

£3,000-5,000

US\$4,100-6,700
€3,500-5,800

122

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.

A. EINSTEIN,
112, MERCER STREET,
PRINCETON,
NEW JERSEY, U.S.A.

February 6, 1951

Mr. A. C. Robbins
64 Eastbury Rd.
Northwood, Mdx
England

Dear Mr. Robbins:

I am quite overwhelmed by the new proofs of your extraordinary kindness. The books about the remarkable Bernard Shaw are of course very interesting for me. I always admired the clarity and luminosity of his style and the courage and honesty characterizing everything he did. I believe there is no other man in our epoch with such a sharp critical mind and his humor makes him really irresistible.

The remarks "Plain Facts on American Policy" I find really excellent. It is quite a misfortune that so much power has fallen into the hands of reckless and - as it seems to me - inexperienced adventurers. I was also very much disappointed that England and France supported the untruth about "Chinese Aggression in Korea". The Chinese may have been formally the aggressors but not de facto. In reality they were brought into a position that no other choice was left to them. The analogous method is obviously used to provoke a Russian "aggression" by arming Germany and Japan.

With kind regards and thanks,

sincerely yours,

A. Einstein

P.S. I have, of course, no objection to your showing my last letter to Mr. Hoyle.

124

EINSTEIN, ALBERT (1879-1955)

Typed letter signed ('A. Einstein') to A.C. Robbins, 112 Mercer Street, Princeton, 6 February 1951.

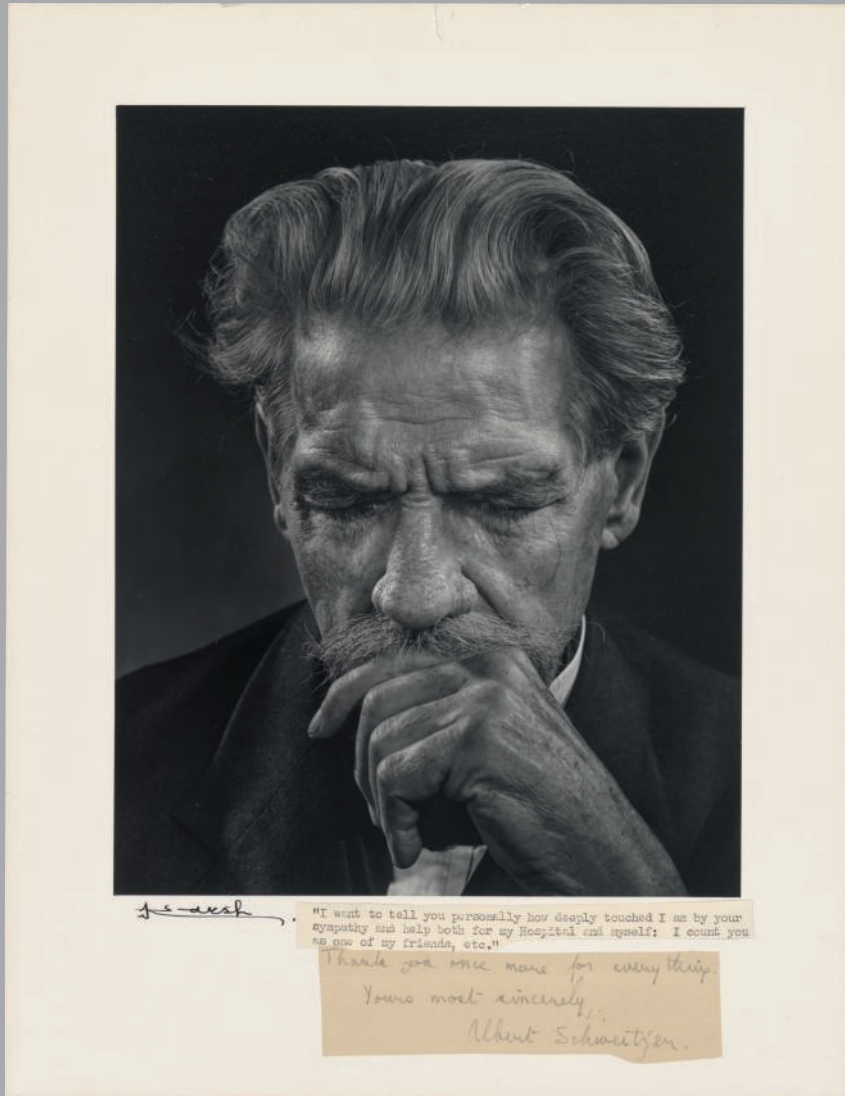
In English. One page, 220 x 165mm. Provenance: by descent.

On George Bernard Shaw, and criticising Western anti-communist foreign policy. Einstein acknowledges the gift of some works about Shaw from Robbins: 'I always admired the clarity and luminosity of his style and the courage and honesty characterizing everything he did. I believe there is no other man in our epoch with such a sharp critical mind and his humor makes him really irresistible'. He goes on to criticise Western foreign policy with regard to China and Russia: of the USA he comments 'It is quite a misfortune that so much power has fallen into the hands of reckless and - it seems to me - inexperienced adventurers'; and in relation to the Korean War in the wake of the Chinese intervention in October 1950, the 'Chinese may have been formally the aggressors but not de facto. In reality they were brought into a position that no other choice was left to them. The analogous method is obviously being used to provoke Russian "aggression" by arming Germany and Japan'.

£2,500-3,500

US\$3,400-4,700
€3,000-4,100

123



125

[SCHWEITZER, ALBERT (1875-1965)] - YOUSUF KARSH (1908-2002)

Albert Schweitzer, 1954.

Image: c.240 x 190mm; integral mount: 335 x 258mm. Gelatin silver print photograph signed by Karsh ('Y Karsh'). Cut autograph presentation inscription [to A.C. Robbins] signed by Schweitzer ('Thank you once more for everything. Yours most sincerely, Albert Schweitzer') and typed inscription ('I want to tell you personally how deeply touched I am by your sympathy and help for my hospital and myself: I count you as one of my friends) pasted onto mount. Photographer's credit stamp on verso: 'No. P.o.6v./Karsh, Ottawa'. *Provenance*: by descent.

The 1952 Nobel Peace Prize Winner Albert Schweitzer presents three photographs, including an important edition signed by Yousuf Karsh, in recognition of support for the Hôpital Albert Schweitzer. Describing his 1954 sitting with Schweitzer, the photographer Yousuf Karsh wrote: "Which, I asked this humanitarian and Nobel Peace Prize winner, 'is the greatest of the Ten Commandments?' 'Christ gave only one commandment,' replied Schweitzer, 'and that was love'".

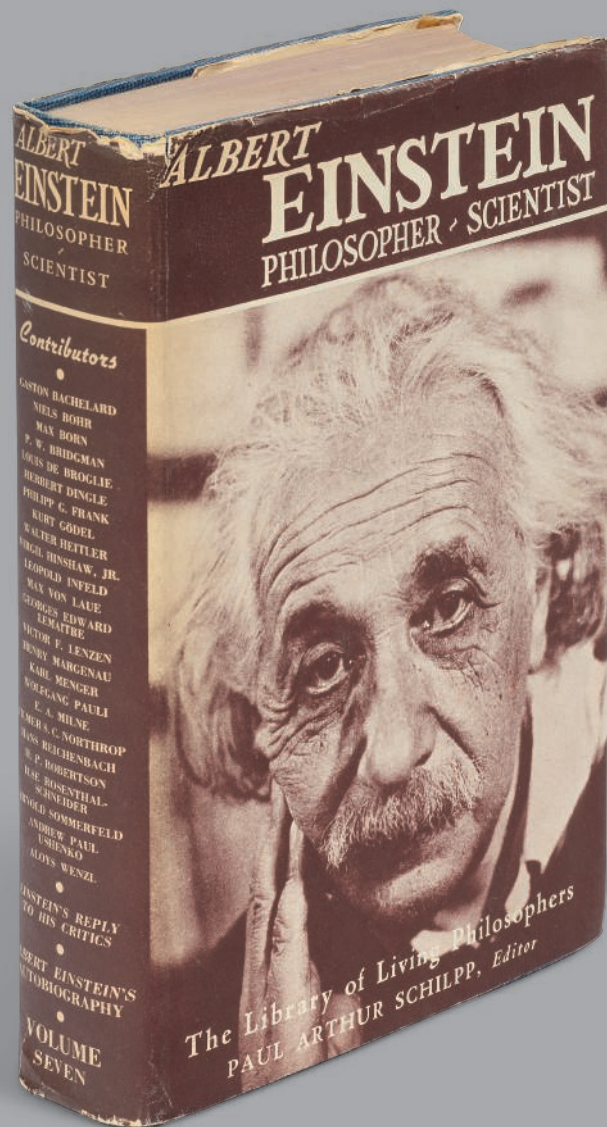
[*with*.:] Portrait photograph of Schweitzer, c.250 x 175mm, with a cut autograph inscription signed ('Albert Schweitzer'), in French, thanking A.C. Robbins for his sympathy for his hospital and himself and a typed translation into English pasted down. Glazed.

[*and*.:] Photograph of Schweitzer and ?Helene Bresslau Schweitzer, c.195 x 245mm. Glazed.

(3)

£2,500-3,500

US\$3,400-4,700
€3,000-4,100



0126

EINSTEIN, ALBERT (1879-1955)

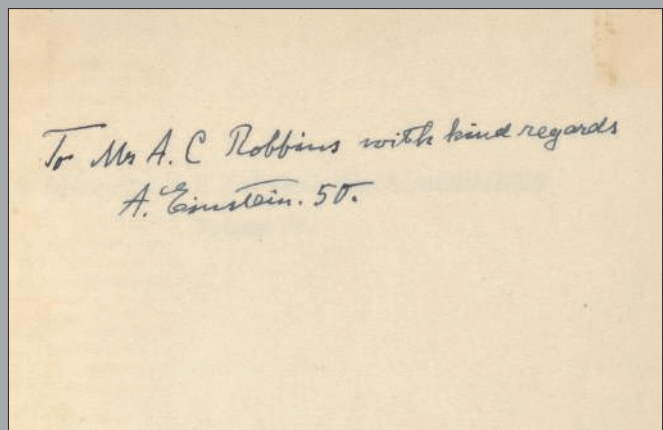
Albert Einstein: Philosopher-Scientist, edited by Paul Arthur Schilpp. Illinois: The Library of Living Philosophers, 1949.

First edition, presentation copy inscribed by Einstein: 'To Mr A.C. Robbins with kind regards / A. Einstein. 50.' Einstein's 'Autobiographical Notes', published here in English with the German text on facing pages, is actually an account of the development of his scientific thought, and is a major original contribution. In addition, Einstein contributed 'Remarks Concerning the Essays Brought Together in this Co-Operative Volume', in which he replies to the various essays by contributors including: Arnold Sommerfeld, Louis de Broglie, Wolfgang Pauli, Max Born, Niels Bohr, Hans Reichenbach, Percy Bridgman, F. S. C. Northrop, E. A. Milne, Leopold Infeld, Max von Laue, and Kurt Gödel.

Octavo (233 x 154mm). Frontispiece portrait. Original blue cloth with signature stamped in gilt on upper cover; printed dustjacket (dustjacket faint wear to head and foot of spine panel, some tape to lower panel and traces to front flap). *Provenance:* by descent.

£2,500-3,500

US\$3,400-4,700
€3,000-4,100



ALBERT EINSTEIN
112 MERCER STREET
PRINCETON
NEW JERSEY

July 15, 1949

Mr. A. C. Robbins
64 Eastbury Rd.
Northwood, Middx.
England

Dear Sir:

Thank you very much for your kind note. I have the strong conviction, however, that I do not have any merits in the humanitarian field. The weak attempts I have made from time to time were utterly unsuccessful. I should be grateful, therefore, if you would be so kind to forego your intention to honor me with your medal. I assure you that I feel very grateful for the kindness you have shown to me.

Very sincerely yours,

A. Einstein

Albert Einstein.

Accepted on visiting the Professor in Sept: 1949

127

EINSTEIN, ALBERT (1879-1955)

Typed letter signed (A. Einstein') to A.C. Robbins, 112 Mercer Street, Princeton, 15 July 1949.

In English. One page, 240 x 182mm, with Einstein's blind-stamped address, pen annotation by the recipient at lower margin. *Provenance*: by descent.

Einstein denies having 'any merits in the humanitarian field'. 'I have the strong conviction [...] that I do not have any merits in the humanitarian field. The weak attempts I have made from time to time were utterly unsuccessful. I should be grateful, therefore, if you would be so kind to forego your intention to honor me with your medal'.

The recipient was the honorary secretary of the British Humanitarian League, whose 'Good Samaritan Medal' Einstein attempts to decline here: Robbins's annotation notes that Einstein nevertheless accepted the medal during his visit to Princeton in September 1949.

£2,000-3,000

US\$2,700-4,000
€2,400-3,500

126

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.

A. EINSTEIN
112, MERCER STREET
PRINCETON,
NEW JERSEY, U.S.A.

January 22nd, 1952

Mr. A. C. Robbins
64 Eastbury Rd.
Northwood, Mdx., England

Dear Mr. Robbins:

I appreciated very much the poem and the two articles you have sent me. But I cannot make up my mind to write an article of the proposed kind. The need is not for optimistic expectations but for a reasonable active attitude to prevent war and achieve security. I would not be able to say something in this line what has not been already well expressed by other people.

With kind regards,

sincerely yours,

A. Einstein.

Albert Einstein.

*Secret 7 life -
Davis
what is
this life
of gall?
care
etc*

128

EINSTEIN, ALBERT (1879-1955)

Typed letter signed ('A. Einstein') to A.C. Robbins, 112 Mercer Street, Princeton, 22 January 1952.

In English. One page, 222 x 170mm, with Einstein's blind-stamped address, red pencil and pen annotations. *Provenance*: by descent.

'The need is not for optimistic expectations'. Einstein thanks Robbins for a poem and two articles, but declines to write an article Robbins had asked for [for the British Humanitarian League, with the title 'My faith in the future']: 'I cannot make up my mind to write an article of the proposed kind. The need is not for optimistic expectations but for a reasonable active attitude to prevent war and achieve security. I would not be able to say something in this line what [sic] has not been already well expressed by other people'.

£2,000-3,000

US\$2,700-4,000
€2,400-3,500

EINSTEIN
112, MERCER STREET
PRINCETON,
NEW JERSEY, U.S.A.

March 18, 1950

Dear Mr. Robbins:

I wish to thank you very much indeed
for your kind wishes and the beautiful little book
you have sent me for my birthday.

I hope this letter finds you in good health
and spirit, and I am

with my best wishes and kind regards,

yours very sincerely,

A. Einstein.

Albert Einstein.

Mr. A. C. Robbins
64 Eastbury Rd.
Northwood, Middx. England

129

EINSTEIN, ALBERT (1879-1955)

Typed letter signed ('A. Einstein') to A.C. Robbins, 112 Mercer Street, Princeton, 18 March 1950.

In English. Half page, 250 x 190mm, with Einstein's blind-stamped address. *Provenance:* by descent.

Thanks for a birthday present: 'I wish to thank you very much indeed for your kind wishes and the beautiful little book you have sent me for my birthday.'

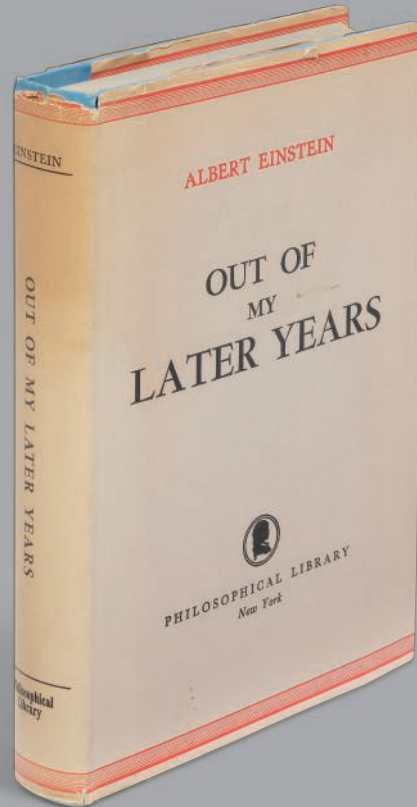
Einstein had turned 71 on 14 March.

£1,500-2,000

US\$2,100-2,700

€1,800-2,400

To Mr A.C. Robbins
A. Einstein. 50.



0130

EINSTEIN, ALBERT (1879-1955)

Out of My Later Years. New York: The Philosophical Library, 1950.

First edition, presentation copy inscribed by the author: 'To Mr A.C. Robbins / A. Einstein. 50.' This wide-ranging collection of essays indicates that Albert Einstein's life and work are not confined to the problems of science alone; he is endowed with the awareness of the most urgent questions of modern society: Social, religious, education and racial relationships'.

Octavo (214 x 138mm). Original blue cloth with signature stamped in gilt on upper cover; printed dustjacket (dustjacket spine panel slightly darker with minor chipping at head, a few small traces of tape). *Provenance*: by descent.

£1,000-1,500

US\$1,400-2,000
€1,200-1,700

131

EINSTEIN, ALBERT (1879-1955)

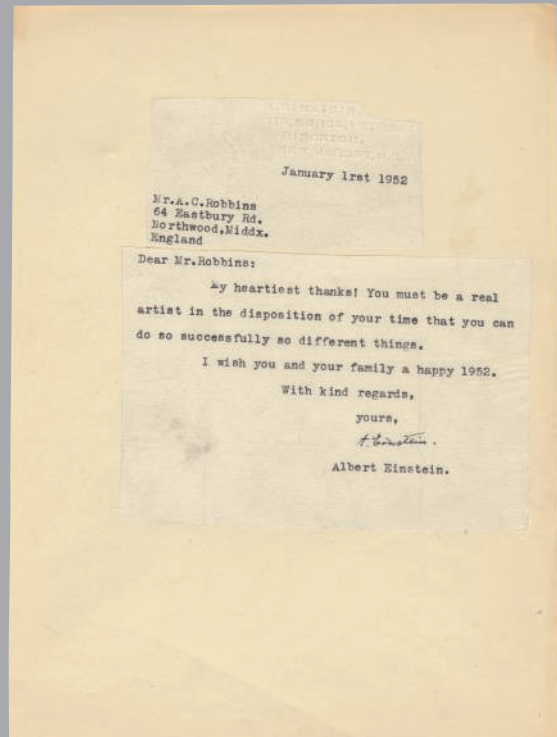
Typed letter signed ('A. Einstein') to A.C. Robbins, 112 Mercer Street, Princeton, 1 January 1955.

In English. On two fragments, 95 x 140mm and 50 x 95mm, including Einstein's blind-stamped address, cut down from a larger leaf; laid onto paper. *Provenance*: by descent.

A letter of thanks. 'My heartiest thanks! You must be a real artist in the disposition of your time that you can do so successfully so different things; sending also New Year's wishes.

£1,000-1,500

US\$1,400-2,000
€1,200-1,700



30. VI 28.

Lieber Herr Orlik!

Ich bitte Sie freundlich,
Herrn Kanders empfangen zu wollen.
Er kommt wegen eines jüngeren
Bildhauers (24 J.), der uns (auch
Margot) recht gut zu sein scheint
Freundlich grüsst Sie

Ihre

A. Einstein

132

EINSTEIN, ALBERT (1879-1955)

Autograph letter signed ('A. Einstein') to [Emil] Orlik, n.p. [Berlin], 30 June 1928.

In German. In pencil, half page, 210 x 145mm. Provenance: by descent.

Recommending a young sculptor. Einstein asks Orlik to receive a certain Herr Kanders: 'He is coming on account of a young sculptor (24 years old), who to us (also Margot) seems to be quite good'.

The recipient, Emil Orlik (1870-1932), was an artist, born in Prague but resident in Berlin from 1905 onwards.

£1,500-2,500

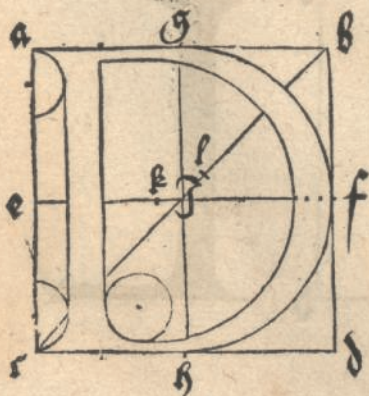
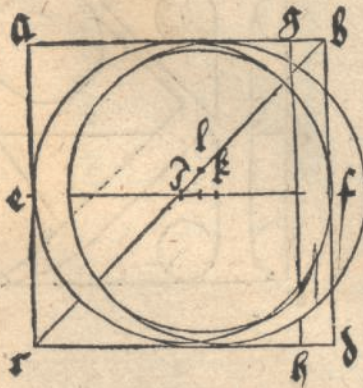
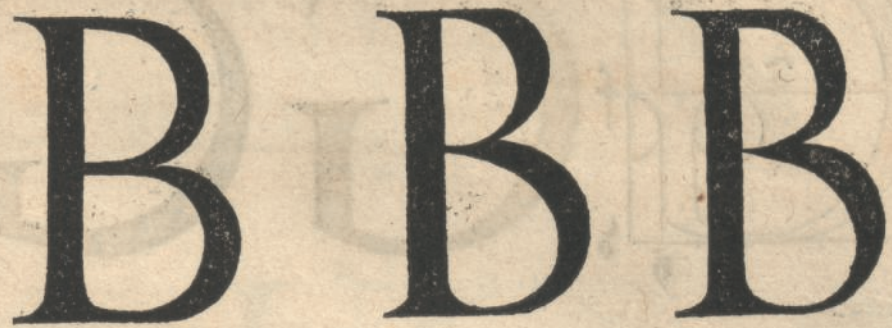
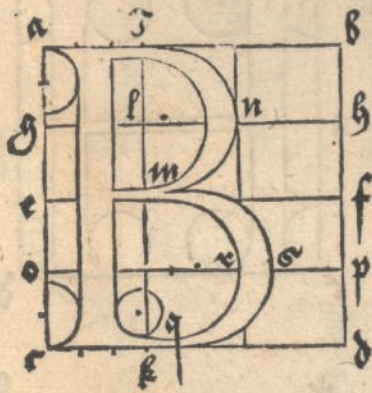
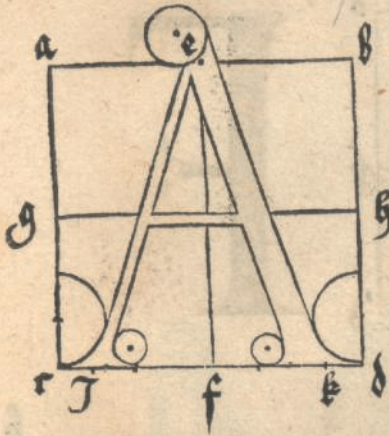
US\$2,100-3,400
€1,800-2,900

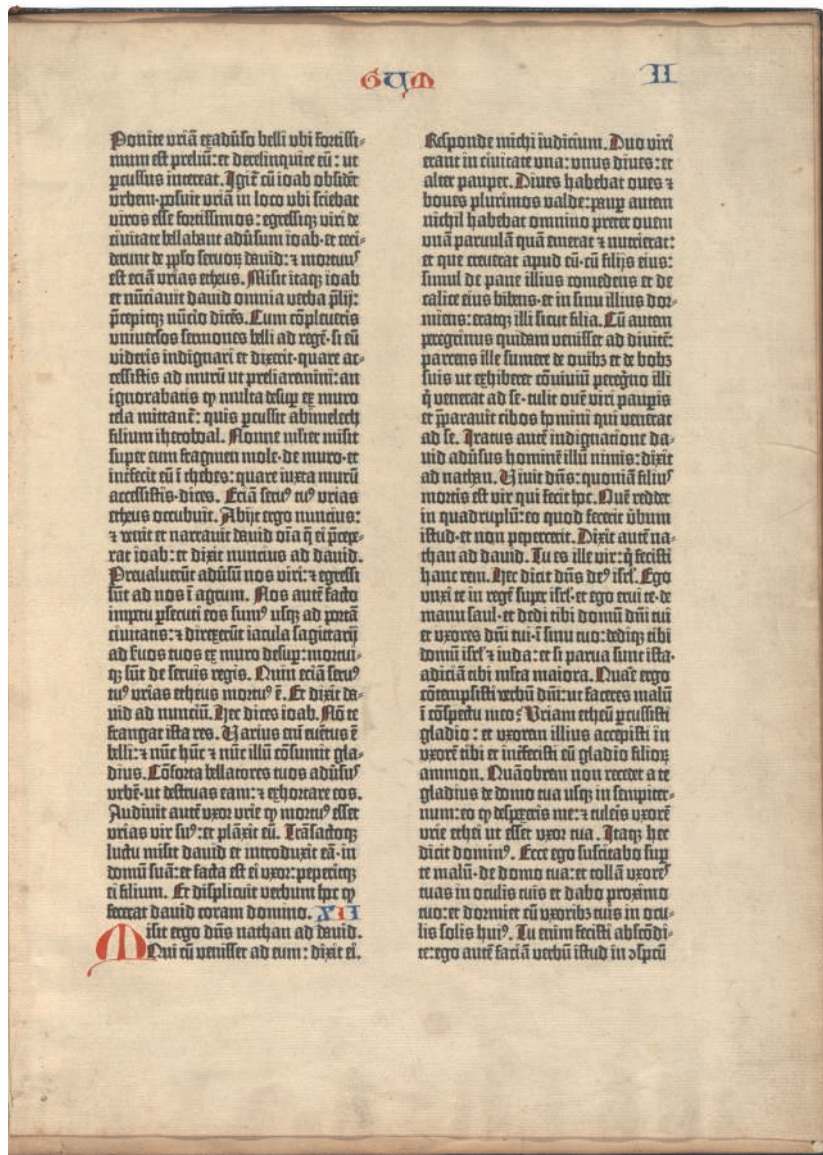
130

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.

FIVE CENTURIES OF PRINTING
(LOTS 133 - 207)

In diser schrifft mache man die versal in vergleicher maß vnnnd gestalt/ aber eynes drittenls größe
ser dann die gemeyn zeyl der schrifft.





*133

GUTENBERG BIBLE

Biblia Latina. [Mainz: Johann Gutenberg and Johann Fust, 1455].

A leaf from the Gutenberg Bible, the first substantial book ever printed with moveable type, from the collection of Otto F. Ege. The 'Noble Fragment' belongs to an imperfect copy of the Gutenberg Bible, which was divided by Gabriel Wells, a New York book dealer, and dispersed as single leaves or larger fragments, the individual leaves mostly accompanied by Newton's bibliographical essay, as here. The copy had previously formed part of the collection of Maria von Sulzbach (1721-94, wife of Carl Theodore, Electoral Prince of the Palatinate and subsequently Electoral Prince of Bavaria); the Hofbibliothek at Mannheim; the Royal Library at Munich (sold as a duplicate in 1832); and Robert Curzon, Baron Zouche (1810-73) and his descendants. It was sold at auction in 1920 (Sotheby's, 9 November, lot 70) to Joseph Sabin, who in turn sold it to Wells. Otto Ege was Dean of the Cleveland Institute of Art, lecturer on the History of the Book at Western Reserve University and self-proclaimed biblioclast, known for compiling portfolios of leaves from great books of the 12th to 16th centuries. As the contemporary rubricated headlines make clear, Il Samuel was known as Il Kings in the Latin Vulgate. H *3031; BMC I, 17; GW 4201; Needham Census (*PBSA*, 79, 1985) P-18, P-18; Norman, *Pictorial Census*, pp.253-8; Goff B-526.

Royal folio (390 x 287mm). Single leaf: Old Testament, containing Il Samuel 11:12 - 13:5. 42 lines, double column. Type: 1:140G. Two two-line Lombard initials in red or blue, headlines and chapter numbers in alternating red and blue letters, capital strokes in red. Watermark: bull's head. Two pinholes visible at upper margin. (Tiny wormhole at lower corner.) Tipped into: *A Noble Fragment: Being a leaf of the Gutenberg Bible, with a bibliographical essay by A. Edward Newton*. New York: Gabriel Wells, 1921. Dark blue morocco tooled in blind and gilt by Stikeman and Co., slipcase (lacking section of spine, slipcase lightly worn). *Provenance*: Otto Ege (1888-1951; booklabel inside lower cover).

£30,000-50,000

US\$41,000-68,000
€36,000-59,000



0134

ALBERTUS MAGNUS (C.1206-1280).

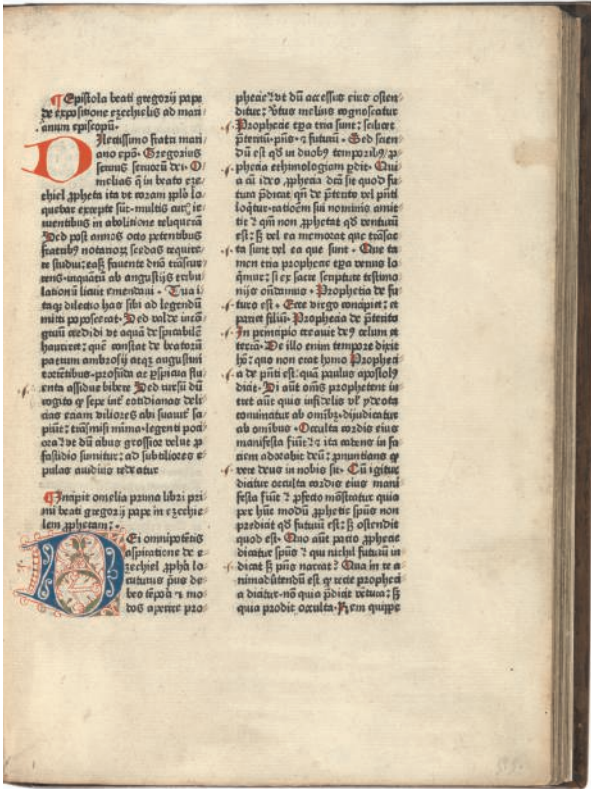
Summa de eucharistiae sacramento. Ulm: Johann Zainer, [first half of] 1474.

First edition, printed at the first press at Ulm. Works by Albertus Magnus featured strongly in Zainer's printing programme. The present work was the third printed by Zainer in less than a year which were presumably intended as companion volumes; they share lay-out and open with the same elegant woodcut border, first used by Zainer for Albertus' *De mysterio missae* (29 May 1483). A fresh, large copy, with a strong type-impression and some deckle edges. On the authorship, see Bod-Inc. HC *456; GW 780; BMC II, 522; BSB-Ink. A-156; CIBN A-131; Bod-Inc. A-149; ISTC ia00335000; Amelung *Frühdruck*, I, 18; Goff A-335.

Chancery folio (310 x 225mm). 183 leaves, including the extra partial leaf containing text omitted from after the recto of fo. 8/3. Two-sided woodcut foliate border opening text, woodcut outline initials, rubricated (some light browning, occasional light spotting, small marginal hole in 15/10, a few neat marginal tears). Contemporary? Austrian blindstamped calf over wooden boards, two fore-edge clasps (rubbed, rebacked, repaired). *Provenance:* Schnals, Carthusian monastery, (contemporary inscription naming Conrad Hrabler of ?Molmosreit, 17th-century inscription) - Innsbruck, Bibliotheca Oenipontana (stamp) - 'Emi a Do Volpi 1838' - 'Dubl' (pencilled on flyleaf) - oblong stamp erased.

£5,000-8,000

US\$6,900-11,000
 €5,900-9,400



0135

GREGORIUS I (ST., POPE, C. 540-604).

Homiliae super Ezechielem. [Brussels: Fratres Vitae Communis, c.1476-77].

