



Cest le me saintte

otie fu nee. Ses
erent parvenue ge
baptise vers li e
Que nourrice au
apis li auoit sa
li vierge li men
stut. humblen
de nauoit que
le preuost du p
ra pour fairen
quen dieu cre

MEDIEVAL AND
RENAISSANCE
MANUSCRIPTS AND
CONTINENTAL AND
RUSSIAN BOOKS

LONDON 5 DECEMBER 2017

lū ē ipios iustificare. Nec nō ē minus re-
 suscitāt mortuū spūalit̄ q̄ suscitare mor-
 tuū corpāliter. sed resuscitatio corpāliter
 mortuū ē miraculosa. q̄ impij iustificatio
 cū sit resuscitatio spūalis ē miraculosa. Aug.
 10. v. cū. c. 12. Quicquid mirabile sit
 in hoc mūdo pfecto minus est q̄ ror. hic
 mundus. S; q̄uis creatio mūdi fuerit sup-
 naturalis nō tñ dī fuisse miraculosa. ergo
 q̄uis iustificatio ipij sit supnaturalis nō tñ
 ē miraculosa. v̄. n̄deo q̄ q̄uis iustificatio
 ipij sit supnaturalis nō tñ est miraculosa. ut
 includit a^o ad ptem scōz. de rōne. n. mi-
 racti. ppe sup̄ tria sit. Cū ē q̄ fiat per
 actiua potētā supnaturalē agētī. q̄ ope na-
 ture sit. n̄ q̄nq; sit mirabile eo q̄ ignora-
 tur cā. fm̄ Aug. 2. de cū. c. 4. tñ miracu-
 lū nō ē. Aliud est q̄ in materia nō sit aliq̄
 dispositō nisi solū pura potētā obediētīe
 ad hoc q̄ in ipa uel de ipsa fiat illud op̄
 q̄ ē miraculū. Tertū ē ut sit pter modū
 cōsuetū. Cū dicit Aug. 1. l. retracta. c. 13.
 q̄ si solita eēt miracula nō eēt. q̄uis at̄
 n̄ oē mirū uel mirabile sit miraculū. tñ oē
 miraculū ē mirabile. ē mirū. 7 ppe ista
 tria dī q̄ miraculū ē opus arduū pē cur-
 sū nature 7 insolitū. cū gō iustificatio ipij
 nō sit insolita 7 de lege gō requirit. aliq̄
 dispositō in adulto q̄ iustificat. iustificatio
 ipij que fit de lege cōi nō ē miraculosa. q̄
 uis effectiue fiat p potētā supnaturalē agē-
 tis. Iustificatio aut̄ ipij pter lege cōz que
 fit si dñs iustificat adultū aliq̄ue q̄ p̄ se
 nō dispositū miraculosa ē. qz in tali iustifi-
 catioe sūt oia illa tria q̄ ad miraculū reḡ-
 rūt. Ad p̄m in opp̄. v̄. q̄ q̄uis creatio
 aīe sit supnaturalis. qz sit p potētā supnatu-
 lis agētis. tñ miraculosa n̄ ē ppe loquēdo
 de miraculo. Cū cū. 10. de c. c. 12. dicit Aug.
 q̄ in miraculo q̄ sit p hōiem magis mir-
 aculū ē hō. ibi accipit̄ miraculū p mira-
 bili. cū aut̄ dī q̄ illud ē mirabilius q̄ est
 potētius intelligēdū ē ceteris p̄bus. 7 p̄e
 rea impiū iustificat̄ dī n̄ ma^o eē q̄ iustus
 create. quia sit maiorie potētē. Cū glo.
 sup̄ illud Jo. 14. d. Maiora hōz faciet. dicit
 q̄ n̄ utriq; sit equalis potētē. hoc. i. im-
 pios iustificare ē maioris mie. Ad 2^o di-
 cēdū q̄ q̄uis unū nō sit maioris potētē q̄
 aliud. qz neutz eoz fieri pot̄ nisi p diuinā

potētā. tñ duo alia que r̄gūtur ad mira-
 culū inueniūt in resurrectione mortui corpa-
 liter que nō inueniūt in resurrectione mor-
 tui spūaliter loquēdo de illa que fit de le-
 ge cōi.

Arca litteram di-
 cut enī qdā sine cōfessione oris 7 satisfactione
 op̄is. i. an cōfessionē 7 satisfactōne notūz
 q̄nt ad meritū substantiale nō q̄nt ad q̄
 libet meritū accidentale. nec tenet hoc i op̄i-
 bus sacroz quoz efficaciac nō ē ex n̄a no-
 litate. sed ex diuina institutione. plus. n. ce-
 teris p̄bus recipit de grā uolēs suscipere
 sacm̄ 7 ipz suscipies q̄ ille q̄ uult 7 n̄ pot̄
 Nemo pot̄ cōsiteri nisi suscitatus. v̄. in-
 telligēdū ē v̄ meritoz cōfessioe 7 v̄ ipi
 rituali suscitatioe. P̄cū mors aīe ē que ut
 ē uita corpis. ita eius deus uita ē. h̄ nō co-
 dem mō. qz aīa ē ip̄ius corpis forma uita.
 sed uita aīe deus nō ē formalis cā nisi i ge-
 nere cāe exemplaris. s; ē cā efficiē 7 final.
 Nisi fuerit p̄cū an cōfessio. si in uoluntate
 uel in p̄posito. q̄ sine cā dicit̄ ē q̄cōz
 soluerit̄. 7. supple si sufficit ocula cordis
 cōfessio quo ad deū. cū. n. irascit̄ sibi q̄cōz
 7 displicet supple p̄cō suo hoc sine do-
 no s̄ci spūs nō ē ipi in se uoluntate excōm-
 mūcatis sūam ferūt. s. repudādo se quali excō-
 mūcatis pp uilitate p̄cū sit ueniale p cō-
 fessione i. dignū uenia. primo ut socio fa-
 cieda ē cōfessio nō v̄ neccitate s; de cōgnū-
 tate q̄ nō pot̄ haberi sacerdos q̄ illuz
 crimina diiudicat. s. q̄nt ad genera p̄cū
 mortalū 7 distātis generis mortalis 7 ue-
 nialis ingresso. 7 in generali. qz nō ex la-
 cerdotem scire artificiosa p̄cōz dicitur
 onē. nec q̄stiones subtiles. circa illa mat̄ia.
 Deliori q̄ pot̄ cōsiteri. hoc expōsit̄ in
 q̄stionibus socio d; cōsiteri. nō de neccita-
 te ut dēn ē. s; de cōgnūitate. Si obliuiscā-
 ris. s. p̄cōz tuoz p̄ cōrēptū. tūc eoz r̄cō-
 daberis 7. p̄cā sua leuigare. i. leuā mon-
 strare.

Di. xviii.
De queri solz
 7. Sup̄ dēfinauit maḡ de

p̄na fm̄ eē suū. Hic dēfinauit de p̄ate mi-
 nistroz p̄nas iūgētū. Et diuidit̄ i duas
 p̄tes. 1^o dēfinauit v̄ p̄cā p̄ate. 2^o v̄ illū
 p̄cū collatioe di. se. ibi. Postq̄ onitū ē.
 1^o in 4. p̄. inquit q̄ sit p̄cās ecclie in li-
 gando 7 soluēdo. 2^o q̄o p̄ cā p̄cōz li-
 gat 7 soluit̄ ibi. S; q̄rit̄. 3^o distinguit̄ di-
 uerlos modos ligādi 7 soluēdi ibi. Nō
 aut̄ hoc. 2^o ondit̄ qd ē illud a quo soluit̄
 deus absolutū ibi. Hic q̄rit̄. 4^o i tres. 1^o
 p̄ponit̄ q̄nē de p̄ate 7 usu clauū in ḡna
 h. 2^o ondit̄ q̄ sit p̄cās clauū ibi. Clauēs
 illez q̄ sit usus eaz ibi. Usus uero. 3^o
 ps p̄ncipalis diuidit̄ i tres. 1^o tāq̄ quo-
 ruda sūam fallā. 2^o alioz sūaz uera ibi.
 3^o illi uero. 4^o excludit̄ erroz q̄ icidit̄ pof-
 set̄ ibi. Nec ideo tñ. 5^o p̄ncipalis diuidit̄
 in tres. 1^o ondit̄ qualif sacerdos soluit̄ 7
 ligat̄ q̄ ad culpā. 2^o qualiter quo ad pe-
 nitentiā 7 iudiciā ibi. ligat̄ quo-
 q̄. 3^o qualiter deus cōfirmat ligāns uel
 absoluit̄ sūam ibi. S; cōz hos ligādī.

Arca hanc di. querēdo
 de 1^o p̄ de p̄ate clauū. 2^o de usu eaz
 i foro p̄ncipalis de cā p̄ qua ferenda ē ex-
 cōmūcatis sūa. 3^o de illis q̄ possunt excō-
 mūcari. 4^o de illis qui possunt excōmū-
 cari. 5^o de p̄ncipalioe cū excōmūcatis.
 6^o de pena excōmūcatis. 7^o de pena iuste
 excōmūcatis. 8^o de illis q̄ p̄nt absolueri ab
 excōmūcatis. 9^o de illis qui p̄nt absolui ab
 excōmūcatis. 10^o de subditis excōmūcatis.
 11^o de casib; in quib; incurrit hō excōmūcatis.
 onē ip̄o iure. 12^o de q̄busdā dubitatioib;
 onē ip̄o iure. 13^o ex aliquib; cāibus i quib; i-
 currit hō excōmūcatis ip̄o iure. 14^o de q̄
 busdā cāibus p̄ncipalibus ad p̄tāte absol-
 uēdi religiosoz ab excōmūcatis. 15^o Circa p̄
 querit̄. 16^o utz ecclie date sint clauēs
 regni celoz. 17^o utz sint date ad apiēdū
 m̄bz. 18^o quot 7 q̄ sit ille clauēs. 19^o utrū
 liceat sacerdotib; uti clauib; p̄ sua uolū-
 tate. 20^o utz p̄cēs reat̄ r̄cōz neccitati re-
 ape 7 explet̄ p̄nas sibi iūctā a sacerdotē.

Primo ostendo
 ecclie nō sit date clauēs. qz clauēs aut
 sūt ad claudēdū aut ad apēdū. sed ut b̄
 apoc. 3. Ap̄ apit̄ 7 nemo claudit. claudit

7 nō apit̄. ḡ ecclie
 cōuerso. s; ecclie
 s; eas h; solus xp̄s
 beo clauēs mortis
 date clauēs regni
 petro ut b̄ dat
 regni celoz. ecclie
 ante petro. Nō
 rū date sūt ecclie.
 s; sūmēdū clauū m̄
 claudif 7 apit̄. clauē
 p̄cās data ecclie in
 7 claudēdū hōib; in
 dir hōi p̄ p̄cū in
 p̄cō. 7 apit̄ p̄ imō-
 p̄cās triplez. ē qdā
 deo q̄ solus apit̄ ecclie
 claudif p̄m̄sue p̄m̄-
 m̄ne tuere i p̄cū
 quēdaz excellētē. s.
 ture q̄ celi apit̄ p̄
 m̄terial. s. in platē
 misterū sacroz q̄ op̄
 xp̄i. Ad 2^o in opp̄
 celoz triplicif p̄cā
 clauū generi h̄ano
 rū. ul' p̄ illa q̄ claudē
 diffinitū in die iudicij
 dīf̄ interi hōi p̄ culpā
 p̄ clausura sūt uiles
 apta p̄ meritū passio-
 neritū poterat apiri
 apit̄ 7 nemo claudit.
 petra de qua dī Da-
 ianua. 7 v̄ hac itelligit̄
 7 nō apit̄. Alia ē p̄cā
 hāc clausurā p̄nt platē
 apire. Ad 3^o v̄ q̄
 clauēs s̄m̄i iōntū cla-
 apit̄ celi. n̄ tñ ita ppe
 ecclie apit̄ infernū. s;
 apit̄ infernū. nec dispo-
 tionē. sicut dīspōit̄ ad
 celi claudif. 7 ita ppe
 clauē s̄m̄i sic padif̄ s;
 i. accipit̄ clauēs p̄ p̄-
Secundo

MEDIEVAL AND RENAISSANCE MANUSCRIPTS AND CONTINENTAL AND RUSSIAN BOOKS

...ne nō sūt date clanes. /
...clū claudī f' ifernus. /
...i sūt date clanes iferni. /
...s. iuxta illud Apoc. i. ha /
...i iferni. g' ecclie nō sūt /
...celoz. /
...tra xps dicit /
...b. 16. /
...ibi dabo clanes /
...la clanes accepit medi /
...eo q' clanes regni celo /
...t accipiūt hic clanes ad /
...aterialiū p' quashostitū /
...es. n. ecclie sūt quedaz /
...piatis suis ad apiendū /
...regni celoz q' clau' /
...obligationē ad penā p' /
...one utriusq'. /
...Et hec /
...auctoritatis q' ē i solo /
...ectie p' ifusione gr'e. et /
...ittēdo iusto iud' ho' /
...gram nō cōferendo. /
...in xpo rōne hūane na /
...eitiū passiois sue. alia /
...ecclie q' celus apiūt p' /
...pāf' i uirtute passiois /
...o' q' clausura f'gnī /
...cipi. uel p' illa q' erat /
...p' pccm p'noz pen /
...o' s' te p'bi p' f'niāz /
...icij. uel p' illa q' clau' /
...ā q' p'nal remittēdal. /
...s' nō p'petua. q' fuit /
...is xpi. p' cuius solius /
... de hac intelligit. /
...Alia clausura erit p' /
...th. 25. /
...Et clausa est /
...it q' dicit' ē. claudie /
...ularis nō p'petua. et /
...i ecclie misertaliter /
...ecclia aliquo mō hz /
...udit infernū ill' q' /
...pōe dici q' p' clanes /
...aut celū. q' ecclia nō /
...o' grās q' hōi claudī /
...onēdo ad illā remo /
...reotionē culpe qua /
...nō pōe dici haberi /
...n illo tñ vbo Apoc. /
...ate ex cellētie.

...queri. tur
...ur
... 2

Mardi - 8 heures - matin

Ma chère Amélie,

hier - pas de lettre de toi - peut-être en auras-je
Et aujourd'hui - Rien de neuf si ce n'est que
j'ai été contrecarrié avec cette négresse qui a exigé
qu'avant de venir pour elle lui donne 5 réaux
c'est à dire 25⁺ - Henriette lui a porté à 2^{1/2} et
la femme l'a accompagnée jusqu'à la ~~ville~~ légation
à France, là elle venait en arabe avec le quel
elle s'est arrêtée, puis elle est repartie ^{chez elle} donc
perdre mon après-midi, ensuite Henriette m'a dit la
retourner et lui dire que j'allais te faire mettre en
prison; là elle lui a proposé de rendre l'argent ou - si
j'en avais besoin de venir aujourd'hui - alors
comme je tiens à travailler avec elle, je lui en
fait répondre qu'elle s'y attendra demain - Mon
paysage du matin que j'ai travaillé hier devient
bien pénible, et je recommença - hier péniblement
dessus, j'ai bien envie d'en recommencer un autre -
car on si j'avais une place, je ferais une matière
noire à Stsch - mais ça n'est pas très possible - je
crois que ce matin sera une dernière d'année - hier
j'avais envie de la recommencer - C'est comme
le paysage de chez Brony le bleu je le dessine quand
je veux mais sur nature j'ai mis paralysé - Cepen-
dant je le crois meilleur si je pourrais arriver
à dessiner un paysage parti dans cet esprit là, il
serait tout à fait supérieur car il tombe dans les
couleurs pures et riches - Enfin nous verrons -



MEDIEVAL AND RENAISSANCE MANUSCRIPTS AND CONTINENTAL AND RUSSIAN BOOKS

AUCTION IN LONDON
5 DECEMBER 2017
SALE L17407
10.30 AM

EXHIBITION

Friday 1 December
9 am-4.30 pm

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12 noon-5 pm

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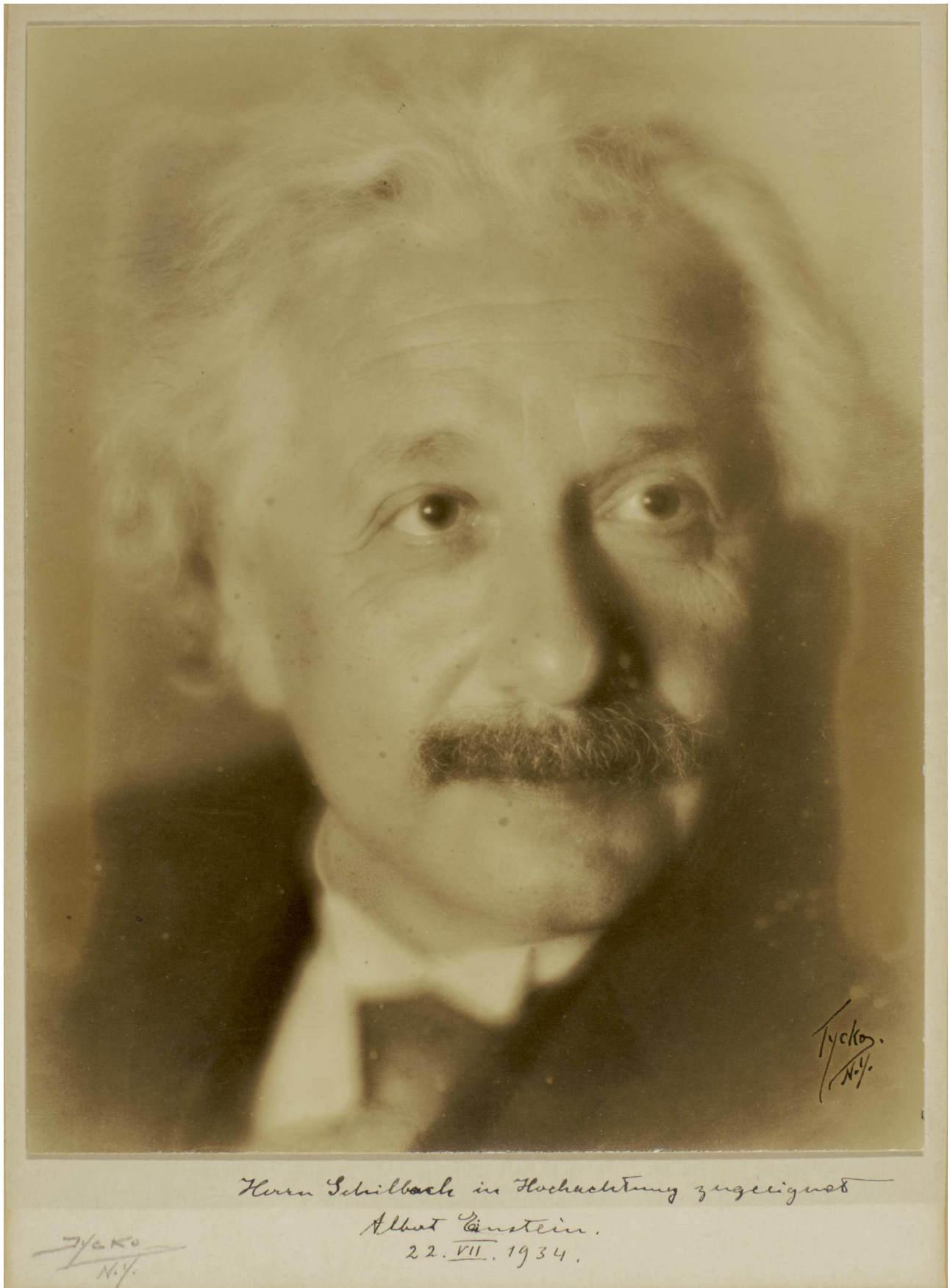
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Herrn Schilbach in Hochachtung zugewidmet

Albert Einstein.

22. VII. 1934.

Tycko
N.Y.

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Domine labia me
aperies. **Et** os meum
annuntiabit laudem tuam.

Deus in adiutorium
meum intende.

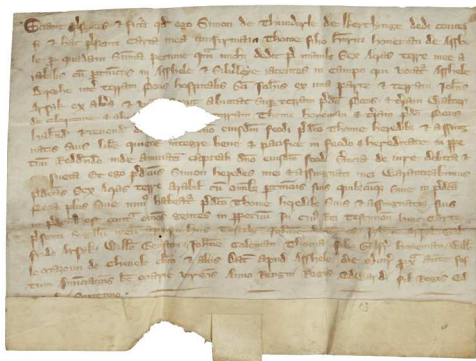
Domine ad adiuuandum
me festina.

Gloria patri et filio et spiritui sancto.

Sicut erat in principio et
nunc et semper et in secula se-
culorum amen. *ant.*

Tui sancte spiritus reple tuorum
corda fidelium et tui amoris in eis
ignem ascende. *ymnus.*

Agnus dei qui tollis
peccata mundi miserere
nobis sancti spiritus
gratia sit data. de qua
uirgo uirginum fuit obum-
brata. cum per sanctum ange-



1

1

A conveyance of land at Ashley and Silverley, Cambridgeshire, in Latin; dated at Ashley, [Wednesday, 20 March 1314]

single-sheet document, 170x200mm, vellum, 19 lines, rodent damage affecting a few words and the lower edge, the dorse blank, the lower 20mm folded up, with a seal tag and defective brown wax seal

By this document Simon de Thunderle of Kertlynge concedes to Thomas, son of Henry Honeman of Asshle, for an unnamed sum of money, six acres of arable land in Ashley and Silverley, adjacent to land belonging to the Priory Hospital of St John (of the Knights Hospitallers of Chippenham). A group of related documents was sold in our rooms, 5 July 1976, lot 28.

± £ 200-300 € 250-350



2

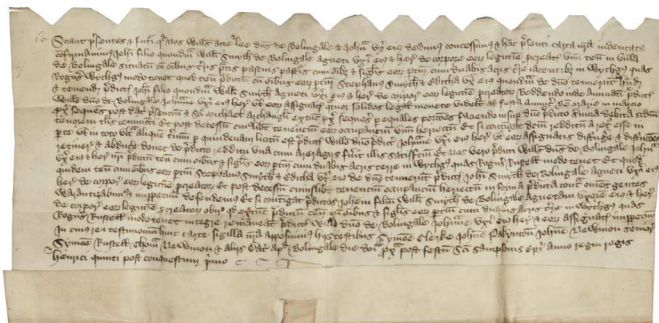
2

Ten documents concerning grants of land, with seven seals, in Latin; England (Midlands) dated from 1326 to 1431

10 single-sheet documents, from 70x185mm to 155x305mm, vellum, each with a modern pencil number from (5) to (56) used here, mostly concerning land in Thornton and Leckhamstead, with typical creases etc, one with a hole, most seals somewhat defective

(8) Matilda Haroveden de Schytelangre 'in pura viduetate mea' to Lord William Gyllote, parson of Thornton, 1326, WITH GOOD SEAL; **(46)** John of Lewknor, son of Lucy and Thomas, to John of Tingewick, 1328; **(51)** Richard atte Mulne of Greater Leckhamstead for Adam le Breton, 1341; **(53)** Richard de la Beche, knight, and Margaret his wife, to William Fitz Elys and Isabella his wife, of land in Iden, Sussex, dated at Aldworth, 1343, THE SEAL SEWN INTO A LINEN POUCH; **(55)** indenture of Cyril Tyrel of Hasele Magna to Robert Gater and his wife and brother, 1356, with hole affecting a few words; **(17)** John de Chastilon, Lord of Thornton, and Joanna his wife, to Richard Chastilon, 1357, WITH TWO SEALS; **(24)** Ralph Eyre of Leckhamstead to John Leckhamstead, vicar, 1410; **(5)** John Atte Hurne of Thornberge to John le Heyward of Thornton, 1431; **(56)** John de Chastilon, Lord of Thornton, to Hugh 'de Kynevell' and Robert Wymond, Thornton, 1348, WITH HERALDIC SEAL; **(15)** chirograph of John Chastilon, Lord of Thornton, and John Wymond of Thornton, 1354.

£ 2,000-3,000 € 2,250-3,350



3

3

Indenture recording the transfer of land and a tenement at Boningale, Shropshire, in Latin; dated at Boningale, [Sunday, 30 July 1413]

single-sheet document, 190x330mm, stout vellum, 19 lines, the bottom 30mm folded up, with a seal-tag and defective red wax seal, endorsed 'Boningale. Rent - iiij s. et Hariett'

By this indenture, William atte Lee, Lord of Boningale ('Bolingale'), and his wife Joanna, concede to John, son of the late William Smyth of Boningale, and Agnes his wife, and their heirs, a tenement in Boningale, and its fields, pastures etc., with two acres of land at 'Wyth', witnessed by Simon Rustell and several others, named and unnamed.

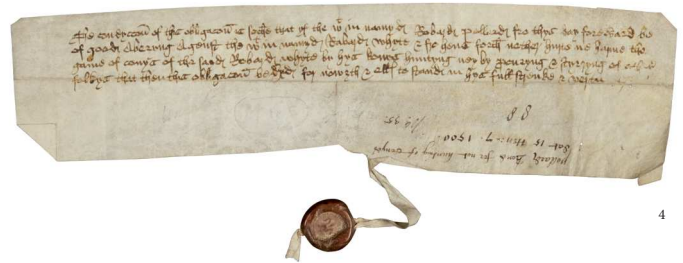
± £ 200-300 € 250-350

A bond concerning the hunting of rabbits, in English and Latin; dated 9 October 1499

single-sheet document, 60x270mm, vellum, 4 lines on each side, tongue with red wax seal impressed with a fleur-de-llys

A bond between Robert Pollard of Odiham and Robert Whyte of South Warnborough, Hampshire; one side in English, the other in Latin: 'The condycion of the obligacion is sache that yf the within namyd Robard Pollard fro thys day forward be / of good abering agenst the within namyd Robard Whyte & fro hensforth nether hurts ne harme the / game of conye of the sayd Robard Whyte by hys koney huntynge ney by procurynge & styrrynge of other(?) / fowys that then this obligacion be had for nowgth & ells to stand in hys full strenke & vertu'; and 'Noverint universi per presentes me Robertum Pollard de Odyham ... per presente sigillum meum apposui. Dat. nono die mensis Octobris Anno regni Henrici septimi post conquestum Anglie, quintodecimo'.

‡ £ 200-300 € 250-350



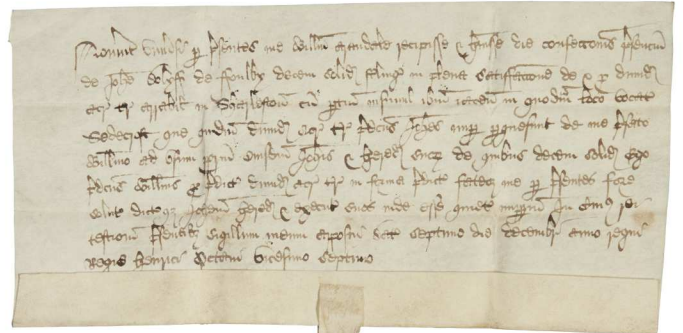
4

Conveyance of land in Yorkshire, in Latin, dated 7 December 1535

single-sheet document, 109x215mm, vellum, 9 lines, 18mm folded-up, seal-tag and red wax seal impressed with a 'W'

'Noverint universi per presentes me Willelmo Arandale recipisse ... de Johanne Dolyff de Foulby decem solidis ... sigillum meum apposui Datum septimo die decembris anno regni regis Henrici Octavi vicesimo septimo': William Arandale records that he has received 10 shillings from John Dolyff of Foulby, for a half-acre of arable land in Sharleston 'in a place called Sedecroft'.

‡ £ 200-300 € 250-350



5

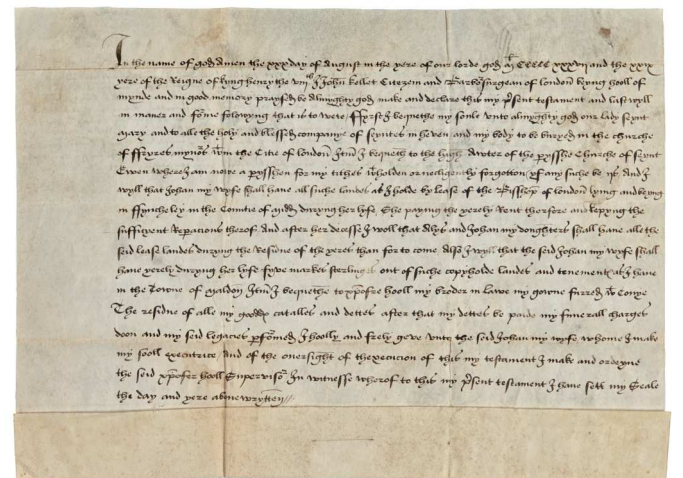
The Will of John Kellet, barber-surgeon of London, in English; dated 30 August 1537; proved 24 April 1540

single-sheet document, 185x255mm, vellum, 18 lines, a further 30mm folded up and slit for a seal-tag, with two vertical and three horizontal creases, endorsed with 11 lines in Latin and traces of a red wax seal

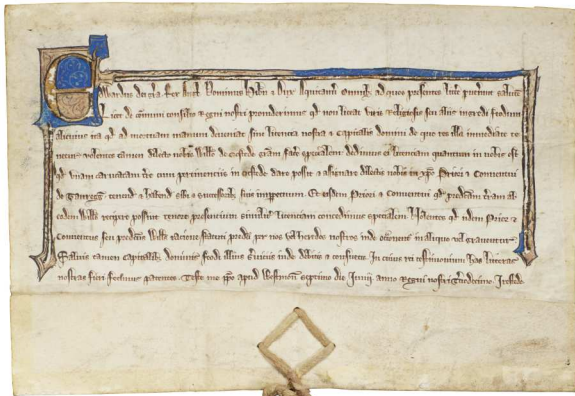
'In the name of God amen the xxx day of August in the yere of our lorde god MCCCCxxxvij and the xxix yere of the reigne of king Henry the VIIIth, I John Kellet Citezen and Barbour surgean of London being hool of mynde ... in witness wherof to this my present testament I have set my seale the day and yere above wrytten'; endorsed with the proving of the will in 1540.

Kellet, of the parish of St Ewen, Newgate, asks to be buried in the Greyfriars church, London; that his property should go to his wife and then to his daughters; and that his brother-in-law should receive his 'gowne furred with conye' (i.e. rabbit). Sold with a full transcription and detailed analysis.