First edition, printed at the first and only 15th-century press at Brussels.

The Brothers of the Common Life established a press at their Nazareth Cloister and printed 35 known editions from 1475 to 1485, mainly liturgical texts and works of theology. Their types resembled Cologne types, and the earliest fount was apparently the work of the typesetter and first printer at Louvain Johann Veldener: for the complex history of the press and its type development, see Hellinga, *Printing Types*, I, pp. 25-28. HC 7944; Goff G-424; Camp 853; BMC IX 173; GW 11425; Bod-inc. G-214; ISTD ig00424000.

Chancery folio (282 x 206mm). 132 leaves. Two major initials in blue with red and green decoration, other initials, paragraph marks and capital strokes in red (very occasional small stain, evidence of two index tabs). Modern calf ruled in blind. *Provenance:* an occasional marginal note, contemporary corrigenda on final blank referring to a Saints' Lives (presumably a text previously bound with the present work).

£7,000-10,000

US\$9,600-14,000

€8,300-12,000

0136

ALBERTUS MAGNUS (PS-) [HUGO RIPELIN ARGENTINENSIS, D. 1268].

Compendium theologiae veritatis. With table by Thomas Dorniberg (fl. c. 1472). - BERNOLDUS DE CAESAREA (fl. c. 1314). *Distinctiones de tempore et de sanctis quarum declarationes ex compendio ... capiuntur.* Ulm: Johann Zainer, [not after 1481].

[Bound second with:]

RUPERTUS, Abbas Tuiciensis (c.1075/80-c.1129). *De victoria verbi Dei.*

[Augsburg:] Anton Sorg, 1487.

Second Ulm edition of a popular work attributed to Albertus Magnus, bound with the first and only 15th-century edition of Rupert of Deutz's *De victoria verbi Dei*.

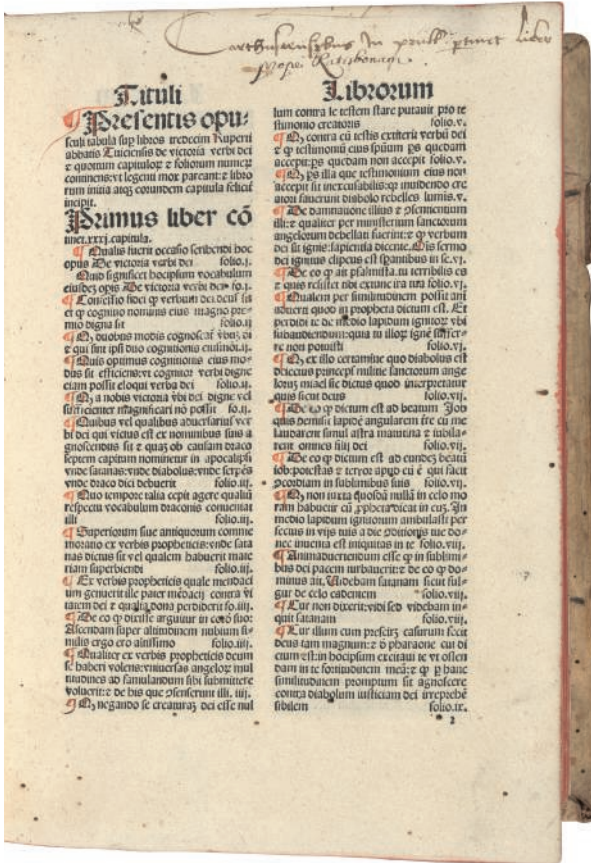
The *Compendium* is now attributed to Hugo Ripelin, a Dominican of Strasbourg. It is a summary of important theological concepts and is accompanied by a list of themes for sermons *de tempore* and *de sanctis* compiled by Bernold, a Cistercian monk of Kaisersheim in Bavaria. This edition, the second printed by Zainer at Ulm, is dated according to a rubricator's date of 1481 in a copy at Leipzig. I: Goff A-235; H 437*; GW 600; Bod-inc. A-106; BMC II 527; BSB-Ink. H-402; ISTD ia00235000. II: Goff R-365; H 14046*; CIBN R-232; BMC II 353; BSB-Ink R-286; ISTD ir00365000.

Two works in one volume, chancery folio (256 x 172mm). *Compendium*: 191 (of 192 leaves, with final but without the first blank). Rubricated. (First leaf rehinged and repaired at upper margin, neat tear in fo. 3/8, minor wormholes affecting a few letters in first 2 lvs. and final few quires, very occasional dampstain.) *Rupertus*: 114 leaves, with final blank. Rubricated. (Small wormholes touching a few letters in first 3 and final quire.) Late-16th or early-17th-century German blindstamped pigskin, upper cover with oval stamp of the Carthusian monastery at Prüll dated 1591 stamp [in use until 1626], lower cover with central arabesque, spine directly lettered, red edges (lightly wormed and scuffed, missing clasps). *Provenance:* Prüll, Carthusian monastery, near Regensburg (binding, inscription) - [Munich, Royal Library duplicate ('Duplum')].

£3,000-5,000

US\$4,100-6,700

€3,500-5,800





0137

HORTUS SANITATIS.

Mainz: Jacob Meydenbach, 23 June 1491.

First edition of the most comprehensive and copiously illustrated early printed herbal and 'perhaps the most important medical woodcut book printed before 1500' (Hunt I, 8). This copy bears various annotations in Swedish by an early reader and was later in the collection of Johan Nordenfalk Jr (1830-1901), the President of the Royal Swedish Academy of Fine Arts. The *Hortus sanitatis* is a greatly expanded Latin version of the *Gart der Gesundheit* (Mainz: Schoeffer, 1485). In particular the parts on animals, birds, fishes, stones and minerals have been substantially enlarged into full sections. The woodcuts are copied in part from the *Gart*, but new designs have been added to the supplementary sections, increasing the number to over 1,000. Among them features what is probably the first depiction of oil collection: petroleum is described and a woodcut shows it pouring from a rock and being collected in a vessel. The *Hortus sanitatis* is the first book printed by Meydenbach. HC *8944; BMC I, 44 (IB. 343-4); BSB H-388; Schreiber 4247; *Early Herbals* 45; Davies, *Murray German* 193; Goff H-486.

Chancery folio (288 x 200mm). Collation as BMC. 451 leaves (of 454, lacking final blank and apparently bound without v3.4 of 'De Urinis' as the early manuscript foliation is continuous). 48 lines and headline, double column, table in 3 columns. Type: 155G, 92G. Xylographic title, 7 full-page woodcuts and more than 1,000 column-width woodcuts, a few partially coloured, foliated in an early hand (minor marginal worming at beginning and end, light dampstaining at beginning and to a few margins throughout, a few leaves lightly browned or finger-soiled, short tears just into text in n2 and p6, larger tear in A1 of index). 16th-century German blind-tooled pigskin over wooden boards, bevelled on inner edge, sides panelled with foliate tools and allegorical figures, engraved clasps, lettered in manuscript on spine (repair at lower right of upper board, some splits, foot of spine defective). *Provenance*: early and 17th-century inscriptions in Latin and Swedish, some trimmed by the binder, and 2pp. of notes on diseases to rear free endpaper – Paul Plathth (student in Aarhus, Denmark; inscription dated 1642) – (?). P. J. Hyckeronom (inscription on front endpaper) – Johan Nordenfalk Jr (1830-1901; inscription on front endpaper dated 1855) – by descent to the present owner.

£20,000-30,000

US\$27,000-40,000
€24,000-35,000



0140

RÜXNER, GEORG (D.1550)

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

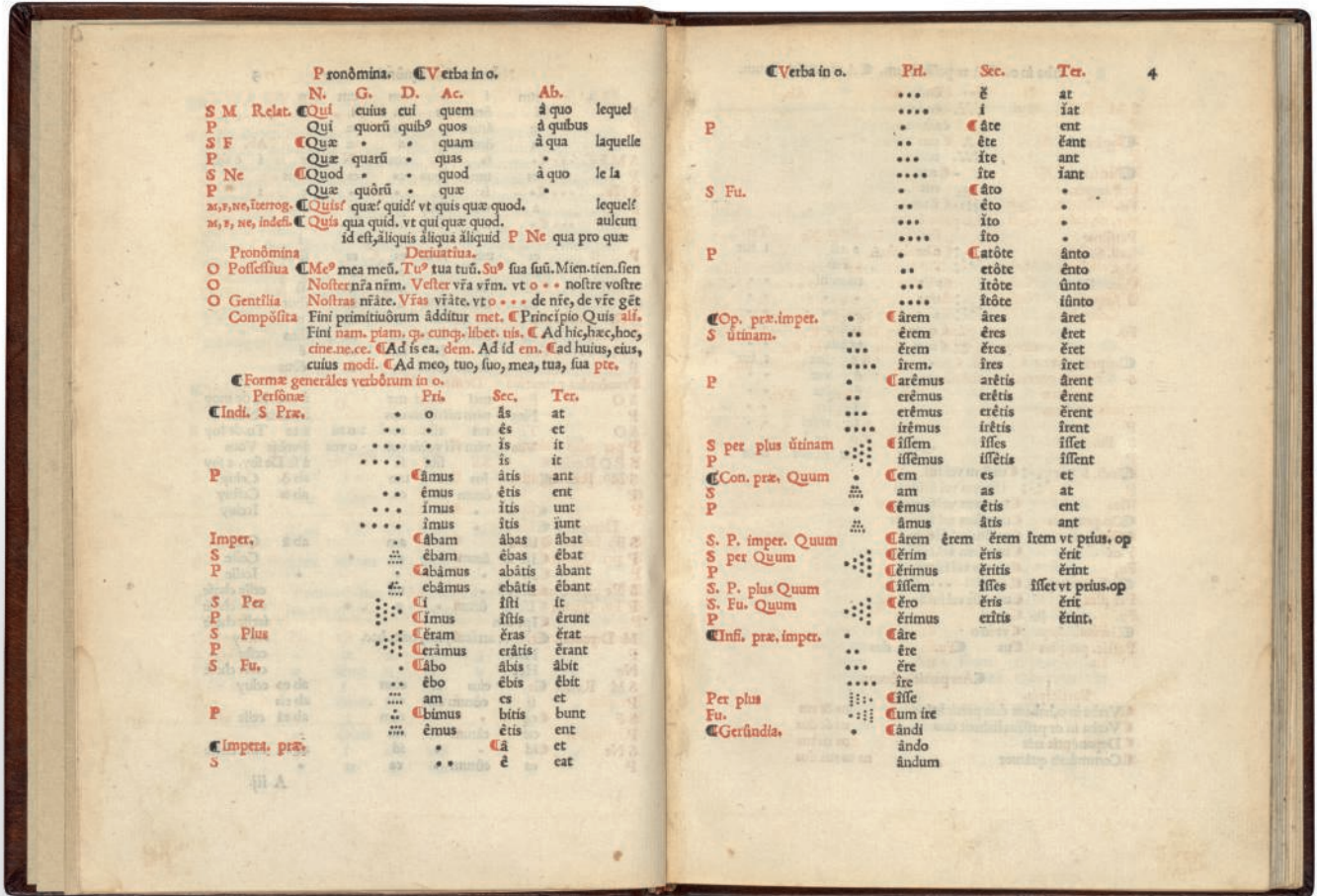
Second edition of a magnificently illustrated tournament book, by the same printer and with the same cuts as the 1530 first edition. Ruxner describes 36 tournaments held in various German cities, from the arrival of the competitors, to the festivities, banquets and balls, the jousts, the victory celebrations, 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\$11,000-16,000
€9,400-14,000





0141

LEFÈVRE D'ÉTAPLES, JACQUES (1450 ?-1537).

Grammatographia. Paris: Simon de Colines, June 1533 [Bound with:] Jacques LEFÈVRE D'ÉTAPLES. *Clavis tesseractum Grammatographiae*. [Paris: S. de Colines] 1530.

'Second edition of one of Colines's most ingeniously impressive typographic achievements' (Schreiber). It was composed by Lefèvre d'Étaples, tutor to the French royal children, in order to teach them Latin and its pronunciation; it is dedicated to Princess Madeleine of France (1520-36), daughter of François I. Colines devised a 'system of periods, accents, and brackets' resulting in highly complex typography showing off his great skill. It is accompanied by its very rare supplement (not seen by Renouard) which takes the form of a dialogue between two young woman, Magdalena and Aretusa, discussing Latin grammar. Schreiber, *Colines* 94 (first work only); Renouard 201; Moreau IV, 746, III, 2176.

Two works in one, quarto (204 x 145mm). Printed in red and black (two minor marginal repairs). Modern calf tooled in blind to a Renaissance style.

£5,000-8,000

US\$6,800-11,000
€5,900-9,300



Stem noch ein anderen brauch zu Conterfeyten/dardurch man eyn ylltichs Corpus mag grösser oder
 Meyner abconterfeyten wie vil man wil/deshalben nusslicher dan mit dem glas darumb das es freier ist/
 Darzu soll man haben ein ram mit einem gitter von starkem schwarzen zwirn gemacht/die lücken
 oder sierungen eine vngeserlich zweyer finger breit/ Darnach soll man haben ein absehen oben zugespitz/
 also gemacht / das man es höher oder niderer richten mag / das bedeut das aug mit dem. o. Darnach leg
 hinaus in zimlicher weitten dz corpus so du conterfeyten wilt/ rucks vnd peugs nach deinem willen/vñ gee als
 weghindersich vñ hab dein aug zu dem absehen.o. negst daran/vñ besich das Corpus wie es dir gefall/
 vñ ob es recht nach deinem willen lig/ Darnach stell dz gitter oder ram zwischen dem Corpus vñ deinem
 absehen also/ wilt du wenig lücken oder sierungen begreiffen/so ruck es dest neher zu dem Corpus/darnach
 besich wie vil dz corpus im gitter lücken begreiff nach leng vñ breyten/ darnach reiß ein gitter gros oder klein
 auf ein bappir oder tasel darcin du conterfeyten wilt/ vñ sich hin vber dein aug.o. des spitz am absehen auf
 das Corpus/ vñ was du in yder sierung des gitters findest/ das drag in dein gitter das du auf dem bappir
 hast das ist gut vñ gerecht/ Wilt du aber für das spitzig absehen ein löchle machen/dardurch du sifest ist
 eben so gut/ solcher meynung hab ich hernach ein form aufgeriffen.



0143

DÜRER, ALBRECHT (1471-1528)

Underweysung der Messung mit dem Zirckel und Richtscheyt in Linien, Ebenen und gantzen Corporen. Nuremberg: Hieronymus Formschneider, 1538.

Scarce second and augmented German-language edition of Dürer's first book on the theory of art, written and illustrated by the artist himself. The work is entirely reset, and includes not only the woodblocks of the first edition of 1525, but a number of woodcuts which appear here for the first time. These include one showing an important perspective instrument, invented by Jacob de Keyser and used by Dürer to draw in conjunction with one of Dürer's own inventions, the perspectograph. The two tools are illustrated respectively on the recto and verso of folding leaf Q3. VD16 D 2858; see PMM, 54 (for the original 1525 edition).

Folio (303 x 202mm). Collation: A-P6 Q4, with P3-4 a folding double leaf, and Q3 folding, illustrated throughout with woodcuts, some full-page (folding flap extensions to illustrations on P5v and P6r pr P3-4 provided in modern facsimile, folding double leaf P3-4 with old tape repair over letterpress on verso with some slight loss of a few letters, final leaf mounted onto free endpaper, textblock split at final leaf, leaves P6-Q1 reinforced at gutter, variable light marginal dampstaining, heavier to gatherings H-K sometimes into text and images, occasional light browning). Contemporary German binding of vellum panelled in blind over wooden boards (short split to spine, extremities heavily rubbed, lacking clasps). *Provenance:* W.R. (initials in ink on title, in an early hand).

£5,000-8,000

US\$6,800-11,000
 €5,900-9,300



0144

STUMPPF, JOHANNES (1500-1578).

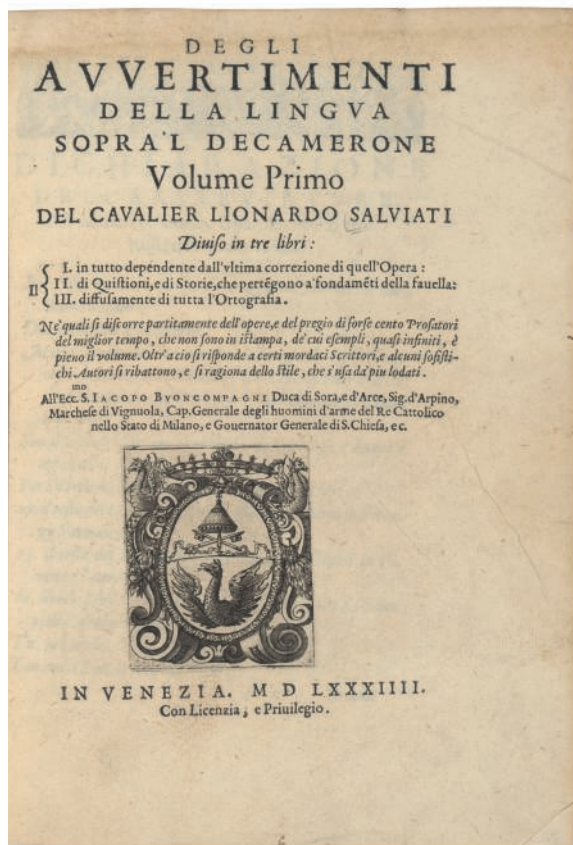
Gemeiner loblicher Eydgnoschafft Stetten/Landen und Völckeren Chronick wirdiger thaaten beschreybung. Zürich: Christoffel Froschauer, 1548.

First edition, from the library of Count Joachim von Ortenburg, an ardent Lutheran reformer. While primarily a chronicle of and chief authority on Switzerland, Stumpff's history begins with concise histories of Europe in general, as well as Germany and France. It contains 13 maps and is extensively illustrated with woodcuts, including an early printing shop identified as Schoeffer's, numerous city views – those of Switzerland the first realistic views of Swiss cities, scenes of cheesemaking, the William Tell legend, and others. The majority of the fine woodcuts are the work of Henrich Vogtherr, with the armorial cuts by Hans Asper. The maps were copied by several later mapmakers for regional atlases of Switzerland, and the 10 smaller Honter maps first appeared two years earlier in his *Rudimenta cosmographica*. Historian and one of the most important personalities of the Swiss Revolution, Stumpff began his research in the 1540s, journeying throughout the country. After its first publication in 1548, the chronicle was enlarged in editions of 1586 and 1606, but the woodcuts are at their finest in this, the first edition. The original owner of this volume was Count Joachim von Ortenburg, ruler of a territory in Bavaria where he introduced the Reformation in 1563 (see M. Miller, *Reichsgraf Joachim von Ortenburg und seine Bücher*, 2020). VD-16 S-9864; Nordenskiöld Collection 239.

Folio (384 x 235mm). With the 3 blanks. Title printed in red and black. 5 double page maps, 18 maps by Stumpff and Johann Honter in the text, profusely illustrated with woodcut scenes, portraits, coat-of-arms, etc., printer's device on title (short marginal tear in Hh6, marginal paper flaw in ee1, tiny hole touching one letter in QQ5, neat tear into text without loss in fff5 and into map without loss on KK2, very occasional small stain). Contemporary blindstamped pigskin over bevelled wooden boards, 2 fore-edge clasps, plain edges with letter 'A' written on top edges, index tabs (minor scuffing). *Provenance:* Joachim von Ortenburg (1530-1600), inscription with motto 'Eil mitt weil' dated 1564.

£5,000-8,000

US\$6,800-11,000
€5,900-9,300



0145

SALVIATI, LEONARDO (1540-1589), LUCA ANTONIO RIDOLFI (FL.1551-1586), AND GIORGIO BARTOLI (1534-1583)

Degli avvertimenti della lingua sopra' l' Decamerone. Venice: Domenico & Gio. Battista Guerra, 1584 [part II, Florence: Giunti, 1586]. [With:] – *Ragionamento hauuto in Lione, da Claudio de Herberè ... & da Alessandro degli Umberti ... sopra alcuni luoghi del cento novelle del Boccaccio.* Lyon: Guillaume Rouillé, 1557. [And:] – *Degli elementi del parlar Toscano trattato.* Florence: Giunti, 1584.

The De Thou copy of an important collection of three works, all first editions, discussing Italian linguistics. Salviati was a leading Italian philologist of the 16th century and founder of the Accademia della Crusca. Here he argues for the superiority of the Italian of Boccaccio and renders *Decameron* I, 9 in 12 different Italian dialects to prove his point. One of the versions is a common contemporary Florentine dialect, which remains remarkably close to Boccaccio, with Salviati concluding that the current Florentine dialect is superior to others. I: Adams S-204 (pt. 1), Gamba 875, CNCE 37504; II: BMSTC p.222, Gamba 194, CNCE 30149; III: BMSTC p.74, Gamba 1251, CNCE 4306.

3 works in one (222 x 155mm). First work comprising 2 parts, I.1: engraved printer's device on title, woodcut initials and head-pieces. (very light scattered spotting in gatherings 2I-2L); I.2: woodcut Giunta's device on title and colophon; II: title printed within elaborate woodcut architectonic design, complete with final blank (some light even browning, more heavily affecting gathering H); III: woodcut Giunta's device on title. Contemporary olive morocco with gilt arms on covers of Jacques Auguste de Thou and his first wife Marie Barbançon [Olivier 216, fer 5-6], with their gilt monogram 'I.A.M.' in spine panels (expertly restored at spine ends, furbished overall, extremities faintly rubbed). *Provenance:* Jacques Auguste de Thou (1553-1617, French historian, book collector and president of the Parliament of Paris) and his first wife Marie Barbançon (binding, pressmark on front pastedown).

£2,000-3,000

US\$2,700-4,000
€2,400-3,500



0146

GESNER, CONRAD (1516-1565)

Historiæ animalium ... Avium natura. Frankfurt: Johan Wechel for Robert Cambieri, 1585.

Johann Georg, Elector of Brandenburg's (1525-1598) copy of Gesner's comprehensive overview of birds, coloured throughout by a contemporary hand. Second edition of Gesner's ornithological *magnum opus*. Gesner was 'not only the best naturalist among the scholars of his day, but of all men of that century, the pattern man of letters' (Wood p.356). 'Conrad Gesner was one of the great polymaths of the Renaissance' and his work 'is an encyclopedia of contemporary knowledge, intended to replace not only mediaeval compilations but even Aristotle's work' (PMM 77). Nissen *IVB* 349 (not mentioning this edition); Wellisch A25.2; Wood p.356 (not including this edition).

Folio (367 x 243mm). Woodcut on title, woodcut initials, head- and tailpieces and very numerous woodcuts of birds, all coloured by a contemporary hand throughout (possibly without final blank, but collates as per Wellisch, worming throughout affecting text and images, heavier towards end particularly affecting the index, variable browning, staining and spotting throughout). Contemporary Berlin blindstamped pigskin over wooden boards bound at the H[ans] S[chreiber] bindery [EBDB w000467], front cover with central portrait panel of Johann Georg, Elector of Brandenburg (1525-1598) and the rear cover stamped with his arms (extremities rubbed, clasps lacking, some minor staining to covers). *Provenance:* 18th-century unidentified engraved armorial bookplate – Hallesche Naturforschende Gesellschaft (stamp on verso of title).

£5,000-8,000

US\$6,900-11,000
€5,900-9,400

0147

FLORIO, JOHN (1553-1625).

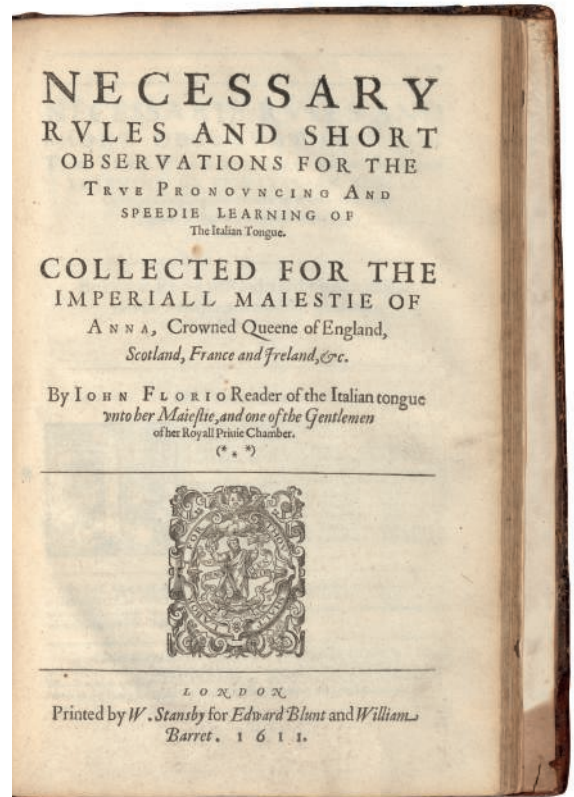
Queen Anna's New World of Words, or Dictionarie of the Italian and English Tongues. London: printed by Melch. Bradwood [and William Stansby], for Edw. Blount and William Barret, 1611.

Enlarged second edition of Florio's English-Italian dictionary, complete with the engraved portrait of the author. Florio indiscriminately included words from all parts of Italy (including Italian slang) in his dictionary which provided his English contemporaries with a valuable resource for understanding the many Italian books flowing into England. 'He displayed his erudition not just in his ability to understand such an extensive range of Italian vocabulary but also in his ability to provide an impressive spread of formal, colloquial, and occasionally vulgar English equivalents [...] The new edition, dedicated to Anne of Denmark, wife of James I, contained over 70,000 entries, for the compilation of which he claimed to have consulted as many as 252 Italian publications' (ODNB). ESTC S121353.

2 parts in one volume, folio (280 x 185mm). First title within architectural woodcut border, engraved portrait of the author, second title with woodcut device, with the blank 3F4 (lacking first and last blanks, title just trimmed at top margin and with repaired tear, marginal repair in title and 2 following leaves, 2 leaves torn into text, a few stains, small hole in 3L4). Contemporary calf, sides with blind-ruled borders enclosing gilt central lozenge (rebacked and recased, some restorations to extremities). *Provenance:* occasional early annotations.

£3,000-5,000

US\$4,100-6,800
€3,600-5,900



0148

PROCLUS DIADOCHUS (410?-485).

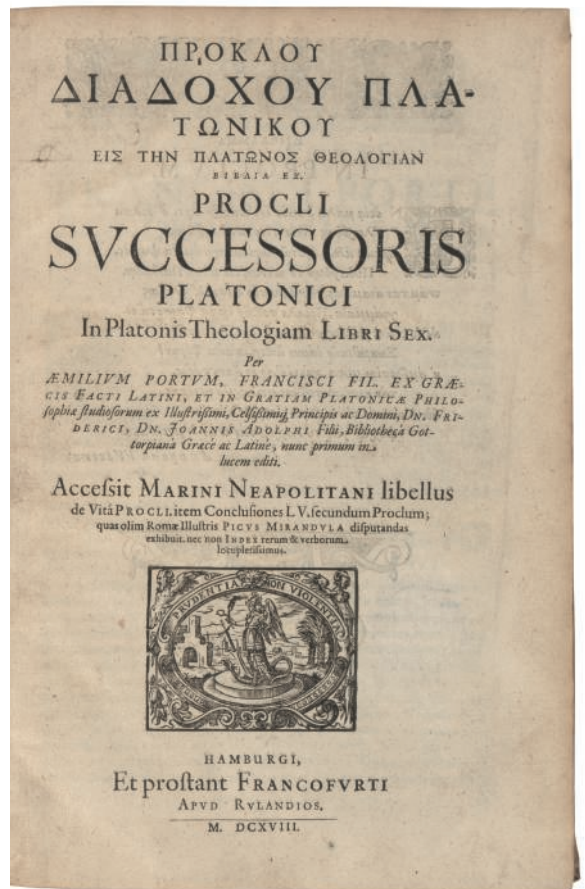
In Platonis theologiam, in Greek and Latin. Hamburg, for sale at Frankfurt: Ruland, 1618.

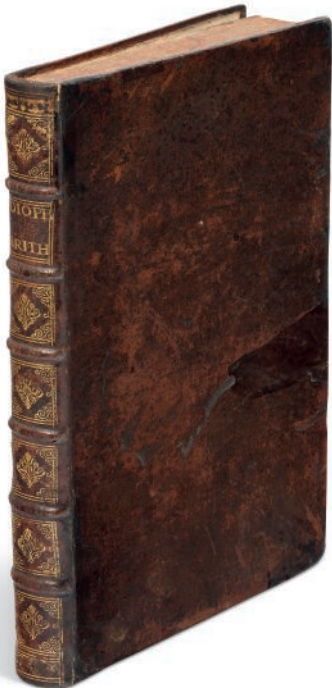
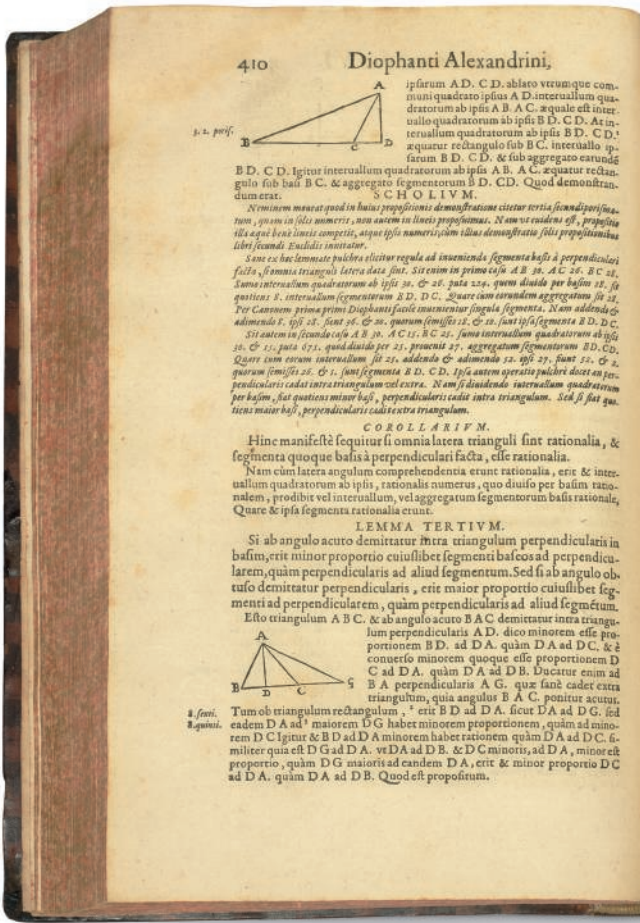
A fine copy of the first edition of Proclus on Platonic philosophy. A major figure in Neoplatonism, Proclus became 'Diadochus' or 'Platonic successor' and head of the Neoplatonic Academy at Athens. This edition includes a biography of Proclus by his successor at the Academy, Marinus of Neapolis, who outlines Proclus's acts of magic and healing, as well as his ascetic habits and teaching. Hoffmann III: 289.

Folio (314 x 204mm). With blank Tt6, parallel Latin and Greek text, printer's device on title, decorative initials, head- and tailpieces (light browning, faint dampstain at a few lower corners). Contemporary vellum. *Provenance:* stamp removed from title.

£1,500-2,000

US\$2,100-2,700
€1,800-2,300





0149

DIOPHANTUS OF ALEXANDRIA (FL. A.D. 250).