‡ £ 200-300 € 250-350



6



7



7

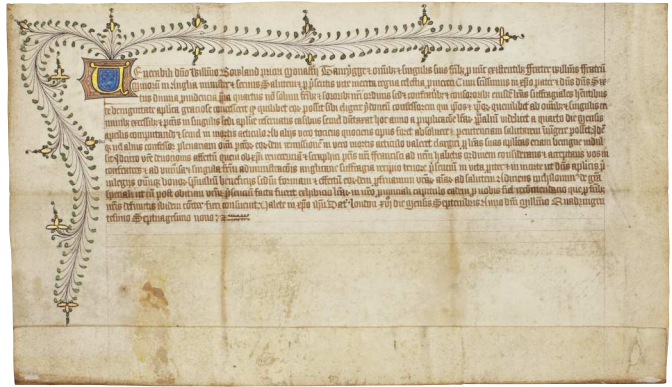
King Edward I and Tandrige Priory: a licence for the alienation in mortmain by William de Ocstede to the prior and convent of Tandrige of a carucate of land in Oxted, in Latin; dated at Westminster, 7 June 1285

single-sheet document, 215×250mm, vellum, 10 lines in fine anglicana documentary script, with a large illuminated initial and three-sided border, the lower 45mm folded up, through which is threaded a plaited cord for the GREAT SEAL OF EDWARD I, in green wax, the central roundel on each side almost entirely intact, but parts of the legend ('+ Edwardvs Dei Gratia Rex Anglie Dns Hibernie Dvx Aquitanie') missing, and the impression somewhat indistinct

'Edwardus dei gratia Rex Anglie Dominus Hibernie et Dux Aquitanie ... volentes tamen dilecto nobis Willelmo de Ocstede [Oxted, a few miles from Tandrige] gratiam facere specialem dedimus ei licentiam ... priori et conventui de Tanregg ... Teste me ipso apud Westmonasterium septimo die Junii anno regni nostri terciodecimo. Irestede'

This document is mentioned in the *Victoria County History for Surrey*, II, 1967, pp.112-13, citing the *Calendar of Patent Rolls: Edward I, A.D. 1281-1292*, 1893, p.117. Tandrige and its documents are discussed at length in A. Heales, 'Tandrige Priory and the Austin Canons', *Surrey Archaeological Collections*, 9, 1888, pp. 19-156, discussing the present licence at pp.30-31. For details of the Great Seal used by Edward I, see W. de G. Birch, *Catalogue of Seals in the Department of Manuscripts in the British Museum*, I, 1887, pp.19-20.

£ 2,000-3,000 € 2,250-3,350



8

8

Confessional Letter to William Bowland, Prior of Tandrige, and his brethren, from William [Goddard], Minister Provincial of the Franciscan Order, in Latin; dated at London, 16 September 1479

single-sheet document, 215×340mm, vellum, 13 lines in formal book-hand, with a 3-line illuminated initial with two-sided border, the bottom 20mm folded up

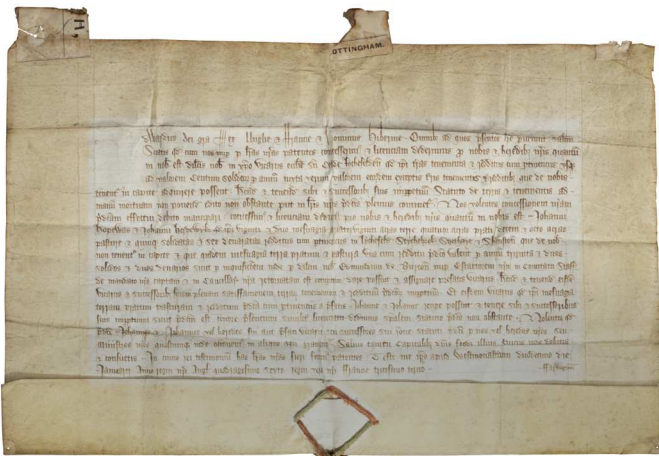
'Venerabili domino Willelmo Bowland priori monasterii Tanrygge ... frater Willelmus fratrum minorum in Anglia minister et servus, salutem. ... dominus Sixtus divina providencia papa quartus ... Datum London xvi die mensis Septembris Anno domini Millesimo Quadringentesimo Septuagesimo nono.'

The document states that whereas Sixtus IV has granted the Franciscan Order, and its co-brethren and co-sisters, the right to choose their own confessor to absolve them from sin once a year and at the point of death, so William Goddard on behalf of the Franciscan Order accepts William Bowland and his brethren of Tandrige as co-brothers, so that they too may benefit from this privilege.

The Augustinian Priory of Tandrige was originally founded in the late 12th century as a hospital for priests and poor brethren and sisters. Information about the house is sketchy (but a number of documents were published and discussed by Heales; see previous lot). Until the discovery of the present document, for example, the surname of William Bowland was not known, only that he was in office in between February and April 1477 (see D.M. Smith, *Heads of Religious Houses, England and Wales, III: 1377-1540*, p.530).

On letters such as this see R.N. Swanson, 'Letters of Confraternity and Indulgence in Late Medieval England', *Archives*, 25, 2000, pp.40-57, and *Indulgences in Late Medieval England: Passports to Paradise?*, 2007, p.145.

£ 1,000-1,500 € 1,150-1,700



9



9

Licence by Letters Patent of Edward III to the vicars of the church of St Chad, Lichfield, in Latin; dated at Westminster, 12 January 1373

single-sheet document, 320x420mm, vellum, 19 lines in a fine anglicana script, space for a 4-line decorated initial with a small guide-letter 'e', the bottom 50mm folded up, endorsed by three hands, the margins yellowed, the EIGHTH GREAT SEAL OF EDWARD III attached by red and green cords, 120mm in diameter, a somewhat indistinct impression, and slight chips to the extremities affecting a few letters of the legend, but still legible on each side as 'Edwardus: Dei: Gracia: Rex: Francie: et: Anglie: et: Dns: Hibernie', framed

'Edwardus dei gratia Rex Anglie & Francie & dominus Hibernie ... vicaris ecclesie sancti Cedde Lychefelden. ... ad valorem centum solidorum per annum ... Johanni Hopewas & Johanni Herdewyk ... Teste me ipso apud Westmonasterium duodecimo die Januarii, Anno regni nostri Angli. quadragesimo sexto regem vero nostri Francie trecesimo tercio. Faryngton.'

Calendared in the *Calendar of the Patent Rolls, Edward III* (vol.15: 1370-1374, 1914, p.228) as follows: 'Licence for the alienation in mortmain by John Hopewas and John Herdewyk to the vicars of the church of St Chad, Lichfield, of 22 messuages, 80 acres of land, 4 acres of meadow, 18 acres of pasture and 5s. 6d. of rent in Lychefeld, Stychbrok, Strehay, and Shenston, not held in chief, which are of the yearly value of 32s 2d, as is found by an inquisition taken by Edmund de Burton, late escheator in the county of Stafford, to hold in full satisfaction of the 100s. of land and rent which the said vicars had the king's licence to acquire.' For details of the eight different Great Seals used by Edward III, see W. de G. Birch, *Catalogue of Seals in the Department of Manuscripts in the British Museum*, I, 1887, pp.21-28.

£ 2,000-3,000 € 2,250-3,350



10

10

Appointment by King Ferdinand I of Naples, of Giulio Antonio Acquaviva (d.1481), as Lieutenant General to Ferdinand's son, Alfonso, in Latin; dated at Castello Aragonese, Aversa, 27 July 1479

large single-sheet document, 450x550mm, vellum, 22 lines in elegant humanistic script, beginning with display capitals and ending with Ferdinand's signature, the lower 65mm folded up, with a red wax and paper seal, partly torn and crumbled, signed behind the fold by the notary Antonello de Petrucciis, with typical creases, light staining, and a small hole affecting the middle of the first and second lines

'Ferdinandus dei gratia rex Sicilie Hierusalem etc. Illustro viro Julioantonio ... Datum in castello civitatis nostre Averse ... Honoratum Gaytanum de Aragona ... Die vicesimo septimo mensis Julii MccccLxx nono, regnorum nostrorum anno vicesimosecundo [signed:] Rex Ferd.' Endorsed several times by different hands, including '1479. Privilegio di Ferrante dove costituisce Giuliantonio Luogotenente generale dell'essercito d'Alfonso d'Aragona etc.'

Giulio Antonio, founder of the town of Giulianova in the Abruzzo, was from an aristocratic family; his titles included Duke of Atri, Count of San Flaviano, Giulianova, and Conversano, Lord of Forcella, Roseto, Padula, and first Duke of Teramo. The present document was written three months after King Ferdinand (d.1494) granted him the right to add the title 'of Aragon' to his surname, and to add the arms of Aragon to his heraldry. By this document he was appointed lieutenant general ('locumtenentem generalem') to Ferdinand's son Alfonso, the future King of Naples. A distinguished soldier, Giulio Antonio died two years later at the Battle of Otranto; his head was sent to Constantinople as a trophy.

‡ £ 1,500-2,500 € 1,700-2,800



11

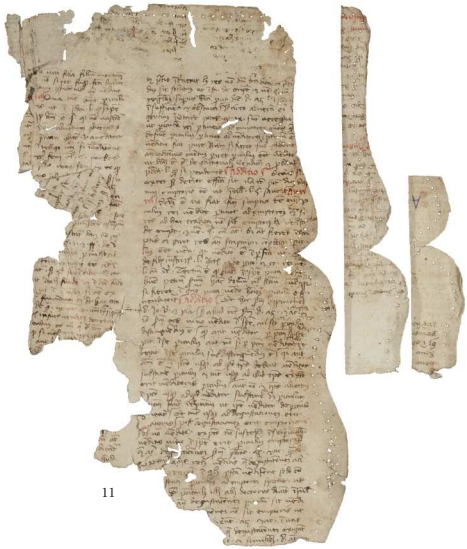
Fragments of Rolandino de' Passaggeri, Aurora [Italy (Bologna?), 14th century]

circa 30 fragments, the largest 380x480mm, including some incomplete bifolia and some full leaves 395x280mm, paper, watermarks include a pear and two leaves, very close to Briquet nos. 7345-49 (Bologna and other places, 1336-42), a bow and arrow, very close to Briquet no.795 (Genoa, 1358), and a hunting-horn (not very close to any in Briquet), 2 columns, 50 lines, 280x195mm, with considerable wear and damage

Rolandino de' Passaggeri (d.1300) was one of the most important jurists and notaries of the 13th century, remembered as much for his role in politics as for his writings. In 1255 he published his *Summa totius artis notariae* in four books which treat, respectively, contracts, wills, judicial procedure, and copies and renewals of deeds. In the 1280s he wrote a commentary on Book I, 'De emptione et venditione', known as the *Aurora*; despite its fragmentary and partially illegible state, the present fragments can be identified as this work; the rubric 'Aurora' appears frequently. The *Summa* and *Aurora* were printed numerous times, but they seem to be very rare on the market: the Schoenberg database apparently records only three copies ever having been offered for sale. There is a 1977 reprint of the 1546 edition, but apparently no modern edition of the text.

These fragments owe their survival to the fact that they were apparently used as padding or stiffening material in the lining of some other object. Three have an edge cut with a double-S shaped profile, with stitching-holes along this edge, perhaps suggesting the lapel of a coat or waistcoat.

£ 2,000-3,000 € 2,250-3,350



11

A leaf and two fragments from various manuscripts, in Hebrew and Aramaic [Yemen, 15th/16th century and later]

single leaf and 2 fragments, paper (a) 245x165mm, Maimonides, *Mishneh Tora*, the start of the chapter written in larger COLOURED LETTERS, Book II: Sefer Ahava, Hil. Tefilla IV,19 end - V,3 beginning; (b) 245x165mm, Bible, Num 27,22 - 28,17, with the Aramaic translation transcribed inter-verse, each verse of the Hebrew text followed by its Targum; (c) 240x150mm, unpublished

The leaf and the two fragments were recovered from a binding that belonged to Michael Krupp (recorded in the database of the National Library of Israel as JER KRUPP 192); it is not known for which book the binding was used. When the fragments were still part of the binding, the visible sides of two leaves used as pastedowns were published by Stefan Schreiner ('Zwei hebräische Handschriftenfragmente als Buchverstärker', *Judaica* 62, 2006, pp.246-51 and 343-47). According to his very detailed analysis, the pastedowns include many variations compared to the standard text and the printed editions.

£ 1,000-1,500 € 1,150-1,700



12

Seven illuminated initials on leaves from a Bible with prologues, in Latin [England (doubtless Oxford), c.1250-75]

7 single leaves, 160×110mm, vellum, 2 columns, 43-45 lines, 110×65mm, written below top line, EACH LEAF WITH A 4- TO 7-LINE ILLUMINATED INITIAL, at the beginning of (i) prologue to Chronicles, (ii) I Chronicles, (iii) prologue to I Ezra (foliated '200'), (iv) I Ezra, (v) Ecclesiastes (the initial with a gold bird standing on it), (vi) Song of Solomon, and (vii) Wisdom

Leaves iv-vi have numbering in fives between the columns, an exclusively English feature, deriving from Oxford: 'The purpose of the line-numbering was to enable the owner of a book to create his own index if he wished, or simply to be able to note down references to parts of books with precision. [...] This reference system, still widely used today for classical texts and poetry, in the Middle Ages did not cross the Channel ...' (M.A. and R.H. Rouse, *Authentic Witnesses*, 1991, pp.234-36).

£ 2,000-3,000 € 2,250-3,350

14

Five leaves from a Bible with prologues, in Latin [England or France, c.1250-75]

5 leaves, 245×170mm, vellum, an incomplete quire, ONE 12-LINE ILLUMINATED INITIAL WITH FOLIATE SPIRALS TERMINATING IN HUMAN HEADS, 2 columns, 58 lines, written below top line, 165×95mm, comprising parts of Judges 19-20, Ruth 2 and the prologue (Stegmüller no.323) to I Samuel, and I Samuel 6-14, somewhat rubbed and with a hole in the lower margin, manicule in red ink and other marginalia, red leather binding

(1) Bought from Erik von Scherling, *Rotulus*, VI (1952), no.2393; 94 guilders was equal to [\$]24.91 (pencil note inside upper cover). (2) Acquired by John F. Fleming at a Grolier's club dinner event in Manhattan; gifted in 1985 to (3) Robert and Joan Cremin.

£ 1,200-1,800 € 1,350-2,050

15

Three Bifolia from a Breviary of Dominican Use, in Latin [south-east France (probably Arles), c.1425-50]

3 bifolia (6 leaves), 245×170mm, vellum, 2 columns, 15 lines, 175×130mm, including part of the Sanctoale, flourished initials, some extending the full length of the columns decorated with fleur-de-lys, foliated 68-70 and 73-75, vellum cockled and stained, outer margin irregularly cut

From a manuscript sold in our rooms, 4 December 2007, lot 56. The calendar described as for Dominican Use and with entries suggesting Arles or its immediate vicinity. An 18th-century note at the beginning of the volume recorded that the manuscript was in a convent which suggests that the manuscript came from the medieval library of the Dominican convent of Arles. The first leaf of the codex, including a list of contents, is at Bristol University Library.

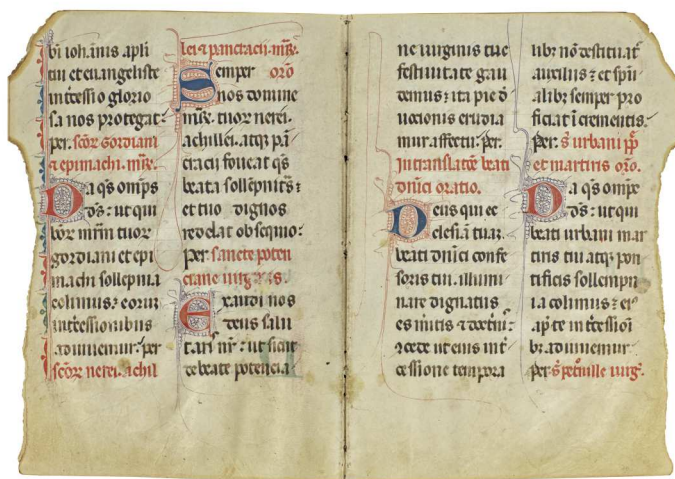
£ 600-800 € 700-900



13



14



15



16

Illuminated zoomorphic initial from a Choirbook [Germany (Franconia or northern Bavaria?), mid-13th century]

cutting, 80x80mm, vellum, inhabited initial 'F', the descender cut off (de Ricci mistook the 'F' for an 'A'), laid down on cardboard, framed

(1) Madame Fould: her anonymous sale (as 'Madame X'), Galerie Georges Petit, Paris, 6 Dec. 1926, part of lot 4, together with a historiated initial 'A', now McCarthy Coll. (2) ROBERT LEHMAN (1892-1969), New York banker, art-collector, and philanthropist; his MS 89 (de Ricci, *Census*, II, p.1707); his collection on deposit at The Metropolitan Museum; sold en bloc to J. Günther in 2004 and bought by the present owner in 2005.

This cutting is extremely similar to one from the collections of John Ruskin (d.1900), and Eric Korner (his sale in our rooms, 19 June 1990, lot 4, with col. ill.). Another very similar cutting of an initial 'U' was sold in our rooms, 18 June 1991, lot 5. The Korner initial was tentatively attributed to Alsace by comparison with the Schernberg Psalter (Donaueschingen sale in our rooms, 21 June 1982, lot 11); there are also similarities to manuscripts from places further east, including Bamberg and Würzburg (cf. Swarzenski, *Die lateinischen illuminierten Handschriften*, 1936). It is likely that they and the present cutting come from a single manuscript, which must have been cut up before 1900.

£ 3,000-5,000 € 3,350-5,600

17



17

Decorated initial on a leaf from an Antiphony, in Latin [Italy, perhaps Umbria, c.1300]

single leaf, 415x325mm, vellum, with a decorated initial 'C' (for the first response 'Cantantibus organis Cecilia...' at Matins of St Cecilia's feast day (22 Nov.)), 7 lines with text and music, rastrum 26mm, smaller flourished initials, vellum slightly dirty, in a double-sided glazed frame

Perhaps sold by the dealer and framer Konrad Zimmermann, Rahmenwerkstätten / Kunsthandlung / Berlin W - Schillstr.18 (sticker on frame).

£ 500-700 € 600-800



18

18

The Destruction of Troy, full-page coloured drawing from Sigismund Meisterlein's 'Augsburg Chronik', in German [Germany (Augsburg)], dated 1490

single leaf, 204x150mm, paper, 2 columns, 30-34 lines, 195x135mm, cut close to frame of miniature, text not affected, remains of paper from previous mounting, the drawing well preserved

A HITHERTO UNRECORDED LEAF FROM A LAVISHLY ILLUSTRATED COPY OF THE 'AUGSBURG CHRONIK', WRITTEN AND DATED BY THE SCRIBE CONRAD VAHINGER IN 1490

This is one of a series of illustrations for the 'Augsburg Chronik' of Sigismund Meisterlein, a monk of the monastery of Sts Ulrich and Afra in Augsburg, written by him in Latin in 1457, but soon followed by a group of manuscript German translations, of which five were illustrated. Hellmut Lehmann-

Haupt (*Schwäbische Federzeichnungen*, 1929, pp.212-19 and pls. 90-100) has traced 22 leaves from the same manuscript, now dispersed in various libraries; CONRAD VAHINGER identifies himself as the scribe in the colophon on a leaf now in Berlin, Kupferstich Kabinett 4076. A previously unrecorded leaf sold at Christie's, 26 June 1996, lot 5, subsequently offered by J. Günther, *Handschriften und Miniaturen*, Cat.5, 1997, no.31.

The cuttings recorded by Lehmann-Haupt are: Berlin, Kupferstich Kabinett 1050, 4073-4079 (8 leaves); Frankfurt, Coll. Hirsch (6 leaves), subsequently offered by H.P. Kraus, New York, Cat. 159, 1981, then Stuttgart, Priv. coll. and notified as stolen in 1996; Paris, Bibl. de l'Ecole Nat. Sup., Coll. Masson, ms. 204-209 (6 leaves); Frankfurt, Stadel, Inv.-Nr.14399 (1 leaf); Haarlem, Coll. Franz Königs (1 leaf; missing since World War II).

£ 5,000-7,000 € 5,600-7,900



19

19

St Michael vanquishing demons, historiated initial from a Gradual, in Latin [Germany, c.1470-80]

cutting, 140x150mm, vellum, historiated initial 'B' (for the feast of St Michael), with part of four lines of text and music on four-line red staves, rastrum 19mm, with a rubric for the feast of St Wenceslas, referring to f.'CClxi', and rubric 'In festo sancti Mychaelis ar[changeli]' with the beginning of the chant 'Bendi[cite domino om]nes a[ngelis]' (repeated on the verso), small pigment losses, framed by Alfred Stiles & Sons Ltd., Hammersmith

The composition seems to be inspired by Martin Schongauer's engraving with St Anthony tortured by Demons of the 1470s. At least the striking contrast between whirling demons attacking the calmly pictured Saint in the centre is similar in both examples. The soft vellum and the very fine pattern of the highly polished gold initial indicate that this cutting must have belonged to a prestigious commission.

£ 800-1,200 € 900-1,350



20

20

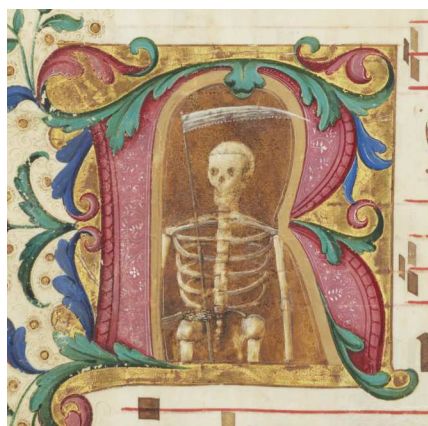
King David playing the Psaltery, historiated initial on a leaf from a Book of Hours, in Latin [Italy (Florence), c.1470-80]

single leaf, 133x93mm, vellum, with a historiated initial 'D' with a full border for the Penitential Psalms, 14 lines, 75x50mm, small tear in outer margin

Acquired from the collection of Christoph Leon, Switzerland.

This leaf is a fine example of the work of SER RICCIARDO DI NANNI, a priest who lived at Castelfiorentino from around 1430 to 1480 and whose work as an illuminator is documented from 1449. He was particularly favoured for the illustration of classical texts by Piero and Giovanni de' Medici.

‡ £ 1,000-1,500 € 1,150-1,700



21 (detail)

21

Skeleton holding a Scythe, large historiated initial on a leaf from a Gradual, in Latin [Italy (perhaps Florence), c.1470-80]

single leaf, 595x415mm, vellum, with a historiated initial 'R', 130x130mm (opening the Mass of the Dead), 6 lines of text and music, rastrum 40mm, flourished initial on recto, illumination slightly rubbed, vellum with slight dirt around the edges

The depiction of Death in medieval manuscripts is mostly encountered in Books of Hours, illustrating the Office of the Dead. The 'Three Living and Three Dead' and various types of 'Death Personified' were popular choices to open the series of prayers to be said in anticipation of death or in remembrance of the dead. The Mass of the Dead in Choirbooks usually opens with an image that relates to the celebration of the Mass. The depiction of a Skeleton holding a Scythe is highly unusual and especially impressive because of its large size.

£ 3,000-5,000 € 3,350-5,600



22 (detail)

22

Coronation of the Virgin, large historiated initial from a Gradual [Italy (Florence), c.1500-20]

cutting, 280x220mm, vellum (mounted onto a larger piece of vellum), historiated initial 'G' (for the introit 'Gaudeamus omnes in domino...' opening several feasts of the Virgin Mary), reverse with part of two lines of text and music on four-line red staves, rastrum 45mm, loss to gold leaf, cut to shape and skilfully laid down onto an album leaf of vellum, 345x260mm, then illuminated in the upper and right-hand margins in imitation of the original to extend the decoration into the borders, framed

Sold in our rooms, 6 July 2006, lot 22, for £7,000 (hammer price).

This fine work can be attributed to ANTONIO DI GIROLAMO (1479-1556), admitted to the illuminator's guild of San Zenobio in 1492, and recorded as working for the Duomo in Florence in the mid-1520s. On the artist see A. Garzelli, *Miniatura Fiorentina del Rinascimento*, 1985, II, figs.1092-96; D. Galizzi in M. Bollati, ed., *Dizionario biografico dei miniatori italiani*, 2004, pp.33-4.

£ 4,000-6,000 € 4,500-6,700



23

23

Portrait of a Nobleman with a Falcon, large octagonal miniature [France, mid-16th century]

miniature. 250x200mm, vellum, reverse blank, pigment losses especially towards edges, some marginal retouching of the blue background and small worm holes, probably cut into octagonal shape in the 19th century when framed

The elegant portrait depicts a youthful man with a falcon perched on his left hand while holding a stick used for training in his right. The identity of the sitter is not known but the hunting falcon characterises him as a member of the upper classes. He was certainly not a falcon tamer as he is not wearing a glove to protect his hand. The young man is dressed in noble clothes, notably the bonnet and the gown with a doublet neckline that comes into fashion in the 1490s and

that does not change much until the 1520s. Most attractive is the serene depiction of the man that is matched by the falcon wearing a hood to keep him calm.

Portrait miniatures developed out of the techniques of the miniatures in illuminated manuscripts, and were popular among 16th-century elites, mainly in England and France. France had a strong tradition of miniature portraits centered on the court. The earliest French miniature painters were Jean Clouet (d. c.1540), his son François Clouet (d.1572), and others. In the mid-16th century, these became larger images that were produced notably by François Clouet and his followers.

£ 15,000-20,000 € 16,800-22,300

St John the Baptist on a cutting from a Choirbook, in Latin [Italy and Europe/USA, 15th and 19th/20th century]

cutting, 228x160mm, vellum, lower corner of a medieval leaf with an added historiated initial 'B', vellum slightly stained, small pigment losses

The last two lines of the leaf include the words 'et inimicus' [bonorum de his vasis nomini tuo consecr]atis'. The initial was added in the middle of a sentence by a modern hand, imitating Italian examples.

£ 400-600 € 450-700

Icilio Federico Joni, Tavoleta, purporting to be from the 1475 accounts of the Duomo, Siena [Italy (Siena), late 19th or early 20th century]

wooden panel, 375x270mm, the upper part painted with the Piccolomini arms, the lower part with nine further shields and 'INVENTARIO DELLE COSE MOBILI DELLA SAGRESTIA DEL DUOMO DI SIENA AL TEMPO DEL SAVIO UOMO NICCOLO DI VENTURA A.D. 1475', all within typical scrollwork borders, with a vertical split, abrasion to the pigments, and other small losses

'Tavolette di Biccherna' were the book-covers used by the Biccherna (Public Treasury) of Siena from the 13th century to 1459, on their bi-annual account-books, often decorated by the leading artists of the day; examples signed by Sano di Pietro, Giovanni di Paolo, Lorenzo Vecchietta and others, are exhibited today in the Museo delle Tavolette di Biccherna in Siena. Icilio Federico Joni (1866-1946) was born in Siena and worked as a painter, gilder, and restorer, and after reading a pamphlet about the Tavolette started to fabricate examples himself. In his autobiography he describes various techniques for making them look old using soot, turmeric, and chrome yellow; metal fittings were treated with ammonia or dipped in iodine to produce the right kind of rusting. Joni seems to have been quite open about his work: in 1904 he was commissioned to produce one for Lady Wantage, and signed it with his own name.

Interestingly, the present example does not purport to come from the Biccherna, but instead from the Sacristy of the Duomo: it may therefore be the very one mentioned in Joni's autobiography as being spotted in a dealer's window and reported to the police, assumed to be stolen (see H.M. Nixon, 'Binding Forgeries', *Transactions of the VIth International Congress of Bibliophiles*, 1971, pp.69-83, at p.72).

Nixon knew of 10 examples, and in 1985 M. Foot knew of four more ('A Pair of Bookcovers of the late 19th Century by I.F. Joni', *Book Collector*, 1985, pp.488-89), since when more have come to light. Recent studies include G. Mazzoni, *Falsi d'autore: Icilio Federico Joni e la cultura del falso tra Otto e Novecento*, 2004. As with works by the Spanish Forger, they are now highly collectible by private collectors and institutions alike, with examples recorded in the British Library, Bridwell Library, and elsewhere.

‡ £ 400-600 € 450-700



24 (detail)



25



26

26

Gospels of Sts Luke and John, in Greek [12th century, first half?]

270x185mm, vellum, 54 leaves, fragmentary, parts of St Luke chapters 3-23 (out of 33) and St John chapters 1-11 (out of 21), 23-24 lines, written in neatly formed letters with ligatures and curvatures of the usual type exhibited in minuscule specimens of the period

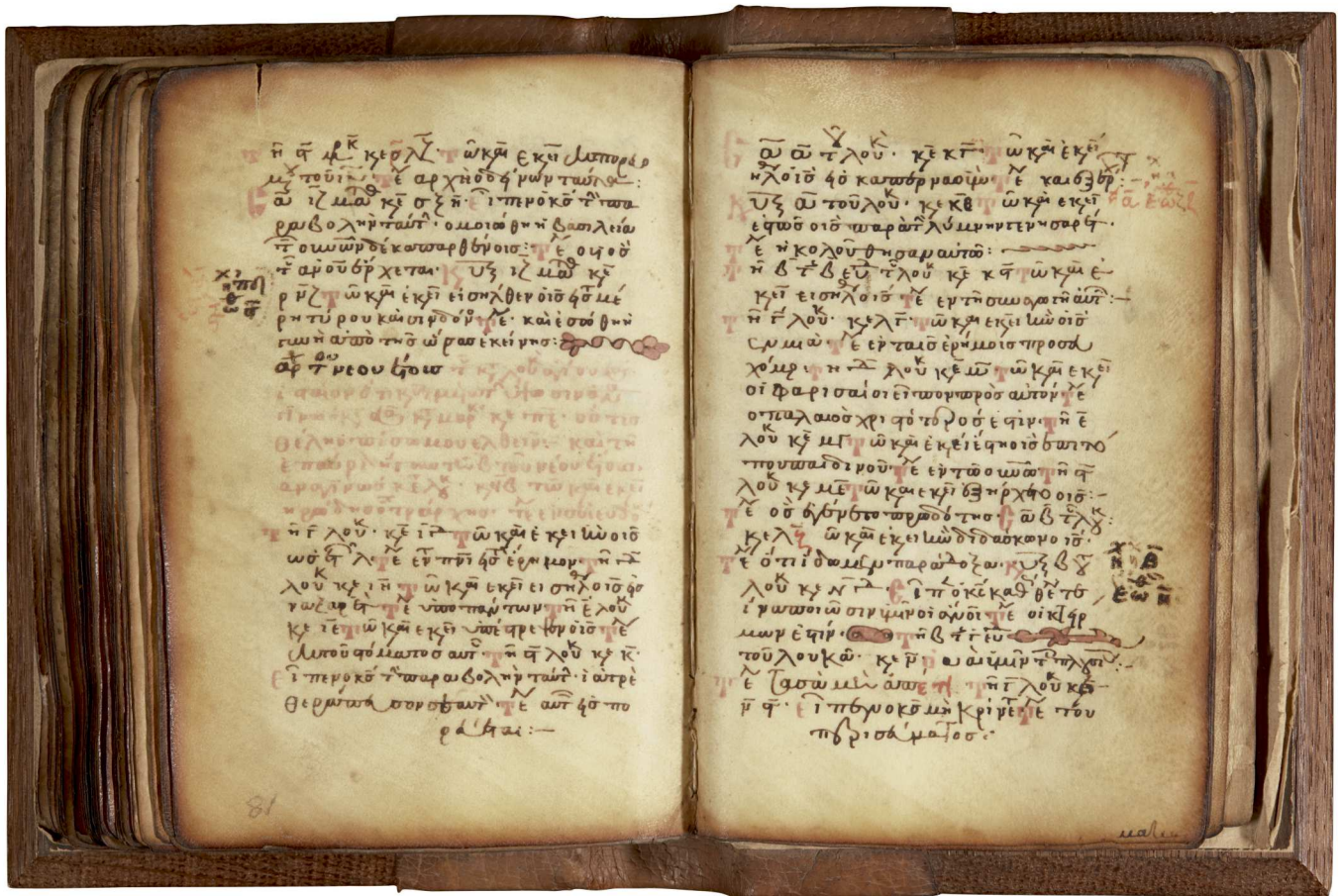
PROVENANCE

(1) A modern Greek proverb copied (in the same direction or upside in relation to the writing of the text) on the top and bottom margins of the NT manuscript in a later (19th century) hand throughout the manuscript in part or in whole, μαθημάτων φρόντιζε καὶ μὴ καλὰ μαθήματα φέρουσιν τὰ χρήματα, recorded as early as the mid-19th century on the island of Amorgos might attest to the Greek origin of the manuscript. On the basis of the proverb, it might be assumed that the text later served as a copy used by young readers/scholars for educational purposes. The latter part of the manuscript seems to have been copied by a similar 12th hand (NB page with ledger with width and height measurement and some four digit figures is the first page where the second hand is shown). See also the charming decorative cross (as in the symbol of the Christian faith) with the imperative φιλα ("kiss") on page 64, which may further attest to the geographical origin and use of this MS,

and a few more scribbles in the same archaising 19th century style of handwriting here and there. (2) Found at the Château de Chacenay in the 1980s. For the castle see Abbé Charles Lalore, *Les sires et les barons de Chacenay*, 1885. The Château de Chacenay is situated in the Aube département of France. Recorded since 1075, it was the fief of numerous important families over the years. Construction of the castle began in the 13th century. Sited at the heart of a forest, in the Middle Ages it formed an impregnable fortress thanks to its ramparts, keep (now destroyed), ditches, drawbridge and towers. It was the meeting grounds for one of many of the crusades that happened throughout Europe. Destroyed by fire during the French Revolution, the castle was rebuilt in the mid-19th century. The reconstruction of the Chateau was initiated by the brothers Edmond and Arthur Bertherand who were passionate about the Middle Ages. The manuscript could have entered the Chateau in the mid-19th century.

TEXT

The manuscript has been dated on the basis of palaeographical considerations (GA 535, GA 537GA 538, GA2445; GA is the numbering system that Nestle-Aland, *Novum Testamentum Graece* 28th ed. use in referring to the vast majority of NT minuscule manuscripts; minuscules 535 and 538 manuscripts at the University of Michigan Ann Arbor USA; minuscule 2445



is in the Munich Bible Center]. The text is divided according to chapters or sections (paragraphs), accompanied by heavily abbreviated beginnings (incipits) that are duplicated in the top and bottom margins in a contemporary (if not the same) hand in red and serve as titles or subheadings to aid reading the text out (cf. e.g. Luke 4:1, 16, 31, 22, Luke 5:1, 12, 17, 27, Luke 6:1, 12, 17, 24, 31, 37, 46 etc.). Each chapter-beginning within the text is marked by space and the abbreviation ἀρχ, i.e. ἀρχ(ή), in red to indicate to the reader where a new section/paragraph is starting (sometimes the abbreviation is wrongly placed in the middle of the sentence beginning the chapter and/or paragraph). *Nomina sacra* are abbreviated in the standard way. There is also a division (according to the smaller Ammonian sections?) matching the division indicated between chapters and sections (paragraphs) within the main body of the text, whose numerical symbols (represented by letters in red) are given at the side margins. The text contains lectional marks in the right and left margins (in red), ornamental letters set in *ekthesis* (i.e. written beginning inset into the left margin) and marginalia (in the same hand) recording alternative readings at the side margins. The text represents the longer version of the Byzantine text-type, with many alternative variants recorded in the margins and between the lines of writing. This was perhaps a text that was adapted for ecclesiastical reading.

£ 20,000-30,000 € 22,300-33,500

27

Gospels of Sts Luke and John, in Greek [Eastern Mediterranean, late 13th or early 14th century]

159x116mm, vellum, 95 leaves, collation: mostly of 8 except iii6 and vi6+1, lacking leaves at ends (text opens at Luke 17:6) and at several places in the text (probably 1 leaf after f.73 with Luke 24:52 to John 1:17, and another leaf after f.71), 24 lines, initials in red, rather worn, some damp-staining, other signs of much use, but generally sound with wide margins with prickings intact, modern wooden boards, leather spine

PROVENANCE

Sold in our rooms, 6 December 1983, lot 44, to the present owner.

£ 15,000-20,000 € 16,800-22,300



28

28

Fragment of a Book of Hours, in Latin [Italy, 15th and 17th(?) century]

129×95mm, vellum, i+47+i leaves, very imperfect and with some leaves out of sequence, 11 lines, 67×43mm, flourished initials throughout, illuminated initials and a full border added in the 17th(?) century imitating 15th-century styles, bound in 17th(?) century black calf, gilt and blind-stamped

PROVENANCE

The first and last leaves with an unidentified circular ink-stamp with the initials 'D U T' (?) in monogram next to a tree.

TEXT AND ILLUMINATION

Opening imperfectly in Psalm 39, with various non-consecutive parts of a Book of Hours, including parts of the Hours of the Virgin, and Lessons 1 and 6-9 of the Office of the Dead, ending imperfectly in Psalm 40.

The first page has been adapted to make it look like the beginning of a text, but the initials here and elsewhere in the volume are illogically placed. Two further illuminated leaves are in a private collection in the USA.

£ 1,500-2,000 € 1,700-2,250



29

29

Ordo for the Consecration of Virgins at San Pier Maggiore, Florence, in Latin [Italy (Florence), 15th century]

257×180mm, vellum, i+15+i leaves, COMPLETE, collation: i8, ii8-1 (last blank cancelled), catchword, 20 lines, 163×117mm, music on four-line red staves, rastrum 18mm, OPENING WITH AN ILLUMINATED INITIAL AND A FULL FOLIATE BORDER, the roundel in the lower border with a Virgin and Child probably overpainted in the 19th century, flourished initials throughout, numerous signs of use, including rubbing of text and the re-writing of musical notes in the 17th century, CONTEMPORARY BINDING of blind-stamped brown leather over wooden boards, each cover with four bosses, two clasps, one catch missing, somewhat scuffed and worn, but generally intact

PROVENANCE

THE BENEDICTINE NUNNERY OF SAN PIER MAGGIORE, FLORENCE: the religious order, city, and church in which this book was to be used are named on the verso of the first leaf: '... secundum regulam sanctissimi Benedicti in hoc monasterio quod est constructum in honorem beatissimi apostoli Petri maioris ... domini .N. dei gratia episcopi Florentini, et domine .N. abbatisse et aliarum sororum ...' (f.1v). Founded in the 11th century as a Benedictine convent, and with a new church built in the mid-14th century, San Pier Maggiore was one of Florence's oldest, wealthiest, and most important churches in the Middle Ages. Among the artists buried here were Lorenzo di Credi, Luca della Robbia, and Piero di Cosimo.

TEXT

'Ordo ad consecrandum virginum ...' (f.1r), including the virgins' declaration 'Ego soror .N. promicto stabilitatem meam et conversionem morum meorum ...' (f.1v), followed by benedictions, noted chant, a litany (f.5r), the consecration itself (f.7v), and a mass; rubrics require that most of the actions are performed by the bishop, with occasional participation of deacons.

£ 2,000-3,000 € 2,250-3,350



30

30

The Larochevoucault Hours, Use of Autun, in Latin [east-central France (probably Autun), c.1460-70; last quire added (Paris), c.1500]

200x145mm, vellum, ii+152+iv leaves, COMPLETE: i-ii6, iii-xi8, xii6, xiii-xvii8, xviii-xix6, xx8, xxi2, catchwords, 15 lines, 98x67mm, 18 LARGE MINIATURES with full borders, 3 SMALL MINIATURES added, small illuminated initials and line-fillers, PANEL BORDERS ON TEXT PAGES WITH TWO-LINE INITIALS, 19th-century dark green velvet, the front cover with an applied Crucifixion and dense foliate ornaments in red coral, the lower cover with a winged putto head at each corner, Christ's right arm detached

A PERSONAL COMMISSION FOR A COUPLE WITH THE INITIALS 'G' AND 'M' AND THE MOTTO 'BONNE VOLENTE'. A COLLABORATION BETWEEN SEVERAL LOCAL ARTISTS WORKING IN A VERY UNUSUAL STYLE AND PERHAPS ACTIVE IN AUTUN

PROVENANCE

(1) Made for the owners depicted on f.139r, with their initials 'G' & 'M' (ff.113r, 139r, 143r), and their motto 'Bonne volente' (ff.5r, 13r, 107r-v, 139r, 143r). (2) Supplemented a few decades later for the woman depicted with her husband on f.147r, with her/his arms in the lower margin. (3) According to a printed note stuck to the first flyleaf, the book was given by the pope to CARDINAL FRANÇOIS DE LAROCHEFOUCAULT (1588-1645), and given by him in 1624 to the church of the monastery (suppressed at the Revolution) of Ste-Geneviève, Paris, of which he was abbot. (4) With the loosely-inserted 19th-century calling card of 'Le duc de Mouchy'. It was perhaps the duc who

was responsible for the added Larochevoucault arms, 'burelé d'argent et d'azur, à trois chevrons de gueules' (f.20v).

TEXT AND ILLUMINATION

Calendar (f.1r); Gospel extracts (f.13r); Hours of the Virgin, Use of Autun (f.21r); Hours of the Cross (f.77r); Hours of the Holy Spirit (f.81v); Penitential Psalms (f.85r), litany (f.99r); Office of the Dead, Use of Autun (f.103v); Obsecro te (f.139r); Salve mater dolorosa (f.143r); Suffrages (f.145r); last quire added in c.1500: O intemerata, with feminine forms (f.147r), and suffrages to Sebastian and Claude.

The main style in the book is unusual and characterised by figures with oval heads and blushing cheeks; a preference for blues, greens and greys conveys a generally cool palette. The last quire was added in Paris around c.1500 by the workshop of Jean Pichore.

The subjects of the large miniatures are: (1) St John (f.13r); (2) Matthew (f.15r); (3) Mark (f.17r); (4) Luke (f.18v); (5) Annunciation (f.21r); (6) Visitation (f.33v); (7) Nativity (f.46r); (8) Annunciation to the Shepherds (f.52v); (9) Adoration of the Magi (f.56v); (10) Presentation in the Temple (f.60v); (11) Flight into Egypt (f.64v); (12) Coronation of the Virgin (f.70v); (13) Crucifixion (f.77r); (14) Pentecost (f.81v); (15) David in Prayer (f.85r); (16) Funeral Service (f.103v); (17) Madonna and Child flanked by kneeling patrons (f.139r); (18) Pietà (f.143r). The small added miniatures are: (1) Madonna and Child flanked by kneeling patrons (f.147r); (2) Sts Sebastian (f.149v); (3) Claude (f.151r).

£ 25,000-30,000 € 27,900-33,500



31

31

The Hours of the Russian Princess Isabel Gagarine, Use of Paris, in Latin and French [France (Paris), c.1440-50]

213x146mm, vellum, iii+187+iii+iii leaves, COMPLETE, collation: i4 (19th-century addition), ii12, iii8, iv8-1 (last blank cancelled), v-xii8, xiii4, xiv-xxiv8, 15 lines, 100x63mm, 15 LARGE MINIATURES WITH FULL BORDERS, small initials and line-fillers throughout, THREE-SIDED BORDERS ON ALL TEXT PAGES, vellum slightly cockled, repair to border on f.39 and a few blank margins, illumination throughout in pristine condition, 19th-century brown leather binding, one clasp missing, gauffered edges

A FINE BOOK OF HOURS STARTED BY THE MASTER OF THE MUNICH GOLDEN LEGEND, COMPLETED BY AN ARTIST CLOSE TO THE MASTER OF THOMAS HOO, ALSO KNOWN AS THE MASTER OF JEAN POPINCOURT

PROVENANCE

(1) Many birth- and death-entries of the COUTIER-PONTALLIER family, Château Bornay, dated 1621 to 1699 in different hands (original flyleaves at end): 'Le Jeudi huitieme Juillet mil six cent vingt ung demie heure après Minuiet, vint au Monde mon filz Jehan Francois du Corps de Dame Rose Anne

de Pontallier ma seconde femme. (...)'; Rose-Anne's marriage to Jean is recorded by P. Anselme, *Histoire généalogique*, II, 1726, p.872; and 'Le dit Jean Coutier seigneur de chateau Bornay, mourut le 18 Mars 1649 (...)'; the vast and imposing Château Bornay, dating from the early 13th century, was destroyed in 1674; only the chapel and parts of the walls remain, see A. Rousset, *Dictionnaire des Communes de la Franche-Comté*, I, 1853, p.280. (2) THE RUSSIAN PRINCESS JÓZEFA LUBOMIRSKA (1778-1851) gifted the Book of Hours in Paris in 1842 to her daughter: (3) THE RUSSIAN PRINCESS ISABEL GAGARINE (1800-86), married in 1823 to PRINCE SERGEÏ SERGEÏEVICH GAGARINE (1795-1852): 'Ce livre d'heures fut donne a Paris le XIX jour de novembre 1842 jour de St Elisabeth, par tres noble dame comtesse de Witt nee princesse Lubomirska a sa bien aimee fille Isabelle princesse Gagarine, mariee le XXIX jour de Avril 1823 au prince Serge Gagarine. (...)'. (ff.1-4 added in neo-gothic style, including a full-page COAT OF ARMS, a TITLE PAGE with the initials 'I' and 'G', a detailed EX-DONO PAGE, and a prayer to St Elisabeth opening with a SMALL MINIATURE WITH FULL BORDERS, signed and dated Aug. Ledoux, 1843).



31

TEXT AND ILLUMINATION

Calendar (f.5r); Gospel Extracts (f.17r); Obsecro te (f.22v); O intermerata (f.26v); Hours of the Virgin (f.32r); Penitential Psalms (f.100r), litany (f.112v); Hours of the Cross (f.117v); Hours of the Holy Spirit (f.125v); Office of the Dead (f.132v); Doulce dame (f.178v); Doulz dieu (f.184r).

The MASTER OF THE MUNICH GOLDEN LEGEND was named after a copy of the French translation of the *Legenda aurea* in Munich (Bayer. Staatsbib., Cod.gall.3; E. König reads an inscription in one of the miniatures as 'Dominus Conradus Toliensis fecit' (Master Conrad of Toul made it) and suggested to identify the artist with Conrad of Toul; on the artist see most recently L. Ungeheuer, 'Le Maître de la Légende dorée de Munich', *Revue de L'Art*, 195, 2017, pp.23-32). His style is close to that of the Bedford Master's who dominated the artistic scene in Paris in the 1420s and '30s, and with whose workshop he often collaborated. In the present manuscript, the Munich Golden Legend Master prepared the compositions and started the illumination of all miniatures. Characteristic for his style is the sharp outlining of figures and the precise indication of facial features, as it can clearly be seen for instance in the miniature with the Crucifixion. In other miniatures, the faces are painted in lighter colours and the steep backgrounds with dramatic skies relate to the work of another painter of the

circle of the Bedford Master, the lesser known MASTER OF THOMAS HOO. He was named after a Book of Hours made for that chancellor of Normandy and France during the English occupation at the end of the Hundred Years War (Dublin, Royal Irish Academy, MS 12 R 31); he is also referred to as MASTER OF JEAN POPINCOURT, named after the patron of a Book of Hours exhibited in Cologne in 1987 (J. Plotzek, *Andachtsbücher des Mittelalters*, 1987, no.21). A Book of Hours by this artist was sold at Ketterer Kunst, Hamburg, 23 Nov. 2015, lot 3, for €150,000. The illumination of the present Book of Hours represents Parisian illumination at its most sophisticated towards the middle of the 15th century.

The subjects of the large miniatures are: **(1)** St John on Patmos (f.17r); **(2)** Annunciation (f.32r); **(3)** Visitation (f.56r); **(4)** Nativity (f.67v); **(5)** Annunciation to the Shepherds (f.73v); **(6)** Adoration of the Magi (f.78r); **(7)** Presentation in the Temple (f.82r); **(8)** Flight into Egypt (f.86r); **(9)** Coronation of the Virgin (f.93r); **(10)** David in Prayer, the harp depicted with a key for tightening the strings; (f.100r); **(11)** Crucifixion (f.117v); **(12)** Pentecost (f.125v); **(13)** Funeral Service (f.132v); **(14)** Virgin and Child with Angel offering flowers or fruit (f.178v); **(15)** Last Judgement (f.184r).

£ 60,000-80,000 € 67,000-89,500



32



32

32

Book of Hours, Use of Rouen, in Latin and French [France (Rouen), c.1485-95]

160x110mm, vellum, ii+110+ii leaves, lacking two miniatures after ff.15 and 73, collation: i12, ii3 (misbound, part of quire viii), iii8-1 (lacking i), iv-vii8, viii4 (2nd half of quire misbound as ii), ix8, x8-1 (last blank cancelled), xi8-1 (lacking i), xii-xiv8, xv6, 20 lines, 92x57mm, 12 LARGE MINIATURES WITH FULL BORDERS, illuminated initials and line-fillers, PANEL BORDERS ON ALL PAGES, French 18th-century red gilt morocco, 18th-century velvet-lined brocade bag, modern box

A BOOK OF HOURS IN THE TRADITION OF THE MASTER OF THE ECHEVINAGE DE ROUEN, PROBABLY AN EARLY WORK BY ROBERT BOYVIN, THE MOST SUCCESSFUL NORMAN RENAISSANCE PAINTER

PROVENANCE

(1) Made for a woman (her portrait on f.103r). (2) John A. Saks (1913-83), American book collector (bookplate, f.i verso); his sale at Christie's, New York, 20 May 1983, lot 45, for \$9,350 to (3) John F. Fleming for Robert and Joan Cremin.

TEXT AND ILLUMINATION

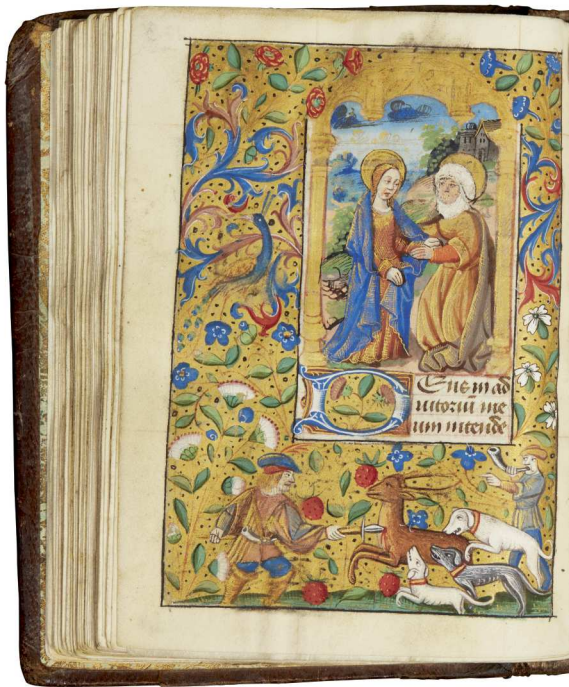
Calendar (f.1r); Compline from the Hours of the Virgin (f.13r, lacking last leaf); Gospel Lessons (f.16r, lacking first leaf); Obsecro te (f.19v); O intemerata (f.22r); Hours of the Virgin (f.27r); Penitential Psalms (f.59r), litany (f.68v); Hours of the

Cross (f.74r, lacking first leaf); Hours of the Holy Spirit (f.76v); Office of the Dead (f.79v); Douce dame (f.103r); added prayers by a contemporary hand (f.108v).

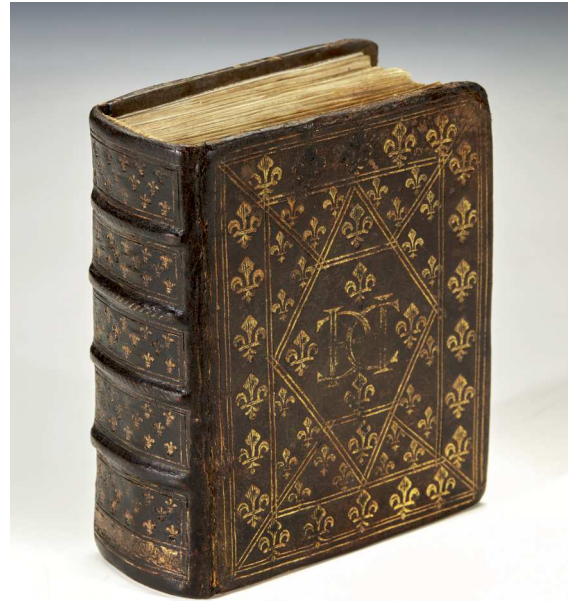
This Book of Hours was illuminated by a follower of the Master of the Echevinage de Rouen (for this artist see lot 42) who can probably be identified with the young ROBERT BOYVIN (see I. Delaunay, 'Le manuscrit enluminé à Rouen au temps du cardinal Georges d'Amboise', *Annales de Normandie*, 45e année, no.3, 1995, 211-44). Robert Boyvin, documented in Rouen from 1487 to 1536, worked between 1501 and 1503 for the great Renaissance patron Cardinal Georges d'Amboise, Archbishop of Rouen. Boyvin is known for employing broad decorated gold frames. He reserved this elaborate element of decoration for the opening of the main text of a Book of Hours, the Hours of the Virgin, while all other miniatures rely on more traditional patterns established under his predecessor, the Master of the Echevinage de Rouen.

The subjects of the large miniatures are: (1) Coronation of the Virgin (f.13r); (2) Annunciation (f.27r); (3) Visitation (f.35v); (4) Nativity (f.44v); (5) Annunciation to the Shepherds (f.48v); (6) Adoration of the Magi (f.51v); (7) Presentation in the Temple (f.54r); (8) Flight into Egypt (f.56v); (9) David in Prayer (f.59r); (10) Pentecost (f.76v); (11) Funeral Service (f.79v); (12) Patroness adoring Virgin and Child (f.103r).

£ 25,000-35,000 € 27,900-39,100



33



33

33

Book of Hours, Use of Dol, in Latin and French [France (Paris), c.1500]

118x90mm, vellum, ii+217+ii leaves, lacking three leaves with miniatures and others with text, collation: i-ii6, iii8-1 (last blank cancelled), iv8-1 (i lacking), v-xvii8, xiii6, xiv-xvii8, xviii8-2 (iii and vi lacking), xix8-1 (viii lacking), [lacking at least one quire], xx-xviii8, xix4, 15 lines, 56x38mm, 10 LARGE MINIATURES with full borders and 1 SMALL MINIATURE of St John within a three-sided border on f.13r, small illuminated initials and line-fillers throughout, PANEL BORDERS ON ALL TEXT PAGES, miniature on f.60v smudged, occasionally very slight rubbing, 16th-century brown leather binding gilt on both covers with fleur-de-lis and in the centre of each cover the monogram of CATHERINE DE' MEDICI (consisting of a 'C' linked with a reversed 'C' and an 'H' for her husband Henri II), blue morocco slip-case

A PERSONAL COMMISSION FOR A MAN NAMED IN ONE OF THE PRAYERS 'GUILLERMO', IN A RARE 16TH-CENTURY BINDING OF CATHERINE DE' MEDICI, LATER OWNED BY THE CELESTINE MONASTERY OF MARCOUSSIS

PROVENANCE

(1) Made for GUILLAUME, a man named in one of the prayers: '...michi Guillermo famulo tuo...' (f.145r); his coat of arms below the miniature with the Nativity (f.60v) over-painted by a later owner. The Book of Hours was produced in Paris but the Use of the Hours of the Virgin suggests that the person for whom it was prepared lived in Dol, on the north coast of Brittany. (2) Perhaps CATHERINE DE' MEDICI (1519-89), WIFE OF HENRI II, KING OF FRANCE: with fleur-de-lis and her monogram on the binding. On her important library see Le Roux de Lincy (1859), Delisle (1868) and Quentin-Bauchart (1886). After her death, much of her library was absorbed into the royal library, now Bibl. nat. de France, where the books were rebound. SURVIVING BINDINGS

MADE FOR CATHERINE DE' MEDICI ARE EXTREMELY RARE. (3) The CELESTINE MONASTERY OF THE HOLY TRINITY OF MARCOUSSIS, founded c.1405 a few km south of Paris: inscribed 'Coelestinorum de Marcoussiaco' (ff.142v, 217r). On the Celestine libraries in France see Vernet (1989) and Delisle (1874), listing twelve manuscripts from Marcoussis now in Paris; others are in Copenhagen (Royal Lib., Thott 67 fol.), Lincoln (Cathedral Lib., MS 193), London (BL, Burney MS 247), New York (Morgan Lib., MS G.59), Oxford (Bodl. Lib., MS Lat. th.e.26), and elsewhere.

TEXT AND ILLUMINATION

Calendar, f.1r; Gospel Extracts, f.13r; Hours of the Virgin, f.20r, starts imperfect; Penitential Psalms, f.97r, litany, f.110v; Hours of the Cross, f.125v, ends imperfect; Hours of the Holy Spirit, f.133r, starts and ends imperfect; Office of the Dead, f.135r, starts and ends imperfect; Obsecro te, f.142r; O intemerata, two versions, f.147r and 151v; other prayers, f.154v; Suffrages, f.181v.

Most of the miniatures were illuminated by JEAN COENE, also known as the MASTER OF THE PARIS ENTRIES (ff.47v, 60v, 68r, 73r, 83r), a prolific artist who was active in Paris for the French court under Louis XII (1498-1515) and François Ier (1515-47). The soft manner of the second artist relates to the MASTER OF THE CHRONIQUE SCANDALEUSE (ff.78r, 97r, 125v) while the third artist belongs to the previous generation of Parisian painters working in the manner of the MASTER OF JACQUES DE BESANÇON (ff.13r, 91r, 142r).

The subjects of the large miniatures are: (1) Visitation, f.47v; (2) Nativity, f.60v; (3) Annunciation to the Shepherds, f.68r; (4) Adoration of the Magi, f.73r; (5) Presentation in the Temple, f.78r; (6) Flight into Egypt, f.83r; (7) Coronation of the Virgin, f.91r; (8) David spying on Bathseba, f.97r; (9) Crucifixion, f.125v; (10) Virgin and Child, f.142r.

£ 25,000-35,000 € 27,900-39,100



34

34

The Dragon Hours, Unidentified Use, in Latin and French [northern France (perhaps Therouanne), c.1420-30]

190x130mm, vellum, 147+i leaves, COMPLETE, collation: i6, ii6+1 (last blank inserted), iii6, iv-viii8, ix6, x-xiii8, xiv8+1 (vii inserted, miniature), xv-xix8, xx1, 16 lines, 100x68mm, 8 LARGE MINIATURES, three of which with full borders, 15 LARGE ILLUMINATED INITIALS with full borders, small illuminated initials and line-fillers throughout, vellum slightly cockled, the illumination in extremely fine condition, old red velvet over wooden boards, modern slipcase

A SISTER MANUSCRIPT OF A BOOK OF HOURS MADE FOR THE USE OF THEROUANNE, MS 188 AT THE BIBLIOTHEQUE MUNICIPALE OF DOUAI

PROVENANCE

(1) Perhaps made for a woman named Marguerite ('Vie sainte marguerite' opens with a large miniature). (2) Robert Walsingham Martin (1871-1961); by descent to his daughter Marie Martin; sold, 8 Sept. 1982 for \$15,300 to (3) John F. Fleming; sold, 15 Sept. 1982 to (4) Robert and Joan Cremin.

TEXT AND ILLUMINATION

Calendar (f.1r); Hours of the Virgin (f.20r); Penitential Psalms (f.77v), litany (87v); suffrages (94v); Obsecro te (f.100r); Hours of the Cross (105r); Office of the Dead (f.109r); Les xv ioyes (f.134r); Les sept requestes (f.139r); Vie sainte marguerite (f.143r); O intemerata en rommant (f.144v).

The Book of Hours in Douai was published by V. Denolf, 'Un livre d'heures de Douai', *Gazette des Beaux-Arts*, 141 (Sept.), 1999, 75-84. Both manuscripts share some significant saints in the Calendar, most importantly Hunfroy (8 March) and Omer (9 Sept.), both bishops of Théroouanne; the Picard spelling 'chy' for 'ci' also points to the Franco-Flemish region that was part of the historical County of Flanders in present-day France (e.g. 'Chi commencent les heures nostre dame', f.20r). The series of saints at the beginning of the present manuscript is unusual for 15th-century Books of Hours but may have been inspired by prefatory picture cycles that preceded Psalters in earlier centuries. The Dragon Hours received its nickname by its present owner because of the impressive miniature with the large dragon that swallowed St Margaret (legend has it that she prayed inside the dragon, crossed herself, and then exploded out of its side). The decoration of the manuscript is a very fine example of book illumination from French-Flanders; noteworthy is the careful treatment of figures and backgrounds, the rich colours, the luminous silver and the generously applied gold leaf.

The subject of the large miniatures are: (1) St John the Baptist (f.14r); (2) St John the Evangelist (f.15r); (3) St Nicholas (f.16r); (4) St Christopher (f.17r); (5) St Catherine (f.18r); (6) Virgin and Child (f.19v); (7) Crucifixion (f.104v); (8) St Margaret emerging from the dragon (f.142v).

£ 40,000-60,000 € 44,600-67,000



34



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**Book of Hours, Use of Rome, in Latin
[southern Netherlands (probably Bruges),
c.1460-70]**

190x135mm, vellum, v+108+v leaves, COMPLETE, collation: i6, ii-xii8, plus inserted single leaves for the full-page miniatures, 21 lines, 120x80mm, 14 FULL-PAGE MINIATURES with full borders, facing LARGE ILLUMINATED INITIALS with full borders, 21 SMALL MINIATURES with three-sided borders, small illuminated and flourished initials, illumination with small pigment losses, 17th(?) -century vellum with yapp fore-edges, the spine inscribed in ink 'Missale Illumi[...]'

A RICHLY ILLUMINATED BOOK OF HOURS BY THE PROLIFIC MASTERS OF THE BEADY EYES

PROVENANCE

(1) Owned by the Dominicans of Louvain: inscribed 'Ad usum F. Ioannis Rola, Dominicani Lovaniensis' (f.3r). (2) Ownership inscriptions of Henri Charles de Bausele (d.1669), or his son of the same name (d.1709), (ff.1r, 2v, 3v, 68r; spelled 'Baucele' and with 'Anno 1668', f.1r). (3) Ink-stamp of the 'Williams Library Cheltenham' (f.1v) and with their(?) foliation record dated 1890 on a back flyleaf; the Library was dispersed in 1896. (4) With several dealer and other annotations on flyleaves, including one of Maggs Bros.