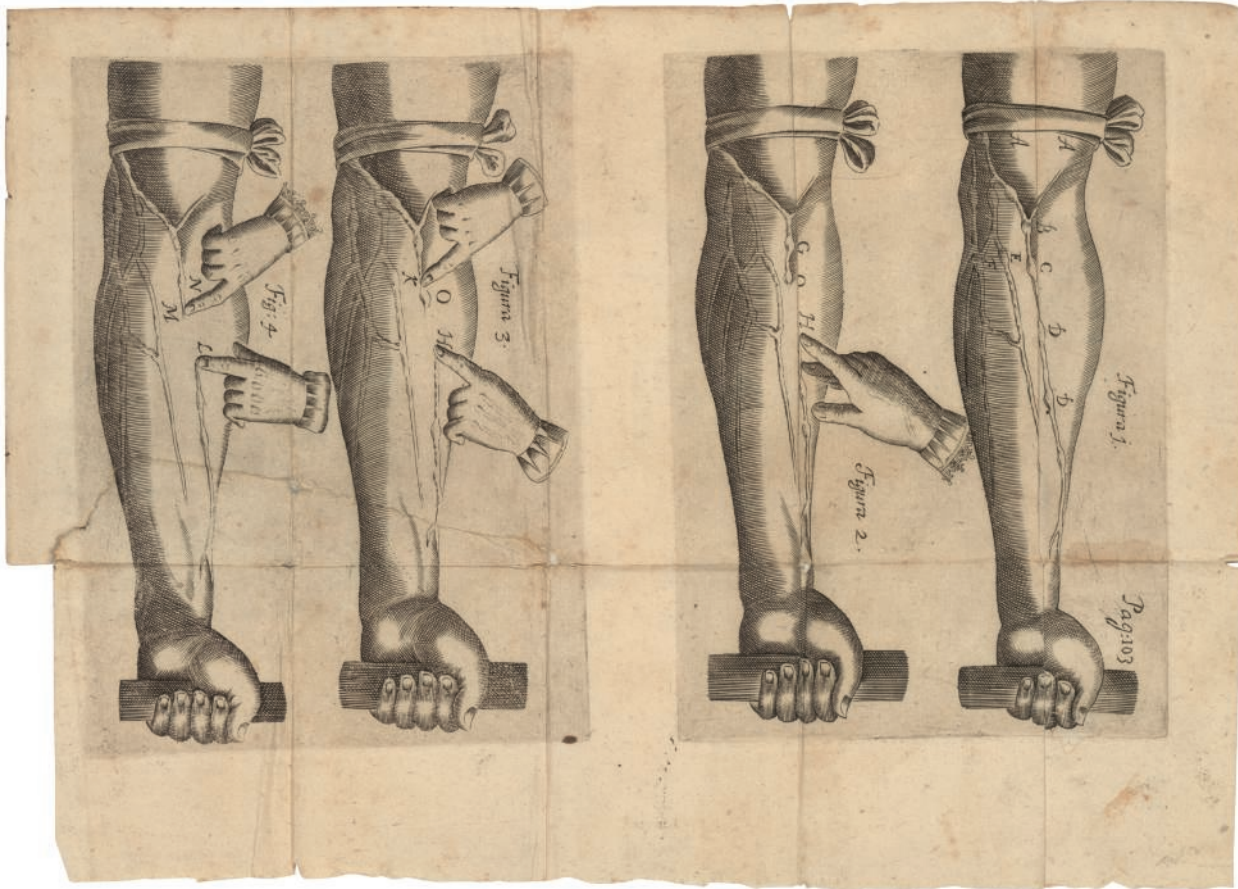
Arithmeti corum libri sex, et de numeris multangulis liber unus.
 Edited by Claude Bachet de Méziriac (1581-1638). Paris: H. Drouart, 1621.

Editio princeps of the first systematic treatise on algebra and number theory, comprising the original Greek text, Xylander's Latin translation (1575) and Bachet's commentary. The most important work of Diophantus, a Greek mathematician of the third century, this edition is significant for directing Fermat's attention to the theory of numbers. Fermat stated his famous 'last theorem' in a marginal note in his copy of this work. Another edition containing Fermat's own commentaries was published at Toulouse in 1670. There are two imprints of the 1621 edition; one by Drouart and one by Cramoisy, which are identical except for the title (no priority established). Honeyman 891.

Folio (338 x 217 mm). Title printed in red and black, woodcut vignette, diagrams and initials (light dampstain to the upper outer corner, occasional browning throughout). Near-contemporary calf, gilt spine, red sprinkled edges (a few minor neat repairs, one larger repair to front board). *Provenance:* inscription erased from title - Vincenzo Flauti (1782-1863, Mathematician and Secretary of the Royal Academy of Sciences, Naples; remains of label to front pastedown).

£4,000-6,000

US\$5,500-8,200
 €4,700-7,000



0150

HARVEY, WILLIAM (1578-1657)

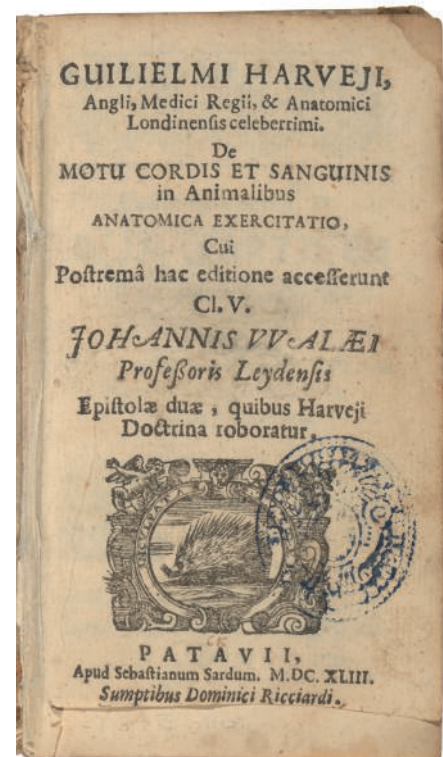
De motu cordis & sanguinis in animalibus, anatomica exercitatio. - Johannes WALAEUS (1604-49). *Epistolae duae.* Padua: Sebastianus Sardus for Dominicus Ricciardi, 1643.

Third complete edition and the first edition to contain Johannes Walaeus' letters to Thomas Bartholin corroborating Harvey's ground-breaking theory of blood circulation. Harvey's description of how blood is pumped around the body was one of the most significant advances of 17th-century medical science. Walaeus, anatomist at Leiden, was first a sceptic but soon became an ardent proponent of Harvey's theory, proving it in his own experiments. His letters were first appended to Bartholin's *Institutiones anatomicae* (1641). The present copy was owned by Pietro Giuseppe Corradini, physician of Reggio Emilia. He donated his extensive library - and an acquisition fund - to the hospital of St. Maria Nuova there, where part of it remains (cf. Elisabetta Montinari, 'The "Pietro Giuseppe Corradini Antique Book Collection" of the Library of the Arcispedale S. Maria Nuova of Reggio Emilia' (www.asmn.re.it/biblioteca)). This copy preserves the two engravings on a single sheet, before it was divided. *Heirs of Hippocrates* 418; *Keynes* 4; *Russell* 353; *Waller* 4090.

12mo (136 x 72mm). Two engraved plates on one folding sheet, woodcut printer's device on title (lower margin of title cut away, short neat tear in first plate, faint browning, faint occasional spotting). Early vellum, spine lettered in ink, author's name written along top edges (minor loss at spine ends, becoming detached); modern box. *Provenance:* Pietro Giuseppe Corradini, 1730 (1707-1782; physician of Reggio Emilia; inscription on title verso) - annotations on Walaeus's letters referring to Bartholin in an 18th-century hand - 18-19th-century stamp on title.

£10,000-15,000

US\$14,000-20,000
€12,000-17,000





0151

GUERICKE, OTTO VON (1602-1686)

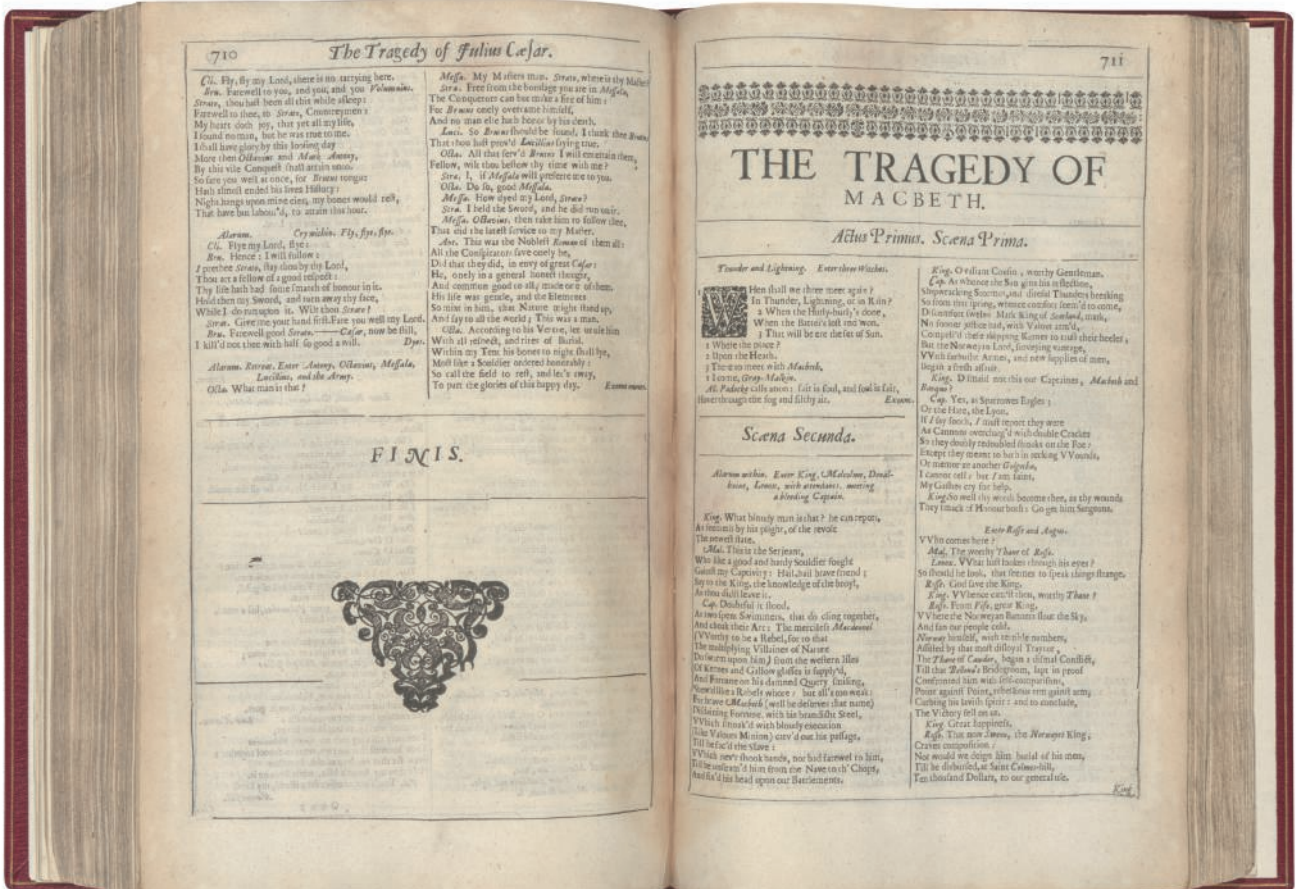
Experimenta nova (ut vocantur) Magdeburgica de vacuo spatio. Amsterdam: Joannes Jansson à Waesberg, 1672.

A clean, unsophisticated copy of this first edition of one of the great classics of science. 'A book of prime importance in electrical discovery, air-pressure and the vacuum pump' (Dibner). At Madeburg in 1657, Guericke performed one of the most dramatic experiments in the history of science. This is illustrated in one of the double-page plates in the present volume, where he showed how two teams of eight horses each could not separate a bronze pair of hemispheres from which he had exhausted the air. To create the vacuum, Guericke invented the air-pump, and in a series of experiments that followed he demonstrated the weight and elasticity of air. The air-pump became of fundamental importance for the study of the physical properties of gases. Guericke also demonstrated 'electrical attraction and repulsion, the discharging power of points, and constructed the first electrical generator. Guericke constructed a spherical rotor of sulphur mounted on a crank; its rotation and contact upon it generated the first visible and audible electric sparks' Dibner, *Heralds of Science*, 55 (pp. 30-67); DSB V,574-76; Horblit 44; Norman 952; *Milestones of Science*, p. 16; Wheeler Gift 170.

Folio (307 x 1957mm). Engraved title, engraved portrait of the author, two double-page engraved plates, and 21 engraved plates in text, many full-page (plate XVIII repeated, as is correct, some very light damp staining to margin of portrait, small marginal chips and tears to C3, M4, Q3, S3 and Z3 due to paper flaws, none touching the text, fore-edge of M3 with small marginal hole and torn at head with tiny loss to corner of image on verso, short tear to lower margin of same leaf, tiny insignificant worming to gutter at head from quire 2F through to end). Contemporary Dutch vellum (paste-downs loose and torn). *Provenance:* Peder Topp Wandell (ink ownership inscription on flyleaf, his initials dated 1754 on letterpress title) - Odense Katedralskole (Danish library stamp on letterpress title).

£20,000-30,000

US\$28,000-41,000
€24,000-35,000



0152

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 P[hilip]. C[hetwind], 1664.

The Third Folio, Second Issue, augmented with *Pericles*; the rarest of the four folios.

The Third Folio is a page-for-page reprint of the Second Folio, augmented in its second issue by seven additional plays, of which only *Pericles* is authentic. The other six plays are now regarded as spurious, although all appeared in Shakespeare's lifetime with either his name or initials attached. The first issue came out without the added plays and with or without the portrait on the title-page dated 1663.

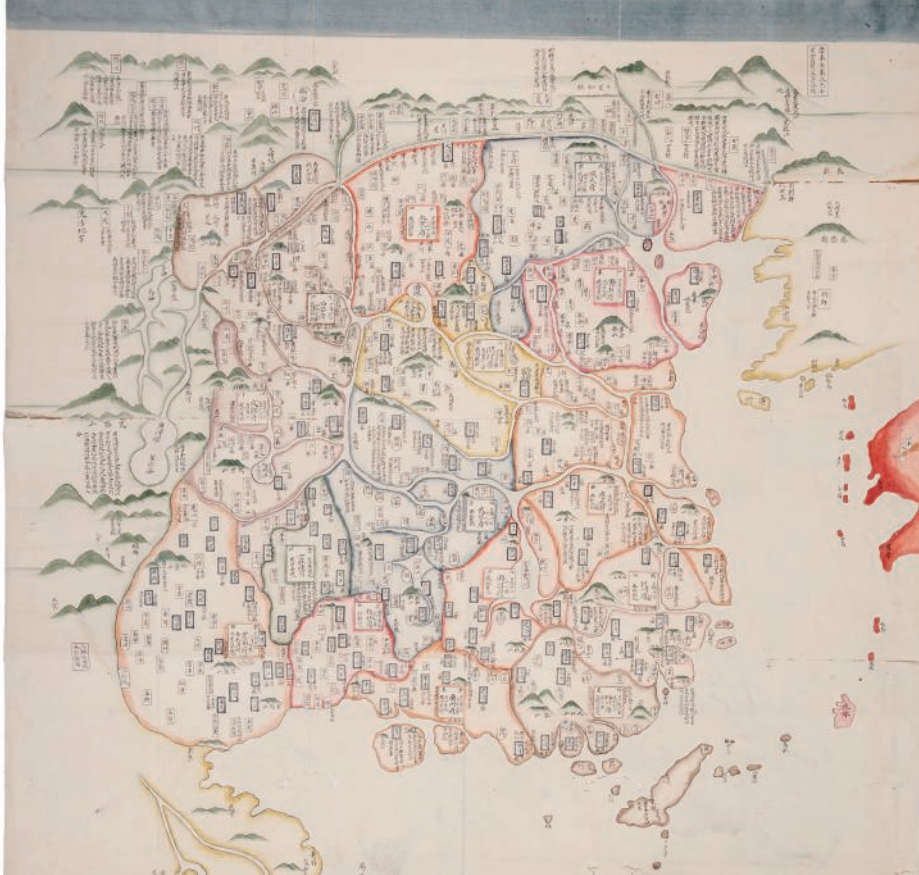
Although the name of the publisher, Philip Chetwind (d.1680) appears alone on the title-page, other owners of copyright were Eleanor Cotes, Miles Flesher, William Leake, John Martin, Gabriel Bedell, Thomas Collins and Alice Warren. Robert Allot's widow, Mary, was forced to relinquish her husband's copyrights 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.

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). Samuel Pepys records in his Diary purchasing an edition of Shakespeare's plays in 1664; he subsequently sold it when he acquired the newest edition, the Fourth Folio, in 1685.

Median folio (335 x 217mm). 498 leaves (of 514: first ten leaves, D2-5 and 1G5-6 in facsimile; 46 leaves supplied from another copy: A1-D1, D6-E6, S4, T6, V1, 2H3.4, 2M3.4, 2Y3.4, 3N6, 3V1-3X1, a5, 1C4, 1F3). Double column within typographical rule, woodcut headpiece and opening initial to each play, woodcut tailpieces (most supplied leaves shorter; A1-D1 and D6-E6 with burn damage to margins resulting in slight loss to printed borders and a few letters (these provided in manuscript facsimile), some crudely repaired tears and marginal restoration; bottom edge of quires F-H slightly darkened and brittle; final 2 quires and 7 other leaves with repaired tears, sometimes causing minor loss of letters and with some supplied in manuscript facsimile; a few margins strengthened; occasional spotting and soiling). Modern straight-grained red morocco by Brockman, sides panelled in gilt, gilt lettering and decoration to spine; housed in modern morocco-backed custom box. *Provenance*: a few early 18th-century marginal annotations, many of the plays also numbered in a similar hand.

£70,000-100,000

US\$96,000-140,000
€83,000-120,000



PROPERTY OF A DISTINGUISHED HONG KONG MAP COLLECTOR

0153

JAPANESE MAP OF CHINA 日本製中國輿圖

[Map of China. Japan, Edo period, 1664-1700.] [江戸時期 十七/十八世紀]

Beautiful Edo period map of China from the collection of Matsudaira Sadamichi. The map centres on China, with Korea painted at the upper right corner, below which one can see western Japan. The Philippines is rendered at the bottom part of the map and Vietnam, Cambodia and Thailand at the lower left section. The elaborate annotations of places in China demonstrate an interest in the historical development and events related to the place. An annotation of Liaodong at the upper right reading 'it is named Fengtian Prefecture by the current Qing court' indicates that the map was produced in the Qing dynasty (1644-1912). The map represents the two capitals and thirteen provinces. Huguang Province was divided into Huanan and Hubei Provinces in 1664 by Emperor Kangxi. In the present lot, however, Huguang Province remains intact. Thus, the map depicts the territory of China before 1664, and theoretically the map should be executed before or around 1664. However, taking into consideration the possibility of information delay, as this map was not produced in China, 1644-1700 may be a safer date range for the present lot. A collector's seal is stamped at the lower right corner, reading 'Isshu Kan Korekushon (Collection of Isshu Chamber).' This is probably a seal of Matsudaira Sadamichi (1804-1835), whose sobriquet is Isshu and whose anthology of Chinese poems is entitled 'Isshu Kan Yikou (Isshu Chamber's Posthumous Manuscripts).' He was the eleventh feudal lord of Iyo-Matsuyama Domain during the Edo period, Japan. Maps like the present lot played a very important part in cultivating the geographical knowledge of China among the Japanese people in the latter part of the Edo period.

Manuscript map of China, ink and colour on Japanese paper, approximately 1255 x 965mm, folded in panels to 250 x 165mm. Beige front and rear paper board covers attached to the back, white title strip on the front cover, two lines of Korean text written on the front cover reading: 'coloured map of China, Joseon and Japan,' with the dimensions of the map unfolded. On recto, a wide horizontal blue border on top, administrative divisions and islands all painted in distinctive pale colours, with darker inner contour lines, mountain peaks coloured in dark green. Place names and annotations in Chinese, except for some islands with Japanese names. A seal stamped at the lower right corner. Very good condition with vivid colours (scattered small wormholes with minimal loss, tears along the margins and folds, some separation at folds, board covers with dampstains and chipped, revealing the darkened paper board inside; title strip almost lost, with only two partial characters remaining). *Provenance:* Matsudaira Sadamichi, 1804-1835 (collector's stamp). *Exhibited:* 'The World on Paper: From Square to Sphericity,' Hong Kong Maritime Museum, December 2019 to March 2020.

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

ANOTHER PROPERTY

0154

FRANCISCI, ERASMUS (1627-1694).

Ost- und West-Indischer wie auch Sinesischer Lust- und Stats-Garten. Nuremberg: Johann A. Endters and Wolfgang Sel, 1668.

First edition of an encyclopaedic work on America, the East Indies and China. The first and second parts treat the natural history of the West and East Indies and their resources; the third deals with the native inhabitants, their government, manners and institutions, with particular reference to China. The 65 engraved plates include many devoted to botanical subjects. Francisci, an editor at Endters, is considered to be among the most influential figures in the German Baroque period. He was a polymath writer, and the work contains a six-page bibliography listing some 250 books consulted. Alden & Landis 668/61; Borba de Moraes I:323; Nissen *BB1* 648; Sabin 25463.

3 parts in one volume, folio (323 x 203mm). Engraved title and engraved coat-of-arms by C.N. Schurtz, 65 full-page engraved plates numbered 1-63 with bis plates 45 and 47, title printed in red and black, black letter, printed double-column (short marginal tear in plate 61, occasional very faint browning). Contemporary blindstamped white pigskin over bevelled wooden boards, covers with multiple panels around a central lozenge, spine in six compartments with five raised bands, paper spine label at top and shelfmark in red at the foot, brass catches and clasps (lower corner of upper cover with small dampstain and the leather worn, bands and upper cover slightly rubbed). *Provenance:* Georg Christoph Graf von Proskau (1629-1701; 'G.C.G.V.P.' initials on engraved armorial bookplate dated 1695).

£4,000-6,000

US\$5,500-8,200
€4,700-7,000



PROPERTY OF A DISTINGUISHED HONG KONG MAP COLLECTOR

0155

MAP OF BEIJING 首善全圖

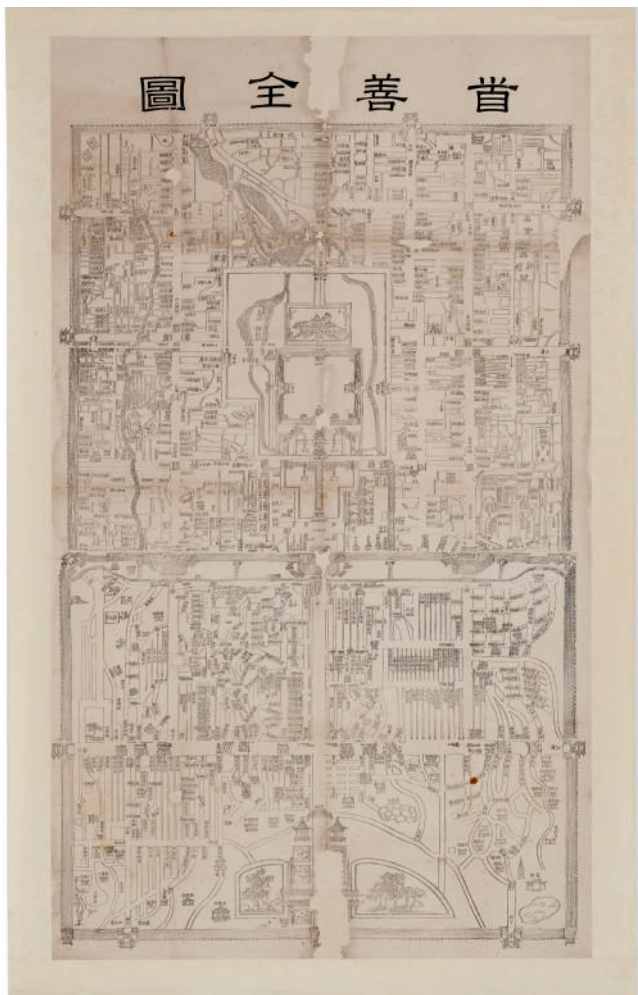
Shoushan Quantu [Map of Beijing City]. [Jiaqing period, c.1813.] [清嘉慶 約1813年]

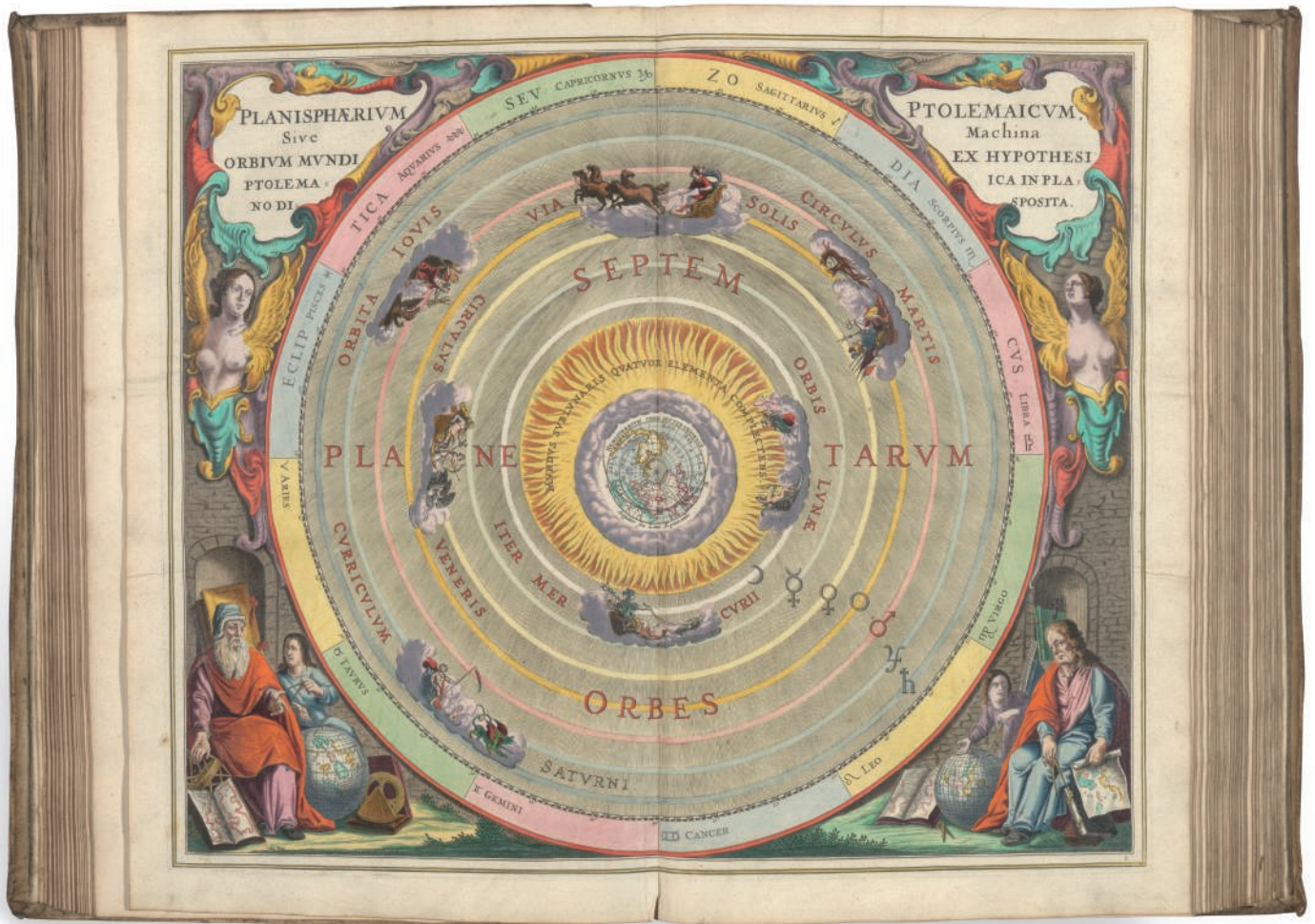
A highly important map of the Qing capital city: Beijing. The toponym Lin Qing Gong (Palace of Lin Qing) near to the Xi'an gate reveals the date of the map. Lin Qing (1770-1813) refers to the head of the Eight Trigrams Uprising of 1813, and the palace, a Daoist monastery, was originally named Ling Ji Gong. Because Lin Qing was based in this area, after he was arrested, the monastery was ironically nicknamed after him. Considered by the Qing court as a non-auspicious site, the monastery was demolished not long after the rebellion. Another copy of this printed map is in the collection of Beijing Archives Bureau.

Woodblock map of Beijing city, ink printed on native paper, 1140 x 670 mm, mounted with modern silk borders to approximately 775 x 1385 mm, modern backing. Title to the top, place names in Chinese denoting the fifteen city gates, various streets, important architectural constructions, bridges, etc. (light staining and soiling, holes along the central axis and in the upper right part of the map, the two largest loss areas are approx. 130 x 50 mm at bottom of the central axis and a marginal hole of 100 x 50 mm at upper end of the central axis).

£4,000-6,000

US\$5,400-8,100
€4,700-7,000





OTHER PROPERTIES

0156

CELLARIUS, ANDREAS (FL.1656-1702).

Harmonia Macrocosmica seu atlas universalis et novus. Amsterdam: J. Jansson, 1661.

One of the greatest celestial atlases ever published, finely coloured throughout by a contemporary hand, and heightened with gold. It is the only celestial atlas published in the Netherlands, and one of the highlights from the golden age of Dutch cartography. The 29 double-page maps depict the planetary systems of Ptolemy, Copernicus, and Brahe, the motions of the sun, the moon, and the planets, and delineates the constellations in the form of classical and biblical figures, animals and instruments. This 1661 edition is a variant of the first edition of 1660, identical except for the change of date on the title. Koeman IV, Cel I & 2; cf. *Brown Astronomical Atlases*, pp. 40-41.

Folio (485 x 319mm). Letterpress title with woodcut printer's device, engraved allegorical frontispiece and 29 double-page engraved celestial charts, all coloured extremely finely by a contemporary hand and with most heightened with gold, all on guards (pl. 24 with 100mm split without loss along centrefold and extremity of bottom margin fractionally browned, pls 18 and 25 lightly creased along gutter). Publisher's original vellum panelled in gilt, the sides centred with a large arabesque enclosing an armillary sphere, gilt corner tools, flat spine gilt in compartments, gilt edges (covers lightly soiled, silk ties lacking, very small puncture hole to spine, extremities lightly rubbed). *Provenance:* Frank Graham (20th-century bookplate).

£30,000-50,000

US\$41,000-67,000
€35,000-58,000



0157

BLAEU, JAN (1596-1673)

Theatre des états de son Altesse Royale le Duc de Savoie. Tome I: Contenant le Piémont, la ville de Turin, et les lieux voisin. Tome II: Contenant la Savoye. Traduit du Latin en François. The Hague: Adrian Moetjens, 1700.

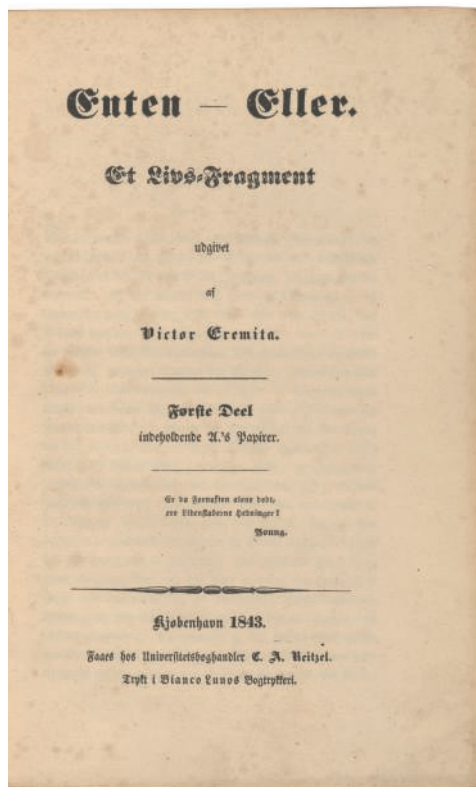
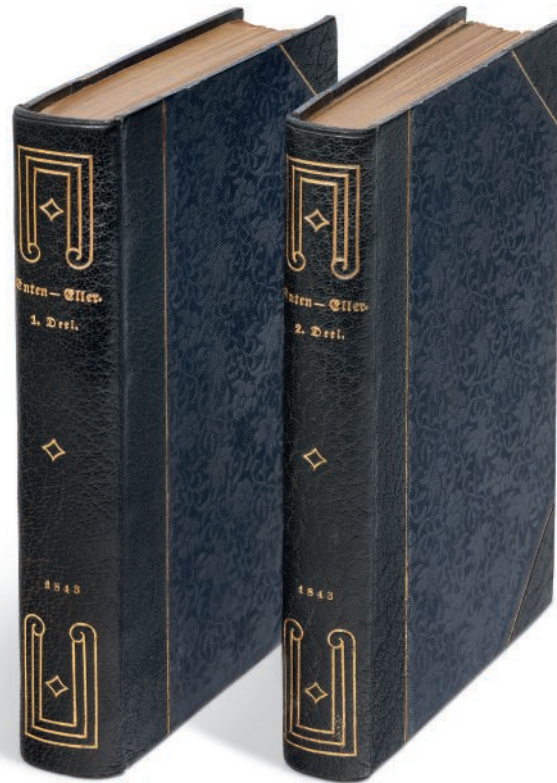
First edition in French of Duke Charles Emanuel II of Savoy's ambitious plan to add Piedmont and Savoy to the Blaeu's planned gigantic multi-volume atlas of the towns and monuments of Italy. In the event, Blaeu only saw the volumes relating to the Ecclesiastical State, Rome and Naples & Sicily through the press, with those for Piedmont and Savoy published posthumously. The plates in the present lot are the same as those in the earlier Dutch edition, but with the addition of the portrait of Victor Amédée II, Duke of Savoy. The contemporary owner, Christoph Wentzel, Graf von Nostitz, was a well-known bibliophile, and built a library to house his exceptionally rich book collection at his residence at Lobris, near Javory (Jauer) in Silesia. In 1823 at least some of the library was moved to the castle library at Planá (Plan). The bulk of his famous library was sold in 1933-34 (see B. Fabian, *Handbuch der historischen Buchbestände in Deutschland*, 2003). Van der Krogt IV-1, 43:322.1-2.

2 volumes, folio (576 x 350 mm). Volume I, Piedmont: engraved allegorical frontispiece, genealogical table, heraldic crest with the arms of the dukes of Savoy, 3 portraits and 65 views, maps and monuments, all but 4 double-page with the panoramic view of Turin engraved on two plates. Volume II, Savoy: engraved allegorical frontispiece and 69 views, maps and monuments, all but 6 double-page with the views of Tonon, Aosta, Mondovi, Garessio, Bielle and Adurni each engraved on 2 plates. Both titles with engraved vignettes and letterpress printed in red and black (a few plates in vol. I and a couple towards end of vol. II trimmed just into plate mark, but not into image, tiny marginal repaired tear to I.Y, occasional and variable light browning slightly heavier in vol. II). Publisher's mottled calf, covers panelled in gilt with large central arabesque with armillary sphere, gilt spines and edges (extremities lightly rubbed with heavier wear to headcaps, tear to foot of spine of Piedmont volume, joints slightly cracking). *Provenance:* Christoph Wentzel, Graf von Nostitz (1648-1712; engraved armorial bookplate with his initials) – [collection of German sculptor Ottmar Hollman (1915-2005) and Russian painter Paraskewe von Bereskine (1889-1980)].

(2)

£10,000-15,000

US\$14,000-20,000
€12,000-17,000



0158

KIERKEGAARD, SØREN AABYE (1813-1855).

Enten-eller: et Livs Fragment. Copenhagen: C.A. Reitzel, 1843.

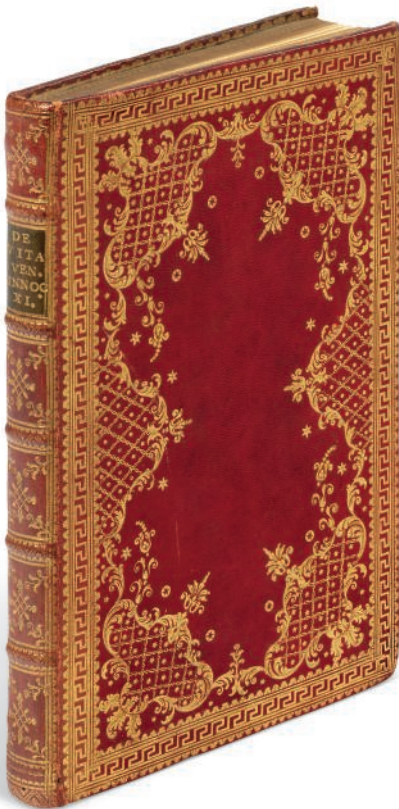
First edition of the work upon which Kierkegaard's reputation rests.

Published under the pseudonym Victor Eremita, *Enten-eller* is a discussion on the ethical and aesthetic ideals of life, and 'It is a curious bundle of papers, essays, semi-dialogues and notes, seemingly ill-assorted, but in fact dialectically arranged. As a thinker, Kierkegaard had to wait for the twentieth-century to find his audience; he is now generally considered to be, however eccentric, one of the most important Christian philosophers' (PMM 314).

2 volumes, octavo (207 x 128mm). Half-titles, vol. I with final blank (vol. I: leaves 8.5-6 with tiny marginal wormtrack, 8.7-8 roughly opened with associated short marginal tears, 11.6-7 with small marginal chips, 14.5 with very short closed tear in text due to paper flaw but without loss; vol. II: small faint variable dampstain to lower margin, leaves 1.1-2 browned, 6.4 and 16.1 with small ink spatters, 11.6-7 with marginal stain, 12.1 with remains of small patch of adhesion obscuring one letter and one numeral of page number; both vols with faint soiling and browning to half-titles and titles, otherwise a clean, fresh copy). Later blue half morocco gilt by Anker Kyster (1864-1939, Danish bookbinder), top edges gilt, decorative endpapers, preserving original wrappers at end of vol. II. (2)

£2,000-3,000

US\$2,800-4,100
€2,400-3,500



0159

BONAMICI, FILIPPO MARIA (1705-1780)

De vita et rebus gestis ven. servi Dei Innocenti XI. Pont. Max. commentarius. Venice: Ex typographia Marci Palearini, 1776.

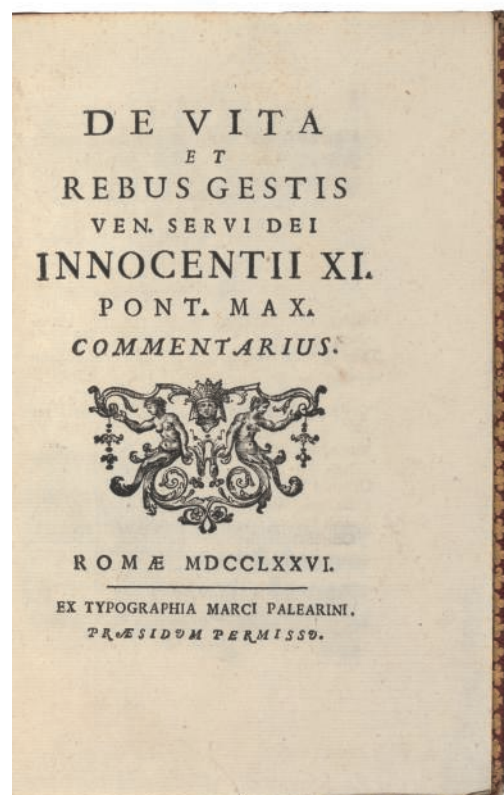
Specially bound presentation copy of the first edition of a biography of Pope Innocent XI, apparently presented by Pope Pius VI to Maria Christina, Duchess of Teschen, when they met at Rome in 1776. The volume contains a unique 3-page letterpress verse laudation dedicated to Maria Christina and was probably bound at the Vatican Bindery. Maria Christina and her husband Prince Albert Casimir of Saxony, Duke of Teschen (1738-1822), met the Pope, to whom the work is dedicated, on their Italian tour of 1775-76.

Octavo (223 x 135mm). Roman types, woodcut title vignette, woodcut head and tailpiece, 2 historiated initials, with a 3-page letterpress dedication in verse to Maria Christina, Duchess of Teschen, bound before title.

Contemporary Roman red morocco gilt, sides tooled to a roccoco design with a wide dentelle, greek key outer border, spine gilt in six compartments with green morocco gilt lettering-piece in second, decorative endpapers printed in a red and green floral design, edges gilt and gauffered *au pointille*, (extremities faintly rubbed, tiny chip in front free endpaper). *Provenance:* Maria Christina, Duchess of Teschen (1742-1798, printed dedication and binding).

£2,000-3,000

US\$2,700-4,000
€2,400-3,500



0160

THE KANGXI PROVINCIAL ATLAS OF CHINA 皇輿全覽圖

Huangyu Quanlan Tu [Overview Atlas of Imperial Territories]. China, [Kangxi period, c.1717-1721]. [清康熙約1717-1721年]

A milestone cartographic achievement, an enormous handscroll atlas of China's territory almost 10 metres in length. In the middle of Kangxi's reign, Manchu rule over Han China was relatively stable. However, during the negotiation of the Treaty of Nerchinsk (1689), it was realised that traditional Chinese maps were not able to clearly delineate the northeast border between Russia and China, Emperor Kangxi therefore initiated a nationwide field survey from 1708-1718, and invited 10 French Jesuits to provide technical support, including Jean-Baptiste Régis (1663-1738) and Pierre Jartoux (1669-1720). The survey adopted European triangulation methods and Nicolas Sanson's projection, providing a detailed European approach to Chinese cartography rather than the traditional Sinocentric version. The coverage of the resulting *Overview Atlas of Imperial Territories* was expansive, extending from the north at the Amur River and Korea, to the south at Qiongzhou Prefecture (modern Hainan Province), from Taiwan in the east, to the west at Kumul Khanate. This extremely long handscroll contains 15 mapsheets showing 17 provinces and districts: Guangxi Province, Guizhou Province, Yunnan Province, Sichuan Province, Shaanxi Province, Shanxi Province, Rehe Region, Hetao Region, Kumul Khanate, Selenga River, Amur River, Ussuri River, Korea, etc. The first versions of this map were the very first drafts of individual regions completed by Jesuits and Qing officials on-site, followed by: the manuscript transcribed versions of individual districts and the whole nation; the first woodblock version (28 maps) in 1717; copperplate prints (with Manchurian annotations) produced by Matteo Ripa (1682-1746) during 1719-1721; the second woodblock version (32 maps) also produced during 1719-1721; coloured manuscript copies with textual commentaries; and a 20th-century woodblock version (36 maps) printed by Walter Fuchs (1902-1979); etc. The most prominent pictorial difference between the woodblock and copperplate prints lies in the depiction of mountains, which are composed of horizontally overlapped hills with angular peaks in the former, while those in the copperplate prints consist of vertically overlapped hills with round peaks. Another difference is that the copperplate version contains Manchurian texts (Li). The present lot is a woodblock. However, we have not been able to determine if this is the first edition printed in 1717 with 28 maps, or one of the later ones in 1719 or 1721 with 4 more maps, as the present lot is incomplete, and the maps it contains are included in both versions. 'This enormous atlas of Qing China, printed in several versions, resulted from the largest mapping project of the early modern world and can be considered unique in at least three aspects. First, it was largely based on field surveys conducted by mixed teams of Qing officials and European missionaries and covers a large part of continental East Asia. Second, it is probably the most important example of early modern state-sponsored cartography, involving not just a few able cartographers but an entire state apparatus spurred on and personally supervised by an activist emperor. And third, it is a creative answer to the unique needs of Qing frontier management and imperial control, made possible by the integration, in mensurational and in representational terms, of European and East Asian cartographic practices' (Cams). Unfortunately, the atlas was locked away in the palace, and the advanced cartographic techniques used to produce such an atlas were therefore not made publicly known. Other copies of the 1717-1721 woodblock versions of the atlas can be found in the collection of the Palace Museum, Beijing and the First Historical Archives of China. *Reading Imperial Cartography: Ming-Qing Historical Maps in the Library of Congress* (2013), pp. 67-74; Libby Lai-Pik Chan, *East Meets West - Maritime Silk Routes in the 13th-18th Centuries* (2016); Kwong-Lim Tam, *Cong Fangyuan dao Jingwei: Xianggang yu Huanan Lishi Ditu Zhencang [From Circular and Square Shapes to Meridian and Parallel Lines: Collected Treasures of Historical Maps of Hong Kong and South China]* (2010), pp. 61, pl. 25-26; Mario Cams, 'Not Just a Jesuit Atlas of China: Qing Imperial Cartography and Its European Connections,' *Imago Mundi*, 69:2 (2017), pp. 188-201; Xiacong Li, 'Study on Mapping Atlas of the Empire Kangxi Era with Editions,' *The National Palace Museum Research Quarterly*, vol. 30, no. 1 (2012), pp. 55-86.

15 woodblock maps of regions in and around China, ink printed on paper, all mounted together as a handscroll with old yellow silk borders decorated with phoenix pattern, modern white silk inner wrapping, paper flap at the end of the scroll, wood roller, approx. 670 x 9920 mm overall. All maps in grids defined by meridian and parallel lines. Three apocryphal collectors seals later added to the silk flap after the fifteenth map (paper lightly browned, dampstaining throughout the mounting and the maps until the eighth map, tears and slight browning along the silk margins, wormholes in the map carefully repaired; map one [Guangxi Province] is stained and discoloured, with holes, creases, and paper repairs to verso; map two [Guizhou Province] with light blue spots; from map eight to the end of the scroll there is very light staining and spotting; a 13mm split on the paper mounting after the fifteenth map). *Provenance:* China Guardian, 11 November 2008, lot 2636. *Exhibited:* 'East Meets West: Maritime Silk Routes in the 13th-18th Centuries' Hong Kong Maritime Museum, August 2018 to November 2011; 'The World on Paper: From Square to Sphericity,' Hong Kong Maritime Museum, December 2019-March 2020.

£5,000-8,000

US\$6,800-11,000

€5,900-9,300



OTHER PROPERTIES

0161

WOOD, ROBERT (1717-1771)

The Ruins of Palmyra, otherwise Tedmor, in the desert. London: 1753.

A large, uncut copy with wide margins of the first edition. Wood, accompanied by James Dawkins, John Bouverie and the Italian artist and architect Giovanni Battista Borra, travelled extensively in the Levant, reaching the relatively unvisited sites of Palmyra and Balbec in 1751. *The Ruins of Palmyra* appeared first; the labour and the cost of publishing delayed publication of *The Ruins of Balbec* until 1757. Walpole praised Wood's work, and the plates of these unfamiliar sites, mainly by Fourdrinier and Major after Giovanni Battista Borra, became an important architectural source. Berlin Kat. 1884; Blackmer 1834; Fowler 443; Harris 939; RIBA 3707.

Large folio (570 x 380mm). 3 full-page engraved illustrations of inscriptions, 59 engraved plates and plans (first plate with some light marginal staining just into engraved image, some very light scattered browning to title and a few plates at end). 19th-century half calf, uncut (extremities rubbed, head- and tail of spine more heavily with short splits to joints at head). *Provenance:* Viscount Lynington (18th-century engraved armorial bookplate).

£2,000-3,000

US\$2,700-4,000
€2,400-3,500

0162

RITTER, JOSEPH (1695-1761).

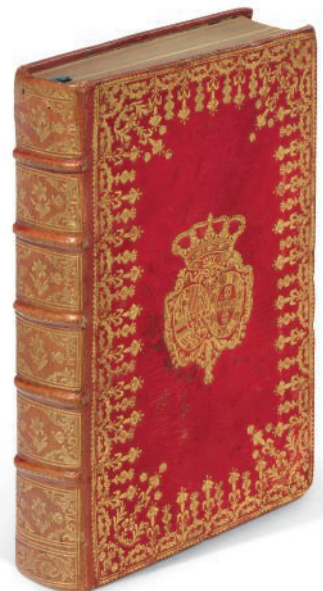
Vida, y virtudes de la Serenissima Senora D.A Maria Ana, reyna de Portugal, y los Algarves, Princesa Real de Hungria, y Bohemia, y Archiduquesa de Austria, &c. Madrid: Antonio Marin, 1757.

Presentation copy of the first edition in Spanish, printed on thick paper and bound in a contemporary Spanish binding with the arms of Maria-Barbara of Portugal. This biography of Maria Anna of Austria (1683-1754, Queen consort of Portugal by marriage to King John V of Portugal), was written at the request of her daughter Maria-Barbara de Braganza, Queen of Spain (1711-1758), for whom the present copy was bound. One other copy is known with her arms, and it likely that these two copies were bound for presentation by the Queen as patron of the work. Among Maria Anna's interests mentioned by Ritter, both as consort and Regent, was missionary work and, in turn, maps and atlases charting their locations. The biography was first published in Latin in Vienna in 1756, with this Spanish translation by Joseph Guerra appearing the following year. Palau 269578.

Octavo (197 x 126 mm). Engraved portrait, printed on thick paper (faint marginal stain in penultimate quire). Contemporary Spanish red morocco, covers with wide gilt foliate borders composed of swags and sprays, enclosing the central arms of Maria-Barbara of Portugal, gilt spine in 6 compartments decorated with various floral tools, gilt edges, marbled endpapers (spine very lightly faded, small, light abrasions on front cover, extremities lightly rubbed). *Provenance:* Maria-Barbara de Braganza, Queen of Spain (binding).

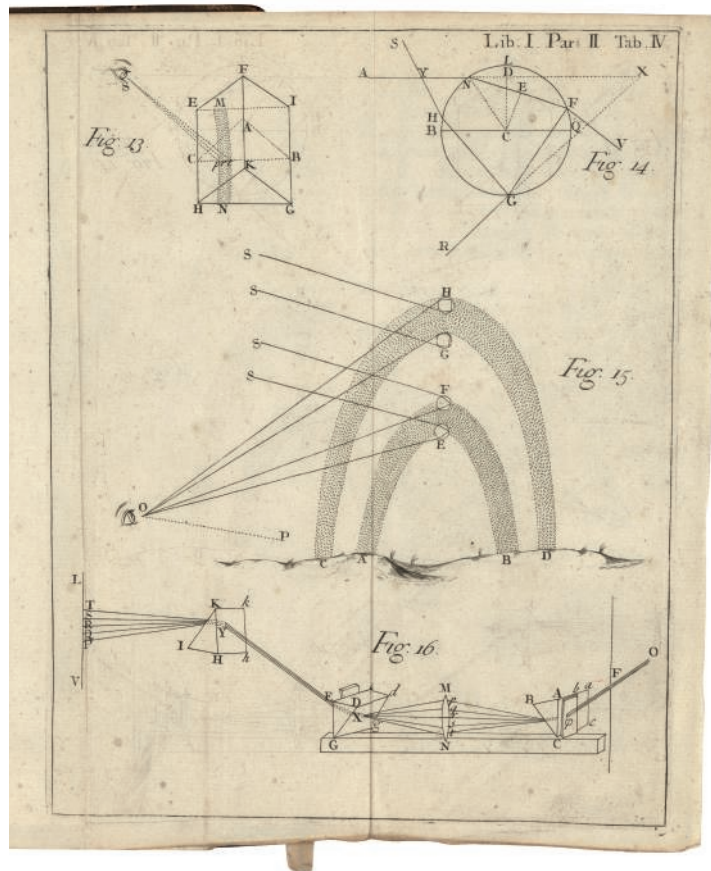
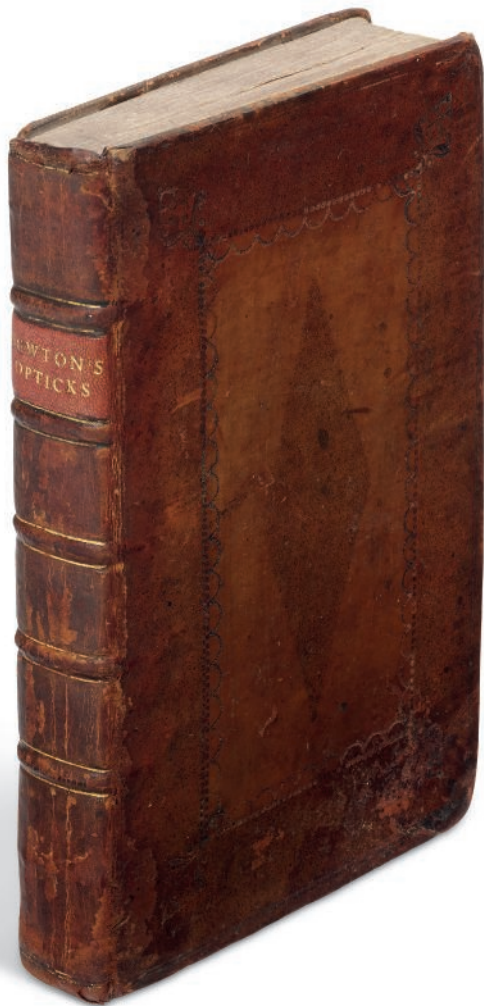
£3,000-4,000

US\$4,100-5,400
€3,500-4,600



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.

155



0163

NEWTON, ISAAC (1642-1727)

Optice: sive de reflexionibus, refractionibus, inflexionibus & coloribus lucis, libri tres. London: W. & J. Innyes, 1719 [colophon dated 1718].

A fresh, crisp copy of the second Latin edition of Newton's great work on optics and light, first published in English in 1704 and in Latin in 1706. Although this edition does not contain the two mathematical treatises included in the 1706 edition, it revises *The Queries*, extending them from 23 to 31 in number, and includes for the first time the famous Query no. 28 on the nature of light. Babson 138; Wallis 180.

Octavo (200 x 120mm). 12 folding engraved plates, woodcut arms on title, woodcut head- and tailpieces and initials, errata on verso of a4, publisher's ads on verso of final leaf (without initial advertisement leaf found in some copies, N1 and 2K1 with short marginal tears just touching a few letters but without loss, Y2-3 with closed tears in text expertly repaired without loss, occasional very minor staining to extreme lower margin, otherwise a fresh, crisp copy). Contemporary panelled calf (extremities lightly rubbed, a fraction heavier to head- and tail of joints, later spine label).

£3,000-5,000

US\$4,100-6,800
€3,600-5,900

0164

EULER, LEONHARD (1707-1783).

Dioptricae pars prima ... De explicatione principiorum [Pars secunda ... De constructione telescopiorum dioptlicorum. Pars tertia ... De constructione microscopiorum]. St. Petersburg: Imperial Academy of Sciences, 1769-1771.

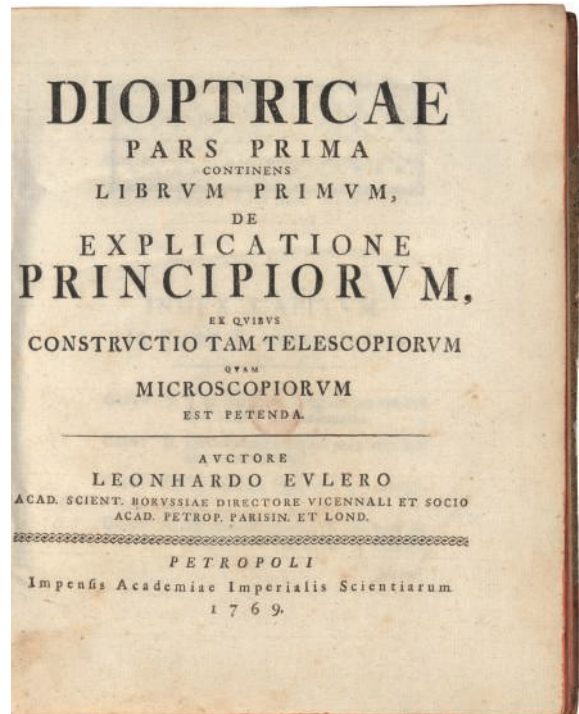
First edition of Euler's important work on optics in which he rejects Newton's corpuscular theory in favour of a wave theory of light. 'Newton's work had such authority that for more than thirty years no one thought of reviewing his conclusions. Physicists and mathematicians held to the opinion that it was impossible to make an achromatic lens by associating two different substances... [Euler] began at the point where Newton left off, and produced a lens-combination formed of two concave lenses whose intervening space was filled with water. Studying refraction in each medium and for each colour he showed that it was possible to correct colour dispersion and gave the corresponding formulae' (Dumas, *Scientific Instruments of the 17th and 18th Century and their Makers*, pp. 153-4). The first part of the *Dioptricae* considers the properties of lenses; the second and third parts discuss the construction of the telescope and the microscope. *DSB*, IV, p.482; Poggendorf I, 690.

3 volumes, quarto (243 x 196mm). Erratum leaf in vol. III. 6 engraved folding tables (blank margin of one plate with old repair). Contemporary half calf over speckled boards, spines gilt in compartments, red edges (extremities lightly rubbed). *Provenance*: unidentified small stamp in red on verso of titles - occasional later pencil annotations. (3)

£4,000-6,000

US\$5,500-8,200

€4,800-7,100



0165

EULER, LEONHARD (1707-1783).

Opuscula Analytica. St. Petersburg: Academia Imperialis Scientiarum, 1783-1785.

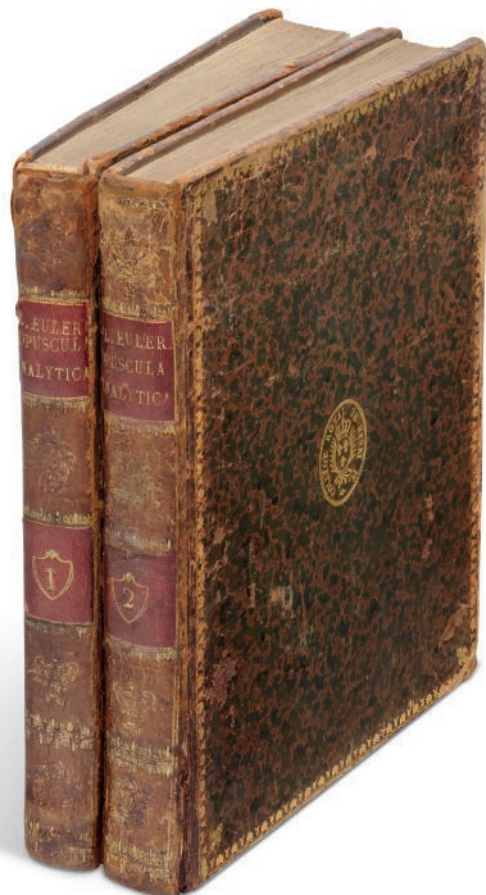
Rare first edition of this collection of 28 previously unpublished mathematical papers by Euler, the majority of which deal with topics in number theory. The most important is 'Observationes circa divisionem quadratorum per numeros primos', read at the St. Petersburg Academy in 1772, which gives the first clear statement of the 'law of quadratic reciprocity' called the 'golden theorem' by Gauss who gave its first proof in his *Disquisitiones Arithmeticae* (1801). RBH/ABPC record no other complete copy at auction.

2 volumes, large quarto (252 x 200mm). 2 folding engraved plates (some light dampstaining). Contemporary mottled calf with supralibros of Collège Royal de Henri IV to sides (some light wear to extremities and a 6cm crack to the front hinge of vol. II). (2)

£3,000-5,000

US\$4,100-6,800

€3,600-5,900





0166

KNORR, GEORG WOLFGANG (1705-1761) AND PHIL. LUDW. STATIUS MÜLLER (1725-1776).

Deliciae naturae Selectae of Uitgeleezen Kabinet van Natuurlyke Zeldzaamheden. Dordrecht: by Abraham Blussé and Son, 1771.

First edition in Dutch, number 64 of only 99 copies, of Knorr's survey of the natural world with examples drawn from some of the greatest contemporary cabinets of curiosities, including those of C.J. Trew, P.S. Müller and D. Stedeling. As Landwehr writes 'the Dutch edition of this work, one of the few books published with numbered copies, contains really magnificent plates'. The plates in the present example are no exception; they include corals (15), shells (7), butterflies and moths (6), sea-urchins (4), minerals (6), crustacea and arachnids (7), starfish (4), fish (9), birds (7), mammals (14) and reptiles (12). The birds and mammals include a number of South African species: ostrich, zebra, and springbok. Each copy was signed by the notary public in Dordrecht, guaranteeing that no copies were printed in excess of those ordered by subscribers. Landwehr 97; Nissen ZBI 2229.

2 volumes, folio (524 x 345mm). Hand-coloured engraved frontispiece and 91 fine hand-coloured engraved plates, one double-page, 4pp. list of subscribers (faint spotting on 5 text leaves, light horizontal creasing). Contemporary calf-backed speckled boards, title labels on spines (spines lightly worn with a little loss at head and foot, sides a little scuffed). (2)

£8,000-12,000

US\$11,000-16,000
€9,400-14,000



0167

REPTON, HUMPHRY (1752-1818).

Sketches and Hints on Landscape Gardening. London: W. Bulmer and Co., for J. & J. Boydell, [1795].

First edition of a ground-breaking book on landscape gardening, illustrated with innovative aquatint plates with moveable overslips which demonstrate the transformative potential of garden design. Repton was the first to adopt the term 'Landscape Gardening', explaining in his introduction that 'the art can only be advanced and perfected by the united powers of the *landscape painter* and the *practical gardener*. The former must conceive a plan, which the latter may be able to execute... yet the luxuriant imagination of the painter must be subjected to the *gardener's* practical knowledge in planting, digging, and moving earth.' Although Abbey states that a few copies are known with a title-page dated 1794, RIBA argues convincingly for a publication date of 1795. *Abbey Scenery* 388; RIBA 2735; Tooley 210.

Folio (258 x 365mm). Half-title, 16 aquatint plates, of which 4 double-page, 10 hand-coloured and 14 with overslips, wood-engraved tail-piece (occasional faint marks or thumbsailing, mostly to margins, light vertical creases in double-page plates). Near-contemporary diced russia, spine lettered in gilt (corners lightly rubbed, minor scuffing). *Provenance*: John Sanderson, Druid's Lodge, Anglesey (mid-19th-century inscription on half-title) – unidentified armorial stamp on upper board.

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

0168

CHINESE MANUSCRIPT MAP OF CHINA, EXPANDED TO A WORLD MAP VIA JAPANESE ADDITIONS

Huangming Yitong Datu [Great Atlas of the Unified Imperial China]. [China: Shunzhi or Kangxi period, second half of the 17th century;] and Japan: Meiwa era, 1771. 皇明一統大圖. 設色紙本. [清初 十七世紀下半葉] 江戸時期 1771 年

An extremely large and beautiful early Chinese manuscript map of China, expanded about a century later to a world map, via Japanese additions. This map is composed of four sections, each with two layers of painting. The square centre of the map was painted first in China on thicker paper, with the several adjoining peripheral maps affixed to the margins of the central map, these painted in Japan, dated to the autumn of the eighth year of Meiwa era (1771). The borders of the central map are as follows: Datong Prefecture in the north, Yazhou Prefecture (established in 1729, inferior to Sichuan Province) in the west; the Guangdong coast to the south and the East China Sea to the east. Fifteen provinces are rendered with affirmative thick ink outlines, striking a strong contrast with the pale colours applied to depict the geographical and sub-provincial features of the map.