TEXT AND ILLUMINATION

Calendar (f.3r); Gospel extracts (f.9r); Hours of the Cross (f.13r); Hours of the Holy Spirit (f.17r); Mass of the Virgin (f.21r); very short versions of the prayers *Obsecro te* (f.23v)

and *O intemerata* (f.25v); suffrages to saints (f.26v); Hours of the Virgin (f.35r); Penitential Psalms (f.78r), litany (f.84r); Office of the Dead (f.90r).

This manuscript was illuminated by the MASTERS OF THE BEADY EYES (*Maitres aux Yeux-Bridés*), named from their distinctive manner of delineating eyes with firm dark lines and a beady dot (L.M.J. Delaissé, *La miniature flamande*, 1959, pp.18, 30, 99). Their work relates to that of the earlier Masters of the Gold Scrolls, who dominated Bruges illumination towards the middle of the century.

The subjects of the full-page miniatures are: (1) Crucifixion (f.12v); (2) Pentecost (f.16v); (3) Virgin and Child Enthroned (f.20v); (4) Annunciation (f.34v); (5) Visitation (f.44v); (6) Nativity (f.51v); (7) Annunciation to the Shepherds (f.54v); (8) Adoration of the Magi (f.57v); (9) Presentation in the Temple (f.60v); (10) Massacre of the Innocents (f.63v); (11) Flight into Egypt (f.68v); (12) Coronation of the Virgin (f.72v); (13) David in Penitence (f.77v); (14) Funeral Service (f.89v).

The subjects of the smaller miniatures are: (1) St John (f.9r); (2) St Luke (f.9v); (3) St Matthew (f.10v); (4) St Mark (f.11r); (5) Virgin and Child (f.23v); (6) Lamentation (f.25v); (7) John the Baptist (f.26v); (8) St Peter (f.27r); (9) St Paul (f.27v); (10) John the Evangelist (f.28r); (11) St Andrew (f.28v); (12) St James (f.29r); (13) St Laurence (f.29v); (14) St Anthony Abbot (f.30r); (15) St Adrian (f.30v); (16) St Katherine (f.31r); (17) St Agatha (f.31v); (18) St Barbara (f.32r); (19) St Margaret (f.32v); (20) Mary Magdalene (f.33r); (21) St Anne with the Virgin and Christ-Child (f.33v).

£ 15,000-25,000 € 16,800-27,900

32

SOTHEBY'S



36

36

PROPERTY OF THE ORDER OF FRIARS MINOR CHARITABLE TRUST

Prayerbook, in Flemish and Latin [Flanders (probably Ghent), c.1480]

155x110mm, vellum, iv+171+i leaves, lacking four leaves probably two with miniatures and two blanks(?) before ff.13, 99, 110, and 165, collation: i-ii6, iii8-1 (i lacking), iv6, v-xiii8, xiv8-1 (ii lacking), xv8-1 (vi lacking), xvi-xxi8, xxii8-1 (vi lacking), xxiii6, 14 lines, 95x65mm, 10 FULL-PAGE MINIATURES with full borders, 12 LARGE ILLUMINATED INITIALS with full borders, illuminated and flourished initials throughout, flaking of gold and oxidised lead white in places, occasionally some slight rubbing, a little dirty at front and back, blank part of f.138 cut out, with the remains of the original medieval sewing, the covers missing

AN ILLUMINATED PRAYERBOOK WITH SEVERAL RUBRICS SPECIFYING THAT THE FOLLOWING TEXTS ARE WRITTEN IN FLEMISH ('IN VLAEMSCHÉ')

PROVENANCE

(1) Probably written and illuminated in Ghent, to judge by the litany and calendar (which includes Cornelis, Bavo, both in red; Macarius, Walburgis, Hermes, Machutus, Brandaris, and Ontcommere [= Wilgefortis]). The manuscript was perhaps made for the WINDESHEIM CONVENT OF TEN HOLE IN MELLE, south-east of Ghent, as 'Onse vrouwe van Hole' also appears in red (2 July). The entry for 6 May 'Katharine vander

Cheyne' does not record a saint, and the manuscript may have been made for a member of the VANDER CHEYNE FAMILY.

(2) Late 15th- or 16th-century inscription: 'desen brief zal men gheven Cleayse Ghenste'. (3) Property of the Order of Friars Minor Charitable Trust.

TEXT AND ILLUMINATION

Calendar in Flemish (f.1r); Pater noster (f.13r); Mass of the Virgin (f.17); Penitential Psalms (f.21r), litany (f.32v); all in Latin; the following texts all in Flemish: prayer before Confession(?) (f.38r); prayers including the Pater noster of St Bernard (f.58r); at Communion (f.64r); to St Anne (f.73r); to the Passion (f.81r); to Christ (f.86r); to Jesus's Name (f.99r); several prayers with rubrics specifying that they are 'in Vlaemsche': Obsecro te (f.102r); O intemerata (f.106r); Salve regina (f.151v); Magnificat (f.152r); prayer to Christ (f.154r); nine prayers of St Gregory (f.163r); prayer for the night (f.165r).

The subjects of the large miniatures are: (1) The Virgin and Child enthroned with musician angels, f.16v; (2) The Last Judgement, f.20v; (3) Christ Appealing to God before the Crucifixion, f.37v; (4) St Bernard Kneeling before the Virgin and Child, f.57v; (5) A Nun Receiving Communion, f.63v; (6) St Anne Enthroned with the Virgin and Child, f.72v; (7) The Agony in the Garden, f.80v; (8) Crucifixion, f.85v; (9) Lamentation, f.101v; (10) Noli me tangere, f.153v.

£ 6,000-8,000 € 6,700-9,000



37

37

Book of Hours, Use of Tournai, in Latin and French [Southern Netherlands (perhaps Tournai), c.1500]

165x115mm, vellum, i+i+105+ii leaves, COMPLETE, collation: i6, ii8+1 (i inserted), iii6+3 (i and final bifolium inserted), iv8+1 (i inserted), v-viii8, ix6+1, x8+1 (i inserted), xi-xiii8, 5 LARGE MINIATURES with full borders facing LARGE ILLUMINATED INITIALS with full borders, large illuminated initials with foliate extensions, small illuminated and flourished initials throughout, small pigments losses and slight rubbing, 18th-century red morocco with gilt filets and title 'Heures MSS sur velin' on spine

A NEWLY DISCOVERED WORK BY THE DOCUMENTED SCRIBE-MINIATURIST JEAN MARKANT, ACTIVE IN TOURNAI, LILLE AND BRUGES AT THE TURN OF THE 16TH CENTURY

PROVENANCE

(1) Probably made for a man named Anthony; a suffrage to this saint, presumably the namesake of the owner, opens with a large miniature and appears towards the beginning of the volume. The suffrage to this saint was originally copied onto ff.93v-94r (as part of the suffrages) but was professionally removed, perhaps at the request of the prospective buyer who preferred a more prominent treatment of this text; the suffrage to St Anthony is indeed added on a separate bifolium. (2) Inscribed by a 16th-century hand 'Ceste heures

appartienne / a madamoyselle de guadins' (f.iir). (3) 'Je suis a Ignace Ostrelin demourant en Citte les Arras: 1626', and other inscriptions (ff.iir, 105r). (4) Sold in our rooms, 28 November 1949, lot 10 (ill.).

TEXT AND ILLUMINATION

Calendar (f.1); Hours of the Cross (f.8r); Hours of the Holy Spirit (f.17r); suffrage to St Anthony (f.24r); Hours of the Virgin (f.26r); Penitential Psalms (f.74r), litany (f.85r); prayers and suffrages (f.89r), one of them with an indulgence of 46,000 years.

Dominique Vanwijnsberghe attributes the miniatures to JEAN MARKANT, a scribe-miniaturist active in Tournai, Lille and Bruges at the turn of the 16th century (on the artist see Vanwijnsberghe's 'Marketing books for Burghers', in *Flemish Manuscript Painting in Context*, 2006, pp.135-148). The reconstruction of Markant's oeuvre is based on a manuscript called the Le Sauvage Hours, cited as 'whereabouts unknown' but subsequently at Les Enluminures. The Le Sauvage Hours refers directly to the name of the artist: 'Ces heures furent escriptes et illumines par moy a tous indigne serviteur Jennin Markant, l'an 1502...'. The present manuscript is unpublished except for our 1949 auction catalogue.

The subjects of the large miniatures are: (1) Crucifixion (f.7v); (2) Pentecost (f.16v); (3) St Anthony (f.23v); (4) Annunciation (f.25v); (5) David in Prayer (f.73v).

£ 8,000-12,000 € 9,000-13,400



38

38

Book of Hours, Use of Utrecht, in Dutch with some Latin rubrics [Northern Netherlands (Zwolle), c.1465-75]

155×105mm, vellum, ii+182+i leaves, bound too tightly to allow collation but apparently COMPLETE except for the possible loss of a miniature facing f.106r, 20 lines, 85×65mm, 6 FULL-PAGE MINIATURES with full borders inserted as single leaves, FACING A LARGE HISTORIATED AND 5 ILLUMINATED INITIALS with full partly inhabited borders, and 36 SMALLER ILLUMINATED INITIALS with three-sided borders, some leaves somewhat cockled and with slight water-staining at the upper edge in the middle part of the volume, CONTEMPORARY BINDING of blind-stamped polished brown calf over wooden boards, slightly defective, with the joints repaired and the clasps missing

AN UNPUBLISHED BOOK OF HOURS BELONGING TO THE SO-CALLED SARIJS GROUP, PAINTED IN A FINE STYLE CLOSELY LINKED TO THE ZWOLLE MASTER

PROVENANCE

(1) Signed 'Geo[rge] T[empleton] Strong, 1842' (1820–75), American lawyer and diarist; his sale by Bangs, New York, 4 November 1878, lot 821. (2) James William Fulbright (1905-95), United States Senator representing Arkansas from 1945 until his resignation in 1974, initialled by him ('J.W.F.' last flyleaf and elsewhere); given to another Senator on an official European trip as a present; thence by descent to the present owner.

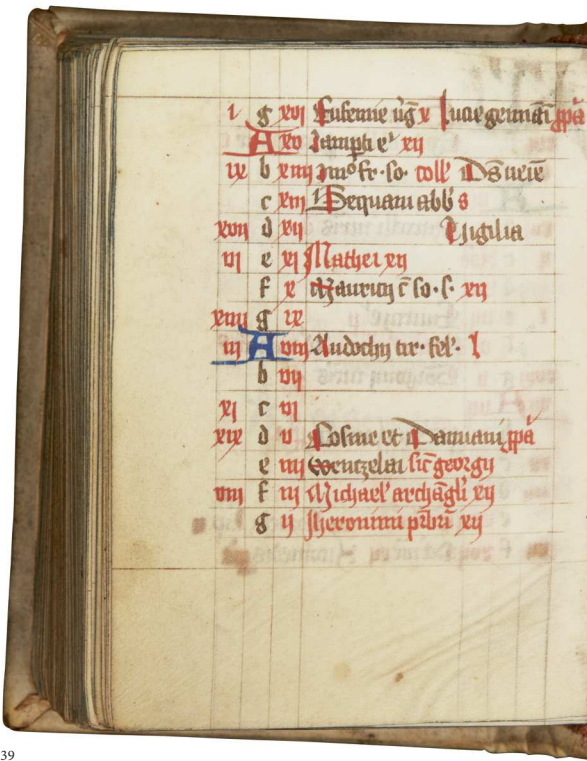
TEXT AND ILLUMINATION

Calendar (f.1r); Hours of the Virgin (f.15r); Hours of the Cross (f.48r); Hours of the Holy Spirit (f.69r); other Hours (f.85r and 106r); Penitential Psalms (f.126r), litany (f.133r); Office of the Dead (f.144r); prayers (f.176r).

The calendar and litany confirm a localisation in the diocese of Utrecht: for the pertinent details, see Anne Korteweg's essay in *Books of Hours Reconsidered*, 2013, pp.233-59. We are grateful to her for informing us that the manuscript was made in Zwolle and belongs to the Sarijs group (so-called because St Marius – Sint Marijs – is mistakenly contracted in the calendar to 'Sarijs'); the penwork is typical of the IJssel river area, and that the illumination is in the style of the ZWOLLE MASTER. On the group see L.S. Wierda, *De Sarijs-handschriften: Studie naar een groep laat-middeleeuwse handschriften uit de IJsselstreek*, 1995. The present miniatures are close in style to those of a Book of Hours attributed to Zwolle, c.1465-75, on which see A.M. As-Vijvers, *Tuliba collection*, 2014, no. 6.

The subjects of the large miniatures are: (1) Annunciation (f.14v); (2) Crucifixion (f.47v); (3) Pentecost (f.68v); (4) Adoration of the Magi (f.84v); (5) Resurrection (f.125v); (6) Last Judgement (f.143v).

£ 12,000-18,000 € 13,400-20,100



39



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39

Cistercian Liturgical Psalter, in Latin [Germany (perhaps Rhineland?), c.1400]

97x70mm, vellum, iii+i+208+iv leaves, apparently COMPLETE, the calendar misbound between the other texts, with blanks (or possibly a litany) cancelled after f.179, 16 lines, 70x42mm, with a LARGE GOLD INITIAL with purple and green infill and A blue and gold border, SMALLER GOLD INITIALS with flourishing in red, blue or purple at the beginning of monastic and secular psalter divisions (Pss.20, 26, 32, 38, 45, 52, etc.), some thumbing, f.192 torn, bound in plain vellum over pasteboards, detached at the back joint

PROVENANCE

Made for use in a Cistercian house, as indicated the Office of the Dead and the calendar (with Robert, Dominic, Bernard, Malachi, Edmund, and others). Cistercian liturgy was

standardised across Europe, which makes manuscripts more difficult to localise, but somewhat easier to date. The inclusion of Anne with 12 lessons in the calendar (26 July) confirms a date after 1375, and the absence of the octave of Purification of the Virgin suggests a date around 1400 or a little later. The church for which the manuscript was written has its dedication in the calendar on 23 May, and thus a precise localisation may be possible in due course.

TEXT

Psalms, with antiphons, and the major divisions with lections (f.1r), canticles and creeds (f.164r); Office of the Dead, Cistercian Use (f.180r); Calendar (f.188r); antiphons and collects for major feast days (f.200r), including Sts George and Wenceslas; added prayers (flyleaf).

£ 5,000-7,000 € 5,600-7,900

PROPERTY OF AMPLEFORTH ABBEY TRUST



40

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Book of Hours, Use of Sarum, in Latin [England, mid-15th century]

95×65mm, vellum, vi+115+v leaves, paginated i-xi, 1-240 (including flyleaves), lacking quires at the beginning and end, and a few leaves elsewhere, 14 lines, 60×35mm, 2-line ILLUMINATED INITIALS WITH FOLIATE SPRAYS THROUGHOUT, small flourished initials and line-fillers, part of the margin of pp.69-70 excised, some dirt and wear, bound in 1936 by Maltby, Oxford, in tan pigskin over wooden boards

PROVENANCE

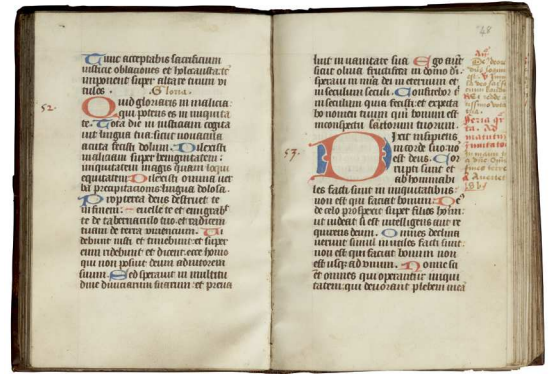
(1) 16th-century inscription (p.115). (2) 'Edmunde Walker', 17th(?) century (p.167). (3) 'W. Middelton / 1833.' with heraldic shield (p.xi). (4) Stamped 'G Manley Jun' (p.v). (5) Ampleforth Abbey, with their bookplate, and MS number '192' blind-stamped at the base of the spine; described by Ker, *Medieval Manuscripts in British Libraries*, II, 1977, p.36.

TEXT

Hours of the Virgin, beginning imperfectly (p.1); the Commemoration of All Saints 'secundum Sarum ecclesie usum' (p.40), but differing significantly from the printed text; feasts of the Virgin (p.76); Penitential (p.85) and Gradual (p.112) Psalms, and ferial litanies (p.138), the name of Thomas Becket erased (p.161); Office of the Dead (p.179).

This is a substantial portion of a high quality English Book of Hours which originally, to judge by offsets on blank pages, had full-page miniatures. Unlike the vast majority of Books of Hours, made for laymen and women, it was perhaps made for a monk, as suggested by the unusual liturgical contents, and by the substitution of the word 'monachorum' for 'clericorum' (p.43) in the hymn 'Ihesu salvator seculi'.

£ 2,000-3,000 € 2,250-3,350



41

41

Psalter, with added hymns, in Latin [France, c.1450-75 and early 16th century]

170×115mm, vellum, i+176 (foliated I-xii, 1-164)+i, apparently COMPLETE, 22 lines, 115×70mm, the first psalm with an ILLUMINATED INITIAL WITH A THREE-SIDED BORDER, the usual psalter divisions with large parted initials, some stains, thumbing, and cockling, with a few leaves torn at the fore-edge, not affecting legibility, a large part of f.161 torn out, plain brown 18th-century leather, rebounded and 'repaired Oxford, Nov. 1936'

PROVENANCE

(1) The original owner was perhaps a monk or cleric: the canticles are followed by ruled leaves that were originally unwritten, suggesting that there was never a litany, and there is also no calendar, suggesting that the original owner of the book had access to other liturgical manuscripts. (2) The early 16th-century liturgical additions use punctus flexus punctuation, suggesting ownership by a Carthusian or Cistercian. (3) The top of f.ii is excised, probably to remove an ownership inscription; below on verso in red ink 'Richarde H ffrancis(?)', 16th(?) century (f.ii.v); he was perhaps responsible for numbering the psalms. (4) In pencil 'Robert Benson', 18th(?) century (ff.163v, 164v). (5) Ampleforth Abbey, with their ink stamp, shelfmark label 'M/188/.S.S.' (formerly MS 60a), and flyleaf notes; described by Ker, *Medieval Manuscripts in British Libraries*, II, 1977, p.32.

TEXT

The original text consists of the Psalms (f.1r) followed by the usual canticles and creeds (f.143r), ending complete on f.157v; added leaves at the beginning and end contain prayers, benedictions, hymns, etc. in an early 16th-century hand.

£ 2,000-3,000 € 2,250-3,350



42

42

Book of Hours, Use of Rouen, in Latin and French [France (Rouen), c.1480]

183x133mm, vellum, ii+141+iii leaves, paginated 1-282, COMPLETE, collation: i-ii6, iii8, iv6, v-x8, xi4-1 (last blank cancelled), xii8, xiii8+1 (last leaf added), xiv-xviii8, xix8-1 (last blank cancelled), 15 lines, 95x65mm, 12 CALENDAR ROUNDELS WITH ZODIAC SIGNS, 14 LARGE MINIATURES AND 3 HISTORIATED INITIALS WITH FULL BORDERS OCCASIONALLY INCLUDING SMALL FIGURES AND DROLLERIES, illuminated initials and line-fillers, PANEL BORDERS ON ALL TEXT PAGES, extremities of borders slightly cropped, the illumination generally in remarkable condition, 17th-century brown calf with gilt centrepieces of the Crucifixion and the Virgin and Child on a Crescent Moon, upper cover becoming loose, lacking one clasp

A RICH BOOK OF HOURS WITH VERY FINE MINIATURES BY THE MASTER OF THE ECHEVINAGE OF ROUEN, ILLUMINATED IN BRIGHT COLOURS WITH FINELY POUNCED GOLD LEAF

PROVENANCE

(1) Made for a noble woman represented in prayer next to the Virgin with Child (miniature on p.263). (2) 'Mr Wittinoom', 19th century (inscribed inside upper cover). (3) James Cazalet, Halsted, Kent, 19th century (armorial book-plate inside upper cover). (4) No.289 in a catalogue of Bernard Halliday, Leicester (clipping on first flyleaf). (5) Ampleforth Abbey, MS 275; described by Ker, *Medieval Manuscripts in British Libraries*, II, 1977, pp.38-9.

TEXT AND ILLUMINATION

Calendar (p.1); Gospel Extracts (p.25); Obsecro te (p.37); O intemerata (p.44); Hours of the Virgin (p.53); Penitential Psalms (p.155), litany (p.180); Hours of the Cross (p.189); Hours of the Holy Spirit (p.197); Office of the Dead (p.205); Douce dame (p.263); Doux dieu (p.274).

The ECHEVINAGE MASTER is named after his patrons, the aldermen of Rouen, who assembled one of the first public libraries in France. Following the end of the English occupation of Normandy in 1449 during the Hundred Years War, the Echevinage Master became the most successful Norman illuminator of the third quarter of the 15th century.

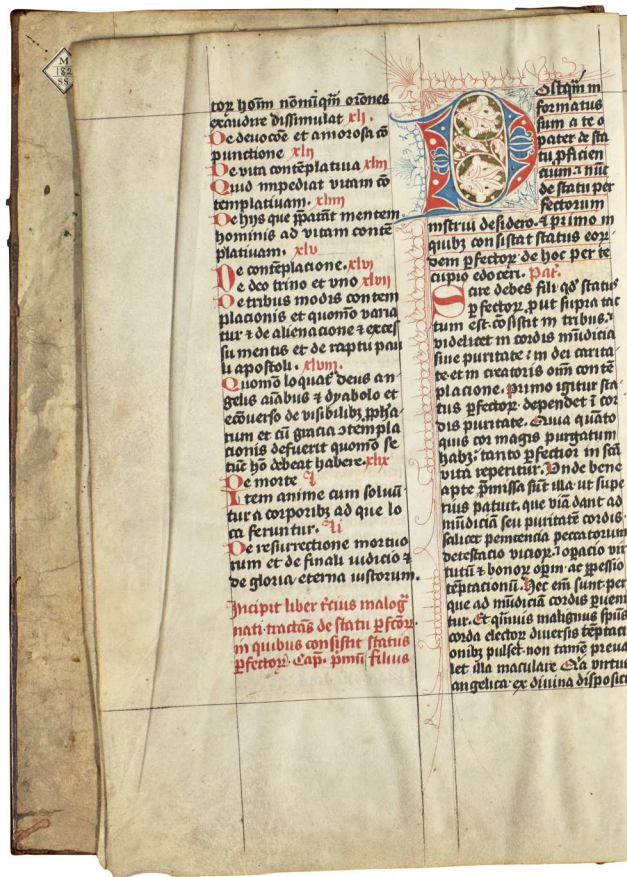
The subjects of the large miniatures are: (1) Evangelists in four compartments, p.25; (2) Annunciation to the Virgin, p.53; (3) Visitation, p.76; (4) Nativity, p.101; (5) Annunciation to the Shepherds, p.112; (6) Adoration of the Magi, p.119; (7) Presentation in the Temple, p.125; (8) Flight into Egypt, p.132; (9) Coronation of the Virgin, p.145; (10) David in Prayer, p.155; (11) Crucifixion, p.189; (12) Pentecost, p.197; (13) Burial, p.205; (14) Virgin and Child with Patroness in Prayer, p.263.

The subjects of the historiated initials are: (1) Pietà, p.37; (2) Virgin and Child, p.44; (3) Trinity, p.274.

£ 20,000-30,000 € 22,300-33,500



43



43

43

Dialogus dictus malogranatum, Book III, in Latin; Germany, Hildesheim, dated 1459

315×225mm, vellum, i+226 leaves, two leaves foliated 168, COMPLETE, collation: i-xxviii8, xix2, 2 columns, 37 lines, 220×145mm, AN 8-LINE PUZZLE INITIAL with flourishing and green infill (f.1v), smaller flourished and plain coloured initials throughout, in the ORIGINAL HILDESHEIM BINDING of blind-stamped brown leather over wood boards, pastedowns from a decorated missal, rebacked, bosses and clasps missing

PROVENANCE

(1) WRITTEN IN 1459 FOR THE USE OF THE AUGUSTINIAN NUNS OF ST MARY MAGDALENE, HILDESHEIM: 'Anno domini millesimo quadringentesimo quinquagesimo nono presens liber scriptus est et datus pro utilitate sororum sancte Marie Magdalene prope et extra muros Hilden(semenses). Orate ergo pro huius datoribus ...' (f.1r). (2) Ampleforth Abbey, with their shelfmark label 'M/182/S.S.', the spine gilt with the initials 'S'(ancti) 'L'(aurentii) and a grid-iron, and the former shelfmark 'M.S.6'; described by Ker, *Medieval Manuscripts in British Libraries*, II, 1977, pp.28-9.

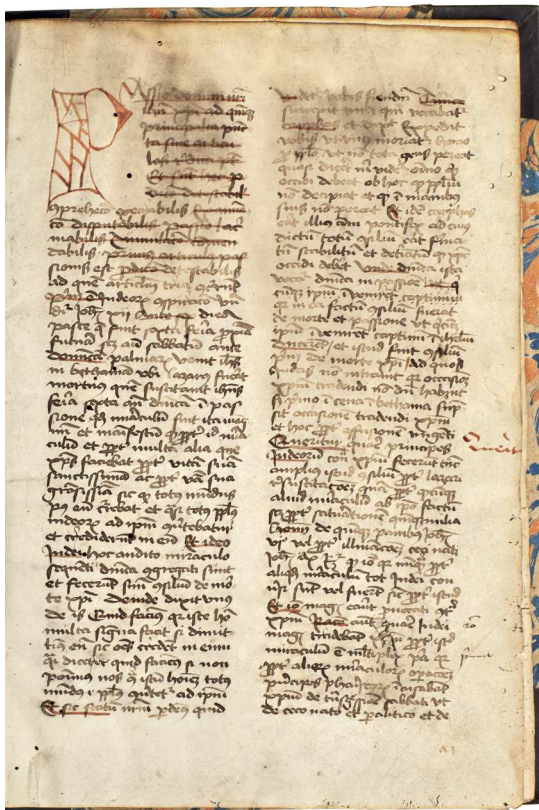
TEXT

Melogranatus, Book III, 'de statu perfectorum', opening 'Postquam informatus sum a te o pater ...' (ff.2v-225r), preceded (f.2r) by a table of contents listing 52 chapters.

The preface suggests that the work is well-named because, just as a pomegranate (malogranatum) has many pips, so it includes many grains of wisdom from the Doctors of the Church. The entire work is structured as a dialogue between a father and son (rubrics *filius* and *pater* introduce each section), in three books: the first describing the state of the beginner, the second the advancing person, and the third (present here) the flawless person. Apparently the patron who had this book written for the nuns of Hildesheim thought that they only needed this third part.

In the late 15th century the work was plausibly attributed to Gallus, supposedly a late 14th-century abbot of the Cistercian monastery at Zbraslav, south of Prague. The work was printed several times in the 15th century, and 150 manuscripts are listed in M. Gerwing, *Malogranatum oder der dreifache Weg zur Vollkommenheit*, 1986, but manuscripts appear for sale very rarely: the Schoenberg database records fewer than ten copies of any part of the work appearing for sale in auction and dealer catalogues since the 18th century, and Gerwing knew of only a single copy in private hands.

£ 6,000-8,000 € 6,700-9,000



44

44

'Materia passionis domini', in Latin [Germany (Hildesheim?)], 1495(?)

310x215mm, paper (watermark of the type 'tête de boeuf au serpent s'enroulant autour d'une croix', but not very close to any in Briquet), i+i+30+i leaves. COMPLETE, collation: i8, ii12, iii8, iv2, the main text paginated 1-60, leaf signatures in pale red ink, 2 columns, 42-45 lines, extensively water-stained, affecting legibility in some places, bound in three-quarter calf and marbled paper, in November 1870 according to a note on the pastedown; lots 43-49 bound uniformly

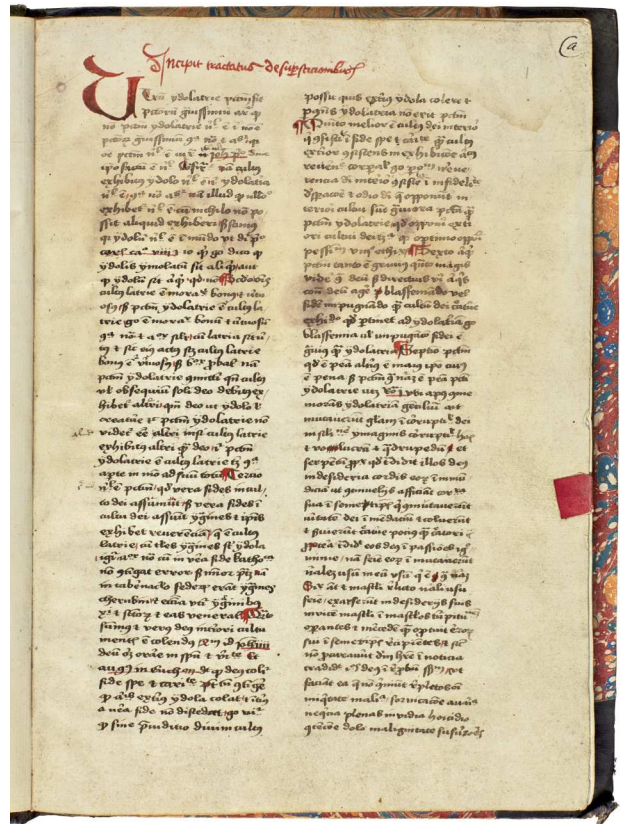
PROVENANCE

(1) Perhaps made in Hildesheim: until November 1870 bound with an incunable printed in 1471, as recorded in a pastedown note; according to Ker, that binding has its stamps arranged in a typically Hildesheim pattern. (2) Inscribed, late 15th or 16th century, 'Prespositus in Esscherde [i.e. Enschede?] nec non plebanus in Vallens est possessor huius libri' (flyleaf). (3) Inscribed 'Libri octo de ecclesiasticis officiis' by a 17th-century hand (flyleaf) (4) Ampleforth Abbey, formerly MS 7, with their purple ink-stamp and shelfmark label 'M/183/S.S.'; described by Ker, Medieval Manuscripts in British Libraries, II, 1977, p.29, not mentioning the number/date between 'amen' and the explicit.

TEXT

'Passio domini nostri Ihesu Christi ad quinque principalia puncta sive articulos reduci potest. Et sunt hec: prodico detestabilis ... amen. 1495(? the last two digits unclear). Explicit materia passionis domini nostri Ihesu Christi'.

£1,000-1,500 €1,150-1,700



45

45

Treatises on Superstitions and Indulgences, in Latin [Germany or perhaps Netherlands, c.1450-1500]

308x215mm, paper (watermark close to Briquet no. 11799), i+83+i, apparently COMPLETE (penultimate leaf cancelled), 2 columns, 46 lines, vertical rulings only, written space variable, 230x140, f.19 with a tear; water-staining affecting approximately the upper third of each leaf, lots 43-49 bound uniformly, probably in 1870

PROVENANCE

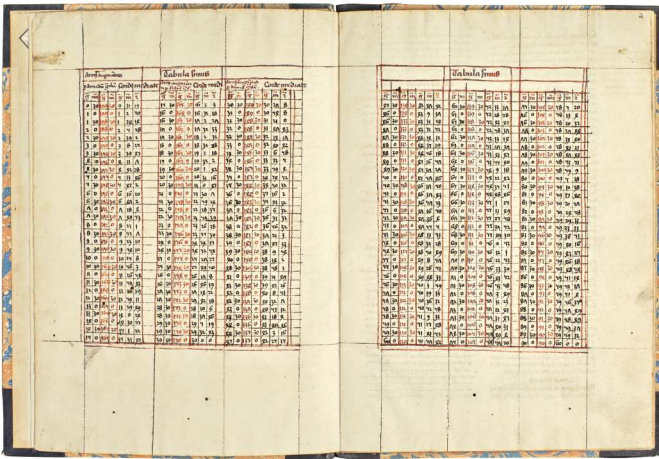
Ampleforth Abbey, with their purple ink-stamp and shelfmark label 'M/8/S.S.' on pastedown and spine; described by Ker, Medieval Manuscripts in British Libraries, II, 1977, p.24.

TEXT

'Incipit tractatus de supersticionibus. Utrum ydolatrie peccatum sit peccatorum gravissimum arguiter ... et sic est finis deo gratias.' (ff.1r-53r); Nicholas Magni of Jawor, Tractatus de superstitionibus, part II, 'Questio est hec utrum quis licite possit uti ministerio demonum utpote ad prenuiciandum futura ... et presuppositione divine voluntatis. Amen' (ff.53r-75v); a 'tractatus de indulgenciis editus a fratre Francisco de Maronis fratrum minorum sacre theologie doctore': '[Q]uodcumque ligaveris super terram erit ligatum et in celis ... [Mt. 16:19] Beatus Augustinus xxi et xii De ci(vitate) dei duos fines ultimos ...' (f.76r).

The first text is anonymous, unidentified, and apparently unpublished.

£1,000-1,500 €1,150-1,700



46

46

Astronomical, Calendrical, and other works, in Latin [Germany, c.1500, and early 16th century]

298x217mm, paper, i+16+12+i, paginated from the first table (on a verso) 1-55; pp.18-31, 42-43 and 51-55 blank, each section ruled and written differently, several watermarks, one close to Briquet 4950–52 (south-central Germany), pp.16-40 affected by mould, not affecting legibility, lots 43-49 bound uniformly, probably in 1870

PROVENANCE

Ampleforth Abbey, formerly MS 11, with their purple ink-stamp and shelfmark label 'M/14/S.S.'; described by Stevenson, *Historical Manuscripts Commission*, 2nd Report, p.109 no.2, and Ker, *Medieval Manuscripts in British Libraries*, II, 1977, pp.24-25.

TEXT

John of Lignères, table of sines (p.1) and 44 canons (p.3); Paulus Germanus de Middelburgo, 'Compendium correctionis calendarii pro recta pasche celebracione'; 14 propositions for calendar reform (p.32); a letter of Pope Leo X to the Emperor Maximilian concerning the correction of the calendar, dated 21 July 1514 (p.40); Capitula published in 1513 by Leo X on the defense of the faith, ecclesiastical liberty, and reform of the church, by two scribes (p.44).

John of Lignères (d. c.1350) published astronomical and mathematical works in Paris in the 1320s and is credited with diffusion of the Alfonsine tables in the Latin West. 'The canons of the primum mobile, in forty-four chapters, correspond to the trigonometric part of the tables and consider the problems linked to the daily movement of the sun. Three of the canons describe the instruments used in astronomical observation: Ptolemaic parallactic rulers and a quadrant firmly fixed in the plane of the meridian' (*Complete Dictionary of Scientific Biography*).

£ 2,000-3,000 € 2,250-3,350



47

47

Gerhardus de Monte, Commentary on Thomas Aquinas's De ente et essentia, etc., in Latin [Germany, c.1450-1500]

295x200, paper, i+102+i, main texts paginated 1-204, quires missing after ff.94 and 140, 2 columns to p.140, one column in larger script from p.141, spaces left for coloured initials, the outer corners water-stained, not affecting legibility, lots 43-49 bound uniformly, probably in 1870, each quire with a pencil binder's number on the first recto

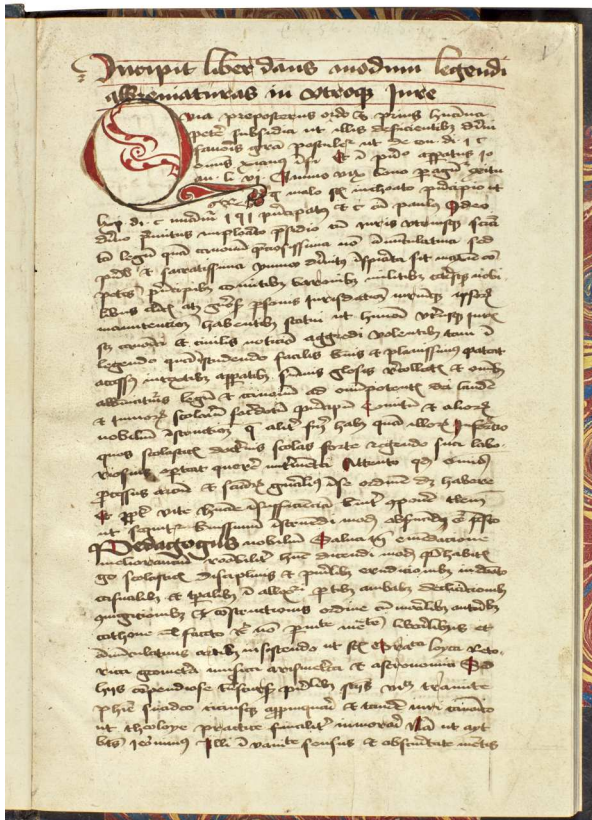
PROVENANCE

Ampleforth Abbey, with their purple ink stamp, and shelfmark label 'M/15/S.S.' on pastedown and spine; described in more detail with 15 texts itemized, with references, by Ker, *Medieval Manuscripts in British Libraries*, II, 1977, pp.25-26.

TEXT

Gerard de Monte's commentary on Thomas Aquinas's 'On Being and Essence': '[I]nsignis peripotetice veritatis interpres doctor sanctus nedum adultos provehere ... set lucis eternaliter amen' (f.1r); 14 short philosophical works by, or often attributed to, Aquinas (p.71); Aristotle, 'Ethics', misbound and imperfect at beginning and end (p.141).

£ 1,000-1,500 € 1,150-1,700



48

48

Werner von Schussenried, De modo legendi abbreviaturas in utroque iure, in Latin [Germany (Saxony?), c.1450-75]

285x195, paper (watermark close to Briquet nos. 14548-52), i+44+i leaves, COMPLETE, collation: i-iii12, iv8, frame ruled, typically written either in a single column of 40 lines, or 2 columns of 42 lines, 245x140mm or 240x145mm, large initials ornamented with red, margins with faint water stains, lots 43-49 bound uniformly, probably in 1870

PROVENANCE

(1) The last page with a copy of the beginning of a letter in German from Ernst II (d. 1513), duke of Saxony and archbishop of Magdeburg, to Albrecht of Brandenburg. (2) Ampleforth, with their purple ink stamp, and shelfmark label 'M/16/S.S.' on pastedown and spine; described by Ker, Medieval Manuscripts in British Libraries, II, 1977, p.26.

TEXT

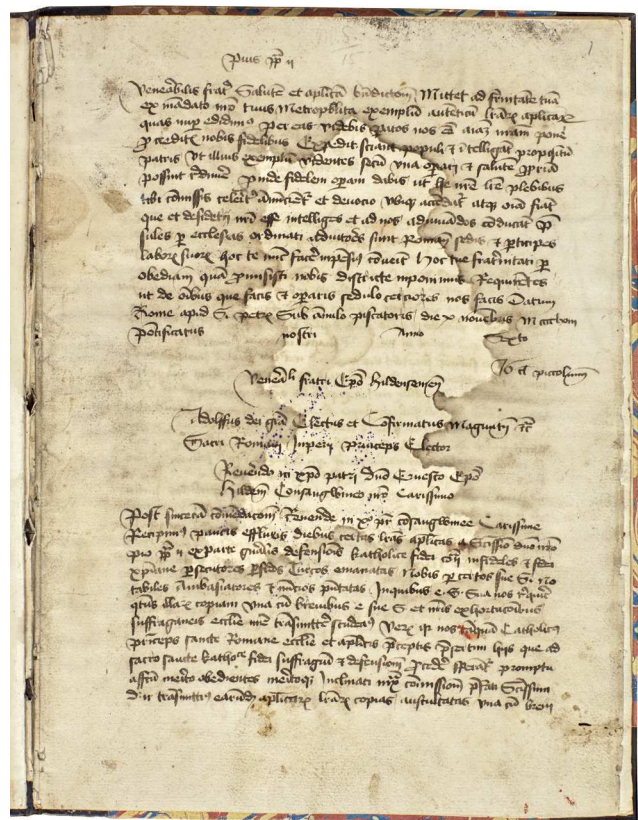
'Incipit liber dans modum legendi abbreviaturas in utroque iure. Quia preposterus ordo et prius ... Explicit libellus dans modum studendi et legendi contenta ac abbreviatura utriusque iuris ...' (ff.1r-43v).

Anonymous for centuries, the author of this often-printed treatise on how to read abbreviations in civil and canon law texts was identified in 1911, when it was observed that the section 'De decreto versificato' (beginning on f.18r of the present manuscript) contains an acrostic that spells out his name, birthplace, and profession: 'UUernherus ...'.

£ 1,000-1,500 € 1,150-1,700

42

SOTHEBY'S



49

49

Copies of a Papal Bull of Pius II dated 22 October 1463, urging action against the Turks, and related documents, in Latin [Germany (Hildesheim?), 15th century], after 1463

283x210mm, paper (no watermarks visible), 7 leaves, COMPLETE, one quire, last blank cancelled, number of lines and written space variable, very water-stained but not affecting legibility, lots 43-49 bound uniformly, probably in 1870

PROVENANCE

(1) Perhaps written at Hildesheim in the 1460s. (2) With the Ampleforth ink-stamp, bookplate (mostly removed), and shelfmark label 'M/17/S.S.' on pastedown; described in more detail by Ker, Medieval Manuscripts in British Libraries, II, 1977, pp.26-27.

TEXT

Two short explanatory letters designed to accompany the following text: the first from the pope, dated 10 November 1463 (f.1r), and the second from Adolf von Nassau, archbishop of Mainz, to Bishop Ernst von Schaumburg of Hildesheim, dated 31 January 1464 (f.1r-v); a Bull of Pius II urging action against the Turks, dated 22 October 1463 (ff.1v-7v).

£ 200-400 € 250-450

42

Akhmatova, Anna

12 stikhotvorenii iz Podorozhnika [12 poems from Plantain]. 1922

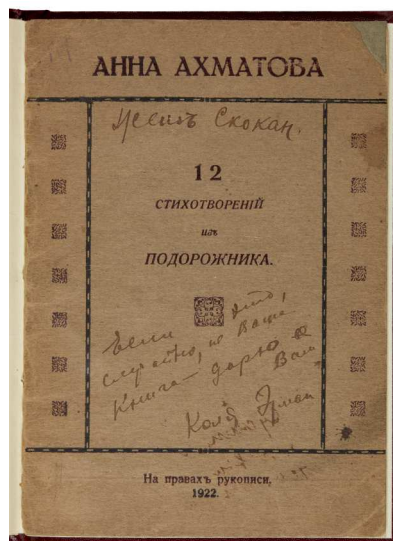
8vo (157 x 112mm.), modern brown cloth binding covering original printed wrapper, folding box, upper cover becoming detached at foot

Akhmatova's collection of poems, *Podorozhnik* [Plantain], was first published in 1921. This is a shortened collection of just 12 poems from that larger publication; we have only found one other copy of this edition, in Toronto.

PROVENANCE

Nikolai Erdman (1900-1970, poet and playwright), ownership inscription on upper wrapper, a gift to Skokan

£ 1,000-1,500 € 1,150-1,700



50

Akhmatova, Anna

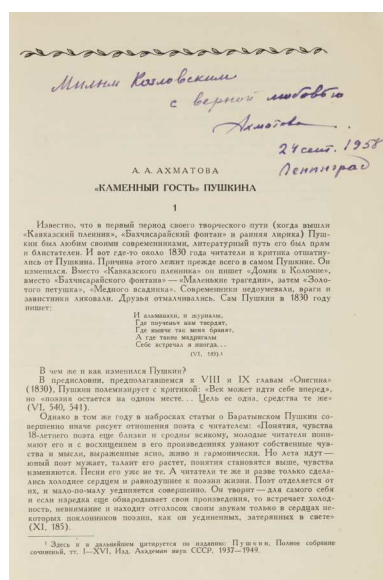
"Kamennyi gost" Pushkina [The stone guest of Pushkin]. Moscow & Leningrad: Academy of Sciences, 1958

8vo (260 x 169mm.), offprint from *Pushkin: Issledovaniya i materialy tom II* [Pushkin: Research and Materials volume II], pp.185-195, printed wrapper, in modern folder and slipcase

INSCRIBED BY AKHMATOVA to Aleksei Fyodorovich Kozlovsky, dated Leningrad 24 September 1958. Akhmatova's essay is an analysis of Pushkin's play *The Stone Guest*, itself based on Mozart's *Don Giovanni*. It brings out the changes that Pushkin made to the story, which in Akhmatova's opinion were related to Pushkin's own circumstances. The essay is dated 1947 at the end.

For another work inscribed to Kozlovsky, see lot 52.

£ 1,500-2,000 € 1,700-2,250



51

Akhmatova, Anna

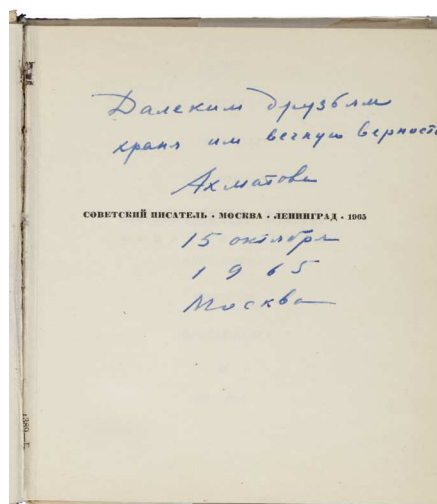
Beg vremeni [The flight of time, and other poems]. Moscow & Leningrad: Sovetskii Pisatel, 1965

square 8vo (144 x 128mm.), INSCRIBED BY AKHMATOVA on half-title, "to my distant friends, be faithful to them forever", dated Moscow 15 October 1965, original cream cloth, dust-jacket, in modern folding box, dust-jacket slightly worn;

with an autograph letter signed, also dated 15 October 1965, presumably to Aleksei Fyodorovich Kozlovsky (the composer and conductor, 1905-1977) and his wife Galina, 1p.; two postcards, addressed to Kozlovsky and his wife, in Tashkent, dated Leningrad December 1944 and August 1945, one containing a poem, the other a letter, one postcard faded

For another work inscribed to Kozlovsky, see lot 51.

£ 2,000-3,000 € 2,250-3,350



52

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Alberto da Castello

Rosario della gloriosa vergine Maria. (Venice: heirs of Pietro Ravani, 1556)

8vo (145 x 100mm.), woodcut title-page, each page within woodcut frame, woodcut initials and illustrations, woodcut printer's device on final leaf, later limp vellum, lacking M2, title-page frayed at fore-edge, occasional light staining, wormholes in lower margin, R8 torn at fore-edge, a few small holes in last leaf

A charmingly illustrated devotional text by the Venetian Dominican Alberto da Castello, one of many Venetian editions produced around this time.

REFERENCES

Censimento 16 CNCE 752

PROVENANCE

Bateman, of Middleton Hall, Youlsgrave (Derbys.), armorial bookplate, sale, Sotheby's, 25 May 1893 (not found in catalogue); William O'Brien, bequest booklabel dated 1899

£ 200-300 € 250-350

PROPERTY OF THE ORDER OF FRIARS MINOR CHARITABLE TRUST

Alexander de Ales

Summa universae theologiae [i.e. Super IV libros sententiarum Petri Lombardi]. Pavia: Franciscus Girardengus and Johannes Antonius Birreta, 11 July 1489; 20 October 1489; 23 October 1489; 23 December 1489

4 volumes, 4to (214 x 158mm.), 224 leaves, *4 1,23⁶ a-z⁸ j⁸ p⁸ 2⁸ 2⁸ 2⁸ 2⁸; 472 leaves, aa⁸ bb⁶ aa-zz⁸ j⁸ p⁸ 2⁸ 2⁸ AA-ZZ⁸ Aa-Gg⁸ Hh¹⁰; 360 leaves, aaa⁸ a-b⁸ ccc-ooo⁸ ppp¹⁰ qqq-zzz⁸ j⁸ j⁸ p⁸ 2⁸ 2⁸ 2⁸ AAA-RRR⁸ SSS⁶; 512 leaves, aaaa¹⁰ aaaa-zzzz⁸ j⁸ j⁸ j¹⁰ p⁸ 2⁸ 2⁸ 2⁸ 2⁸ AAA-ZZZ⁸ AaAa-NnNn⁸ OoOo⁴, double column, 55-56 lines plus headline, gothic type, 4- to 13-line initial spaces, woodcut printer's device in red on aaaa10v, mixed bindings: 1 and 3 in reversed calf with paper or vellum spines, 2 in patterned paper boards, 4 in contemporary Italian blind-tooled calf with paper spine, occasional worming at beginning and end and in some bindings, calf binding somewhat defective

In volume 3, leaves aaa3-4 have a tiny printed correction slip "aaa" pasted over each signature.

REFERENCES

Goff A384; H 644; BMC vii 1004; BSB-Ink A-241; GW 872

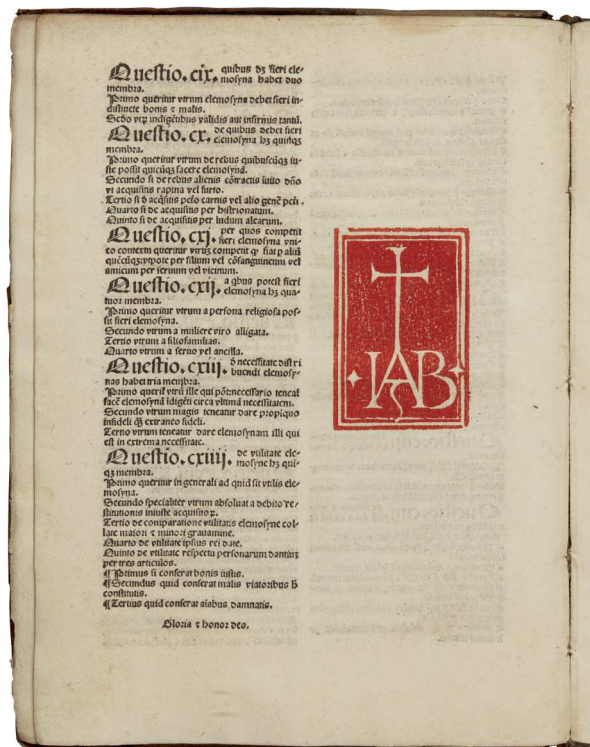
PROVENANCE

Santa Maria Annunciata, Treviso, inscription on title-pages; for the use of Fr Paulus de —, OFM, early inscription on title-page of volume 4; Franciscan convent of San Bernardino, Caravaggio, inscription on flyleaves and name "S. B. o" on top and "Caravaggio" on bottom of text block of volumes 1-3, volume 4 with "Caravagii" on title-page; Joseph-Carolus Crotta Oltrocchi, of Milan (a collector of incunabula), inscription on flyleaves

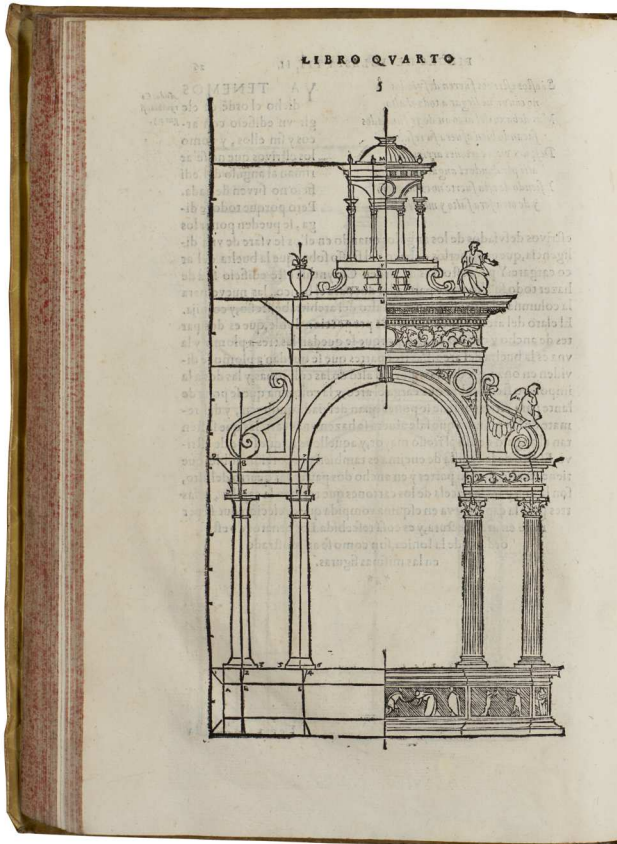
£ 2,000-3,000 € 2,250-3,350



53



54



55



55

55

Arfe y Villafañe, Juan

De varia commensuracion para la esculptura, y arquitectura. Seville: Andrea Pescioni and Juan de Leon, 1585 (1587)

folio (290 x 195mm.), SIGNED BY ARFE ("Arphe[paraph]") at foot of title-page, woodcut armorial on title-page, woodcut portrait of the author on verso of title-page, Arfe's armorial at start of each book, woodcut diagrams and illustrations, woodcut printer's device at end of each book, near-contemporary Spanish limp vellum, occasional light staining, a few small tears to head of quire Aa, final leaf slightly damaged and laid down

RARE FIRST EDITION of Arfe's treatise covering geometry, the proportions of the body, animals and architecture. The section on the proportions of the body displays good knowledge of anatomy as well as familiarity with Dürer's treatise on perspective for artists.

REFERENCES

Choulant, pp.218-221; IA 107.217; Palau 16055

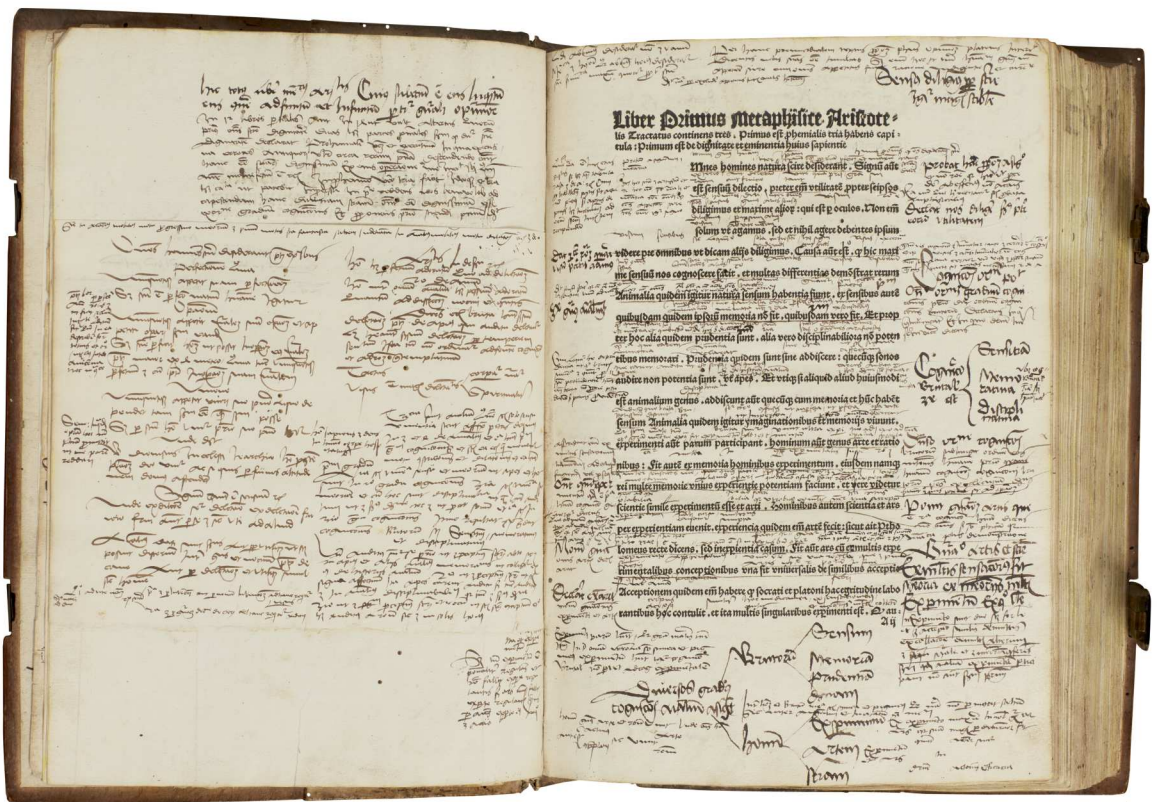
PROVENANCE

Samuel Maynard, mathematical and philosophical bookseller, Leicester Square, booklabel; J.B.Bury, Michael Bury, bookplates

£ 10,000-15,000 € 11,200-16,800



55



56

56

PROPERTY OF AMPLEFORTH ABBEY TRUST

Aristotle

Duodecim libri Metaphisice [edited by Johannes Peyllgk]. Leipzig: Martin Landsberg, 1503, woodcut printer's device beneath colophon, E1 torn and repaired

De celo & mundo libri quatuor. Leipzig: Melchior Lotter, 7 March 1504, with final blank

THOMAS AQUINAS. Logica. Leipzig: Martin Landsberg, 1505, with final blank, woodcut printer's device beneath colophon, quire C misbound

3 works in one volume, folio (307 x 210mm.), contemporary German half stamped pigskin over wooden boards (probably a Hildesheim binding), 2 clasps, later morocco lettering-pieces, numerous deckle edges, extensively annotated with some interleaving in the first work, binding slightly wormed and rubbed

EXTENSIVELY ANNOTATED BY A CONTEMPORARY HAND. The blank leaves at the beginning also contain notes, with one page headed "Metaphisica arestotiliis".

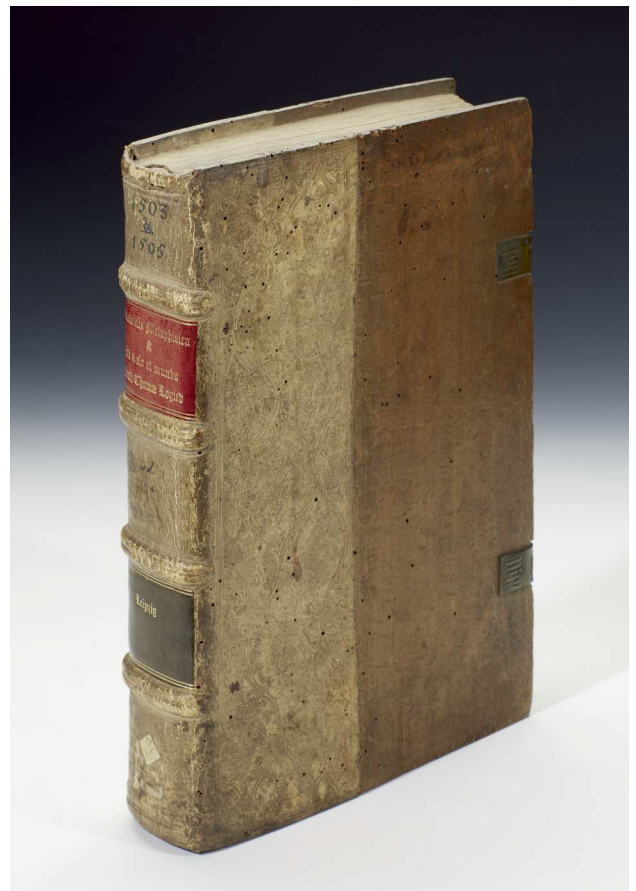
REFERENCES

VD16 A3489 (listing 2 copies only, USTC lists 4), A3377 & ZV 20392; IA 107.700 & 107.716; 2nd work: Zinner 838

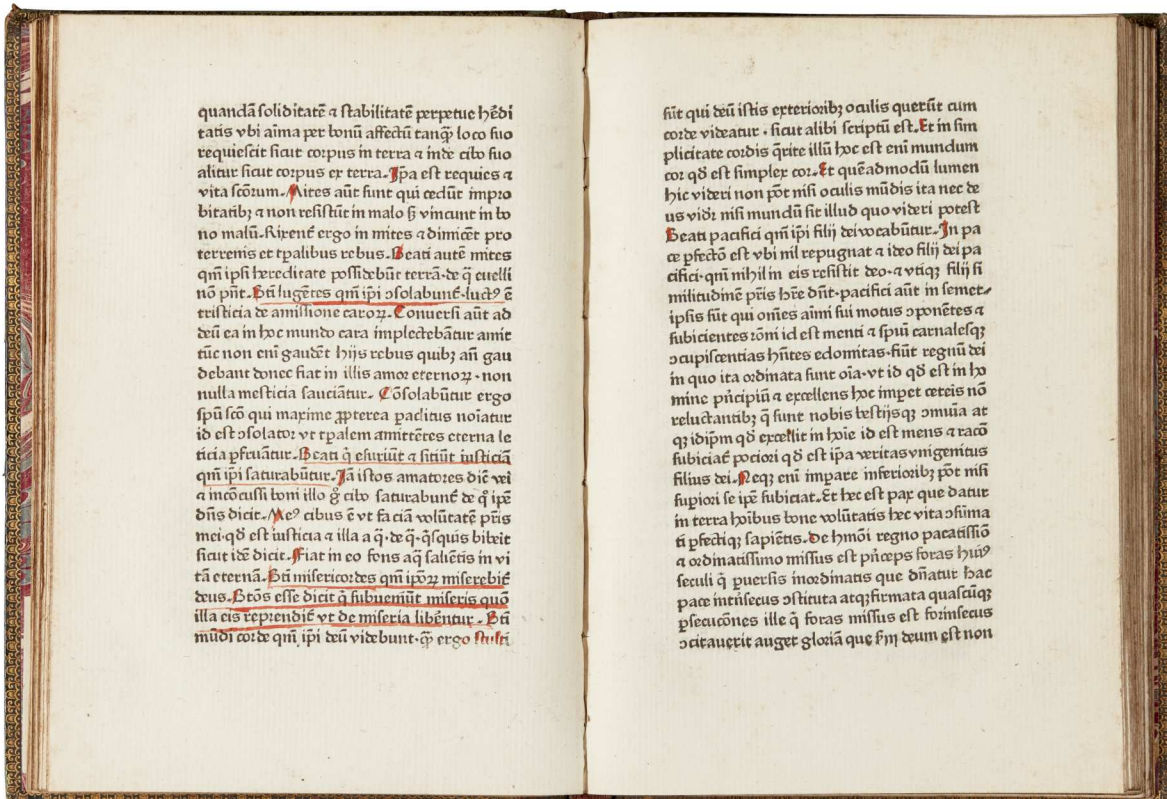
PROVENANCE

Benedictine monastery of St Godehard, Hildesheim, erased inscriptions

£ 5,000-7,000 € 5,600-7,900



56



57

57

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Augustinus, Aurelius

De agone christiano. De sermone Domini in monte habito (lib. I). [Cologne: Ulrich Zel, about 1467-70]

Chancery 4to in half sheets (206 x 144mm.), 56 leaves, [a-g⁸], 27 lines, 4-line initials in red, red initial strokes and paraphs, early annotations, watermark of a bull's head, eighteenth-century green morocco, gilt edges, *binding slightly rubbed*

FIRST EDITION, A TALL COPY. FROM THE FIRST PRESS IN COLOGNE.