The annotations of the present lot contain two types of calligraphy: one with thick lines and angular-form characters, mainly used for toponyms and succinct introductions to places; and the other, seemingly added later, with thin and short strokes, filling in the intervals between the first type of annotation and the images, used for detailed historical accounts of places. The first type of annotation comments on Shuntian Prefecture that 'the Qing dynasty continued to establish its capital here,' and on Yingtian Prefecture that 'the Qing dynasty renamed it as Jiangning.' These two comments indicate that the map was executed in the Qing dynasty, although the map reflects the administrative divisions of the Ming. The second type of annotation adds three vertical lines to the right side of Shuntian Prefecture, the last of these three lines reading 'Our Emperor Taizong moved the capital here and renamed it Beijing Buzhengsi (Beijing Provincial Administrative Commission) at the beginning of the dynasty.' This refers to the capital being renamed by Emperor Taizong of Ming, Zhu Di (1402-1424) in 1402. Addressing a Ming Emperor in the Qing dynasty as 'our emperor' implies that the author of the second type of writing might be a Ming loyalist active during the early Qing, the second half of the 17th century.

The Annam Kingdom, Korea and Ryukyu Kingdom are depicted around the margins of the map. Europe, however, is mistakenly placed to the south of China, facing Guangdong coast and is annotated Nanman (Southern Barbarian) and Alantuo (Netherlands). The maps peripheral to the central square were added in 1771 in Japan, and extend the map to show those territories recently incorporated under China's dominion, including Xinjiang, Inner Mongolian and Tibet, as well as other neighbouring countries including Uzbekistan, India, Laos, Korea and Japan. In the lower left corner of the lower left peripheral sheet, inscriptions by the second cartographer state that the central square map was in the collection of Ono Chikuzen Mamuro, who may be the father or someone related to the poet and calligrapher Ono Shigekata (1776-1834), also known as Ono Chikuzen Mamuro and Ban Shigekata. *Reading Imperial Cartography: Ming-Qing historical maps in the Library of Congress* (2013), pp. 88-89; Richard Pegg, *Cartographic Traditions in East Asian Maps* (2014) pp.8-9, 18-26; Richard Smith, *Chinese Maps: Images of 'All Under Heaven'* (1996).

Large manuscript world map of China, ink and colour on two types of paper, texts in Chinese, approximately 3.7 x 5 metres in size overall, composed of four separate folded maps, each map with a front and back paper covers, title slips on the front covers, and several sheets of paper, approximately 1880 x 2180mm each (275 x 230mm folded), housed together in a 490 x 330mm blue cloth case. The central map is painted on thicker brownish paper and the wide left and right borders are of thin rice paper, painted with Japan, Korea and hills and rivers remote to the administrative divisions of China. The pigment around some folds indicates the possibility that the folds existed when the map was painted. Some areas at the back strengthened with patches of paper. A piece of square rice paper drawn with two hills pasted to the south of Guangdong Province (areas of fading and discolouration, white pigment used for snowy mountains and steles slightly chipped off, some surface abrasions — especially the area around Yunnan Province in the second map, and in the third map, causing the loss of some characters; holes at folds, wormholes and some marginal tears; paper covers well worn). *Provenance*: Ono Chikuzen Mamuro (18th-century inscription, probably the commissioner of the world map components) – *China Guardian*, 14 November 2016, lot 2132. *Exhibited*: 'The World on Paper: From Square to Sphericity,' Hong Kong Maritime Museum, December 2019 to March 2020.

€60,000-90,000

US\$81,000-120,000
€70,000-100,000





OTHER PROPERTIES

0169

GOYA Y LUCIENTES, FRANCISCO DE (1746-1828)

[*Los Caprichos*. Madrid: possibly printed by Rafael Esteve for the artist, 1799.]

The complete set of eighty etchings with burnished aquatint, drypoint and engraving, 1797-1798, on laid paper. A very good set from the first edition, published by the artist in an edition of approximately three hundred copies. With *Los Caprichos*, Goya for the first time made his visions of the more sinister side of Spanish society – and the human soul in general – accessible to a wider audience, beyond his small group of friends and patrons. Goya was commercially ambitious, and set himself an enormous undertaking, prepared over several years and based on hundreds of drawings. Harris has estimated that he produced 300 sets (i.e. 24,000 impressions) of the *Caprichos*, making it at the time the largest series of prints ever conceived by a single artist. But the bitter reality was that perhaps only some thirty sets of this first and only lifetime edition were sold. In 1803, the artist gave the plates and the remaining impressions to the King, presumably to escape the wrath of the Inquisition.

A crushing failure at the time, in hindsight *Los Caprichos* is the pivotal work of Goya's entire oeuvre. In one grandiose, dark symphony he unleashes his unsparring satirical sense and his wild imagination, plate after plate, tied loosely together by related motifs and laconic, often mysterious titles. The only plate without an engraved title is perhaps the most famous of all: the artist, overcome by sleep, with his head rested on a table, is surrounded by creatures of the night: owls, bats, a cat and a lynx. On the front of the table the following words appear vaguely out of the aquatint surface: *El sueño de la razon produce monstruos*. The phrase is ultimately untranslatable, as *sueño* can mean both 'sleep' and 'dream'. This ambiguity – does Reason dream up monsters or do monsters arise as Reason sleeps? – is characteristic of the entire series. Having first conceived it as the title page, Goya changed his mind and placed it as plate 43 right in the middle of the series, dividing the series roughly into two parts. The first part is largely devoted to satires of courtship and prostitution, mocking the vanities and pretensions of the young and old. It is in the nightmarish second part that the monsters arise, witches and demons fly, and goblins awake. Beyond the mere evocation and critique of superstition and witchcraft, the precise meaning of these later plates is even more cryptic. Concealed through visual puns, word play and allusions to proverbs, they often ridicule the idle and ruling classes, the clerics and the nobility.

Wickedly satirical and subversive as the *Caprichos* are in their imagery and content, they also represent a technical revolution. Having previously created a number of competent yet ultimately conventional etchings after Velazquez, Goya in this series suddenly and completely mastered the aquatint method. In particular through his use of blank paper for glowing highlights among dense shades of grey and black, he created images of dramatic and disturbing beauty. What makes *Los Caprichos* one of the greatest unified series of images ever produced, is not just his extraordinary draughtsmanship or his technical mastery, nor his sharp satirical wit, but the intensity of his imagination and the depth of his humanity.

Quarter broadsheets (311 x 205mm). 80 plates on a single uniform stock of unwatermarked laid paper: etchings with burnished aquatint, many with drypoint and/or burin (fine impressions printed in sepia, printing with great contrasts and bright highlights, the aquatint just beginning to show a little wear on some plates, with the scratch on plate 45, with wide margins, some pale spotting mainly on the first few pages, otherwise in very good condition). Black morocco binding by Lebrun, signed on the spine and dated Paris 1844 on the rear cover, tooled in gilt with the Self-Portrait of plate 1 and the name of the artist on the front cover, the motif and title of plate 32 on the back cover, marbled endpapers; within a matching red morocco box, with the name of the artist, the title and the name of the binder on the spine, the inside with a black and gilt morocco inlay showing all the tools used for the binding. *Provenance*: Georges Bontemps (1799-1883, of Paris and Birmingham; bookplate).

£150,000-250,000

US\$210,000-340,000
€180,000-290,000



El sueño
de la razón
produce
monstruos



0170

GOYA Y LUCIENTES, FRANCISCO DE (1746-1828)

Los Desastres de la Guerra. Madrid: Real Academia de Nobles Artes de San Fernando, 1863.

The first edition of Goya's impassioned 'Disasters of War.' When in 1807 French troops started to flood into Spain and the country quickly descended into a chaotic and bloodthirsty war, Goya's highly ambiguous dictum 'El sueño de la razón produce monstruos' must have felt like a prophesy. The phrase, published in *Los Caprichos* in 1799 (see previous lot) seemed to describe the aftermath of the French Revolution and the rise of Napoleon perfectly; the dream of reason had indeed produced monsters. Whether Goya was too disillusioned or just too pragmatic to openly take sides is impossible to tell. In the course of the Peninsular War, he painted a portrait of the French General Guye, received commissions and the Royal Order from Joseph Bonaparte and, when all was over, portrayed the victorious Duke of Wellington. In 1808, right at the beginning of the conflict, the Spanish General Palafox invited the artist to travel to Saragossa to depict the ruined city and immortalise the people, who had so courageously defended it during the siege by the French. It may have been during this journey across the war-torn country that Goya first thought of creating a series of prints about the war.

The Disasters of War, as we know the series today, was created by Goya presumably over the course of ten years and in three distinct phases. The earliest plates, some of which bear the date 1810, depict scenes from the actual war, the battles and skirmishes, the executions, rapes and mutilations, the wounded and the dead. The second group concentrates on the famine caused by the war in 1811-12, which left tens of thousands of Madrileños dead. The third and final part consists of a group of grotesques, satires and allegories reminiscent of *Los Caprichos*, expressing Goya's disdain for Fernando VII's reactionary and vengeful rule after he had regained power following Napoleon's defeat in 1814. It seems likely that Goya had wanted to publish the first two groups of etchings in 1814, but was prevented from doing so by Fernando's post-war tyranny. In 1820, the revolt of Rafael del Riego and the restoration of the liberal Constitution promised liberty at last. It may have been then that Goya once again thought of publishing the series and complemented it with the *caprichos enfáticos*, as he called them. Yet three years later, Fernando's absolute rule was re-established, General Riego was executed and Goya soon emigrated to France. *Los Desastres de la Guerra* were never published in his lifetime. When the fight for freedom was over and won, and victory had brought nothing but Fernando's vindictive restoration, Goya certainly seemed to have lost all faith. One of the *caprichos enfáticos* at the end of the series (plate 69) shows a skeleton scribbling one single word as it sinks into the grave: *Nada* ('Nothing'). This is the second issue of the first edition, with captions corrected. Harris 121-200, 1b.

Oblong folio (240 x 345mm sheets). Lithographic title with place and date in ink manuscript, 2pp. letterpress biographical essay, the complete set of 80 etchings with burnished aquatint, drypoint and engraving on heavy wove paper, 26 with part of a J.G.O. and Palmette watermark, the rest without watermark, with margins (tiny hole in image of pl.8 due to paper flaw, title and letterpress with extremely faint spotting, otherwise the plates clean and fresh). Contemporary blue-green morocco, front cover cover panelled in black and blind enclosing artist's name and title lettered in gilt, gilt edges and turn-ins, white silk moire endpapers (front free endpaper loose, extremities lightly rubbed).

£40,000-60,000

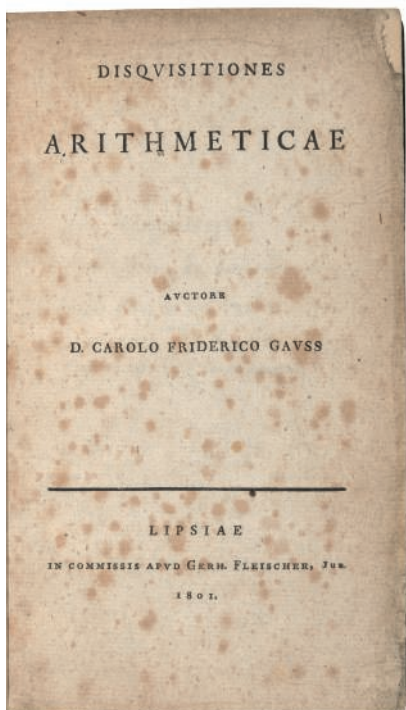
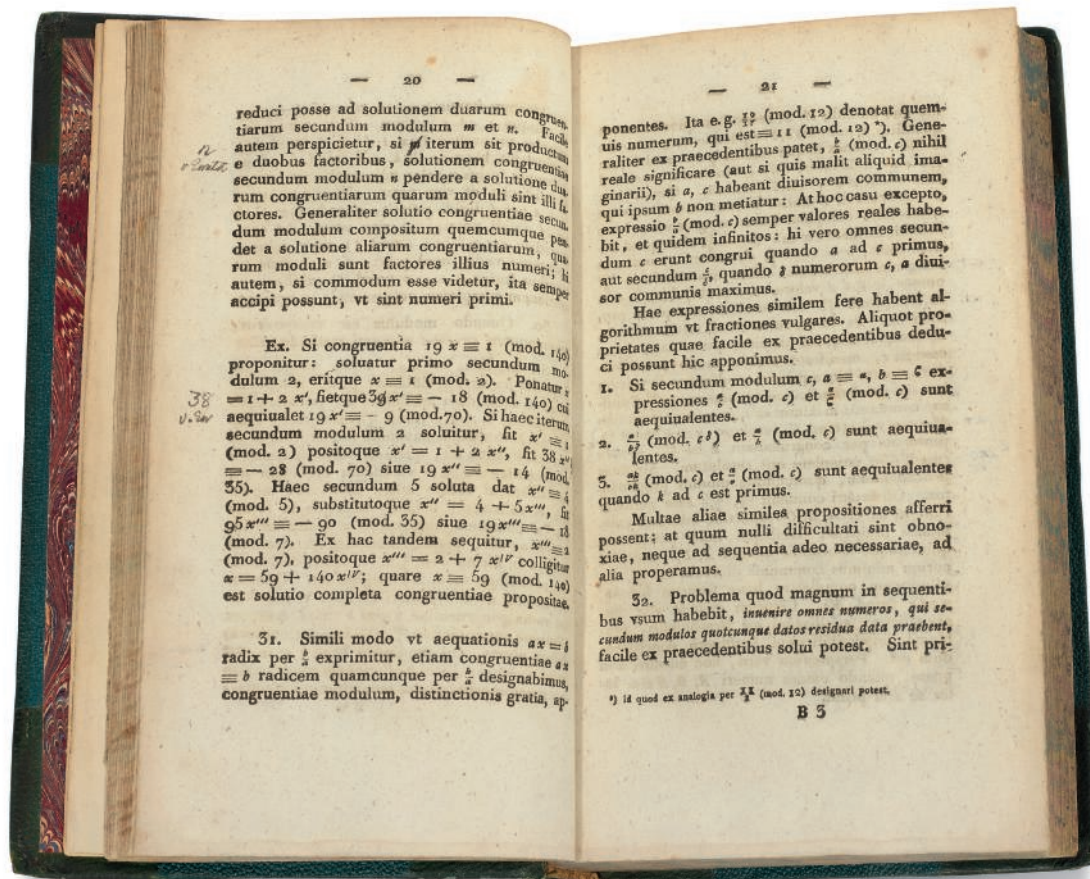
US\$54,000-81,000
€47,000-70,000



Y no hai remedio.



No se puede mirar.



0171

GAUSS, CARL FRIEDRICH (1777-1855)

Disquisitiones arithmeticae. Leipzig: Gerh[ard] Fleischer, 1801.

First edition of Gauss's masterpiece: 'a book that begins a new epoch in mathematics [...]; Gauss ranks, together with Archimedes and Newton, as one of the greatest geniuses in the history of mathematics' (PMM).

Disquisitiones arithmeticae revolutionised number theory and established the twenty-four year old Gauss as a mathematical genius. The son of a bricklayer, he had actually discovered the theory of quadratic reciprocity, which both Euler and Legendre had failed to prove, at no more than 18 years old. He also described the discovery of a method of inscribing in a circle a regular polygon of seventeen sides — the first discovery of this kind in Euclidean geometry for over two thousand years. The new mathematics so confused the typesetters that, in addition to the lengthy 4-page errata, the worst mistakes in the book were corrected by cancel leaves. In this copy leaves B7, G4, K3, F7, and Tt6 appear to be cancels; none are bound in in their uncanceled form, and Uu4 is not present. This is in contrast to the Norman copy where three of these leaves are included in both their cancelled and uncanceled state, the cancellans for Tt6 being present as the last leaf, Uu4. Dibner *Heralds of Science* 114; Grolier/*Horblit* 38; Norman 878; PMM 257.

Octavo (202 x 116mm). (Title with small corner repair, lightly spotted.) Late 19th-century green half morocco (lightly rubbed). *Provenance*: a few early marginal annotations — Galloway & Porter Ltd (bookseller's label to front pastedown) — Iain Crompton (signature and bibliographical note on front blank) — [Christie's sale 7 June 2006, lot 203] — Michael Sharpe (booklabel).

£10,000-15,000

US\$14,000-20,000

€12,000-17,000



PROPERTY OF A DISTINGUISHED HONG KONG MAP COLLECTOR

172

HUANG, QIANREN (1694-1771) 摹印黃千人 (1694-1771)

Daqing Wannian Yitong Tianxia Quantu [Complete Map of the Everlasting Great Qing with All under Heaven Unified]. China: Jiaqing period, 1803. 大清萬年一統地理全圖. 墨色木刻印本. 清嘉慶 1803 年

Extremely important and rare early example of the prototype for the famous 'Blue Map' of the world. The cartographer of the original map, Huang Qianren (1694-1771), from Yuyao, Zhejiang Province, was the grandson of Confucianist scholar and cartographer Huang Zongyi (1610-1695), who produced *Yudi Zongtu* (Complete Map of China), a significant source of Huang Qianren's map. According to the text on panel one (reading from right to left), the present map was also based on the renowned *Qianlong Neifu Yutu* (Map of China Produced by Qianlong's Imperial Secretariat, a copy of which is included in the current sale, lot 195).

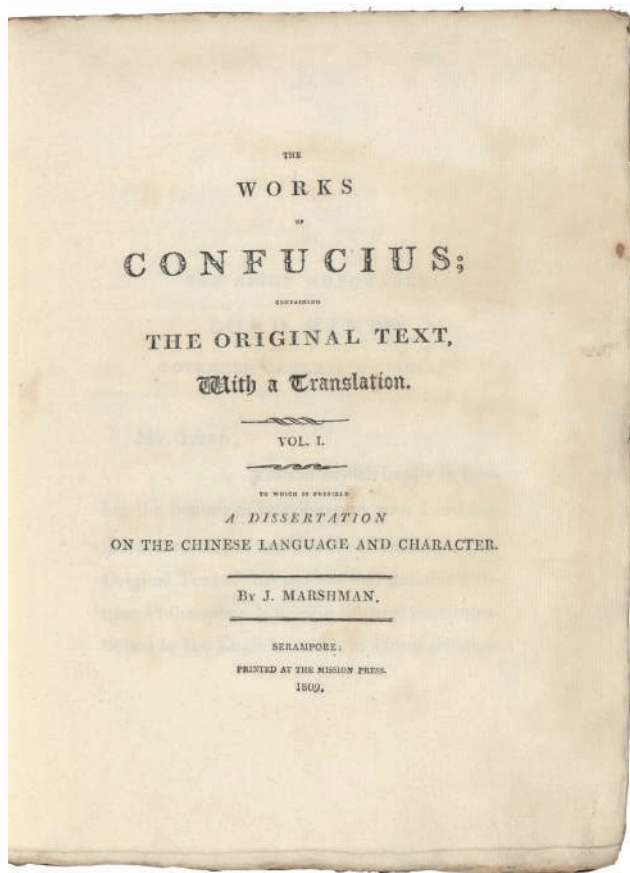
The original map was executed in 1767, although no example of it now survives. However, a manuscript copy of the map was produced in 1800 which now resides in the National Library of China. From this was derived the revised and enlarged woodblock version produced in 1811, famously known as the 'Blue Map' (see Christie's 12 December 2018, lot191). The present lot, however, is a much rarer woodblock prototype that can be dated to 1803. As stated in the long inscription in strip one, this map was produced during the 11th to 20th day of the second month of the eighth year of Jiaqing's reign.

The title of the map is as much a political statement, as it is a geographical record, celebrating the 'unified status of all Chinese borders' (Pegg). Besides its grand political statement, the map also had a utilitarian purpose to aid in the administration of the empire, and its surface swarms with numerous administrative details and named symbols. The physical geography is represented with mountains, deserts, rivers and coast lines all articulately depicted, as is the mid-Qing era Great Wall with its checkpoints. The map focuses on two rivers, the Yellow and the Yangtze. The origin of the Yellow River is drawn correctly; however, the map still shows Minjiang River as the source of the Yangtze River, which repeats the old legend and is not correct. '[This] "complete" map minimizes the European notion of a map of the world, its centralized and marginalizing construct confirming the Qing/Chinese notion of the Central Kingdom' (Pegg). Although Russia, India, Thailand, Vietnam, Japan and Korea are clearly defined (especially the latter which has a large textual commentary, indicating its status as the chief vassal state), there are no international borders: 'The intentionally vague geopolitical lines of the [empire's] frontiers and beyond clearly indicate the Qing's perception of the world around them... All foreign entities simply inhabited the fringes of the empire' (Pegg). To the upper left of the map lie both the Mediterranean ('Small Western Ocean'), and Atlantic ('Great Western Ocean'), with both the Netherlands and Great Britain shown as islands. *Reading Imperial Cartography: Ming-Qing Historical Maps in the Library of Congress* (2013), pp. 88-89; Richard Pegg, *Cartographic Traditions in East Asian Maps* (2014) pp.8-9, 18-26; Richard Smith, *Chinese Maps: Images of 'All Under Heaven'* (1996); Guoqiang Bao, 'Qing Jiaqing Taben Daqing Wannian Yitong Dili Quantu Banben Kaoshu (Investigation and Summarization of the Rubbing Complete Geographical Map of the Everlasting Unified Great Qing Produced during Jiaqing's Reign, Qing Dynasty),' *Wenjin Academic Journal*, no. 00 (2015), pp. 245-254.

Large woodblock map of China, ink and colour printed on paper, 7 strips (of 8, originally, with the third from the right lacking, mounted on a four-panel folding screen with beige-cloth ground in the front, green-cloth ground at the back and black lacquered borders, each strip approximately 1330 x 245 mm, each screen panel approximately 1465 x 665 mm. Title in strip one (reading from right to left), with an inscription containing the date of production below. The Great Wall and mountains coloured in green, some rivers highlighted in vermilion. Place names and commentaries of important places are all given in Chinese (abrasions, with some information rubbed away especially in strips 2, 4 and 6; an area of 120 x 155mm loss of paper at the bottom of strip 4, not affecting much of the map. Paper browning and soiling, with light dampstains and marginal tears; strip 3 faded more than the other ones; an irrelevant Chinese character written in ink at the bottom of strip 5). *Exhibited: 'The World on Paper: From Square to Sphericity.'* Hong Kong Maritime Museum, December 2019-March 2020.

£10,000-15,000

US\$14,000-20,000
€12,000-17,000



OTHER PROPERTIES

0173

MARSHMAN, JOSHUA (1768-1837)

The Works of Confucius [...] To Which is Prefixed A Dissertation on the Chinese Language and Character. Serampore: Printed at the Mission Press, 1809.

First English translation of the *Lunyu* [Analects] of Confucius. Covering only the first ten books of the *Lunyu*, this work 'was described as the first of a five-volume set, although it was the only one in the projected series ever to be published. As far as is known this is only the second published direct translation of a Chinese text into English' (Kitson). Complete with the rare *Dissertation on the Chinese Language and Character*, here bound in a separate volume. *Lust Western Books on China*, 738.

2 volumes, quarto (290 x 220mm and 270 x 210mm). 2 folding tables of Chinese characters, 4 further tables on 2 folding leaves (some repaired tears along folds of 2 folding leaves, marginal dampstaining in first few quires). Modern navy half morocco over marbled boards, *Confucius* volume uncut and partially unopened. (2)

£2,000-3,000

US\$2,700-4,000
€2,400-3,500



0174

VALCK, GERARD (1652-1726)

[Suite of 22 engravings of ships].
Amsterdam: G. Valck, [c.1700].

An apparently unique complete set of 22 naval engravings. The plates principally depict Dutch and French sail-rigged warships, with the oared galleys of Venice and the Ottoman Empire towards the end. This publication appears to comprise a re-issue of a suite of 18 plates (nos. 5-22) that appeared in *Le Neptune François* (1693), together with a single plate with an imprint of Cornelis Kribber, Utrecht (plate no. 1), and three further plates of Dutch warships (nos. 2-5) apparently from a different source. We have been unable to trace any copy in auction records or in an institutional library. Cf. Koeman M. Mor 8.

Folio (575 x 350mm). 22 double-page engravings of ships, numbered consecutively in the plate 1-22, most with dual French and Dutch titles. Contemporary red half morocco over decorative paper boards, spine richly gilt with foliate motifs, spine label lettered in gilt (extremities slightly rubbed).

£7,000-10,000

US\$9,500-13,000
€8,200-12,000

0175

BELZONI, GIOVANNI BATTISTA (1778-1823)

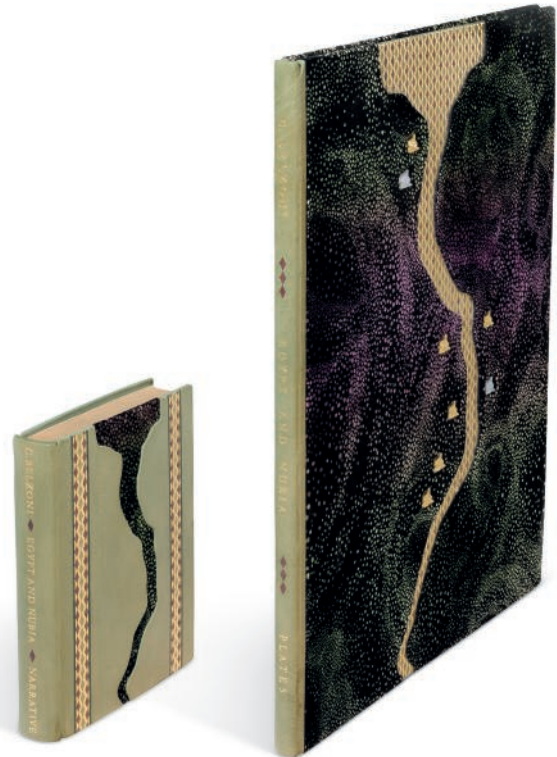
Narrative of the Operations and Recent Discoveries within the Pyramids, Temples, Tombs, and Excavations in Egypt and Nubia; and of a Journey to the Coast of the Red Sea, in Search of the Ancient Berenice; and another to the Oasis of Jupiter Ammon. London: John Murray, 1821 [atlas vol. dated 1820].

'The first English work of any importance to use lithography' (Blackmer). Giovanni Belzoni, was one of the first and one of the most important Egyptologists. He describes some of the most famous archaeological excavations. 'I succeeded in opening one of the two famous Pyramids of Ghizeh, as well as several of the tombs of the Kings at Thebes' (preface p.vii). First edition of the atlas, second edition of the text (first published in 1820), and proved to be very popular at the time. This lot is sold without the *Supplement* of 6 further plates published later in 1822. *Abbey Travel* 268; *Blackmer* 116; *Brunet I*:764; *Hilmy I*, 61.

2 volumes including quarto text vol. (270 x 215mm) and folio atlas (620 x 490mm). Text vol.: Lithographic portrait, folding engraved map, plate of column with Latin inscription, plate of Greek inscriptions (without half-title, portrait lightly trimmed, map with small repaired tears and stained, occasional light spotting and staining). Atlas vol.: 44 plates on 32 sheets, all but two hand-coloured lithographs, two of which folding, 2 full-page maps (occasional very light mainly marginal spotting and browning). Modern designer binding by James Brockman, the text vol. in crushed grey-green morocco with decorative gilt bands and the Nile silhouetted with a dark velvet onlay, the atlas volume mirroring the design with morocco-backed velvet covers with the Nile outlined with gilt morocco onlay and the positions of the Egyptian monuments indicated by small onlays of gilt and pearlescent sphinxes, preserving original printed label from the original wrappers. *Provenance*: Christie's South Kensington, 23 April 2008, lot 544 (subsequently rebound). (2)

£5,000-8,000

US\$6,900-11,000
€5,900-9,400



PROPERTY OF A DISTINGUISHED HONG KONG MAP COLLECTOR

•0176

HIYAMA TANSAI (PUBLISHER, FL.1815-1823)

Saimei Tenno Roku-nen To [*Korea and Japan at the Time of Empress Saimei's Reign (660 CE)*]. Japan: [Edo period, c.1823]. 齊明天皇六年圖. 設色木刻印本. 日本 [江戸時期 約1825年]

Striking colour fold out woodblock historical map of Korea and Japan. This is a map from an early 19th-century Japanese historical atlas showing the Korean peninsula and Japan at the time of the 6th year of Empress Saimei's reign (660 CE). The considerable amount of Japanese text on the map describes the conflict on the Korean Peninsula among Koguryo, Silla, Paekche (Japan's ally), Tang China, Japan. In 660 CE, Paekche fell, conquered by Silla in alliance with the Tang emperor, though until then it had been Japan's most faithful ally on the peninsula. The map is from *Honcho Kokugun Kenchi Enkaku Zusetsu* (*Illustrated Establishment and Development of Provinces and Countries in Japan*), published by Hiyama Tansai in 1823.

Woodblock map of East Asia, ink and colour on native paper, texts in Chinese and Japanese, four sheets joint together, including a small sheet attached to the upper left corner and the upper part of the right margin respectively, approx. 565 x 635 mm overall. Title on the upper right corner, long inscription above the map of Japan. Japan coloured in yellow and greyish blue, Korea in pink and blue, and China in pink (browning along folds, some fold separation, wormholes repaired).

£1,000-1,500

US\$1,400-2,000
€1,200-1,700



0177

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 livrasions of the work, dated 6 April 1827). (4)

£5,000-9,000

US\$6,900-12,000
€5,900-11,000

0178

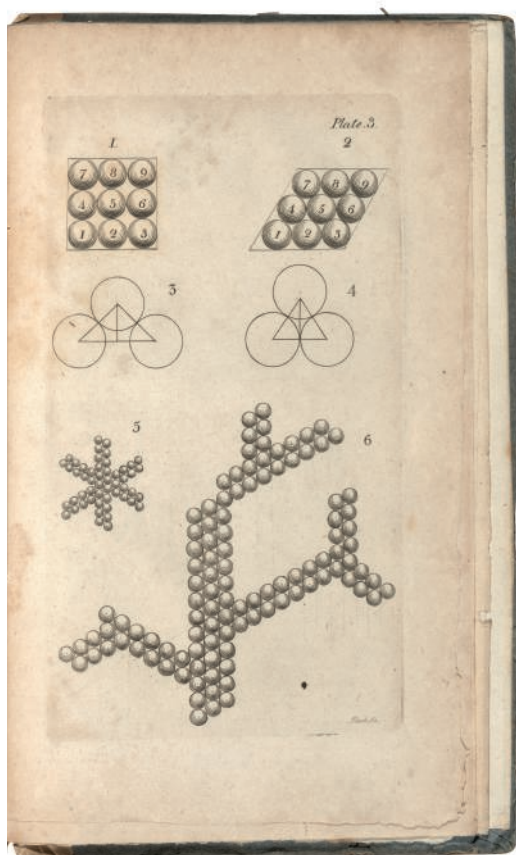
DALTON, JOHN (1766-1844)

A New System of Chemical Philosophy. Manchester: S. Russell for R. Bickerstaff [Vol. I, part 1], 1808; Russell and Allen for R. Bickerstaff [Vol. I, part 2], 1810; the executors of S. Russell for George Wilson [Vol. II], 1827.