The compositional practices of Ulrich Zel have been studied recently by Paul Needham ("Ulrich Zel's early quartos revisited", *Transactions of the Cambridge Bibliographical Society* 15 (2012), 9-57). Zel's earliest books, approximately 85 titles, were all short tracts, printed as quartos on half sheets of Chancery paper in a rounded gothic typeface, in the years 1466-1472 (Zel's first folio, in a larger typeface, appears in 1473).

sit qui deū istis extentionibz oculis querit cum
corde videatur. sicut alibi scriptū est. Et in sim-
plicitate cordis quere illū hoc est enim mundum
cor qd est simplex cor. Et quēadmodū lumen
hic videri non potest nisi oculis mūdis ita nec de-
us videri nisi mundū sit illud quo videri potest
Seati pacifici qm̄ ipi filij dei vocabūtur. In pa-
ce pfecto est vbi nil repugnat a deo filij dei pa-
cifici qm̄ nihil in eis resistit deo. a vtiq; filij si-
militudine p̄ris hōie dñi. pacifici autē in semet-
ipsis sūt qui om̄es animi sui motus opponētēs a
subiciētēs om̄i id est menti a spū carnalēq;
occupētēs hōies edomitas. sūt regnū dei
in quo ita ordinata sūt oia. vt id qd est in ho-
mine p̄ncipiū a expellens hoc impet ceteris nō
reluctantibz q̄ sūt nobis testibz q; om̄ia at-
q; idipm̄ qd excellit in hōie id est mens a ratiō
subiciēt potiori qd est ipa veritas vniuersus
filius dei. Neq; enī impare inferioribz potest nisi
superiori se ipē subiciat. Et hec est pax que datur
in terra hōibus bone volūtatē hec vita summa
a p̄fectiq; sapiētis. de hōmō regno pacatissimo
a ordinatissimo missus est p̄nceps foras hūm̄
seculi q̄ pueris inordinatis que dñatur hac
pace intrūseus ostēdita atq; firmata quasq;
p̄secutiōnes ille q̄ foras missus est fornicatus
occiderit auget gloriā que sūm̄ deum est non

The characteristics of these books, in addition to the format and imposition, is that they are all printed in Zel's first typeface (with variations over time), the majority with 27 lines to a page. The watermarks of Zel quartos are predominantly bull's heads surmounted by a cross, as here. The earlier editions have 4 pinholes, then later ones 2 pinholes (as here, though the pinholes are not visible in this copy of *De agone christiano*), before the pinholes disappear. BMC groups the early editions by type and pinholes.

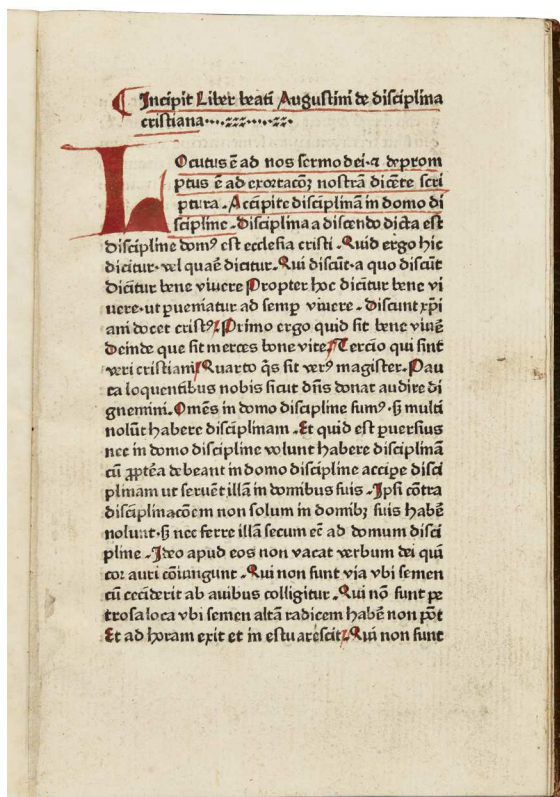
REFERENCES

Goff A1223; HC 2084; BMC i 183; Bod-inc A-512; GW 2870; Grosjean & O'Connell 9; Paul Needham, "Ulrich Zel", appendix 2, no. 21

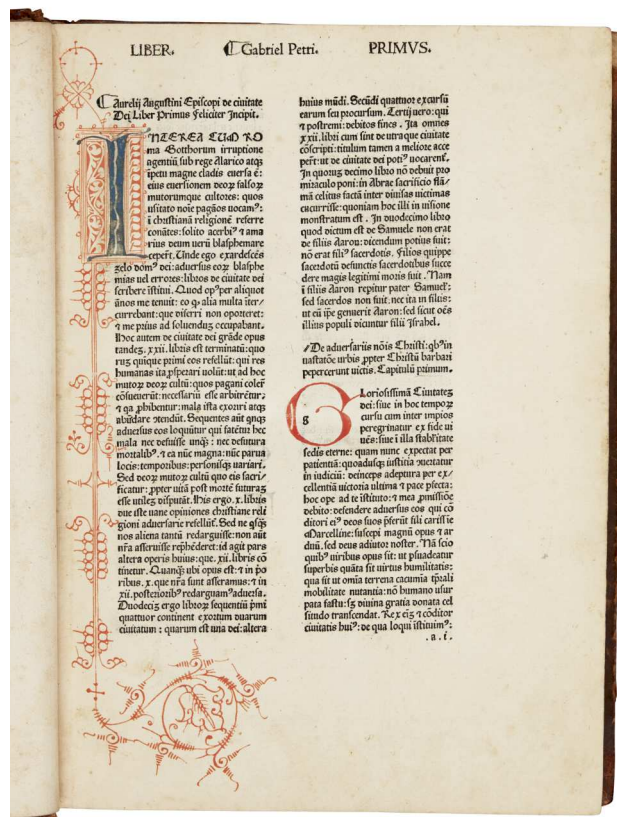
PROVENANCE

William O'Brien

£ 8,000-10,000 € 9,000-11,200



58



59

58

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Augustinus, Aurelius

De disciplina christiana. [Cologne: Ulrich Zel, about 1467-70]

Chancery 4to in half sheets (204 x 140mm.), 8 leaves, [a⁸], 27 lines, 4-line initial in red, red initial strokes and paraphs, no visible watermark, nineteenth-century mottled calf, title lettered in gilt on upper cover

According to Francis Jenkinson ("Ulrich Zell's early quartos", *The Library*, fourth series, VII (1927), 46-66), Zel changed his printing methods in 1467; from this time his books have only 27 lines to a page, as opposed to 30-34 in earlier productions. This change is caused by the reduction in the type area of each page which gives each page more pleasing proportions.

REFERENCES

Goff A1260; HC 1963a; BMC i 183 (including *De sermone Domini in monte habito*); Bod-inc A-541; GW 2900; Grosjean & O'Connell 13

PROVENANCE

John Hirst, of Ladcastle Hall, Dobcross (Lancashire), sale, Sotheby's, 14 December 1887, lot 228, £2, to Rimell; William O'Brien, bequest booklabel dated 1899

£ 4,000-6,000 € 4,500-6,700

59

Augustinus, Aurelius

De civitate Dei. Venice: Gabriele di Pietro, 1475

Chancery folio (268 x 190mm.), a⁸ [5 6 7 8]^a a-z A-D¹⁰, 279 leaves (of 296), double column, 46 lines plus headline, gothic letter, first initial in blue with red penwork marginal decoration, other 2- to 11-line initials supplied in red or blue with printed guides, eighteenth-century cat's-paw calf, spine gilt in compartments (mistakenly giving place of publication as "Tarvisio", ie Treviso, as the colophon states that the printer is from Treviso), lacking 15-leaf table and two blank leaves, a few ink stains on r2, a few other small stains, joints worn, binding rubbed

Seventh edition of *The City of God*. Unusually, the printer's name also appears in the headline on the first page of the text; Gabriele di Pietro also used this feature in other works (such as his *Petrus de Abano* of 1476, where his name is printed in red).

REFERENCES

Goff A1236; HC 2052; BMC v 201; Bod-inc A523; GW 2880. ISTC lists three copies of this edition in the Biblioteca Palatina.

PROVENANCE

Bibliotheca Regia Parmensis (now the Biblioteca Palatina in Parma, founded in the 1760s), engraved bookplate, with shelfmark label E 1351; Costanzo Gazzera (Italian archaeologist and bibliographer, 1778-1859), presentation inscription on verso of flyleaf to the bibliophile Marchese Cesare Alfieri di Sostegno (1799-1869); C.E. Rappaport, Rome, bookseller's label on inside front cover; I.R.A. Bailey, inscription on engraved bookplate

£ 1,000-1,500 € 1,150-1,700



Admiris poteris textu sermone libellos
Hocce opere necesse perlegere huiusmodi.
Tempus currit vobis ab origine mundi.
Qua est in fratria altera fructa mundi.
Sicut dicitur illa habet in fructu suo quod est
Hanc optat; hanc implice; pacificus pudens.
Illa luto torquet; vitium corrupta nefandis;
Hec tota manet caraque ipsa dei.
Sed sedere implicitos manet illa pfindoos;
Hec virtute micans gbera leta tenet.
Illa limbrody vel ad impia tarata tenet.
Hec bectro imiteno calle; vireta lubit.

Hic inter Elviti dicit puri fonde metalli
Illa tota blat panda vovago fatim.
Hos ter sex libris distreuerat atq; quaternis
Augustinus: opus forte magister agens.
Falle etiam excussit canino figmdes boos;
Constatu verbis doq;mana stula fuis.
Quosq; modo pami regalo machina mundi
Cordata nil fallis debeat illa vos.
Improbataq; viros tenuit quos erro; auituo;
Spiritu bna partem qui tribuere mislas.
Quis impio regitur bene pnapio obito.
Hec fortuna graui noo premit arbitrio.

Aurelii Augustini hippo-
nensis episcopi in libros de ci-
uitate dei: Argumenti operis
tonus et: libro retractationu.

Aurelius Augustinus in his libris de ciuitate dei: Argumenti operis tonus et: libro retractationu. Hic inter Elviti dicit puri fonde metalli. Illac tota blat panda vovago fatim. Hos ter sex libris distreuerat atq; quaternis Augustinus: opus forte magister agens. Fulle etiam excussit canino figmdes boos; Constatu verbis doq;mana stula fuis. Quosq; modo pami regalo machina mundi Cordata nil fallis debeat illa vos. Improbataq; viros tenuit quos erro; auituo; Spiritu bna partem qui tribuere mislas. Quis impio regitur bene pnapio obito. Hec fortuna graui noo premit arbitrio.

libecum sequitium pami quattu-
or continet: eorum duarum ciuita-
tatum: quarum est vna dei: altera bu-
tas mundi. Secundi quattuor ex-
cursum carum seu procursum. Ter-
tij vero q; postremi: ad duas fines.
Ita ois. xij. libet cum sint de vtra-
q; ciuitate conscripti: titulum tamē
a meliore acceperunt: vt de ciuita-
te dei potius vocarentur. In quoz
de cimo libro non debuit pio mira-
culo poni in abate sacrificio flama
editas facti inter diuitas victimas
cucurrit: q; si illi i vltis mostra-
tum est. In. xvij. libro quod dicitur
est de famule no erat de filijs aarō:
dicitur: dum potius fuit: no erat fili-
sacerdotis. Filios quippe sacerdo-
tum defunctio sacerdotibus luce-
dere magis legitimi motus fuit. Nā
in filijs aaron reperitur pater famu-
lis: sed sacerdos non fuit: nec ita i
filij: vt cum ipse genuit aaron: si
fuit omnes illius populi dicuntur
filij israel.

Incipiunt capitula libri primi de
ciuitate dei beati augustini epi.
i De aduersario nota dicitur
si quibus in uastatione vt
bis propter christi barba-
ri pepercunt vicna.
ii Nulla vniqs bella ita ge-
sta fuit vt victores propter
deos eorum quos vicerat
parcerent vicna.
iii Impudenter romani
deos penates qui romani
custodire non poterant si-
bi crederent profuturos.
iv Be alylo inuouis in moia
q; neminem liberant a gre-
cis: et balucio apostoloz
que omnes ad se fugie-
tes a barbaris defendunt.
v Be generali consuetudine
hostium victas ciuitates
curtentium quid cito sen-
sent.
vi Ne romani quidem ita
villas ceperunt ciuitates

60

60

PROPERTY OF AMPLEFORTH ABBEY TRUST

Augustinus, Aurelius

De ciuitate Dei [with commentary by Thomas Waleys and Nicolaus Trivet]. Basel: Johann Amerbach, 13 February 1490

Median folio (313 x 203mm.), a¹⁰ b–o⁸ p–y A–K^{8.6} L–O^{6.8}, double column, 54 lines plus headline, gothic type, woodcut of Augustine on verso of title-page, 2- to 9-line initials in red, printing error on l8, later reversed calf, some early annotations, some headlines cut close, a few small marginal tears, small hole in text of last few leaves, spine chipped at head and foot

REFERENCES

Goff A1244; HC 2066; BMC iii 752; BSB-Ink A-863; Bod-inc A-530; GW 2888

PROVENANCE

"Bought of Mary Daylowe (?), Dece. 3 1597 Jo. Haworth", "Joseph Haworth", inscriptions on title-page; Tho. Wilson, inscription on first two leaves

£ 4,000-6,000 € 4,500-6,700

50

SOTHEBY'S



PROPERTY OF AMPLEFORTH ABBEY TRUST

Augustinus, Aurelius

Sermones [with additions by Sebastian Brant]. Basel: Johann Amerbach, 1494-1495

Chancery folio (287 x 200mm.), 7 parts, part I: 76 leaves, a⁶ b⁸-g^{8.6} h¹⁰ i⁸ k¹⁰; part II: 82 leaves (final quire bound after part IV), a-k^{8.6} l⁶ A⁶; part III: 58 leaves, a-f^{8.6} g h⁸; part IV: 30 leaves, a⁸ b⁶ c d⁸; part V: 56 leaves, a-f^{8.6} g⁶ h⁸; part VI: 254 leaves (of 256, without K6 and [3]A1 blank), A⁶ a-k^{8.6} l⁸ m-x^{8.6} y¹² A⁸ B-K⁶ A⁸ B C⁶ D⁸; part VII: 43 leaves (of 44, without final blank), a⁸ b⁶ c d⁸ e⁶ f⁸, double column, 52 lines plus headline, gothic type, full-page woodcut on verso of first title-page with hand-colouring (and slightly damaged), large woodcut on A1v of part VI with hand-colouring, 2- and 3-line initials in red, red paraps, 9-line illuminated initial at start of first part with decorative border at foot (slightly rubbed), 9-line initial in blue with red penwork decoration at start of 4 subsequent parts, parts VI-VII

with illuminated initial at start (one in part VI with small hole in gold ground with loss of text on verso), later vellum, red edges, first 2 leaves with small holes and repairs, a5 in part III and q5 and x5 in part VI with repair on verso obscuring some text, a few other marginal paper repairs

A complete set of these sermons of St Augustine, often found incomplete. It is the first collected edition, compiled by Augustinus Dodo of Frisia, a canon in Basel, who was commissioned by Amerbach to search the libraries of Europe for texts. It has been argued (but not proved) that the woodcut in part VI (including a portrait of Dodo) was designed by Albrecht Dürer during his time in Basel in 1492-1494.

REFERENCES

Goff A1308; H 2008; BMC iii 756; BSB-Ink A-892; Bod-inc A-556; GW 2920

See also illustration on p. 43

£ 3,000-4,000 € 3,350-4,500

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Baldus de Ubaldis

Margarita Repertorium super Innocentio IV. *Strassburg: [Heinrich Eggstein], 1478, 58 leaves, [1-5¹⁰ 6⁸], double column, gothic type, manuscript signatures (some cropped), deckle edges, [part of Goff I95; HC 9191; BMC i 69; BSB-Ink I-176; Bod-inc I-013; GW M12156; Grosjean & O'Connell 115]*

NICOLAUS DE TUDESCHIS. *Consilia seu allegationes. [Strassburg: Heinrich Eggstein, after 9 May 1475], 126 leaves, [a¹⁰ b⁸ c¹⁰ d⁸ e¹⁰ f-⁸ h¹⁰ i-⁸ m-n⁶ o¹⁰ *8]. 60 lines, double column, gothic type, manuscript signatures and a few printed ones, slight browning, [Goff P28; HC 12343; BMC i 69; BSB-Ink T-495; GW M47759; Grosjean & O'Connell 88]*

PETRUS DE ANCHARANO. *Repetitio capituli "Postulasti" de foro competenti. Bologna: [Hannibal Malpighius], 29 October 1474, 12 leaves, [a²], double column, 56 lines, roman type, [Goff A571; HR 948; BMC vi 811; GW 1633; Grosjean & O'Connell 2]*

BARBATIA, Andreas. *Repetitio capituli "Testimonium de testibus". [Parma: Stephanus Corallus, c. 1474-75], 20 leaves, [a-b¹⁰], double column, 60 lines, gothic type, [H 2443; BSB-Ink B-74; GW 3382; one of 5 copies recorded by ISTC]*

BARBATIA, Andreas. *Repetitio rubricae. De fide instrumentorum. Bologna: [Printer of Barbatia, "Repetitio" (H 2438)], 1 February 1474, 32 leaves, [a-d⁸], double column, 54 lines, roman type, [Goff B111; HC 2438; BMC vi 804; GW 3357; Grosjean & O'Connell 15]*

BUTRIO, Antonius de. *Repetitio capituli "Vestra" de cohabitatione clericis et mulieris. Bologna: Ugo Rugerius, 14 November 1474, 20 leaves, [a-b¹⁰], double column, 56 lines, roman type, [HR 4181; BMC vi 806; GW 5825; Grosjean & O'Connell 32]*

MATTASELANUS, Matthaues. *Singularia dicta etiam notabilia. [Parma: Stephanus Corallus, before 12 November 1474], 18 leaves, [a⁸ b¹⁰], double column, 60 lines, gothic type, [HR 10897; GW M21661; Grosjean & O'Connell 87; ISTC records 10 copies]*

7 works in one volume. Royal folio (412 x 265mm.), rubricated throughout, contemporary blind-tooled half pigskin over new wooden boards (repaired by Colm O Lochlainn, 1929, with his ticket), retaining old paper lettering-pieces on spine, two clasps using old catchplates on lower cover, deckle edges, some worming (particular at beginning and end), lacking both straps

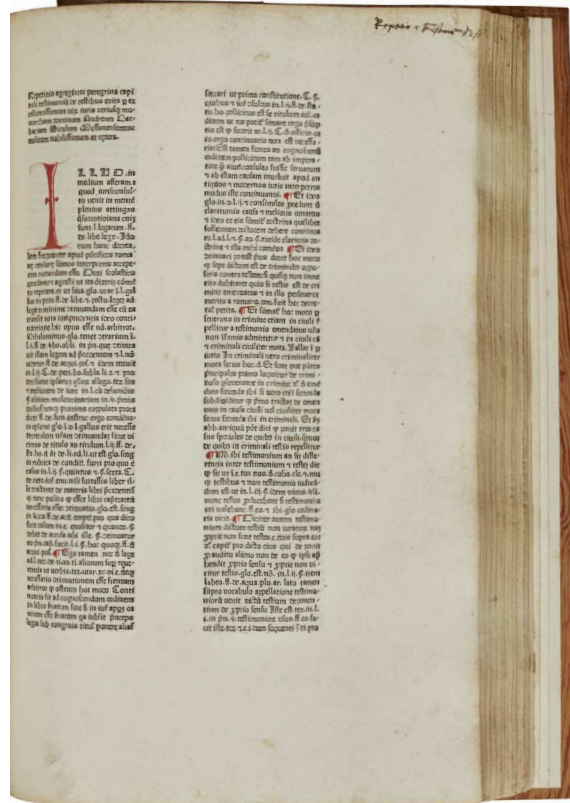
A contemporary *Sammelband* of legal tracts. The work by Barbatia, *Repetitio rubricae*, is the only work known to be printed by this eponymous press; BMC opines that the upper case is similar to Portilia's type. BMC also makes a connection between the printers of the Butrio and the Ancharano due to the similarity of appearance.

Luigi Balsamo has established that the Parma printer Stephanus Corallus produced some legal works on commission for a group of scholars based at the university in Bologna, including the Mattaselanus tract in this volume ("Una iniziativa editoriale-tipografica fra Bologna e Parma", in *Book Production and Letters in the Western European Renaissance*, London, 1986).

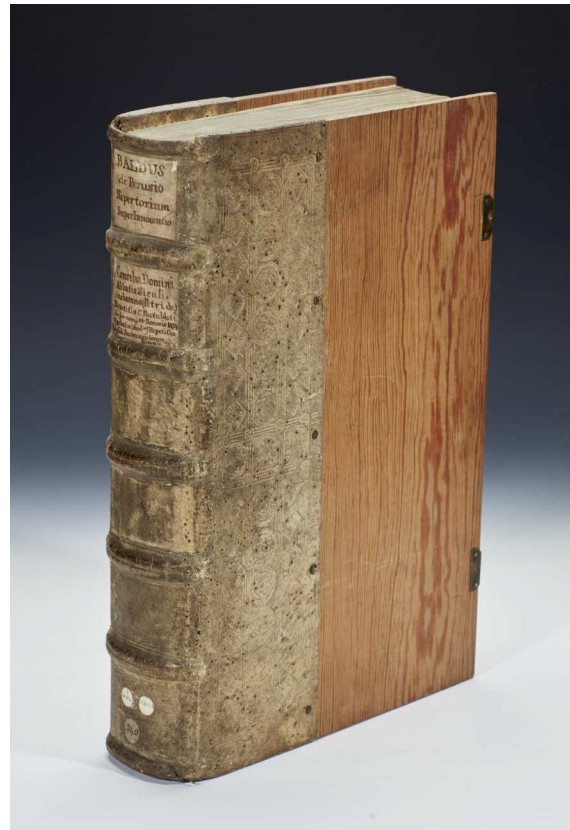
PROVENANCE

Church of St Petrus Minor (St-Pierre le jeune), Strassburg (dissolved 1789), inscription at head of first leaf, many of their incunables bought by; Earl of Hopetoun, armorial bookplate (wormed), Hopetoun House Library, [sale, Sotheby's, 25 February 1889, not found in the catalogue]

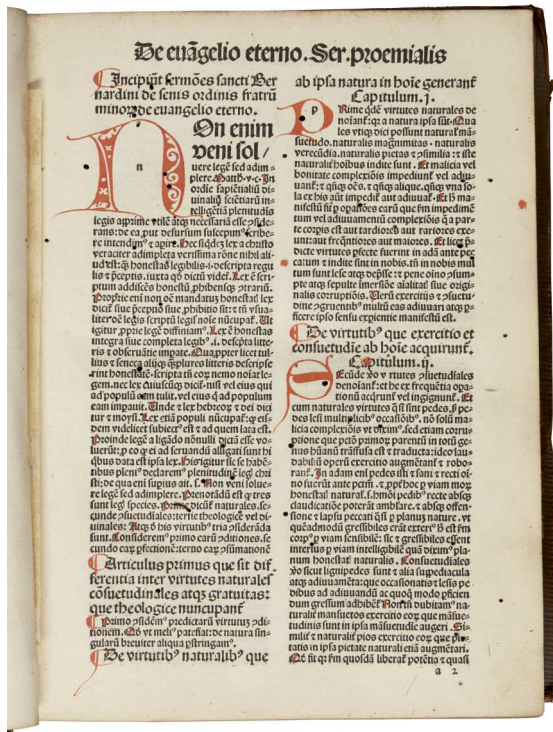
£ 10,000-15,000 € 11,200-16,800



62



62



63

63

PROPERTY OF THE ORDER OF FRIARS MINOR CHARITABLE TRUST

Bernardinus Senensis

Sermones de evangelio aeterno. [Basel: Johann Amerbach, not after 1489]

Chancery folio (262 x 192mm.), 324 leaves (of 330), [2]^s [1]⁶ a-y^{8.6} z⁸ aa-xx^{8.6} yy⁸ zz⁸, double column, 54 lines, gothic type, 4- to 9-line initials supplied in red, red initial strokes and paraps, lacking quire rr⁶, wormed at beginning and end with some loss of text, pp4-6 and ss1 stained, upper cover detached, spine covering partly loose

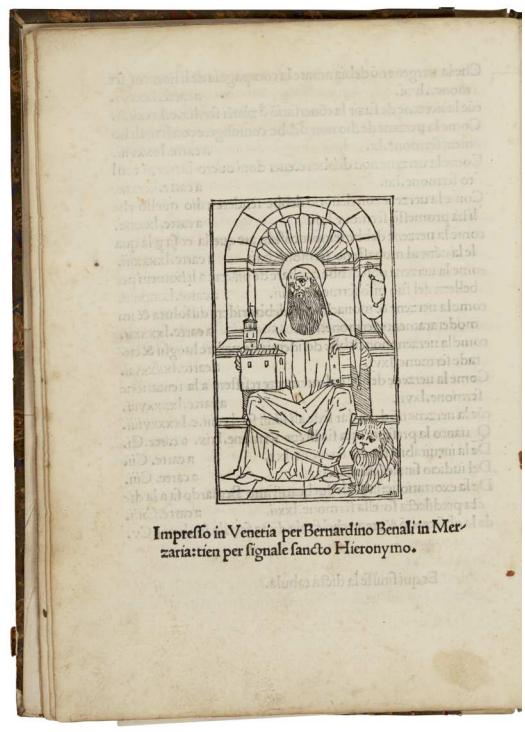
REFERENCES

Goff B349; H 2827; BMC iii 752; BSB-Ink B-300; Bod-inc B-167; GW 3886

PROVENANCE

Franciscans of Dorsten (Westphalia), inscription on title-page, with "anathema auferenti" ("do not remove"); long note on title-page in English by Jno Allenson, dated 30 August 1839; "Bought at Paris 1869", pencil note on title-page

£ 800-1,000 € 900-1,150



64

64

PROPERTY OF THE ORDER OF FRIARS MINOR CHARITABLE TRUST

Bernardus Claravallensis

Modus bene vivendi in christianam religionem [Italian]. Venice: Bernardinus Benalius, [about 1494]

4to (209 x 145mm.), 110 leaves, *4 a-d⁸ e-g⁶ h-o⁸, 30 lines plus foliation (at the foot of the page), roman type, woodcut printer's device on *4v, 3- and 4-line initial spaces with printed guides, nineteenth-century half vellum, flat spine gilt with morocco lettering-piece, repaired wormholes in last few leaves with loss of a few words, occasional light foxing, upper corner of lower cover chipped

REFERENCES

Goff B417; HR 2897; BMC v 375; Bod-inc B-205; GW 4052

PROVENANCE

"D" [duplum], pencil inscription on inside front cover; Giovanni Marchetti, bookplate, sale, Sotheby's London, 27 November 1876, lot 48; Arthur A. Wells, Lincolnshire, inscription on flyleaf; English Franciscans, stamp on flyleaf, and St Antony's Franciscan convent, London, bookplate

£ 1,500-2,000 € 1,700-2,250



65

65

Berners, Lord

Trois morceaux pour piano a quatre mains.
Chinoiserie, Valse sentimentale, Kasatchok. *London: J. & W. Chester, 1919*

folio (350 x 270mm.), 4 coloured plates and printed wrappers
by Larionov, *wrappers slightly foxed, backstrip neatly repaired*

REFERENCES

Hellyer 33

£ 2,000-3,000 € 2,250-3,350

66

Berners, Lord

Le poisson d'or. *London: J. & W. Chester, 1919*

folio (360 x 278mm.), one coloured plate and printed wrappers
by Goncharova, *wrappers slightly foxed*

REFERENCES

Hellyer 34

£ 1,000-1,500 € 1,150-1,700



66

67

PROPERTY OF THE ORDER OF FRIARS MINOR CHARITABLE TRUST

Bible. Hebrew, Greek and Latin

Biblia Hebraica (Novum testamentum graecum).
Antwerp: Christopher Plantin, 1584

2 parts in one volume, folio (355 x 222mm.), woodcut printer's
device on both title-pages, woodcut initials, with blank leaf Z6,
nineteenth-century half calf, *small hole at foot of title-page,*
small wormholes in margins, rust hole in Oo1 with loss of a few
letters, occasional light staining towards end, binding rubbed,
upper joint splitting

This edition was reprinted from the Plantin Polyglot. Both the
Hebrew and Greek texts have a word-for-word interlinear Latin
translation.