First edition of Dalton's classic work on the atomic theory of matter, very rare when complete with all three parts in the original boards. 'Dalton reconstructed Newton's speculations on the structure of matter, and, applying them in a new form to chemistry, gave Lavoisier's reformation of that science a deeper significance' (PMM). Dalton maintained that all matter was composed of indestructible and indivisible atoms of various weights, each weight corresponding to one of the chemical elements. These atoms remained unchanged during chemical processes, and their particular weight determined their identity. His *New System* presented the first chemical atomic theory giving significance to the relative weights of the ultimate particles of all known compounds. It also provided a quantitative explanation of the phenomena of chemical reaction. 'He developed a system of chemical symbols and a table [plate 4 in part 1] showing the relative weights of the atoms of a list of elements. From his principles he deduced the law of definite proportions and the law of multiple proportions' (Dibner). *Dibner Heralds of Science* 44; *Duveen*, p. 156; *Grolier/Horblit* 22; *Partington* III, pp. 799-813; *PMM* 261; *Norman* 575.

2 volumes in 3, octavo (225 x 135mm). 8 engraved plates (some light staining in upper margin of vol. II). Original publisher's boards with printed paper spine labels, uncut and partially unopened, both parts of vol. I with 'Dalton' in ink on spines (spine of third volume with some restoration, boards and spine strip darker than the first two volumes, light wear at extremities). *Provenance:* Peter Rothwell Esq., Sunning Hill, Lancashire. (1792-1849, locomotive engineer and inventor of the variable blast pipe; signature dated 1816 in both parts of vol. I, bookplate in vol. I, part 1) - Royal College of Surgeons in Ireland (stamps in vol. II). (3)

£10,000-15,000

US\$14,000-20,000
€12,000-17,000



0179

KRAZEISEN, KARL (1794-1878)

Bildnisse augezeichneter Griechen und Philhellenen. Munich: for the author, 1828-[1831]

The first edition of this fine collection of portraits of the heroes of the Greek War of Independence.

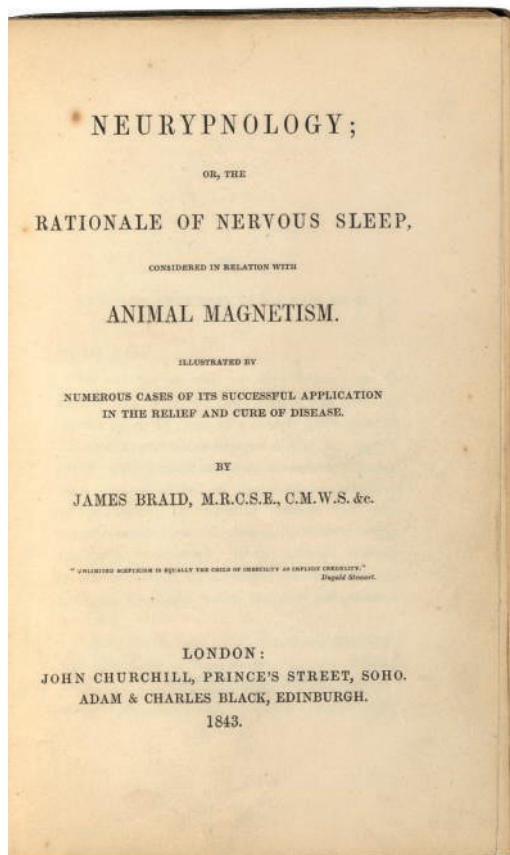
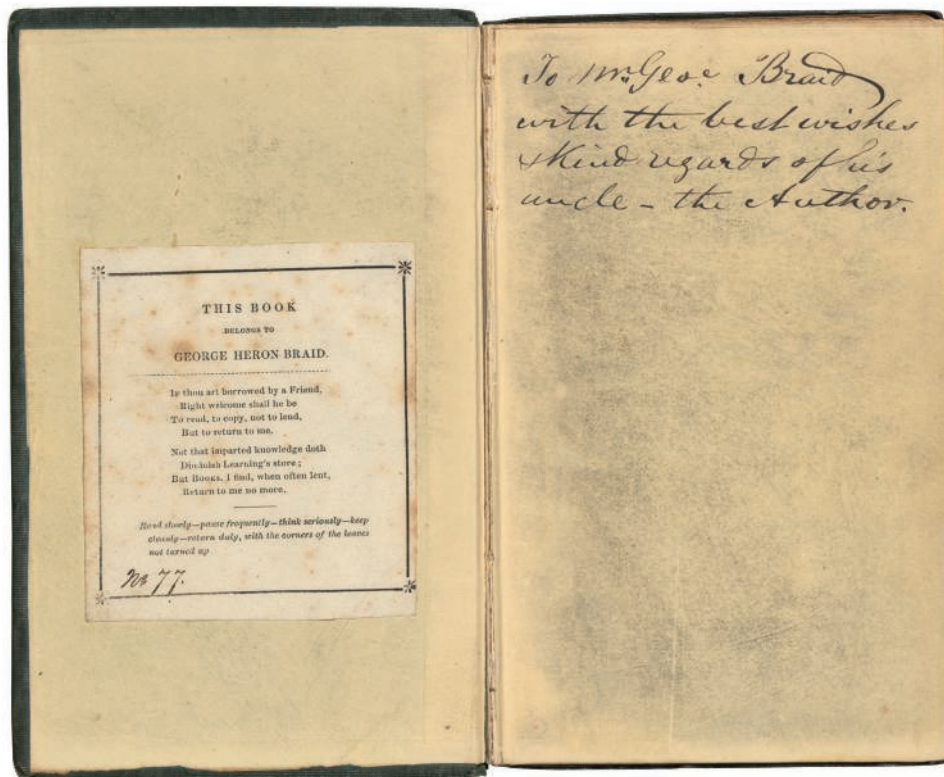
'Krazeisen accompanied [Carl Wilhelm] von Heideck and the Bavarian philhellenes to Greece in 1826 as first lieutenant. He was an amateur artist who made drawings throughout his stay in Greece, which included periods in Nauplion, Poros, Damilas, Zakynthos and Athens. His original drawings are now in possession of the National Gallery, Athens' (Blackmer 926).

7 original parts, large folio (565 x 440mm). Letterpress text leaf in each part, 28 lithographic plates printed on india paper, engraved map of Athens and surrounds printed on inside lower wrapper of part VII (without the printed notice accounting for the delay in the publication of the final part sometimes found loosely inserted in copies, some faint scattered spotting, mostly confined to margins in parts V and VI, one or two extreme edges browned). Original printed pale blue wrappers, uncut (part I upper wrapper lightly spotted with lower edge browned and split to joint just holding at head, part VII upper wrapper heavily stained in places, some soiling and staining to lower wrapper just coming through to affect caption of map printed on inside rear cover, the remainder with extremities lightly rubbed with a few splits to joints and occasional tiny marginal tears). (7)

£12,000-18,000

US\$17,000-25,000

€15,000-21,000



0180

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).

£1,500-2,500

US\$2,100-3,400

€1,800-2,900

Colonnes au-dessus desquelles sont écrites les fonctions de la variable.	COEFFICIENTS		CARTONS des opérations		CARTONS DES VARIABLES.				
	Donnés.	A former.	Nombre des opérations.	Nature de l'opération.	COLONNES soumises aux opérations.	COLONNES sur lesquelles sont écrits les résultats des opérations.	Indication des nouvelles colonnes sur lesquelles sont écrits les coefficients soumis aux opérations.	RÉSULTATS DES OPÉRATIONS.	
$x^0 \dots V_0$	a	»	»	»	»	»	»	»	»
$x^1 \dots V_1$	b	»	»	»	»	»	»	»	»
$\text{Cos}^0 x \dots V_2$	A	»	»	»	»	»	»	»	»
$\text{Cos}^1 x \dots V_3$	B	»	»	»	»	»	»	»	»
$x^0 \text{cos}^0 x \dots V_4$	aA	1	×		$V_0 \times V_2 =$	$V_4 \dots$	$\left\{ \begin{array}{l} V_0 \text{ sur } V_0 \\ V_2 \text{ id. } V_2 \end{array} \right.$	$V_4 = aA$	coefficients de $x^0 \text{cos}^0 x$
$x^0 \text{cos}^1 x \dots V_5$	aB	2	×		$V_0 \times V_3 =$	$V_5 \dots$	$\left\{ \begin{array}{l} V_0 \dots \text{id} \dots \\ V_3 \text{ id. } V_3 \end{array} \right.$	$V_5 = aB$	$\dots \text{id} \dots x^0 \text{cos}^1 x$
$x^1 \text{cos}^0 x \dots V_6$	bA	3	×		$V_1 \times V_2 =$	$V_6 \dots$	$\left\{ \begin{array}{l} V_1 \text{ id. } V_1 \\ V_2 \dots \text{id} \dots \end{array} \right.$	$V_6 = bA$	$\dots \text{id} \dots x^1 \text{cos}^0 x$
$x^1 \text{cos}^1 x \dots V_7$	bB	4	×		$V_1 \times V_3 =$	$V_7 \dots$	$\left\{ \begin{array}{l} V_1 \dots \text{id} \dots \\ V_3 \text{ id. } V_3 \end{array} \right.$	$V_7 = bB$	$\dots \text{id} \dots x^1 \text{cos}^1 x$

0181

[BABBAGE, CHARLES (1791-1871)] - LUIGI FEDERICO MENABREA (1809-1896)

'Notions sur la machine analytique de M. Charles Babbage.' In *Bibliothèque universelle de Genève*. Nouvelle série 41 (Paris: 1842): pp.352-376.

First edition, journal issue, of the first published account of Babbage's Analytical Engine and the first computer programs ever published. In 1840 Babbage travelled to Turin to make a presentation on the Engine to a group of Italian scientists. Babbage's talk, complete with charts, drawings, models, and mechanical notations, emphasized the Engine's signal feature: its ability to guide its own operations. In attendance at Babbage's lecture was the young Italian mathematician Luigi Federico Menabrea (later prime minister of Italy), who prepared from his notes an account of the principles of the Analytical Engine. He published his paper, the present lot, in French in a Swiss journal two years after Babbage's presentation. The paper must have provided some consolation to Babbage, who was refused government funding for the construction of the machine shortly after its publication.

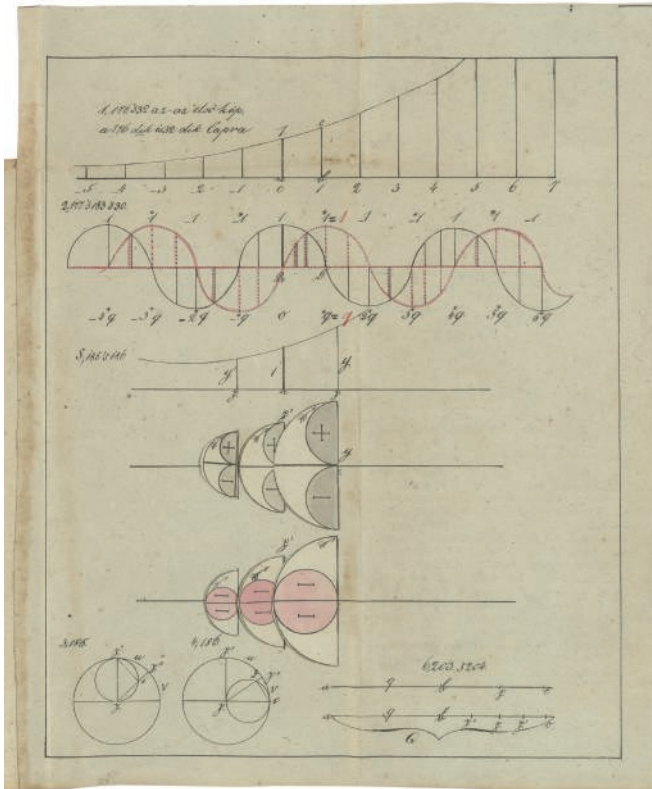
Menabrea's twenty-three-page paper and its expanded English translation by Ada, Countess of Lovelace in the following year were the only detailed publications on the Analytical Engine before Babbage's account in his autobiography (1864). Shortly after inventing the machine Babbage wrote a manuscript *On the Mathematical Powers of the Calculating Engine* (1837) which was not published until about 1970. Menabrea himself wrote only two other very brief articles about the Analytical Engine in 1855. They primarily concerned his surprise and fascination in learning that Ada, Countess of Lovelace was the translator of his paper. *Origins of Cyberspace* 60.

Octavo (201 x 128mm). Half-title, folding table, several tables in the text (a few faint spots). Contemporary quarter-calf over marbled boards. *Provenance*: École régimentaire de Besançon (stamp).

£8,000-12,000

US\$11,000-16,000

€9,300-14,000



0182

BOLYAI, FARKAS (1775-1856)

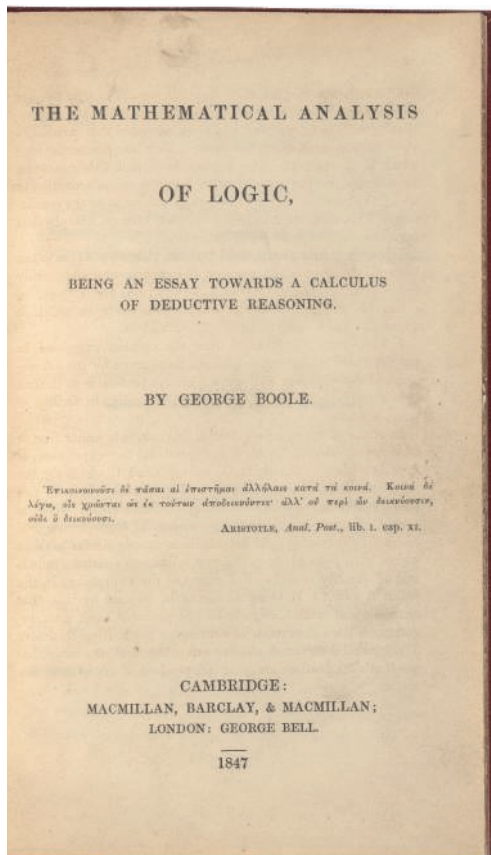
A' Marosvasarhelyt 1829-be nyomtatott Arithmetika Elejének részint rövidített, részint bővített, általán jobbitott, 's tisztáltabb kiadása. Marosvasarhely: Kali Simon, 1843.

Rare first edition, an exceptional copy in the original boards, of Bolyai's work on the foundations of mathematics. It is in part based on the author's *Az arithmetica eleje* (published in 1830) and on the second volume (the first volume being on geometry) of his magnum opus the *Tentamen juventutem studiosam elementa matheseos purae* (1832-33), to which it frequently refers. Bolyai was a close friend of Gauss and was regarded by the latter as the only man who fully understood Gauss's metaphysics of mathematics. The text of the present work refers frequently to Gauss and Lagrange, along with other mathematicians such as Maclaurin and Taylor. No copies listed on RBH/ABPC.

Octavo (208 x 123mm). 2 folding lithographed plates on blue paper, one with 6 folding slips with partial grey and pink colouring (light spotting, two trivial marginal chips). Original blue-grey boards, paper label to spine (minor loss to spine).

£6,000-9,000

US\$8,100-12,000
€7,000-10,000



0183

BOOLE, GEORGE (1815-1864)

The mathematical analysis of logic, being an essay towards a calculus of deductive reasoning. Cambridge: Macmillan, Barclay & Macmillan, 1847.

First edition of Boole's innovative work on logic and the first presentation of Boolean algebra. 'Boole's contribution to logics made possible the works of subsequent logicians including Turing and Von Neumann. [...] Even Babbage depended a great deal on Boole's ideas [...] for his understanding of what mathematical operations really are. [...] Since Boole showed that logics can be reduced to very simple algebraic systems - known today as Boolean Algebras - it was possible for Babbage and his successors to design organs for a computer that could perform the necessary logical tasks. Thus our debt to this simple, quiet man, George Boole, is extraordinarily great and probably not adequately repaid' (Goldstine). Goldstine, *The Computer from Pascal to von Neumann*, 2008. OOC 223.

Octavo (205 x 129mm). 6-line errata slip tipped-in after title (a few trivial spots). Modern maroon leather, spine gilt.

£8,000-12,000

US\$11,000-16,000
€9,300-14,000



0184

WHITEHEAD, ALFRED NORTH (1861-1947) AND BERTRAND RUSSELL (1872-1970)

Principia mathematica. Cambridge: at the University Press, 1910-1913.

First edition of all three volumes of this momentous landmark of modern thought, exceptionally rare as a complete set. *Principia mathematica* is considered the greatest single contribution to logic to appear since Aristotle. Whitehead and Russell set out to show how 'mathematics could be derived solely from logical concepts and by logical methods ... [*Principia*] has had an influence, direct and indirect, of near Newtonian proportions upon the spheres of its chief influence: mathematical logic, set theory, the foundations of mathematics, linguistic analysis and analytical philosophy' (Grattan-Guinness).

After publishing the first part of his *Treatise on Universal Algebra* in 1898, Whitehead began preparing a second volume, a comparative study of algebras as symbolic structures. In 1900 he and his most brilliant pupil, Bertrand Russell, travelled to Paris, where they were inspired by Peano's newly-devised ideography for symbolic logic, and saw in it the most apt tool for a reduction of mathematics to its core in philosophical logic. After Russell published his *Principles of Mathematics* (1903), he planned to give a completely symbolic account of the assimilation of mathematics to logic in a second volume. When the two logicians realized that their projects perfectly coincided, they began a collaboration which resulted in the publication of *Principia*.

'Not only did *Principia* introduce a wide range of philosophically rich notions (including propositional function, logical construction, and type theory), it also set the stage for the discovery of crucial metatheoretic results (including those of Kurt Gödel, Alonzo Church, Alan Turing and others). Just as importantly, it initiated a tradition of common technical work in fields as diverse as philosophy, mathematics, linguistics, economics and computer science' (*Stanford Encyclopedia of Philosophy*). 'Whether they know it or not, all modern logicians are the heirs of Whitehead and Russell' (*Palgrave Centenary Companion to Principia Mathematica*, 2013, p.20). *Landmark Writings in Western Mathematics* 16; Norman 1868; Blackwell & Ruja A9.1a; Church, *Bibliography of Symbolic Logic*, 194.1-1; Grattan-Guinness, 'The Royal Society's financial support of the publication of Whitehead and Russell's *Principia Mathematica*,' *Notes and Records of the Royal Society of London*, Vol. 30 (1975), pp. 89-104.

Three volumes, large octavo (260 x 175mm). Half-titles, (tiny marginal tear to pp.ix-x in vol. I, faint marginal mark to Alphabetical List of Propositions in vol. I, first few leaves in vols II and III with tiny soiled and dogeared corners, small library stamps to title and some text leaves of vol. III, else clean). Original blue cloth, spines lettered in gilt, sides panelled in blind (vols II and III with gilt library classmarks on spines, corners faintly bumped, hinges to vol. II reinforced and with spine refurbished). *Provenance*: Liverpool Library (blindstamps to covers of vols II and III and with ink library stamps and bookplates with ink withdrawn stamps). (3)

£50,000-80,000

US\$69,000-110,000

€59,000-94,000



PROPERTY OF A DISTINGUISHED HONG KONG MAP COLLECTOR

0185

LIU YAN (ALSO CALLED DEZHI, FL. 1834-1851), AFTER YE ZIPEI (FL. 1813-1845) 葉子佩原刻。六嚴修正重刊

Wanguo Dadi Quantu [Complete Map of the World with All Nations]. China: Xianfeng period, 1851. 萬國大地全圖。朱墨木刻印本。清咸豐 1851 年

Extremely rare monumental map of the globe, one of only two known extant copies. It features two hemispheres defined by straight meridian and circular parallel lines and a ground of red grids. The left hemisphere centres on the south pole, while the right one on the north pole; both are bordered by the equator. The map adopts the modern mapping techniques of conic equidistant projection and geographic coordinates. Placenames are oriented outwards on the northern hemisphere, while those on the southern orient inwards, such as one might expect if a globe were cut in two at the equator and the two hemispheres aligned with the poles facing the viewer. The producer of this map is Liu Yan (or Liu Dezhi), an expert of terrestrial globe making and a student of Li Zhaoluo (1769-1841). The original cartographer is Ye Zipei (fl. 1813-1845) who, according to Liu Yan's inscription at the top of the map, based his work on the famous world map *Kunyu Quantu* (Complete Map of the World) produced by Ferdinand Verbiest (1623-1688), and *Huangchao Yitong Yudi Quantu* [Complete Map of the Unified Empire] by Li Zhaoluo. However, Liu Yan may have largely changed Ye Zipei's original design to what we see in the present lot, including the unusual composition, and moving the detailed annotations from within the hemispheres to the margins of the map (Huang). The map was published three times: the first edition by Ye Zipei in 1845; the second edition revised and released by Liu Yan in the third month of 1851, with only two known extant copies, being the present lot and the copy in the collection of Shijiazhuang Museum, Hebei Province (this copy is divided differently, into eight vertical strips); the third edition was also published by Liu Yan, in the autumn of 1851, renamed *Dadi Quanguo Yilan zhi Tu* (Map with an Overview of the Whole Global World), a copy of which can be found in the collection of the National Palace Museum, Taipei. Ying-Shi Huang, 'Research on the Characteristic and Production of the "Universal Atlas" by Ye Zipei,' in *Bulletin of the Historical Association of the Republic of China*, no. 42 (2010), pp. 185-230.

Woodblock map of the globe, printed on paper in red and black, comprising six accordion-style albums, each approx. 215 x 95mm folded (215 x 2600mm unfolded) for an overall size of approx. 1290 x 2600mm. Light brown front and rear covers for each album, with a white title strip on the front covers, title and sequence number written in ink by hand. The map includes rivers, mountains, and geometrical shapes representing administrative units, annotated with place names in Chinese. Texts on the four sides include information of countries and places. An inscription from Ye Zipei's original version of the map is preserved and printed at the upper left corner, including texts by Ye Zipei himself, his brother Ye Yunshi, collector Tan Jing and Yu Hao. The map contains two inscriptions by Liu Yan in 1851, one next to Ye Zipei's inscription and the other at the lower left corner. Collector's seals appear on the flyleaf of each album. (Wormholes along folds with significant losses, all albums backed with rice paper, some chipping and tears along folds; paper browning, especially along the margins and wormholes; light staining on covers, title strips slightly chipping. Album one (the top row): the middle part of the title strip lost, the largest wormhole measures 40 x 70mm, on the title leaf. Album two: the largest wormhole 105 x 150mm. Album three: the largest wormhole 105 x 110mm. Album four: the largest wormhole 80 x 90mm. Album five: the largest wormhole 90 x 65mm. Album six: the largest wormhole 60 x 30mm.) *Provenance*: Nishiyama Gorō, 1864-1940, Tokyo, Japan (collector's stamp).

£2,000-3,000

US\$2,700-4,000
€2,400-3,500



OTHER PROPERTIES

0186

VAN DE VELDE, CAROL WILHELM MEREDITH (1818-1898)

Le Pays d'Israel. Collection de cent vues prises d'après nature dans la Syrie et la Palestine. Paris: Renouard, 1857.

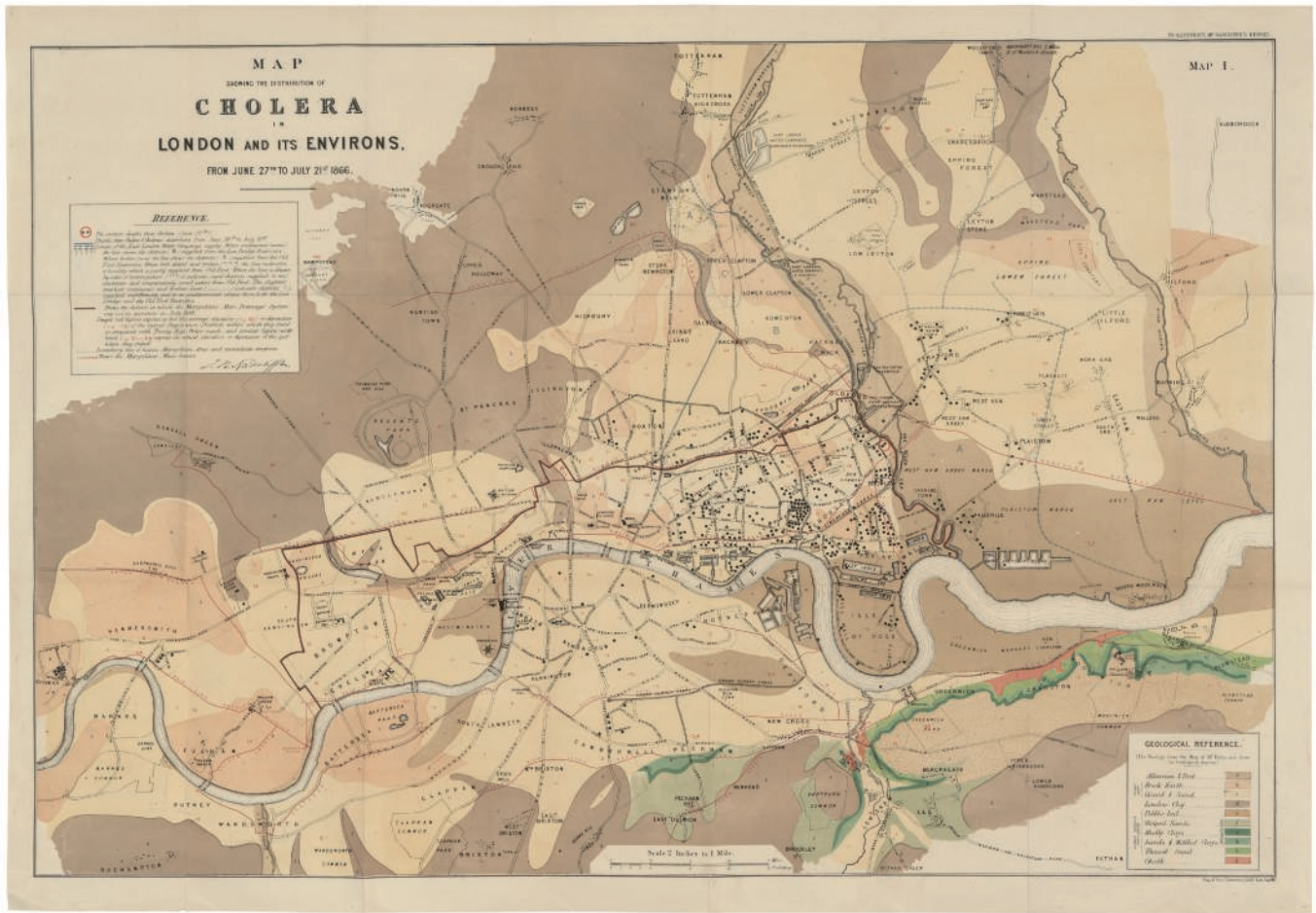
One of only 300 copies printed, this rare complete copy bound in the publisher's cloth includes the lithographed title which is often missing. Van de Velde was a Dutch naval officer, who made two journeys to the Middle East in 1851 and 1852. His narrative of these journeys was first published in English in 1854, with these plates appearing three years later. Blackmer states they were published in 20 livraisons, in a print run of only 300 copies, with the stones subsequently destroyed. The present copy shows that they were also available in publisher's cloth. The fine lithographs all carry the publisher's small blind stamp, and illustrate views of Beirut, Sidon, Mount Hermon, the ruins of Hazour, Mellia, Akka, Samaria, Jaffa, Jerusalem, Kidron, Bethlehem, Hebron, Dead Sea, Gaza, etc. Blackmer 1723; Röhrich 2275 (3).

4 volumes, folio (550 x 385mm), comprising one volume of text and 3 plate volumes. Lithographic title, 98 views and one map, approximately half the plates in chromolithography, some with hand-finishing, the remainder tinted or monochrome lithographs (a few faint spots to plates at beginning of first plate vol., a few plates in second plate vol. with upper corner faintly creased). Publisher's moiré fine-ribbed green cloth, covers panelled in blind with upper covers lettered in gilt, blue endpapers (extremities lightly rubbed, cloth a fraction bubbled in places, corners lightly bumped, small light stain to upper cover of first plate volume). (4)

£7,000-10,000

US\$9,600-14,000

€8,300-12,000



0187

MYLNE, ROBERT WILLIAM (1817-1890) AND JOHN NETTEN RADCLIFFE (1826-1884)

Map showing the distribution of Cholera in London and its environs from June 27th to July 21st 1866. London: Day & Son, [1867].

Very rare map showing the last cholera epidemic to affect London, superimposed upon an important geological map. After the 1854 cholera outbreak in Soho, and the The Great Stink of 1858, London underwent one of the great engineering projects of the 19th century, the London Sewerage System. Between 1859 and 1865, the Metropolitan Board of Works constructed six main sewers, and the present map shows the Northern Outfall Sewer draining the effluent eastwards of the metropolis into the Thames at Beckton. Unfortunately, before it was possible to connect up all of the drains, there was another cholera outbreak in the East End of London that was ultimately responsible for more than 5,000 deaths. It was found that the source of the cholera was the Old Ford Reservoir controlled by the East London Water Company, and a report was commissioned and written by J.N. Radcliffe, the Medical Officer of the Privy Council. This was published in one of the government's 'blue books' in 1867, and to demonstrate the findings, this map was included as part of that report. It was decided that the base map should show the geology of London because of the impact this has on water supply. Robert Mylne was the first to produce a comprehensive geological map of London - *Map of the Geology and Contours of London and its Environs* (1856, 4 miles to 1 inch) - and thus his later larger-scale map was the best available. The new engineering of the sewers, and the data visualisation of the disease and its mortality, were overlaid.

Folding chromolithographic map (582 x 830mm), with geological base, key to upper left entitled 'Reference' showing site with number of deaths from cholera, limits of water supply, and the district areas and main sewers of the London Metropolitan Board of Works, key to the geology lower right, scale of 2 inches to 1 mile (1:31680).

£1,000-1,500

US\$1,400-2,000

€1,200-1,800



188

DODGSON, CHARLES LUTWIDGE ('LEWIS CARROLL') (1832-1898) AND TENNIEL, JOHN (1820-1914)

A collection of original printing blocks for *Alice's Adventures in Wonderland* (London: R. Clay, Son, and Taylor for Macmillan and Co., 1865), and for the first edition of *Through the Looking-Glass, and what Alice found there* (London: R. Clay, Son, and Taylor for Macmillan and Co., 1871).

A collection of original printing plates for Tenniel's celebrated illustrations to *Alice's Adventures in Wonderland*, used in the production of the early editions. John Tenniel's drawings to illustrate *Alice's Adventures in Wonderland* were transferred to woodcut blocks by the well-known London firm of engravers Dalziel Brothers, and electrotype blocks were prepared from these wooden blocks for the printers. The first edition of *Alice's Adventures in Wonderland* was printed by The Clarendon Press for Macmillan in 1865 using these blocks. However, when Tenniel saw the first copies, he was not pleased with the reproduction of his illustrations, and persuaded Dodgson to recall all the copies that had been printed (R.L. Green, ed., *The Diaries*. London, 1953, p.234). Only about 20 copies of that first edition survive; it is one of the rarest and most valuable books in English literature. R. Clay, Son, and Taylor were chosen to print a new edition (which was to be the second, first published, edition), and on 11 August 1865, Dodgson received the first proof sheet from Clay. Macmillan probably suggested Clay because they were 'expert in [the electrotype block] medium' (J. Moran, *Clays of Bungay*. Bungay, Suffolk: 1984, p.91), and they could be trusted to print the illustrations to Tenniel's exacting standards. The finished book was issued later in the year, and on 9 November 1865, Dodgson described the finished book thus: 'Received from Macmillan a copy of the new impression of *Alice* – very far superior to the old, and in fact a perfect piece of artistic printing' (R.L. Green, ed., *op. cit.*, p.236). It is possible that the present set of electrotype blocks were used for the book's first printing in June 1865 by The Clarendon Press, and were then transferred to Clay for use in the first published edition (with letterpress text and electrotype illustrations). It is certainly unlikely that they were employed for the sixth edition of October 1868 (or subsequent editions), which were printed from electrotype plates of the text and illustrations. In 1876, Clay bought Charles Child of Bungay's printing business, to supplement the capacity of their London presses in Bread Street Hill, and the present electrotype blocks were taken there at some point after this date (cf. Moran *op. cit.* p.76). Sets of these blocks selling on the market are rare, although Clays did possess duplicates of them in order to enable large production runs; the set of 49 blocks sold at Christie's New York, 4 December 2018, lot 88, contained 5 in duplicate. Cf. Williams-Madan-Green-Crutch 42, 46, and 84.