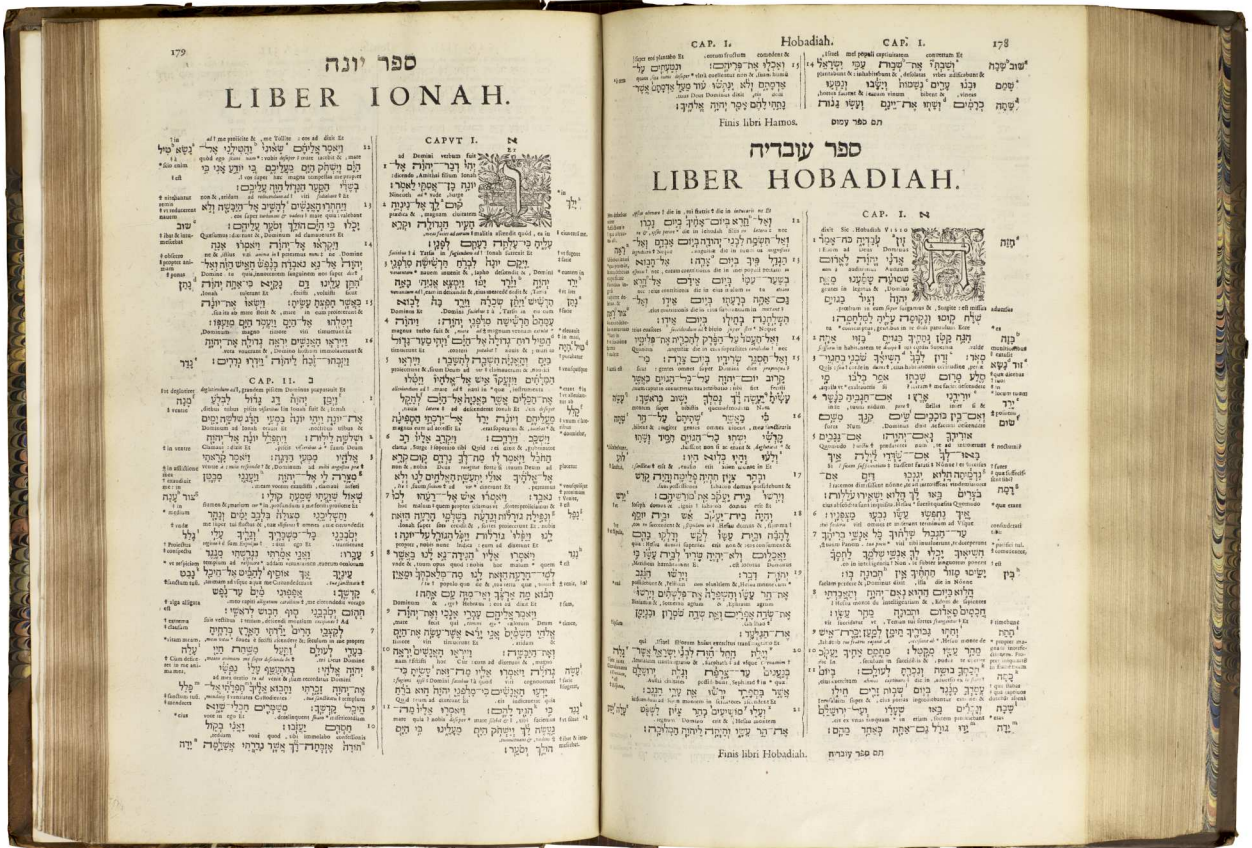
REFERENCES

Darlow & Moule 5106 & 4645; Voet 646

PROVENANCE

St Antony's Franciscan convent, London, bookplate

£ 1,000-1,500 € 1,150-1,700



67

68

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Bible. Latin

Biblia sacra vulgatae editionis Sixti V. Pont. M.
iussu recognita, et Clementis VIII auctoritate edita.
Cologne: heirs of Bernard Walter & Co., 1647

8vo (158 x 96mm.), engraved title-page, woodcut device at
end, eighteenth-century French red morocco gilt, spine gilt in
compartments, edges gilt and marbled

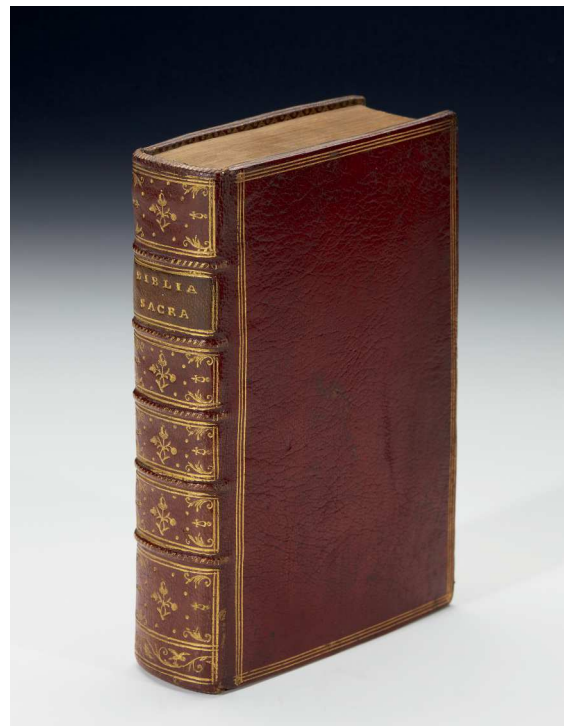
REFERENCES

cf. Darlow & Moule 6216 (an earlier Walter Latin Bible); this
single-volume edition is not listed in VD17

PROVENANCE

Benedictine monastery of St Denis of the Congregation of St
Maur, obscured inscription on title-page; £1-1-0, price in pencil
on flyleaf; William O'Brien, bequest booklabel dated 1899

£ 300-400 € 350-450



68

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Biel, Gabriel

Epitoma expositionis sacri canonis missae [edited by Wendelin Steinbach, additions by Heinrich Bebel].
Speyer: Conrad Hist, [about 1500]

4to (200 x 136mm.), 64 leaves, A⁴ B-L^{4,8}, 41 lines plus headline, gothic type, woodcut of the Trinity on A4v, woodcut initials, modern smooth calf gilt, spine gilt in compartments, gilt edges, a few small wormholes at end

Gabriel Biel (1420/25-1495) was a scholastic philosopher of the Windesheim Congregation. His first work was on the Canon of the Mass, of which this is an abridged version, first published in Tübingen in 1499; the present edition additionally contains verses on the death of Biel on the verso of the title-page. Conrad Hist set up a press with his brother Johann by the beginning of 1483, and he continued printing on his own until 1514.

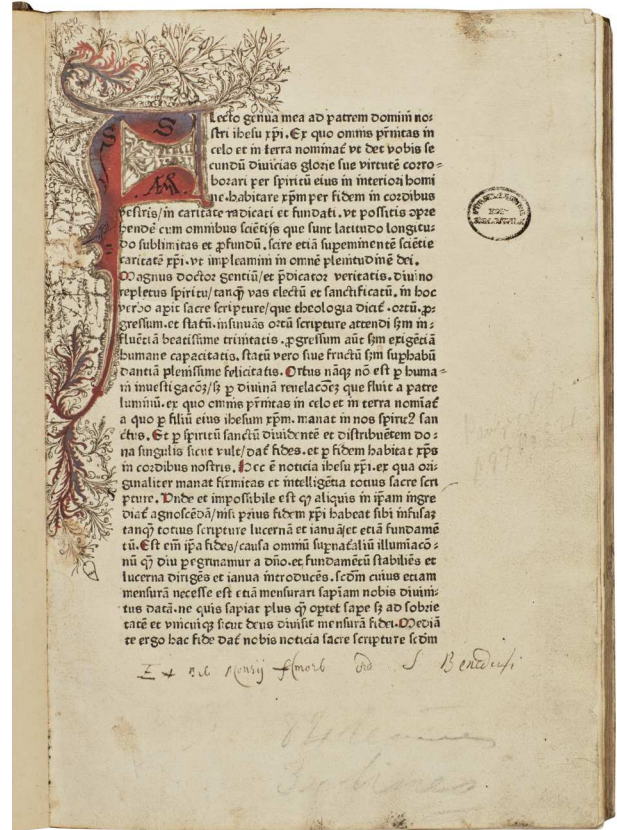
REFERENCES

Goff B655; H 3182; BMC ii 509; BSB-Ink B-508; GW 4335; Grosjean & O'Connell 21

PROVENANCE

"In usum fratrum Avensium", "ex libris Fr[at]ris Thomae", inscriptions in red ink on title-page; William O'Brien, bequest booklabel dated 1899

£ 700-1,000 € 800-1,150



71

Boccaccio, Giovanni

Libro... delle donne illustri, tradotto per Messer Giuseppe Betussi. Venice: (Comin da Trino for Andrea Arrivabene), 1545

8vo (156 x 99mm.), woodcut printer's device on title-page, woodcut initials, text in italics, CONTEMPORARY VENETIAN BROWN GOATSKIN GILT BY THE FUGGER BINDER, with his characteristic fleuron at corners, gilt edges, some deckle edges, small stain on DD8v, small wormholes in first and last few leaves, hinges renewed, joints repaired, lacking two pairs of silk ties

First Italian translation of Boccaccio's tales of famous women. Betussi (1512-1573) translated several of Boccaccio's Latin works into Italian; he was a promoter of Italian as a literary language as opposed to Latin. Editions of his translations included his own life of Boccaccio and an index giving not just the chapter number but also the page number. Approximately one third of this volume contains Betussi's additions to Boccaccio's selection of women, from Galla Placidia to Veronica Gambarà.

The Fugger Binder was active in Venice in the 1540s; for another binding by him, see lot 82. This work does not appear in Hobson's list of bindings by the Fugger Binder (*Renaissance Book Collecting*, appendix 8).

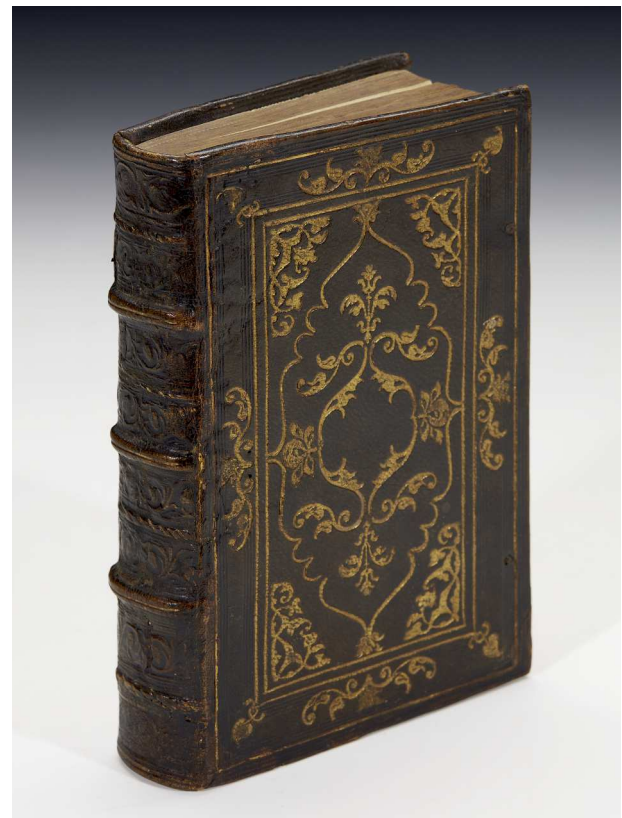
REFERENCES

Censimento 16 CNCE 6310

PROVENANCE

Gioanbatista Giaccarelli, inscription at foot of title-page

£ 1,000-1,500 € 1,150-1,700



70

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Bonaventura, Saint

Breviloquium. [Strassburg: Printer of Henricus Ariminensis Type 1 (Georg Reyser or Heinrich Eggstein?), about 1473-74]

Chancery folio (310 x 217mm.), 82 leaves, [a-i⁸ k¹⁰], 34 lines, gothic type, first initial in red with penwork decoration, 2- to 5-line initials in red, red initial strokes, paraphs and underlining, manuscript quire numbers, nineteenth-century German pigskin carved with animals, birds and reptiles, vellum indulgence fragment pasted to inside front cover, *some show-through from decorated initial, occasional light browning*

A TALL COPY of Bonaventure's devotional text. The indulgence in the binding was issued in the name of Conrad, bishop of Würzburg, and is dated 1523, on the day of St Thomas the Apostle.

The identification of the printer is still debated. Ohly ascribed all books to Georg Reyser, who began printing in about 1468 and subsequently moved to Würzburg in 1479 where he worked until 1504, producing various works for the diocese. Paul Needham has opined that the books printed in type 1 could instead be assigned to Heinrich Eggstein, as this type appears in his edition of Ludolphus de Saxonia.

REFERENCES

Goff B856; H 3469; BMC i 77; BSB-Ink B-654; GW 4652; Grosjean & O'Connell 23

PROVENANCE

Benedictine monastery of Amorbach (Franconia), inscription on first leaf (dissolved in 1803, its library went to the princes of Leiningen); Fürstliche Leiningen Hofbibliothek (Amorbach), stamp on first leaf, the library sold in 1851; William O'Brien, bequest booklabel dated 1899

£ 2,000-3,000 € 2,250-3,350

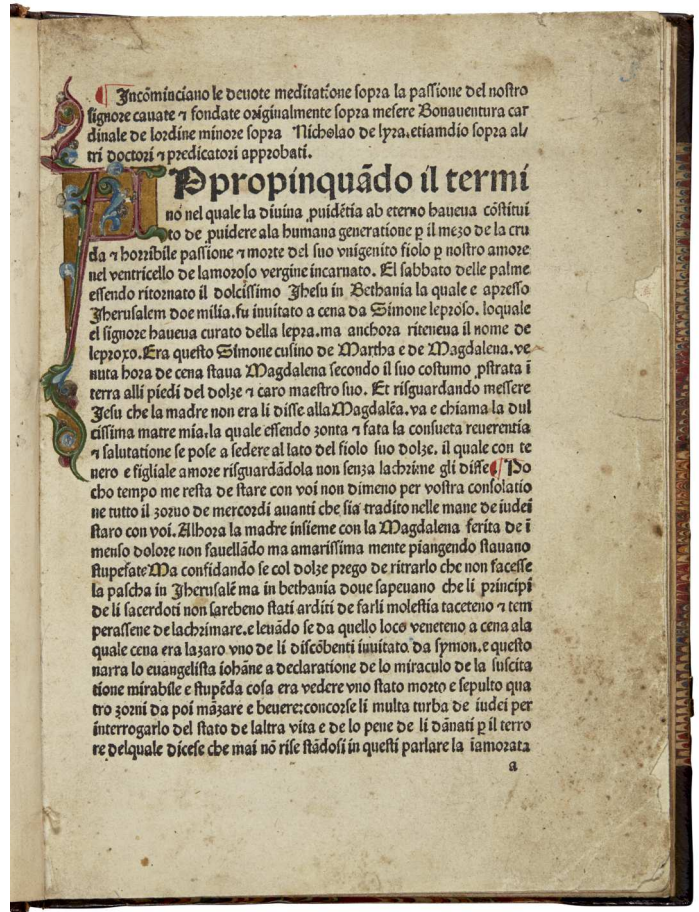
PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Bonaventura, Pseudo

Meditationes vitae Christi [Italian]. Le devote meditatione sopra la passione del nostro signore [with text ending: ritorno al sanctissimo corpo nel sepulchro]. *Bologna: Henricus de Harlem, 1485*

4to (200 x 145mm.), 35 leaves (of 36, without final blank), a-d⁸ e⁴, 34 lines, gothic type, illuminated initial on first leaf, 3-line initials in red or blue, red and blue paraph marks, initials coloured yellow, nineteenth-century half morocco, *first leaf slightly soiled and repaired at fore-edge, occasional light staining*

RARE. This is the only copy recorded in the British Isles. ISTC lists 13 copies in Italy, Sweden, and the US. We have not found any sale records for this edition.



This fourteenth-century Franciscan devotional text is now attributed to Pseudo-Bonaventure. Another version of the Italian text is known, with the text ending "scripto di me nelle prophetie e psalmi". Both of these translations, as well as the Latin original and translations into other languages, were printed numerous times in the fifteenth century.

Henricus (Hendrik) de Harlem was associated with a group of northern (German and Dutch) printers active in the 1480s in Padua, Ferrara, Bologna, Siena and possibly Venice.

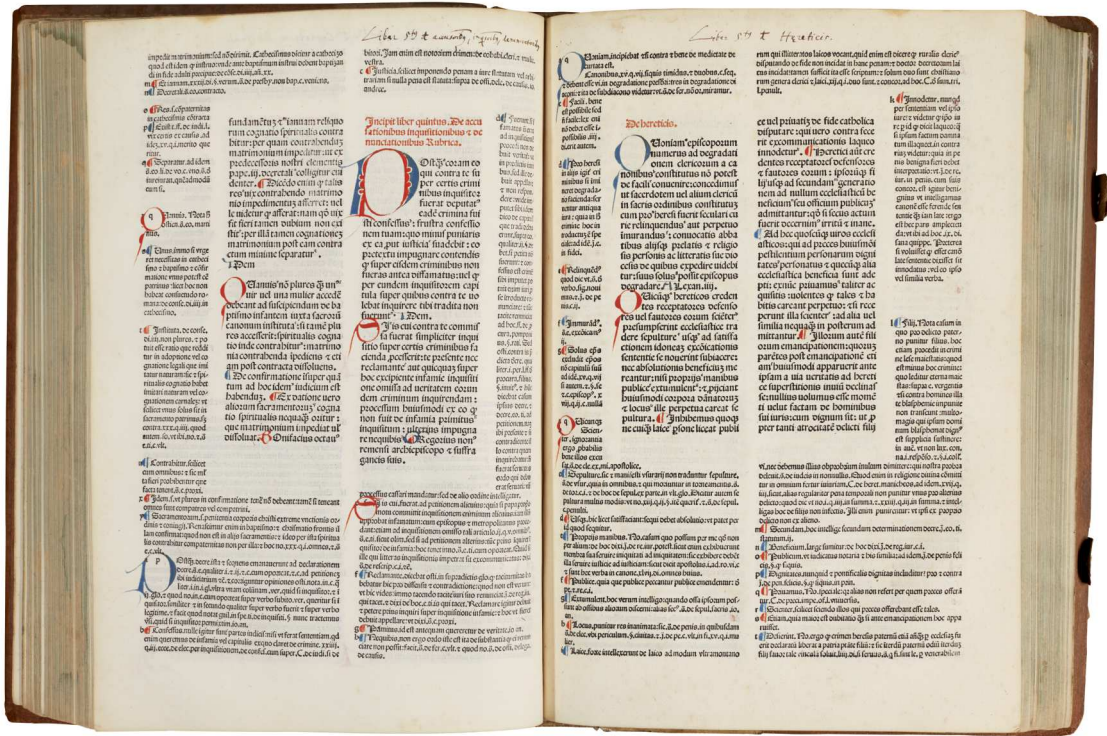
REFERENCES

Goff B920; CR 3952; GW 4792; IGI 1911; Grosjean & O'Connell 26

PROVENANCE

Sir Edward Sullivan (but without his bookplate), sale, Sotheby's, 21 May 1890, lot 891, 12s, to; William O'Brien, bequest booklabel dated 1899

£ 3,000-4,000 € 3,350-4,500



73

73

Bonifacius VIII

Liber sextus decretalium una cum apparatus Joannis Andreae [edited by Petrus Albinianus Trecius].

Venice: *Johannes de Colonia and Johannes Manthen*, [not before 19 May] 1479, 146 leaves, a¹⁰ b-d⁸ e-f⁶ g-m⁸ n⁶ o-q⁸ r¹⁰ s¹², double column, 68 lines of commentary, gothic type, some red printing, 2- to 4-line initials in red or blue, red and blue paraps, some manuscript headlines, final blank with a manuscript list of rubrics

CLEMENS V. Constitutiones (cum apparatu Joannis Andreae) [with XXIX Extravagantes]. Venice: *Johannes de Colonia and Johannes Manthen*, 7 June 1479, 82 leaves, a¹⁰ b-e⁸ f-g¹⁰ h⁸; 112, double column, 68 lines of commentary, gothic type, some red printing, 3- to 7-line initials in red and blue, red and blue paraps, al recto with manuscript list of rubrics

2 works in one volume, Royal folio (378 x 260mm.), sixteenth-century blind-tooled half pigskin over wooden boards, two clasps, blue edges, occasional light staining, lacking both straps, joints starting to crack

A finely-printed pair of works on canon law, both with prefaces by Petrus Albinianus Trecius (Pietro Albignano da Treccia) of Padua university, who worked for Nicolas Jenson and his successors.

The manuscript lists of rubrics are dated "In octava S Martini 83 Nurnberg", i.e. 18 November 1483 in Nuremberg.

REFERENCES

Goff B990 & C3776; HC 3599 & 5424; BMC v 234 & 235; BSB-Ink B-710 & C-442; Bod-inc B-468; GW 4863 & 7108

£ 5,000-7,000 € 5,600-7,900

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SOTHEBY'S

Publice clementiar	
2	De sumis emittat & fide casti
3	Rescripti
4	Electi & electi pnt
5	Remissio
6	Summi ad regnum palacie
7	Electi & electi & electi pnt
8	Ordo vicarii
9	Offi & pnti delegati
10	Offi eorum
11	Præbendarii
12	Reliqui pnti
13	Inquis
14	Inquis pnti
15	Dele & pnti
16	Dele & pnti
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79	Dele & pnti
80	Dele & pnti

73

This and the following four lots are from the library of the Italian-American writer Norman Thomas di Giovanni (1933 – 2017), Jorge Luis Borges' first (and arguably best) translator into English. After meeting Borges at Harvard in 1967 the two became friends, leading to collaboration on the English translation of the Argentinian author's *Selected Poems 1923-1967*. The following year they travelled together to Buenos Aires, collaborating on translations of Borges' short stories. The partnership resulted in an equal share of the royalties being awarded to di Giovanni, at Borges's insistence. After 1986 the estate sold rights for new translations, with the result that di Giovanni's earlier versions, conducted in collaboration with Borges, fell out of print in most parts of the world, and are now very rare on the market.

74

FROM THE LIBRARY OF THE LATE NORMAN THOMAS DI GIOVANNI

Borges, Jorge Luis

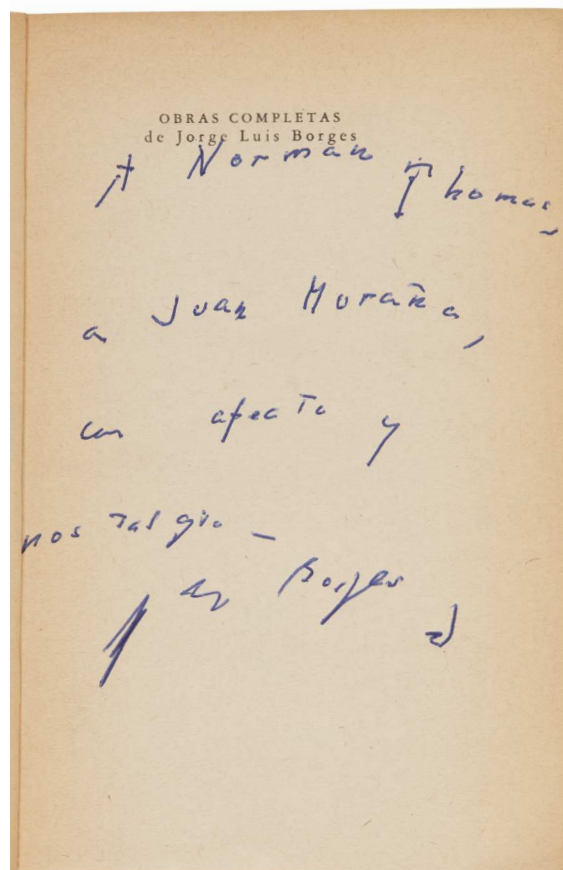
A collection of 32 volumes of his works, containing annotations by his translator into English, Norman Thomas di Giovanni

including editions of *El Aleph* (2 copies of the first edition 1949, 1952, 1966, 1967), *Poemas 1923-1953* (1954, lacking wrappers and with library stamp), *Obra poética 1923-1966* (1966), *Obra poética 1923-1967* (1967, 4 copies, ONE INSCRIBED BY BORGES TO DI GIOVANNI, one signed by his wife Elsa Borges, one lacking all after p.125), *Ficciones* (1956, 1966 & 1967), *Otras inquisiciones* (1966 SIGNED BY BORGES), *Historia universal de la infamia* (first edition 1935, 1966 & 1969), *Historia de la eternidad* (1966), *Discusión* (1966), *Evaristo Carriego* (1965), *El hacedor* (1967, 2 copies), *El libro de arena* (1975), *Cronica de Bustos Domecq* (1968, inscribed by his wife Elsa), *El libro de los seres imaginarios* (4to, 1967), *El informe de Brodie* (1970, 4 copies, one with red belly band), *Nueva antología personal* (1968), *Manual de zoología fantástica* (1966 SIGNED BY BORGES)

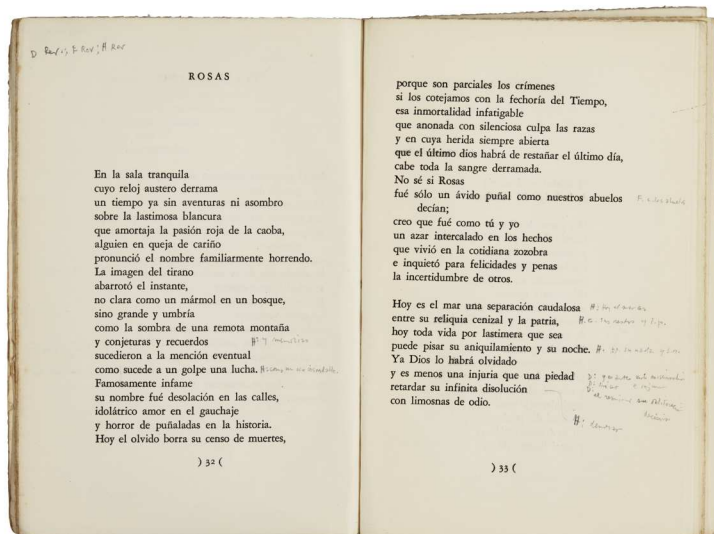
mostly 8vo, in original printed wrappers, some with inscriptions by Di Giovanni and most with his working notes for his translations, a few volumes slightly worn

THE ANNOTATED WORKING COPIES OF BORGES'S FIRST TRANSLATOR INTO ENGLISH. These copies of various original editions of Borges's works were used by Norman Thomas di Giovanni whilst working with the author himself on translating his works into English from 1967 onwards.

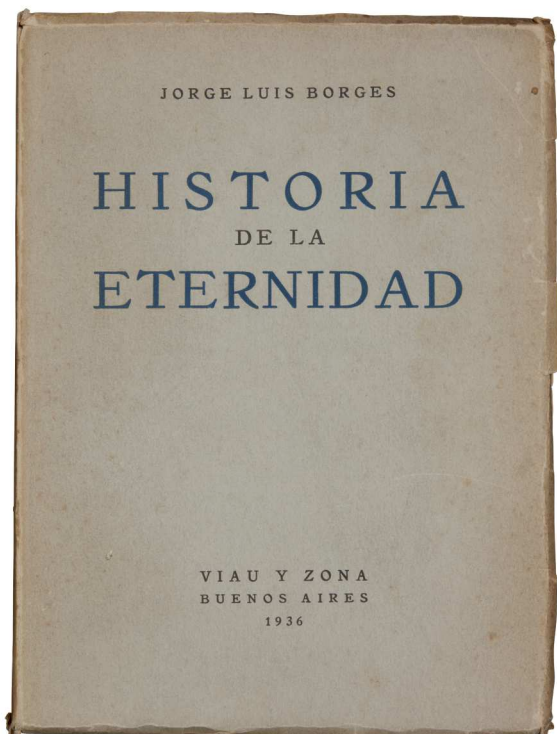
£ 7,000-10,000 € 7,900-11,200



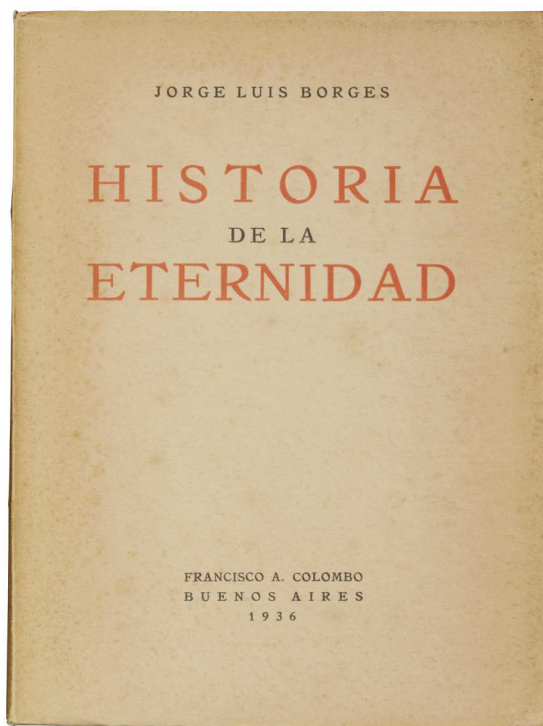
74



74



75



76

75

FROM THE LIBRARY OF THE LATE NORMAN THOMAS DI GIOVANNI

Borges, Jorge Luis

Historia de la eternidad. Buenos Aires: Viau y Zona (Francisco Colombo, 29 April) 1936

8vo (182 x 140mm.), original grey printed paper wrappers, slightly browned, wrappers faded and slightly creased at edges, backstrip creased

FIRST EDITION of Borges' sixth collection of non-fiction essays on topics as diverse as time, eternity, the art of translation and the Icelandic kennigar. For a variant, see lot 76.

£ 1,500-2,500 € 1,700-2,800

76

FROM THE LIBRARY OF THE LATE NORMAN THOMAS DI GIOVANNI

Borges, Jorge Luis

Historia de la eternidad. Buenos Aires: Francisco A. Colombo, (29 April) 1936

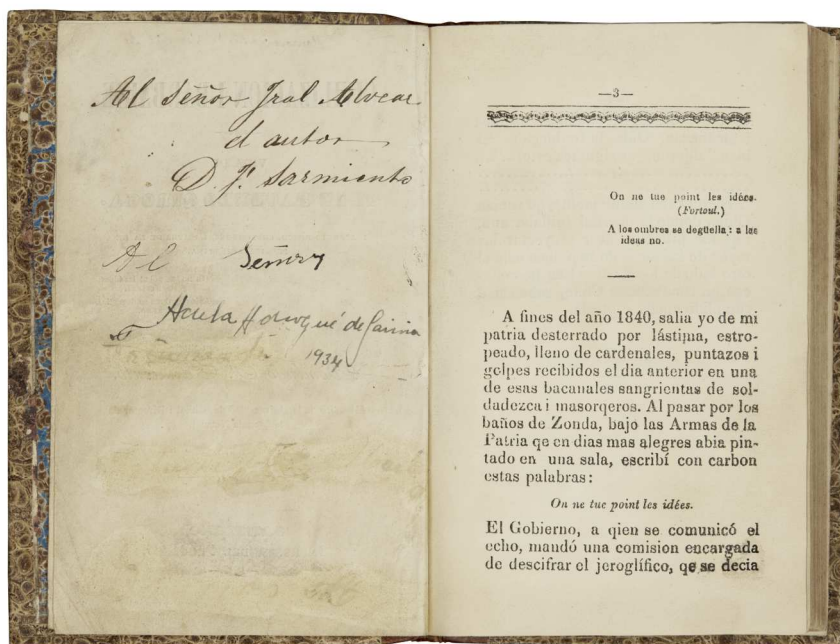
8vo (188 x 140mm.), original beige printed paper wrappers, title printed in red, wrappers slightly soiled

FIRST EDITION. This variant of Borges's *Historia de la eternidad* (see lot 75) has the same setting of the text, and the same colophon, but it is printed on thinner paper with a different colour wrapper.