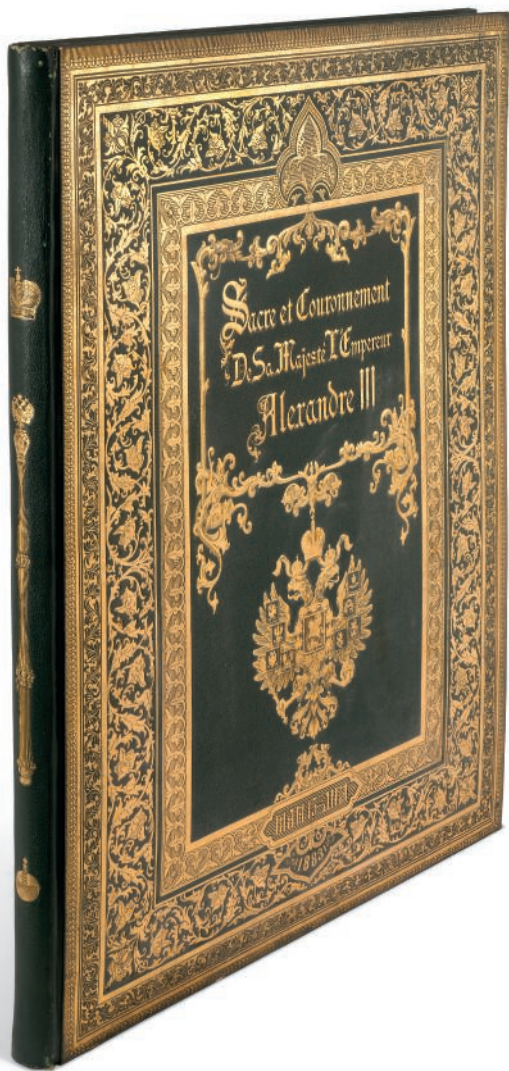
Together 12 copper-plated lead printing blocks mounted on wood [11 for *Adventures*, and one for *Looking Glass*] electrotyped from the wooden blocks all after John Tenniel and cut by Dalziel Brothers. *Provenance*: R. Clay, Son, and Taylor (printers, presented to:) — Mark Arman (1914-2007, founder of the Workshop Press, Thaxted, Essex, who used the blocks in his publication *The story of the electrotypes used to illustrate Sir John Tenniel's drawings for Alice's adventures in Wonderland & Through the looking glass* (Thaxted, 1996) and in printed broadsheets, with one of the latter, *Down the Rabbit Hole*, included in the lot; sold to:) — the current owner.

(12)

£3,000-5,000

US\$4,100-6,800

€3,600-5,900



0189

ALEXANDER III (1845-1894)

Description du Sacre et du Couronnement de... Alexandre III et l'Impératrice Marie Féodorovna en l'année 1883. [St Petersburg:] Expedition pour la Confection des Papiers de l'Etat, 1883.

First edition of Alexander III's sumptuously illustrated coronation album. Printed for members of the Russian imperial family and foreign dignitaries, this large and impressive production was never offered for public sale. Fekula 2112 ('very rare').

Folio (660 x 510mm). Text in French, and printed in black, blue and red, 27 chromolithographic plates, including the title, after Simakov, Makovskii, Sokolov, Savitskii, Karazin, Polenov, Kramskoi, Vereshchagin, Makorov, Bogdanov, Grigor'ev, Aleksandrovskaia, Surikov and Samokish, decorative initials and illustrations in the text, many chromolithographed (some light offsetting from plates onto the text). Original dark green morocco-backed cloth, upper cover richly gilt incorporating the Russian imperial eagle, spine with imperial regalia blocked in gilt, lower side blocked in blind, white moiré endpapers, edges gilt (extremities faintly rubbed, front free endpaper spotted and lower corner creased and slightly torn), with the original plain grey-blue dust jacket (covers detached, worn with tears, soiling and some spotting).

£10,000-15,000

US\$14,000-20,000

€12,000-18,000



PROPERTY OF A DISTINGUISHED HONG KONG MAP COLLECTOR

0190

HONG, JUN (1839-1893) 洪鈞 1839—1890 年

Zhong E Jiaojie Quantu [Complete Map of the China-Russia Border]. China: Guangxu period, 1890. 中俄交界全圖. 手繪設色印本. 清光緒 1890 年

Massive border map of China and Russia in 35 panels. The title and text are at top right; legend and scale are at bottom right. Each sheet is written in Chinese representing metal, wood, water, fire, and earth on the upper left corner for sheet sequence. Using a meridian that passes through St. Petersburg, the map depicts the Sino-Russian border from northeast Heilongjiang Province to northwest Lake Balkhash. Trilateral borders and topography are portrayed in different colours: the Chinese border is indicated in yellow; Russian in red; and Korean in orange. Relief is shown by hachures; cities, the Great Wall, and roads are depicted with standard symbols. The map is based on the translated and revised version of the Russian map originally published in 1884, as stated in the inscription by the producer Hong Jun (1839-1893) printed beside the title at the upper right corner. According to Hong Jun's biography recorded in *Qing Shi Gao* (*Draft of Qing History*), as a Chinese diplomat, Hong Jun visited Russia and returned to China in 1890, the same year the present lot was produced. Presumably it was Hong Jun who brought the Russian version of the map back to China, had it translated into Chinese and published. Two years later in 1892, Hong Jun represented China to mediate disputes regarding the Sino-Russian border and used a copy of the present lot as the reference, which excludes many frontier passes and observation posts along the Pamir Mountains from the territory of China. This resulted in the impeaching of Hong Jun, who died a year later in 1893. A comparable is in the collection of the Geography and Map Division of the Library of Congress. Kuo-Hsin Hsieh & Ralph E. Ehrenberg, *Reading Imperial Cartography: Ming-Qing Historical Maps in the Library of Congress* (2013), pp. 362-363.

Lithographic map hand-coloured in outline, comprising 35 panels of 390 x 510 mm each, joined at short edges and contained in three accordion-style albums with orange paper covers, the first album comprising 12 leaves, the second with 6 leaves and the third with 17 leaves. The whole map is arranged with seven leaves in each row and five leaves in each column. The total 35 leaves are now transformed into three albums in a successive sequence starting from the leaf at the upper right corner to the one at the lower left. Text in Chinese. Title on the first leaf of the first album, index map on the fourth leaf of the third album. Each leaf with two Chinese numbering characters at the upper left corner. Provincial and national borders in light pink, dark pink and yellow; seas, rivers and lakes in light blue; all colored by hand. Map scale c.1:1,800,000. Relief shown by shading. (Toning, marginal tears, orange covers with surface abrasions and some staining. Album one: the first leaf [empty, with gold-flecks on verso] detached, some ink stains on both verso and recto, small holes on the last three leaves. Album two: some staining along the upper edges. Album three: the front cover with a large area on the left with ink stains, tears at the bottom, a long diagonal brown crease at the upper right, some spotting on other pages and the rear cover.) Exhibited: 'The World on Paper: From Square to Sphericity,' Hong Kong Maritime Museum, December 2019 to March 2020.

£1,500-2,500

US\$2,100-3,400

€1,800-2,900



191

MANUSCRIPT CELESTIAL MAP 手繪赤道南星圖

Xing Tu [South Polar Celestial Map]. China: Qing dynasty, [c. 1907].
赤道南星圖. 手繪設色紙本

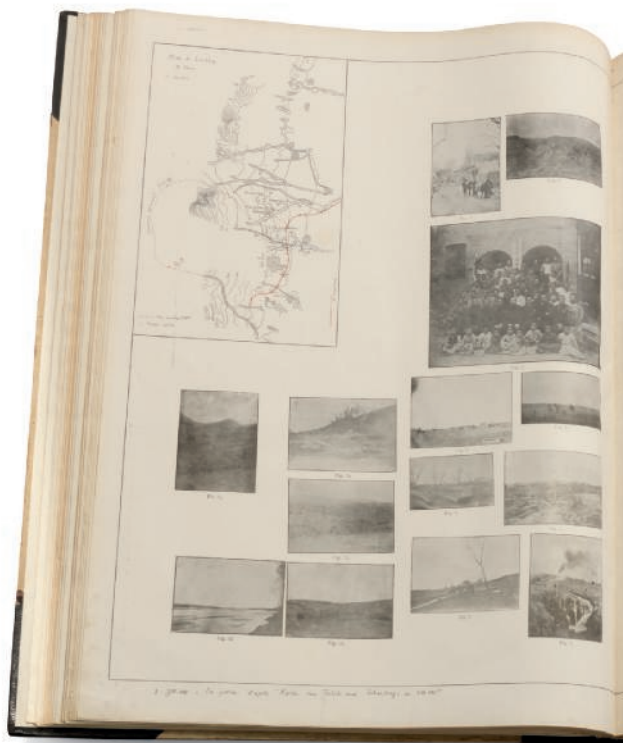
A large manuscript Chinese celestial map. In China, the twelve Jupiter stations were correlated with the twelve ancient States of China, and used to interpret celestial omens and predict events in various regions of the country.
Reference: J.B. Harley and D. Woodward (eds), *The History of Cartography*, vol. II, part ii (1994), pp.586-590.

Manuscript circular celestial map, ink on printed grid, approximately 1090 x 1080 mm overall, constituted of four joint strips, mounted with silk as a hanging scroll on lacquered wooden roller, a title slip on the mounting with the title *Tiangogn Tu (Map/Painting of the Heavenly Palaces)*, 2155 x 1155 mm with the mounting. Elaborate texts in Chinese both along the three-layered perimeter recording observations and various lunar lodges and texts inside the circle annotating names of star, map drawn on radial grids in red, the milky way crossing vertically through the paper is colored in pale blue. (Creasing, restoration to old holes and creasing damage using facsimile, especially at the lower section of the third strip, the center of the map and along the seams of the adjoining strips; some staining at the upper section; browned.)

£4,000-6,000

US\$5,400-8,100

€4,700-7,000



ANOTHER PROPERTY

0192

LICENT, EMILE (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.

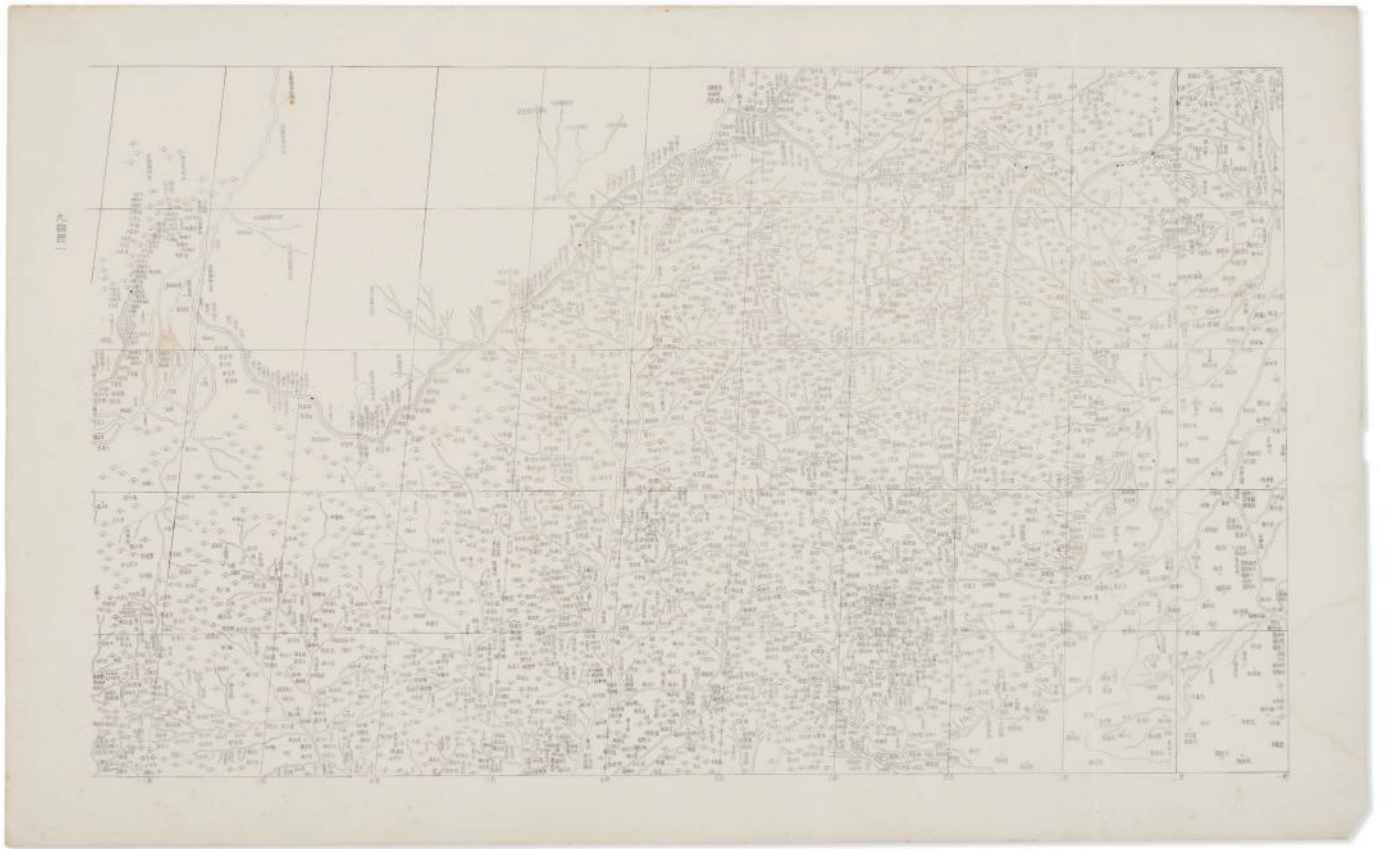
Very rare atlas showing Licent's travels in northern China. A Frenchman, Licent spent more than twenty-five years researching in Tianjin, and exploring the provinces of Shandong, Hebei, Shanxi, Henan, Shaanxi, Gansu, Inner Mongolia and eastern part of the Tibetan Plateau. The present lot is the folio atlas volume only; it was published with 3 accompanying text volumes. The maps are almost all double-page and printed in blue, black and red and contain inset photographic illustrations. 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.

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, rebaked and recornered in black morocco (paper on front cover starting to bubble, extremities rubbed).

£1,000-2,000

US\$1,400-2,700

€1,200-2,300



PROPERTY OF A DISTINGUISHED HONG KONG MAP COLLECTOR

0193

MAP OF CHINA PRODUCED BY QIANLONG'S IMPERIAL SECRETARIAT 清乾隆內府輿圖

Qing Qianlong Neifu Yutu [Map of China Produced by Qianlong's Imperial Secretariat]. Beijing: the Palace Museum, 1760 [but reprinted in 1932]. 清乾隆內府輿圖. 清乾隆二十五年 (1760) 鑄刻銅版. 墨刻印本. 北京: 故宮博物院. 民國 1932 年

Extremely important and comprehensive 1932 reprint of this Qianlong period comprehensive map of China and Central Asia, one of only about 100 copies printed. Following his grandfather Emperor Kangxi's map survey project conducted during 1708-1719, Emperor Qianlong initiated another ambitious geographical survey during 1756-1760, which mainly focused on the northwestern territory conquered by the Qing court during 1755-1758. The major surveyors include He Guozong (?-1767), P. Michel Benoit (1715-1774) and Antoine Gaubil (1689-1759). The other parts of the map were based on *Huangyu Quanlan Tu* (*Overview Atlas of Imperial Territories*; see lot 162 for a copy of this map) accomplished during the Kangxi period. The original of the present lot was copperplate, named *Huangyu Quantu* (*Complete Atlas of Imperial Territories*) and completed in 1760 with all the 100 copies stored in the collection of Qianlong's Imperial Secretariat. Few people had the chance to see the maps at that time. It is widely known as *Qianlong Shisanpai Tu* (*Qianlong's Thirteen-row Map*), because the whole map contains thirteen rows, with the title and inscription leaves excluded. In 1925, the copperplate map was rediscovered in the Palace Museum and reprinted in 1932, with two prefaces added. The map centres on China, the westmost longitude is 40°E and the northernmost is 80°. It's bonded on the east by the Sakhalin, to the south by the Hainan Island, and to the west by the Baltic Sea, Mediterranean Sea and Red Sea. This map was regarded by the renowned historian of Chinese science and technology, Joseph Needham (1990-1995), as the best map produced in Asia at that time, which was of even better accuracy than maps produced in Europe, remarkable at a time of social upheaval and widespread poverty in China. Another copy of the atlas is in the collection of the National Library of China.

Lithographic atlas of China, comprising 115 map-sheets printed on rectos only. The map, if assembled, contains 14 rows with the title leaf and 5 preface leaves as the first row (individual sheets are approximately 460 x 750mm each); housed in a 830 x 530mm case, the top and sides of which wrapped with blue brocade decorated with five-claw dragon pattern and inside wrapped with yellow brocade lining. Texts in Chinese. A seal of the Palace Museum, Beijing at the lower left section of the second leaf. The map is set in accurate meridian and parallel lines, latitude and longitude. Numbering printed at either the upper left or upper right corner of each leaf. Profusion of place names. Red ballpen emphasis marks on some leaves. (Disbound, originally bound with string, some light creasing and occasional spotting or pale stains, title leaf with a 90mm tear starting from the middle of the right edge and some light spotting, the fourth leaf to the right at the 11th row with a 120 mm tear starting from the right side. The third leaf of the 13th row, being the final one of the album, with some wear and soiling. (103)

£7,000-10,000

US\$9,500-13,000
€8,200-12,000



OTHER PROPERTIES

0194

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

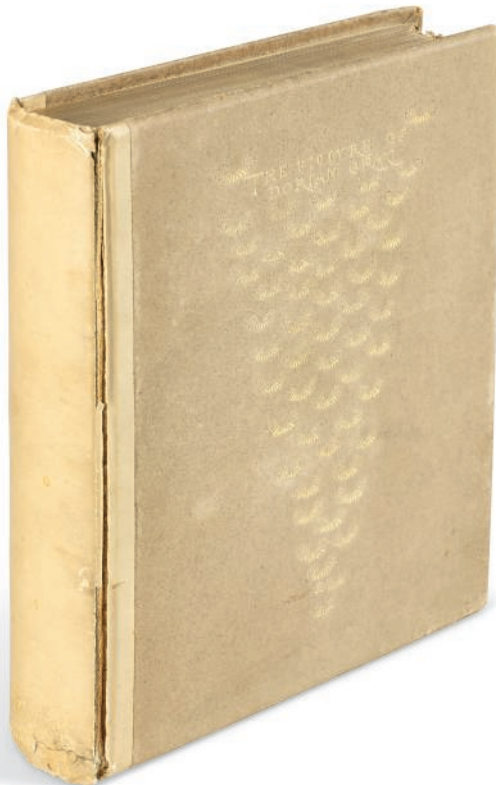
A Happy Pair. London: Hildesheimer & Faulkner; New York: Geo. C. Whitney, [1890].

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).

£8,000-12,000

US\$11,000-16,000
€9,300-14,000



0195

WILDE, OSCAR (1854-1900).

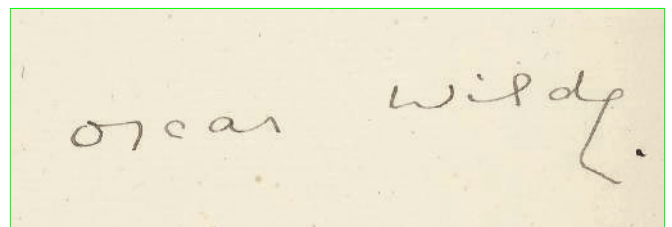
The Picture of Dorian Gray. London: Ward Lock and Co., 1891.

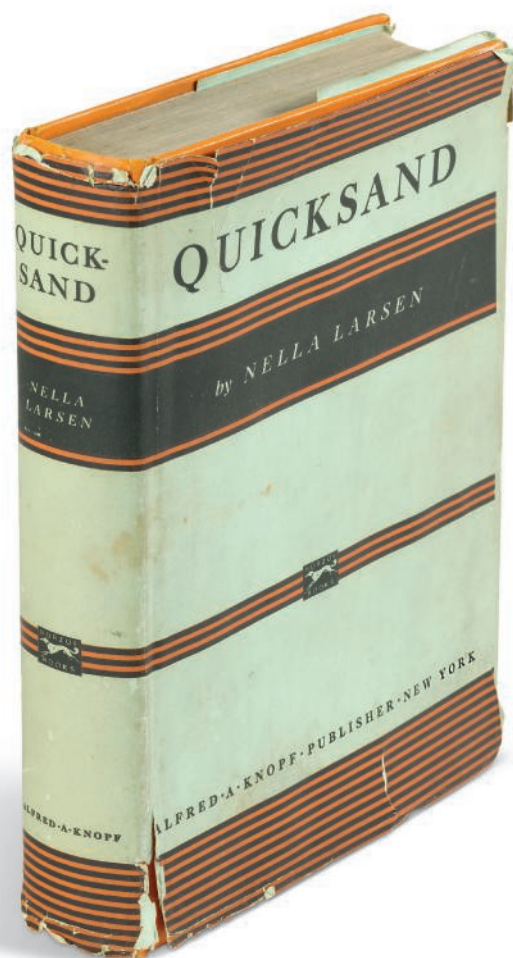
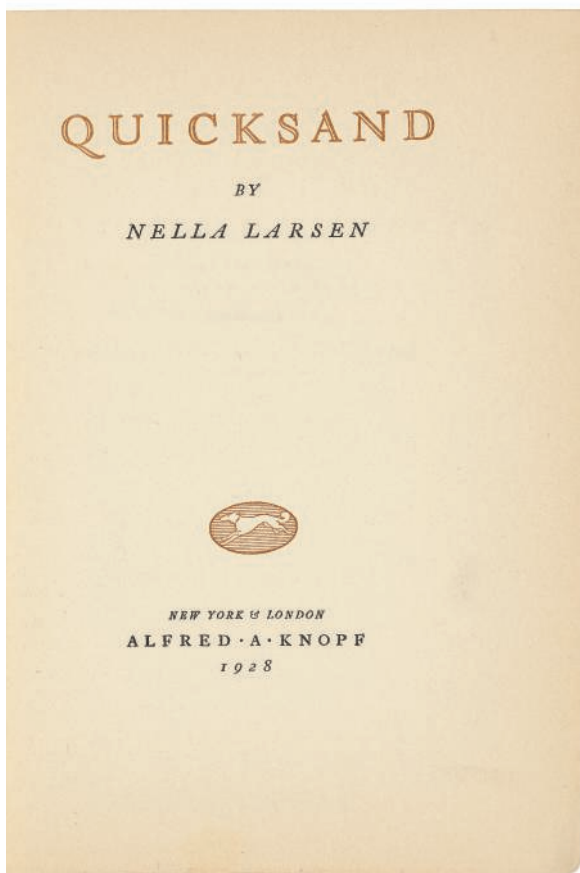
Deluxe first edition of Wilde's only novel, this being number 111 of 250 copies signed by the author. *The Picture of Dorian Gray* is the story of a decadent young man who trades his soul for eternal youth and beauty. It was published first in *Lippincott's Monthly Magazine* in 1890 before being expanded and published in book form in 1891. The story was heavily edited at various stages in its publication history to remove queer content which offended British sensibilities (and the law). Even bowdlerized, the book was used against Wilde at his trials, eventually resulting in a prison sentence for 'gross indecency.' This large paper 'edition de luxe' was published in July 1891, three months after the first trade edition. Mason 329.

Quarto (218 x 180mm). (Occasional faint spots, small marginal chip to B6.) Publisher's parchment-backed bevelled grey boards, spine lettered in gilt, butterfly design in gilt to upper cover, top edge gilt, others uncut (split along upper joint, upper hinge tender, small repair at foot of spine); custom box. *Provenance*: 'J. Armstrong Kilpatrick / Moygannon House / Rostrevor' (inscription on endpaper) – James Armstrong, Armagh (bookplate loosely inserted) – acquired by the present owner from a bookseller in Japan, 1980s.

£7,000-10,000

US\$9,500-13,000
€8,200-12,000





0196

LARSEN, NELLA (1891-1964)

Quicksand. New York: Alfred A. Knopf, 1928.

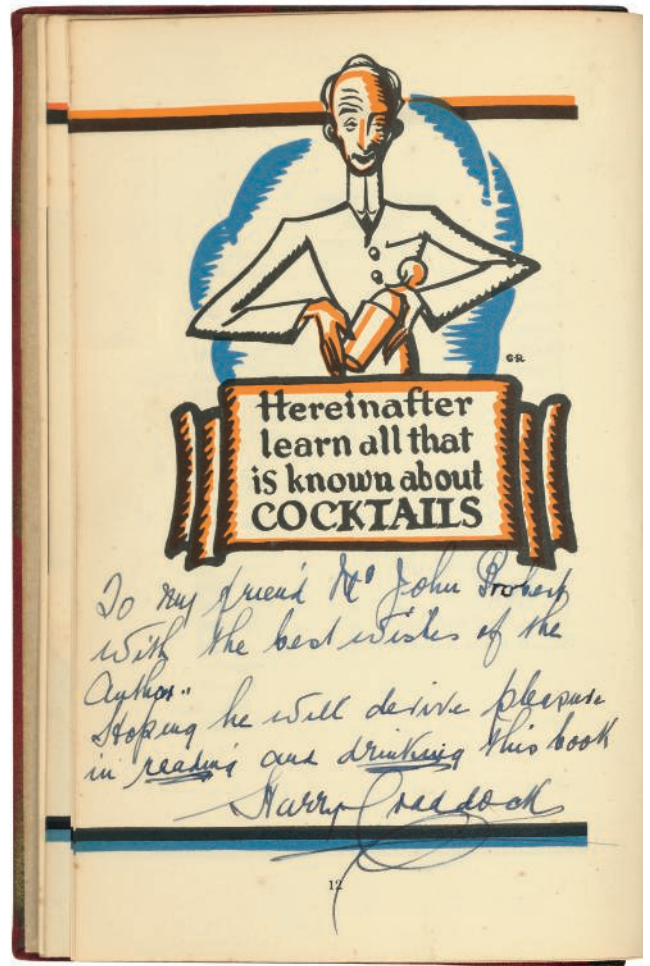
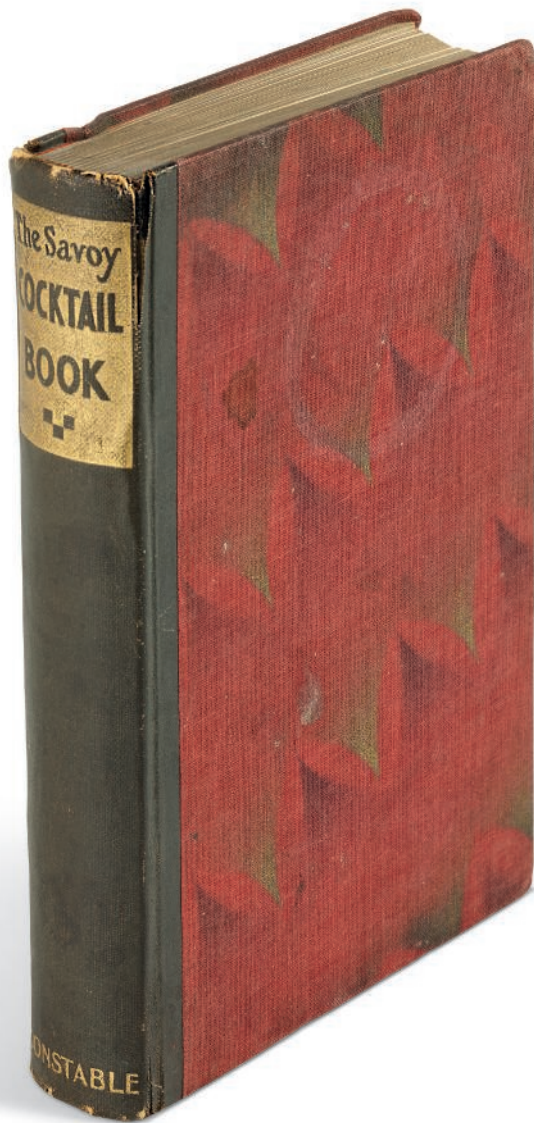
First edition of the author's first novel, preserving the very scarce dust jacket. Born to a Danish mother and a West Indian father, Nella Larsen is widely regarded as 'the premier novelist of the Harlem Renaissance [...] and a pioneer analyst of biracial identity' (Shaffer). Her first novel, *Quicksand* (1928), is a largely autobiographical work concerning the struggle of Helga Crane, the mixed-race protagonist, to gain a sense of belonging in a highly racialized society. In 1923, Larsen became the first professionally-trained Black librarian and then in 1930 became the first Black woman to be awarded a Guggenheim fellowship. Larsen's second novel, *Passing* (1929), has been adapted into a film (2021).

Octavo (189 x 130mm). (Faint spots to edges, a couple of margins lightly marked.) Original orange cloth, spine and upper board lettered in gilt; printed dust jacket (minor soiling, a few chips and tears to folds and upper panel).

£2,000-3,000

US\$2,700-4,000

€2,400-3,500



0197

CRADDOCK, HARRY (1876-1963)

The Savoy Cocktail Book ... Decorations are by Gilbert Rumbold. London: Constable, 1930.

Authorial presentation copy of the limited signed edition of the classic bartenders' Bible. Harry Craddock was one of the most famous bartenders of the 1920s and 1930s, credited with creating a number of cocktails, such as the White Lady. This book is the special limited edition variant of the first edition, signed and numbered '52' (of an unspecified print run) by Craddock, with the first state text with page number on the title, and the Bacardi Cocktail slip inserted on p.25. The binding of screen-printed cloth-covered boards is only found on this limited edition, and the front cover bears a ring mark - surely the only book where such a defect can be tolerated. The vivid Art Deco illustrations by Gilbert Rumbold throughout the book bring the spirit of the age to life.

Octavo (192 x 128mm). Half-title, numerous illustrations printed in colour throughout (faint spotting to half-title). Original black cloth-backed decorative cloth boards, title lettered black on gilt on spine (ring mark to upper cover, extremities lightly rubbed, tiny split to upper joint at head of spine, corners faintly bumped). *Provenance:* Harry Craddock (ink authorial presentation inscription on p.12 to:) – John Probert.

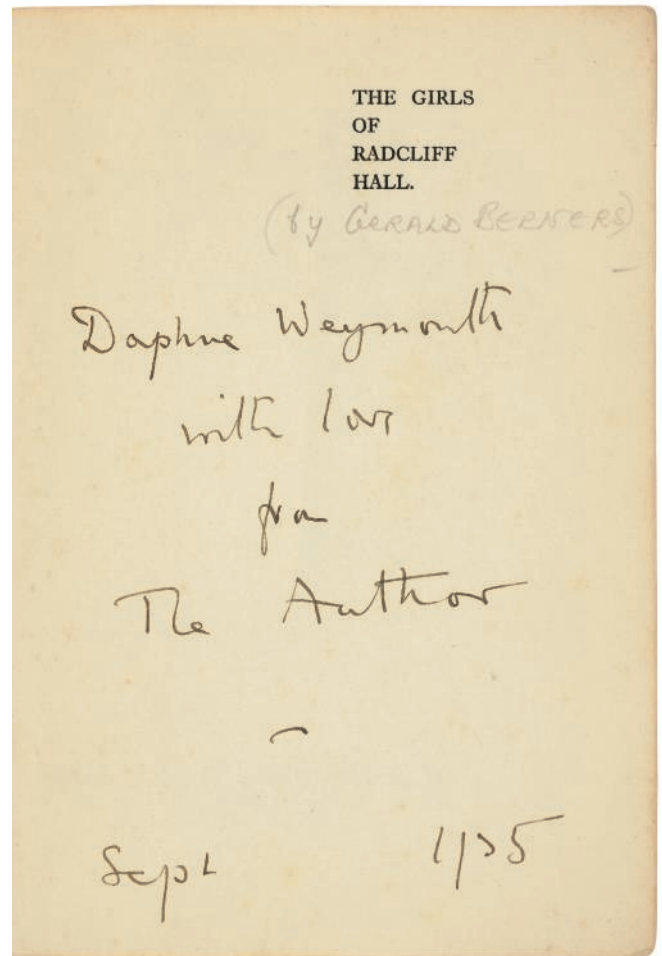
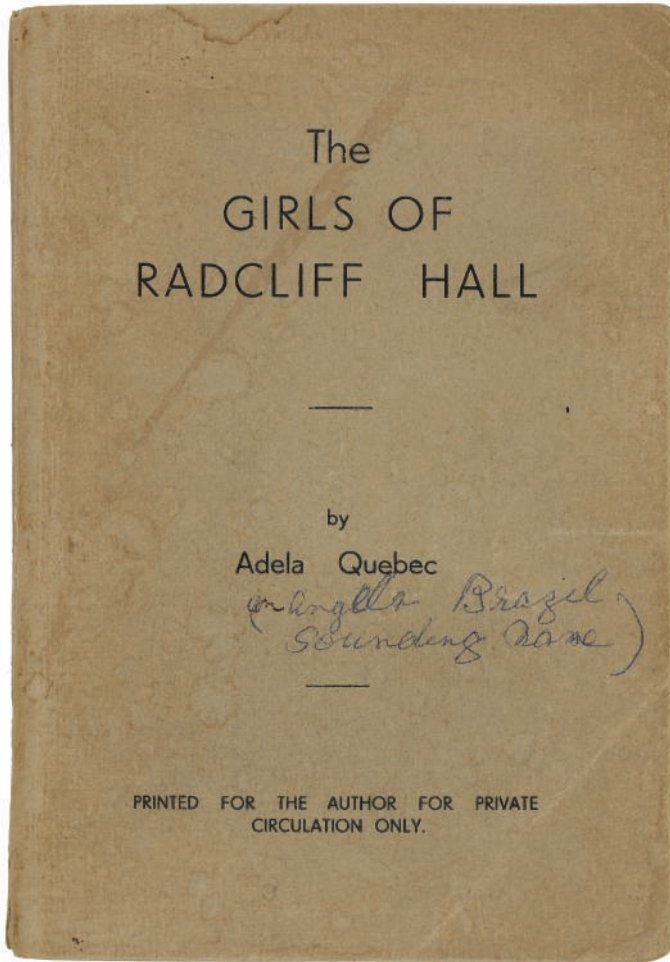
£1,500-2,500

US\$2,100-3,400

€1,800-2,900

186

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.



0198

BERNERS, LORD (1883-1950)

The Girls of Radcliff Hall, by 'Adela Quebec'. Printed for the Author for Private Circulation Only, [c.1935].

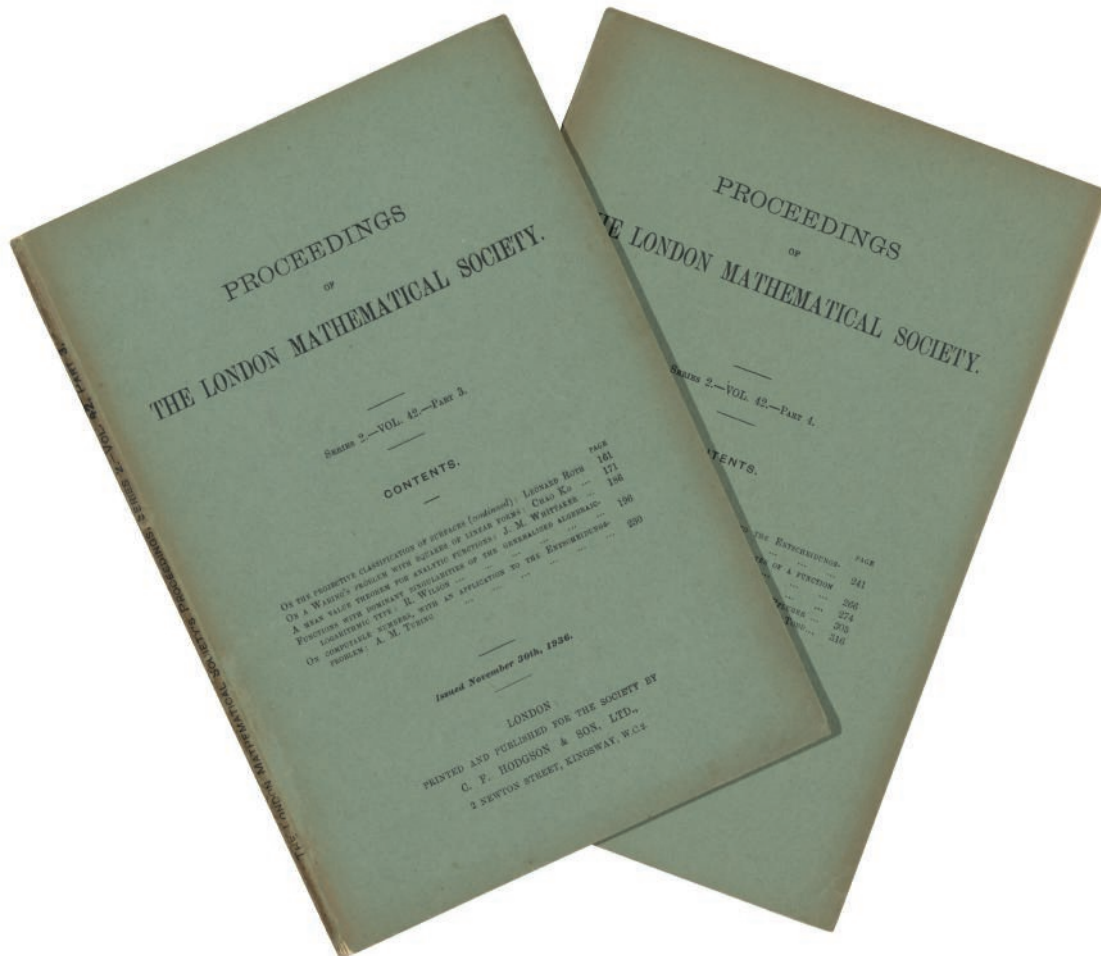
Presentation copy of a very rare lesbian novella set at a girls' school, modelled on the 'shifting attachments and allegiances among the gay set who partied at Farringdon', including Cecil Beaton, Oliver Messel, and the author himself. Only around 100 copies were printed and most were destroyed by the author's lover Robert Heber-Percy. LibraryHub locates just four copies in institutions: The British Library, Oxford (two copies), Eton College and The National Trust (Sissinghurst). Nick Salvato, *Uncloseting Drama: American Modernism and Queer Performance*, 2010.

Octavo (181 x 122mm). Half-title (a few leaves faintly stained). Original printed card wrappers (lightly creased and stained, split at foot of spine). *Provenance*: Daphne Weymouth (née Vivian, later Fielding) (celebrated author of the twentieth-century, writing under her later name, Daphne Fielding, 1904-1997; presentation inscription from the author: 'Daphne Weymouth / with love / from / the author / Sept 1935'; pencil annotations to endpaper recording the characters' real life identities) – annotation to upper wrapper.

£2,000-3,000

US\$2,700-4,000

€2,400-3,500



0199

TURING, ALAN MATHISON (1912-1954)

'On Computable Numbers, with an Application to the Entscheidungsproblem', in: *Proceedings of the London Mathematical Society*, series 2, vol. 42, pt. 3, pp. 230-40 and pt. 4, pp. 241-65. London: C.F. Hodgson & Son, Ltd. for The London Mathematical Society, 30 November 1936-23 December 1936.

First edition of the foundation of modern digital computing, introducing the concept of a 'universal machine' for the first time; a fine set in the rarely-found original wrappers, completely unrestored. In 1935 while at Cambridge, Turing attended M.H.A. Newman's course on the Foundations of Mathematics. While Kurt Gödel had demonstrated that arithmetic could not be proved consistent, and it was certainly not consistent and complete, the last of mathematics' fundamental problems as posed by David Hilbert remained: is mathematics decidable? In other words, was there a definite method which could be applied to any assertion which was guaranteed to produce a correct decision as to whether that assertion was true? Known by its German name *Entscheidungsproblem*, Newman posed the question as to whether a mechanical process could be applied to this. By the words 'mechanical process,' what Newman really meant was 'definite method' or 'rule'; but for Turing 'mechanical' meant 'machine'.

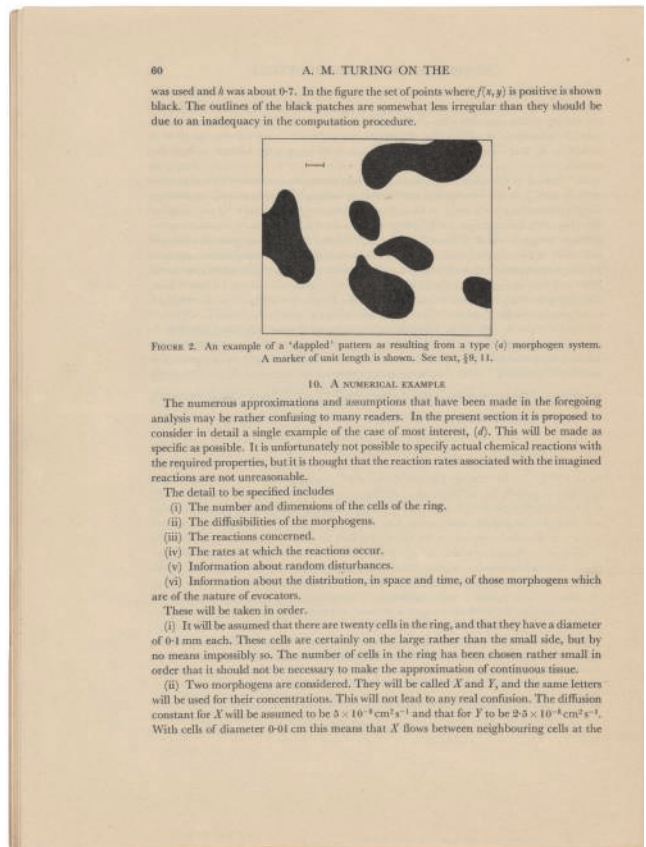
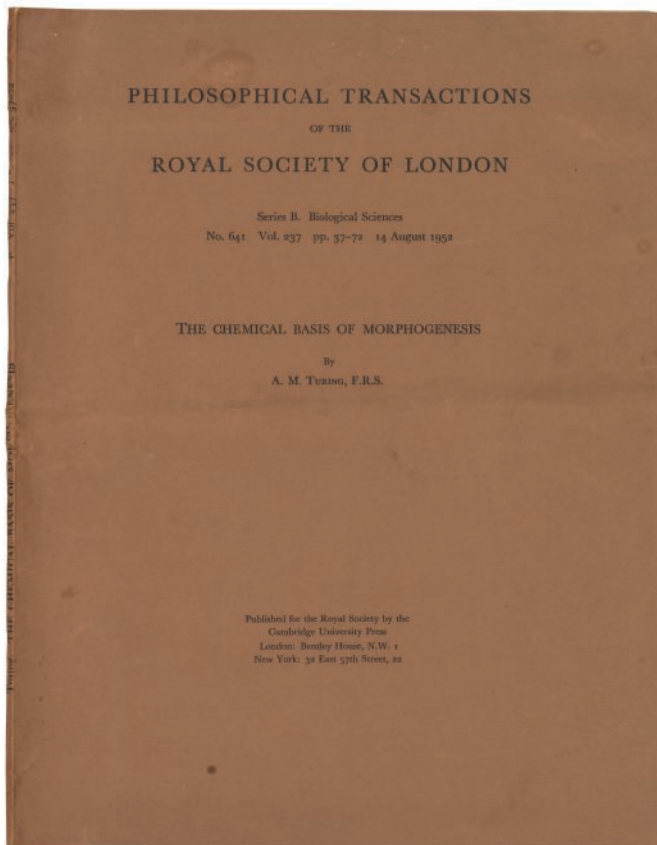
Turing imagined a machine set up with a table of behaviour to add, multiply, divide, etc. If one assembled lots of different tables for lots of different calculations, and then ordered them by rank of complexity, starting with the simplest, then in theory it would be possible to produce a list of all computable numbers. However, no such list could possibly contain all the real numbers (i.e. all infinite decimals), and therefore the computable could give rise to the uncomputable. Thus Turing understood that no machine - or 'definite method' / 'mechanical process' - could ever solve all mathematical questions; and therefore the answer to the *Entscheidungsproblem* was that mathematics was undecidable.

Unfortunately, Alonzo Church had fractionally pre-empted Turing by coming to the same conclusion. However, Church had used the very different approach of lambda calculus, and Newman realized the greatness of Turing's paper lay in his unique approach and conception of machines to attack mathematical problems. Thus, this paper also laid the foundations for modern digital computing. It was a brilliant amalgamation of pure mathematical logic and theory with a practical engineering component. The abstract machines described in 'On computable numbers' would become the reality of Colossus and modern microprocessors. A *Correction* was published one year later in order to remove some formal errors made in the first paper pointed out by the Swiss mathematician Paul Bernays (not included in this lot). Origins of Cyberspace 394.

2 issues, quarto (260 x 174mm). Original green-grey printed wrappers (first issue with spine stilted, spines lightly browned and with tiny losses at head and foot, a few light spots to fore-edge of first issue, second issue with faint crease to lower corner); housed in a modern clamshell box. (2)

£50,000-80,000

US\$68,000-110,000
€59,000-93,000



0200

TURING, ALAN MATHISON (1912-1954)

'The chemical basis of morphogenesis.' Offprint from: *Philosophical Transactions of the Royal Society of London*, ser. B, Biological Sciences, no. 641, vol. 237. London: 1952.

Alan Turing and the secret of life – Claude Shannon’s copy of the extremely rare offprint of Turing’s last major published work; a remarkable association copy linking two of the greatest pioneers of the digital age. At a time when Crick and Watson were using x-ray diffraction to establish the structure of DNA, Turing was grappling with a theoretical understanding of how information might be spread and diffused at a chemical level. In a classic statement of the scientific method Turing wrote: "a mathematical model of the growing embryo will be described. This model will be a simplification and an idealisation, and consequently a falsification. It is to be hoped that the features retained for discussion are those of greatest importance in the present state of knowledge". The result was applied mathematics par excellence. Just as the simple idea of the Turing machine had sent him into fields beyond the boundaries of Cambridge mathematics, so now this simple idea in physical chemistry took him into a region of new mathematical problems' (Hodges p.434). This offprint is differentiated from the journal issue by the omission of the price of 8 shillings printed from the front wrapper and its repetition in the signature line of the first leaf.

Claude Shannon (1916-2001) is considered the founder of information theory for his landmark paper *A mathematical theory of communication* (1948), and for his thesis, *A symbolic analysis of relay and switching circuits* (1936), which established the theory of digital circuit design on the basis of Boolean algebra. Shannon and Turing met in 1943, when Turing was posted to Washington DC to share his cryptanalytic methods with the Americans. Post war, Shannon considered the problem of finding the smallest possible universal Turing machine, and demonstrated that a universal Turing machine can be constructed with a single tape and only two internal states, provided that enough tape symbols are used; and, conversely, that two tape symbols are sufficient provided there are enough internal states.

Quarto (300 x 230mm), 36pp. comprising pp.37-72. Original printed buff wrappers (faint stain to upper wrapper just transferring onto blank area of first text leaf, light central horizontal creasefold from where the offprint has sometime been folded). *Provenance:* [Claude Shannon (1916-2001; acquired from his library by the present owner].

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

REPUBLIC OF POLAND

Ministry of Foreign Affairs

THE MASS EXTERMINATION
of JEWS in
GERMAN OCCUPIED POLAND

NOTE

addressed to the Governments of the
United Nations on December 10th, 1942,
and other documents



*Published on behalf of the Polish
Ministry of Foreign Affairs by*

HUTCHINSON & CO. (Publishers) LTD.
LONDON : NEW YORK : MELBOURNE

Price: Threepence Net.

OTHER PROPERTIES

0203

WORLD WAR II

The Mass Extermination of Jews in German Occupied Poland. London: Hutchinson for the Polish Ministry of Foreign Affairs, [1943].

A very early official announcement of the Holocaust addressed to the United Nations. Using false documents, Polish army Captain Witold Pilecki let himself be captured, and entered Auschwitz, where he spent two years gathering information about the mass extermination of Jews. His reports, which provided the evidential basis for this and other appeals to the UN by the government of Poland, were generally met with disbelief, and his repeated calls to liberate the camp, where he organized prisoners, fell on deaf ears. Pilecki escaped after almost 1000 days in Auschwitz. This report was written in 1942 and printed in 1943 'in the hope that the civilised world will draw the appropriate conclusion, the Polish Government desires to bring to the notice of the public, by means of the present White Paper, these renewed German efforts at mass extermination, with the employment of fresh horrifying methods'.

Octavo (216 x 140mm). Title printed in red. Stapled self-wrappers, as issued (staples rusted).

£1,000-1,500

US\$1,400-2,000

€1,200-1,800



0204

FLEMING, IAN (1908-1964).

[Set of 14 James Bond Novels]. London: Jonathan Cape, 1953-1966.

A complete set of James Bond novels in their original dustjackets. Comprising:

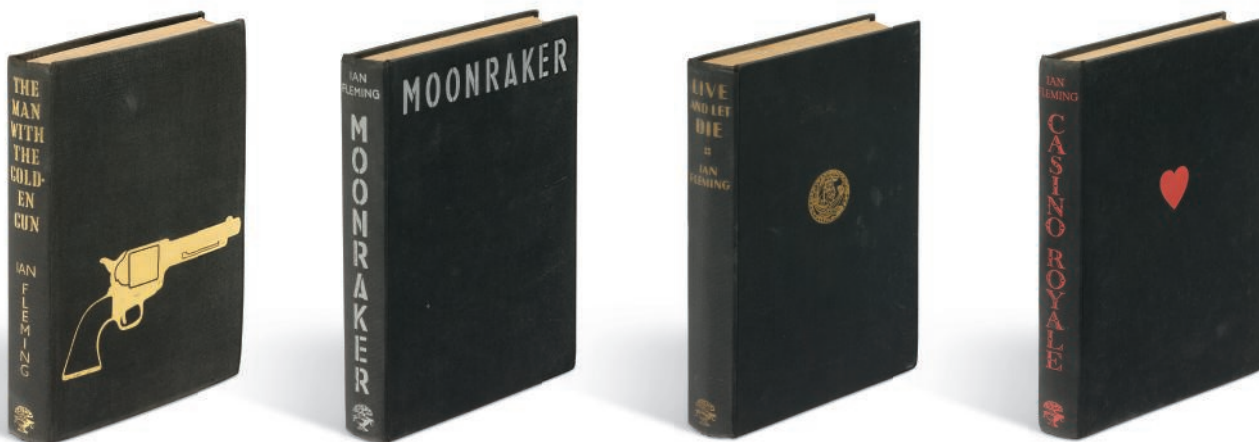
- Casino Royale*. London: 1953. First edition, first impression, first issue. Gilbert A1a (1.1).
- Live and Let Die*. London: 1954. First edition, first impression, first issue, second state with the attribution on front flap of dustjacket. Gilbert A2a (1.2).
- Moonraker*. London: 1955. First edition, first impression, second state, binding A. Gilbert A3a (1.2).
- Diamonds are Forever*. London: 1956. First edition, first impression, binding A. Gilbert A4a (1.1).
- From Russia with Love*. London: 1957. First edition, first impression. Gilbert A5a (1.1).
- Dr No*. London: 1958. First edition, first impression, second state with the silhouette binding. Gilbert A6a (1.3).
- Goldfinger*. London: 1959. First edition, first impression, first issue, second state. Gilbert A7a (1.2).
- For Your Eyes Only*. London: 1960. First edition, first impression, binding A. Gilbert A8a (1.1).
- Thunderball*. London: 1961. First edition, first impression, first issue, binding A. Gilbert A9a (1.1).
- The Spy Who Loved Me*. London: 1962. First edition, first impression. Gilbert A10a (1.1).
- On Her Majesty's Secret Service*. London: 1963. First edition, first impression. Gilbert A11a (1.1).
- You Only Live Twice*. London: 1964. Second Impression. Gilbert A12a (2).
- The Man with the Golden Gun*. London: 1965. First edition, first impression, first state with gun design stamped on cover. Gilbert A13a (1.1).
- Octopussy and the Living Daylights*. London: 1966. First edition, first issue, binding A. Gilbert A14a (1.1).

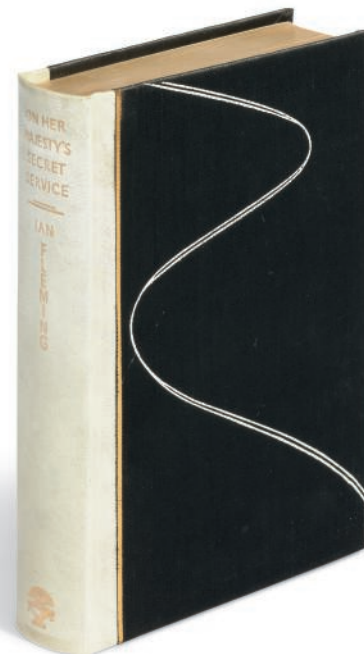
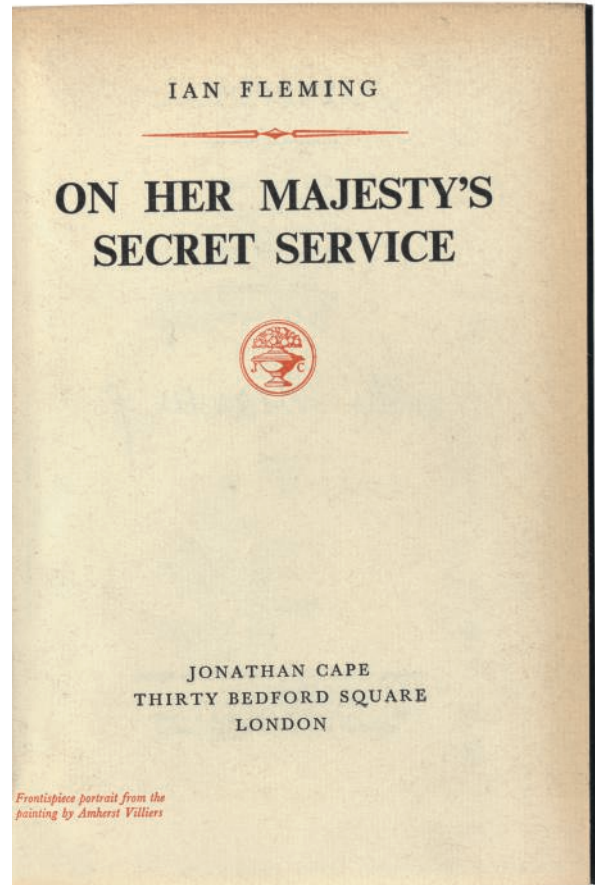
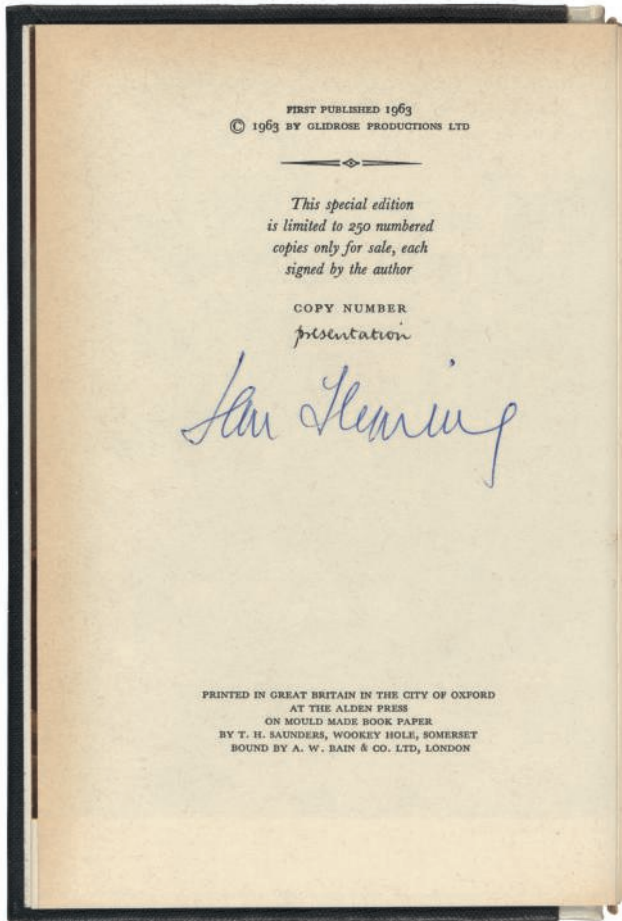
Together 14 vols., octavo (187 x 15mm). Original cloth, original dustjackets (a full condition report is available upon request).

(14)

£20,000-30,000

US\$28,000-41,000
€24,000-35,000





0205

FLEMING, IAN (1908-1964).

On Her Majesty's Secret Service. London: Jonathan Cape, 1963.

First edition, limited issue, one of 35 copies marked 'Presentation', of a total edition of 285 signed by the author. A fine copy of Fleming's only signed limited edition. Gilbert A11a.

Octavo (187 x 126mm). Frontispiece portrait of Fleming after painting by Amherst Villiers (faint browning in margins). Original quarter vellum, black cloth, upper cover with 'ski-track' motif in white, spine gilt-lettered, top edge gilt; clear plastic jacket.

£6,000-9,000

US\$8,200-12,000
€7,100-11,000



λ206

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.

£1,000-1,500

US\$1,400-2,000

€1,200-1,800



λ207

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\$3,500-4,800
€3,000-4,100

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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

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

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

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

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

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(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.

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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.

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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 RESERVE

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe.

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

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

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

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

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

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

(iii) sell the lot in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any lot you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

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

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - 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 your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy 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.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

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

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;

(iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2.

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.

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.



**THE PRIVATE COLLECTION OF WILLIAM S. REESE
PART ONE**

New York, May 2022

Highlights on View in London 11-14 December

Appointments can be made with:

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rknol@christies.com
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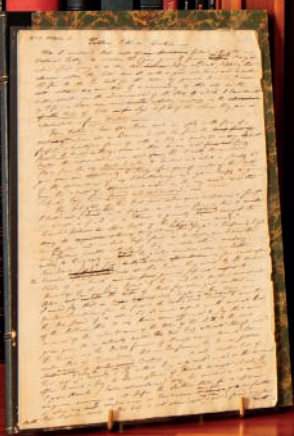
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PART TWO**

New York, May 2022

Highlights on View in London 11-14 December

Appointments can be made with:

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rkno1@christies.com
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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.

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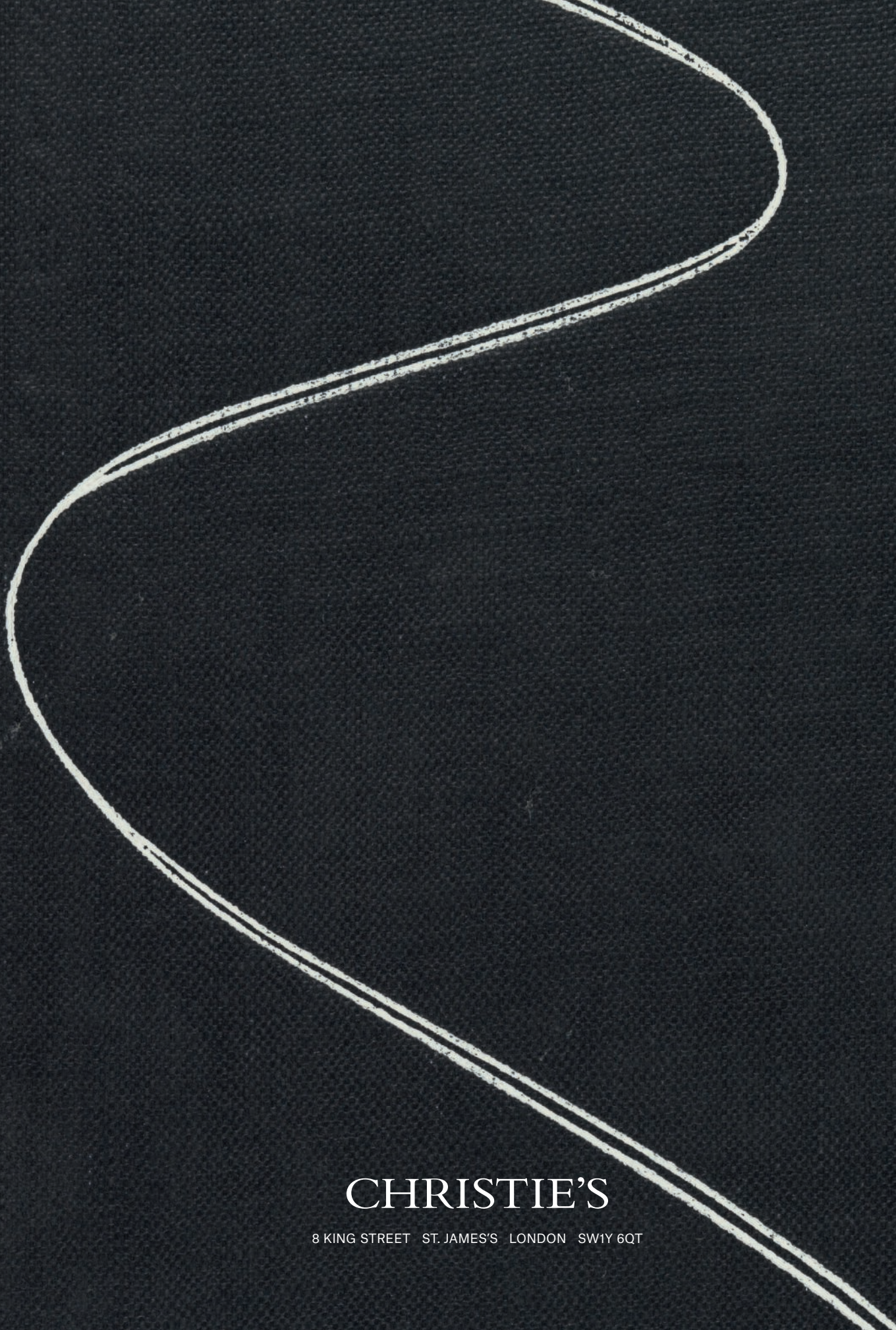
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