£ 2,000-3,000 € 2,250-3,350



78



77

77

FROM THE LIBRARY OF THE LATE NORMAN THOMAS DI GIOVANNI

Sarmiento, Domingo Faustino

Civilizacion i barbarie. Vida di Juan Facundo Quiroga. Santiago: imprenta del Progreso, 1845

12mo (145 x 90mm.), contemporary calf-backed marbled boards, flat spine gilt, additional printed leaf inserted between pp.242-243, pp.3-4 and last leaf (with errata) lacking and supplied in facsimile, binding slightly rubbed

PRESENTATION COPY OF THE FIRST BOOK EDITION; this work was first published in parts in *El Progreso* in May 1845, and the book appeared in July. Sarmiento (1811-1888) was an influential figure in Argentina in the nineteenth century. His criticism of the government led to his exile in Chile, where this book was published. He later became president of Argentina.

In politics, Sarmiento was in favour of centralised authority rather than a more federal approach. Juan Facundo Quiroga (1788-1835), however, was a federalist, and Sarmiento used him in this work as a basis for discussion of Argentinian social and political issues.

REFERENCES

Sabin 77069

PROVENANCE

INSCRIBED BY THE AUTHOR on the verso of the title-page, "Al Señor Gral Alvear, el autor, D.F. Sarmiento", i.e. General Carlos María de Alvear (1789-1852), the Argentinian statesman, whose politics were close to Sarmiento's; "Offert par l'auteur a M^r Feritin and Saint Denis (?), Bibliothecaire de Sainte-Genevieve", inscription on verso of flyleaf; "Semana Sarmentiana", stamp on verso of flyleaf dated Argentina, 1961, and with a postage stamp celebrating the 150th anniversary of the birth of Sarmiento on rear flyleaf

£ 2,000-3,000 € 2,250-3,350

78

FROM THE LIBRARY OF THE LATE NORMAN THOMAS DI GIOVANNI

Sarmiento, Domingo Faustino

A collection of 21 volumes by and about Sarmiento, including:

Vida de Facundo Quiroga... Segunda edicion. Santiago: Julio Belin, 1851, half calf, binding slightly worn

Facundo ó civilizacion i barbarie. Cuarta edicion en Castellano. Paris: Hachette, 1874, red morocco-backed cloth

Life in the Argentine Republic in the days of the tyrants; or, Civilization and barbarism. New York: Hurd and Houghton, 1868, later blue buckram

Las escuelas: base de la prosperidad i de la republica en los Estados Unidos. New York, 1866, green cloth

La vida de Dominguito. Buenos Aires: *El Censor*, 1886, blue cloth lettered in gilt

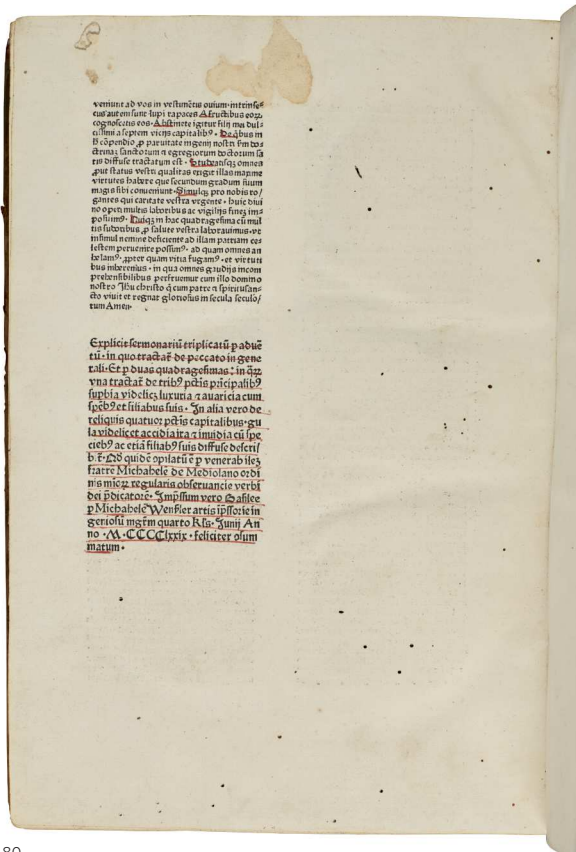
Conflicto y armornias de las razas en América. Buenos Aires: D. Tuñez, 1883, volume 1 only, half cloth

Sarmiento. Discursos pronunciados en la inhumacion de sus restos, el 21 setiembre de 1888. Buenos Aires: M. Biedma, 1889, printed wrappers

with 14 other volumes by and about Sarmiento, together 20 volumes, all 8vo

For the first edition of *Facundo*, see lot 77.

£ 1,500-2,000 € 1,700-2,250



80

80

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Carcano, Michael de

Sermonarium de peccatis per adventum et per duas quadragesimas. *Basel: Michael Wenssler, 29 May 1479*

Royal folio (388 x 266mm.), 272 leaves (of 274, without initial and final blanks), [a¹⁰ b⁸ c-d¹⁰ e-f⁸ g⁶; h-k¹⁰ l-m⁶; n-q¹⁰ r-v⁸; A-D^{10.8} E-F¹⁰ G-H⁸ I¹⁰ K⁸ L¹⁰], double column, 60 lines, gothic type, heading at start of each work printed in red, 4- to 12-line initial spaces, most supplied in red, red initial strokes and underlining, manuscript quire signatures, early annotations, eighteenth-century calf, occasional light damp-staining, a few wormholes at beginning and end, binding worn but intact

A CRISP COPY. Michael Wenssler was printing in Basel from about 1472 onwards, mostly producing large legal texts, until 1491, by which time business had slumped and he fled his creditors in Basel; he went on to print in Lyon, Mâcon and Cluny (V. Scholderer, "Michael Wenssler and his press at Basel", *The Library*, third series, III, 283-321). Basel's prominent place in printing around this time was a result of the establishment of the university there in 1460.

Michael de Carcano (1427-1484) was an Italian Franciscan preacher, one of the main preachers selling indulgences in Italy to support Sixtus IV's crusade against the Turks in Otranto; this is a reprint of the 1476 Venice edition of his sermons.

REFERENCES

Goff C195; HC 4509; BMC iii 726; BSB-Ink C-148; Bod-inc C-087; GW 6130; Grosjean & O'Connell 36

PROVENANCE

Waldsee (Swabia), Augustinian canons (dissolved 1788), inscription on first leaf; [Dr Georg Kloss? Panzer reference on flyleaf, but not found in his 1835 catalogue]

£ 3,000-4,000 € 3,350-4,500

79

Buonanni, Filippo

Ricreazione dell'occhio e della mente nell'osservation' delle chiocciolle. *Rome: Varese, 1681*

one volume bound in 2 (plates and text), 4to (238 x 170mm.), text volume with engraved additional title and 4 engraved plates, plate volume with engraved additional title, engraved title to part 4, 3 further sectional titles and 106 engraved plates, contemporary vellum, lacking eight leaves of index at end of text volume

"The first book of any size restricted to molluscs" (Peter Dance, *Shell Collecting*, p.43).

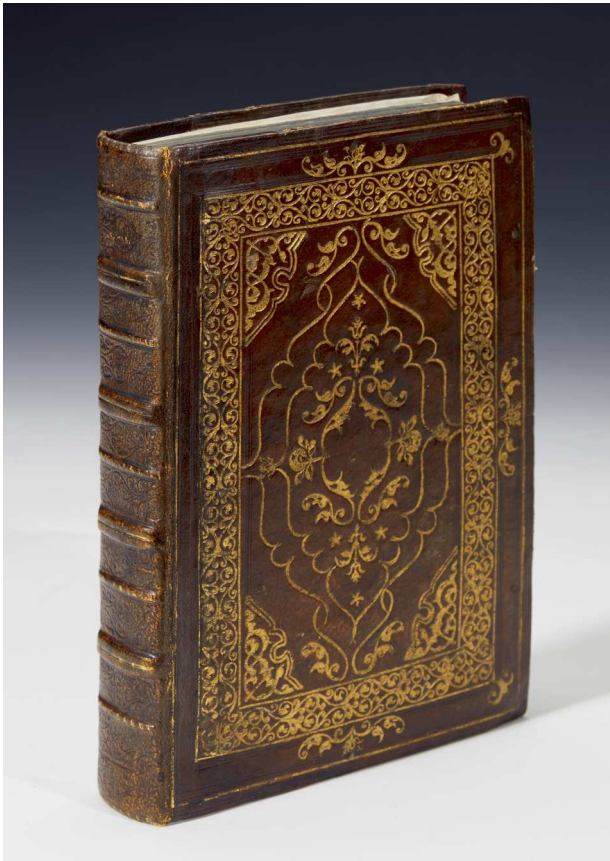
REFERENCES

Nissen ZBI 753

£ 800-1,200 € 900-1,350



79



82

82

Catherine of Siena, Saint

Epistole et orationi. Venice: (Pietro Niccolini da Sabbio for) Federico Torresani, 1548

4to (210 x 140mm.), title within woodcut border, woodcut initials, full-page woodcut of St Catherine, woodcut device on final leaf (otherwise blank), CONTEMPORARY VENETIAN BROWN GOATSKIN GILT BY THE FUGGER BINDER, later blue edges, slipcase, lacking 2 leaves of preliminaries (from the letter of Stefano di Siena, misprinted), small repair to fore-edge of title-page, occasional light staining, rebaked in strictly period style, lacking 4 pairs of ties

A reprint of Aldus's famous edition of 1500 which contained the first appearance of italic type, with a slightly smaller version of the woodcut portrait.

For another binding by the Fugger Binder, who was active in Venice in the 1540s and mostly bound works in Italian (as opposed to Latin), see lot 70. This work does not appear in Hobson's list of bindings by the Fugger Binder (*Renaissance Book Collecting*, appendix 8).

REFERENCES

Cataldi Palau 172; Censimento 16 CNCE 10271; IA 134.032; Renouard 144/9; Sander 1822; Texas 326; UCLA (1992) 341

£ 2,000-3,000 € 2,250-3,350



82

83

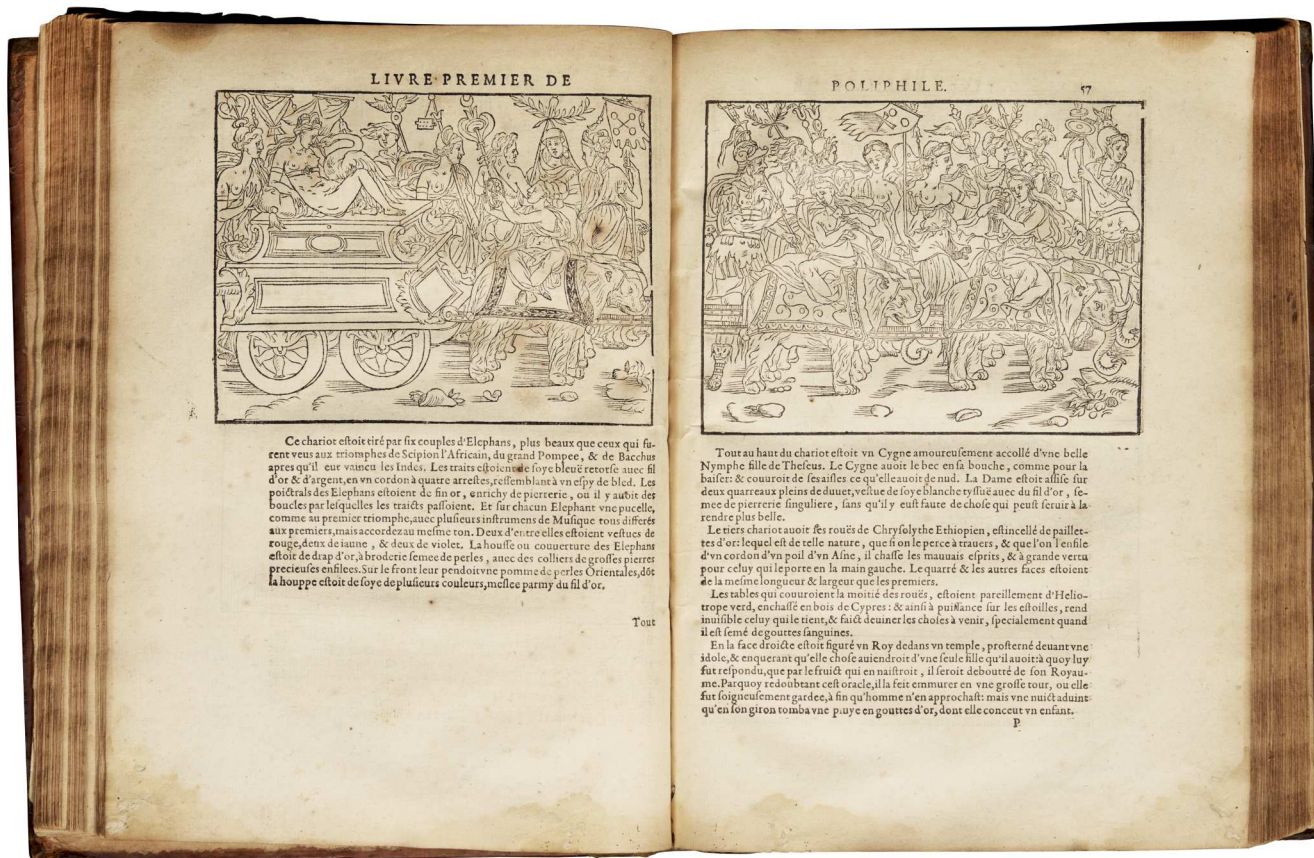
Charles V

Document titled in gilt, together with two autograph letters signed by Bernardo Machiavelli

the document bearing the large gilt title "Carolus Quintus", in Latin, with his stamped signature, signed on the King's behalf by Wolf Haller of Hallerstein ("ad mandatum Caesarae et Catholicae Majestatis proprium Haller[paraph]") on the turn-up and by one other, note by the translator at foot, green & gilt decoration to upper left margin, 1 page (c.66 x 70cm), on vellum, Brussels, 6 August 1555, lacking seal, some wear at folds

MACHIAVELLI, Bernardo. Three letters, 5 pages, 4to, address-panels, 3 June 1532 and 18 February 1545

£ 1,000-1,500 € 1,150-1,700



84

84

Colonna, Francesco

Le tableau des riches inventions couvertes du voile des feintes amoureuses, qui sont presentees dans le Songe de Poliphile, desvoilees des ombres du Songe & subtilement exposees par Beroalde. Paris: Matthieu Guillemot, 1600

4to (267 x 200mm.), engraved title-page, woodcut initials and headpieces, with blank leaf *****4, woodcut illustrations (some full-page), contemporary French calf with gilt oval centrepiece of leafy sprays and a gilt fillet border, some light browning or staining, neatly rebaked with flat spine gilt in period style, extremities slightly rubbed

Colonna's quasi-Latin text, *Hypnerotomachia Polifili*, first printed by Aldus in 1500, was translated into French and published in 1546. This edition, using the same woodcuts as the 1546 edition, has had the text amended by Béroalde de Verville; "[i]t is this edition, with its new title-page and preface, which formally introduces the work into the literature of alchemy" (Mortimer, p. 184).

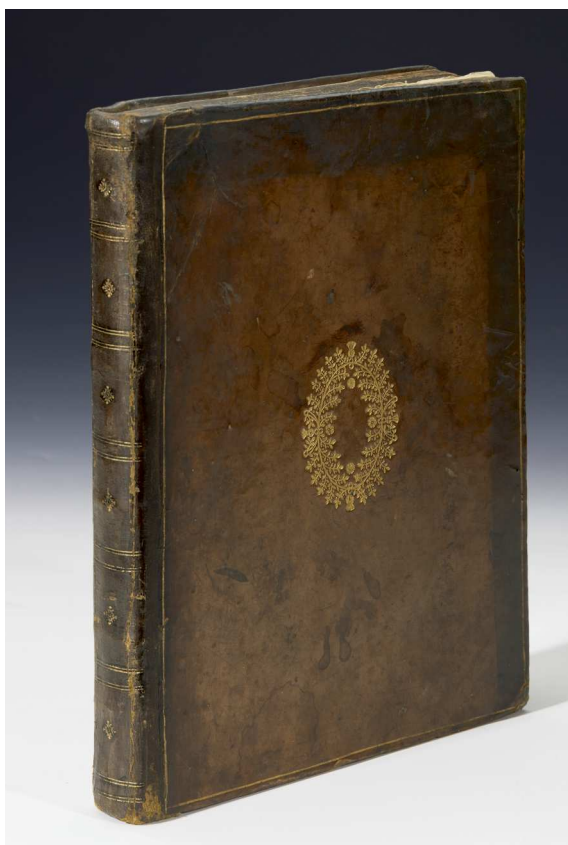
REFERENCES

IA 143.139; Mortimer, *Harvard French* 148

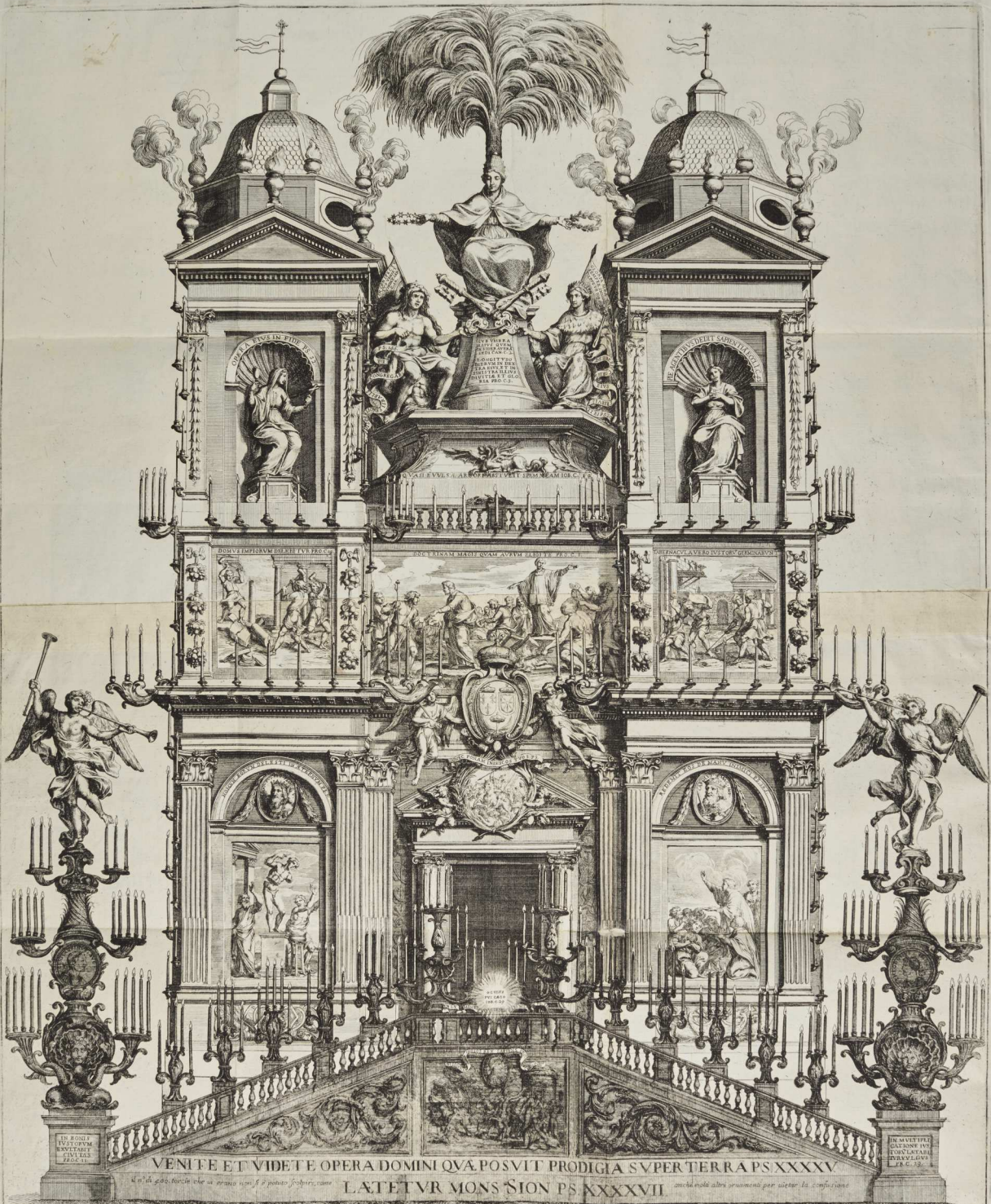
PROVENANCE

Louis Godin, inscription on title-page

£ 2,000-3,000 € 2,250-3,350



84



Prospecto della facciata della Reale Chiesa della S.^{ma} Trinita de Monti in occasione delle sontuose feste celebrate dall'Em.^o Sig. Card. Destree Titolare di essa in rendimento di grazie per l'estirpa^o dell'eresia in francia

Coronelli, Vincenzo

Roma festeggiante nel Monte Pincio negli applausi alle glorie della Pietà del cristianissimo Lodovico il Grande, in occasione della da lui estirpata eresia, mediante l'editto di Fontanablò 1685. *Venice: the author, [1687]*

folio (338 x 232mm.), text in Italian and French, woodcut initials and tailpieces, 5 folding engraved plates, 2 by Pietro Santi Bartoli, one with separate engraved key, uncut, in modern tan calf-backed folding box, *one plate with small tear, disbound*

RARE. ICCU records just 3 copies in Italy, and this does not appear in Watanabe-O'Kelly, nor was there a copy in the Kissner sale.

Coronelli's work records the celebrations in Rome for the revocation of the Edict of Nantes, which withdrew religious toleration from France and encouraged the persecution of Protestants. Due to the tension at the time between Louis XIV and Innocent XI, the French ambassador to Rome, the duc d'Estrées, considered that this event should be properly celebrated, as the Vatican showed no interest in doing so.

£ 10,000-15,000 € 11,200-16,800

Cyril of Alexandria, Saint

Preclarum opus ... quod Thesaurus nuncupatus quatuordecim libros complectens... Georgio Trapezuntio interprete. (*Paris: Wolfgang Hopyl [for Franz Birckmann of Cologne], 1514 (4 April 1513)*)

folio (280 x 207mm.), title within woodcut border, large woodcut on final verso with the device of Franz Birckmann, old limp vellum, *lacking A4-5, lacking two pairs of alum-tawed ties*

Cyril's anti-Arian polemic, *Thesaurus de sancta et consubstantiali trinitate*, was written in the early fifth century when the subject of Christ's divine nature had become the most fiercely debated subject among church leaders and even Roman emperors.

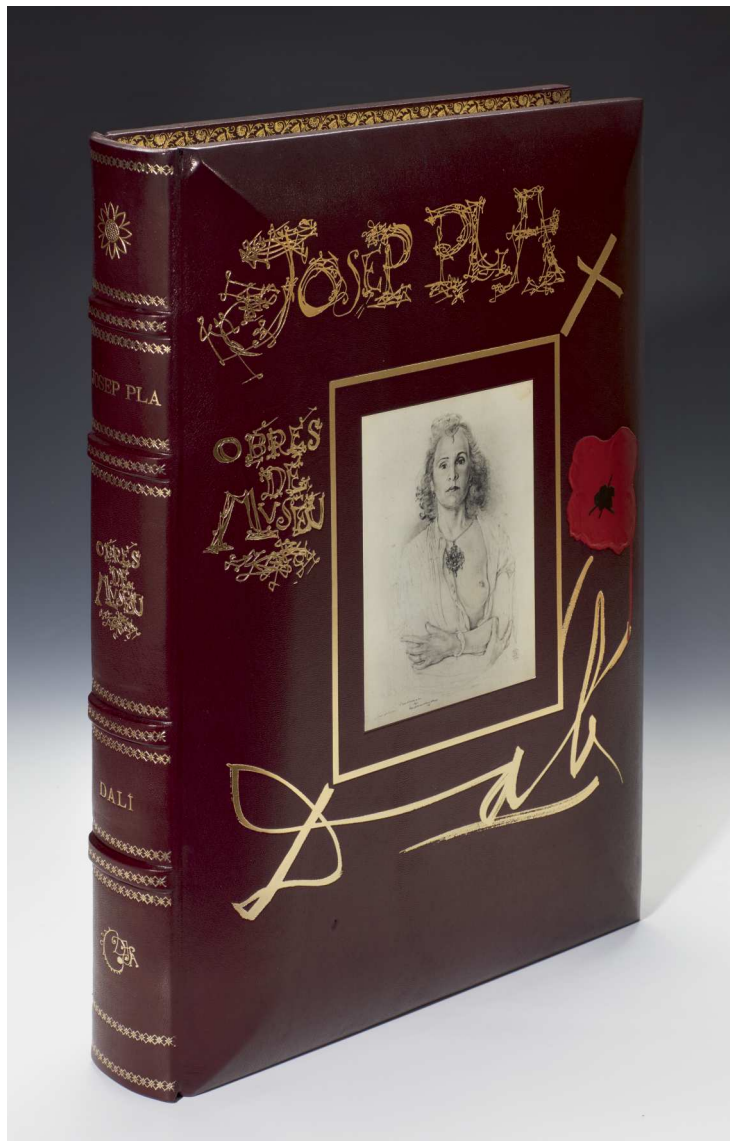
REFERENCES

IA 149.144; Moreau 812

PROVENANCE

crowned library stamp at foot of title-page with motto "Expecto"

£ 800-1,000 € 900-1,150



Dalí, Salvador—Josep Pla

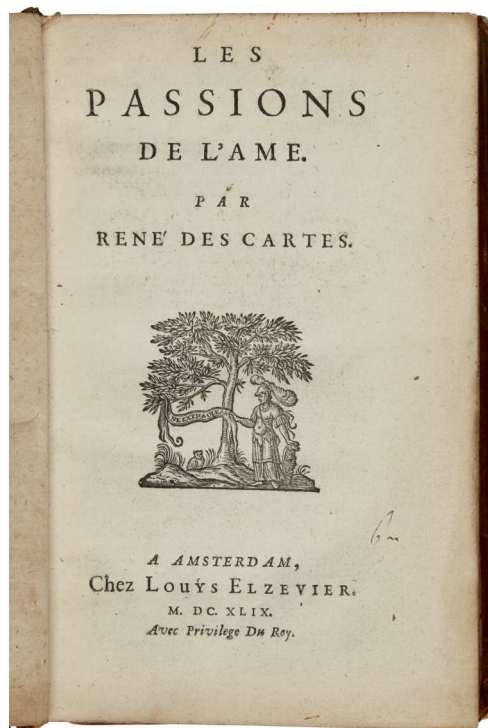
Obras de museu. (Barcelona: Dasa ediciones, printed by Jordi Massanés, 23 April 1980)

large folio (490 x 336mm.), text in Catalan, copy number 173 from a limited edition of 415 copies, signed by the author beneath the limitation, printed on vélin d'arches, 22 lithographs by Dalí, binding by Jordi de la Rica of Barcelona, brown morocco over thick bevelled boards lettered in gilt and red on upper cover in imitation of title-page, red silk endpapers, bronze cast of Gaia's face inset into inside front cover, a folder of colour plates of Dalí's work inset into lower cover, uncut, in a large red folding case; together with a printed copy of the text in Spanish, folio, with the title-page reproduced as the wrapper

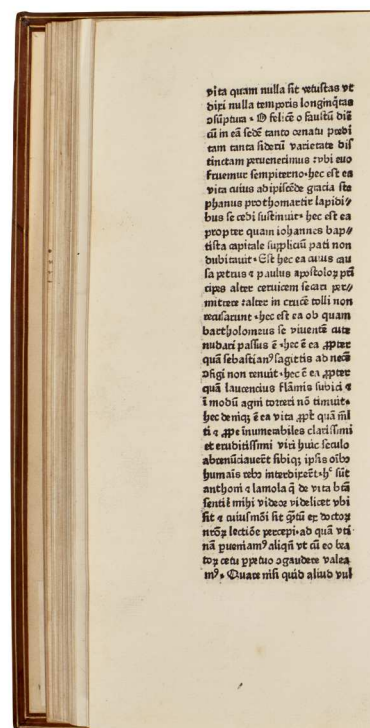
£ 1,500-2,000 € 1,700-2,250



88



88



89

88

Descartes, René

Les passions de l'ame. Amsterdam: Louis Elzevir, 1649

8vo (153 x 92mm.), woodcut printer's device on title-page, woodcut initials, near-contemporary English speckled calf, English printer's waste used in binding, boards detached

FIRST EDITION of Descartes' last work, in which he expounds the view that the mind works independently of the body (now known as Cartesian Dualism). It is one of only two works that he published in French. The printing was carried out by Elzevir and the publication was shared between Elzevir and Henry le Gras of Paris, with the bulk of the copies having the Paris imprint. Elzevir reprinted the whole text in 1650, while in Paris the 1649 sheets were reissued with a new title-page dated 1650 and then 1651.

The printer's waste contains part of *A copy of a letter from the Earle of Essex, by order of the pretended Houses of Parliament, to Prince Rupert: with His Highnesse answer thereunto* (Oxford: Leonard Lichfield, 1645), pages 1-4 of 8 (Wing E3310).

REFERENCES

Guibert, *Passions* 1; Norman 626; Willems 1083

PROVENANCE

Sir Henry Edward Bunbury (1778-1860), armorial bookplate and his crest at head of spine

£ 3,000-4,000 € 3,350-4,500

68

SOTHEBY'S

89

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Dialogi decem variorum auctorum

[Cologne: Printer of the 'Flores Sancti Augustini' (Johann Schilling), 1473]

Chancery folio (275 x 193mm.), 120 leaves, [a-m¹⁰], double column, 35 lines, 3- to 6-line initial spaces with printed guides, gothic type, nineteenth-century calf by W. Pratt tooled in period style, early annotations including some headlines, early notes on final blank leaf, old manuscript title (from old flyleaf?) pasted to inside rear cover, binding slightly rubbed, upper cover detached, head of spine chipped

This is one of a handful of books assigned to this anonymous press in BMC. A previous owner has written at the end "impressum Lovaniae A° 1473 per Joannem Veldener", and it was previously identified by Severin Corsten as a Veldener imprint. However, it is now assigned to Johann Schilling of Cologne, who is known to have printed Bartholomaeus Anglicus, Walter Burley and *Gesta Romanorum* (also assigned in BMC to the same anonymous press) for William Caxton in 1472-1473 (see Paul Needham, "William Caxton and his Cologne partners", *Ars impressoria*, Munich, 1986, pp. 118-119, and Lotte Hellinga, *William Caxton and early printing in England*, London, 2010, p.32).

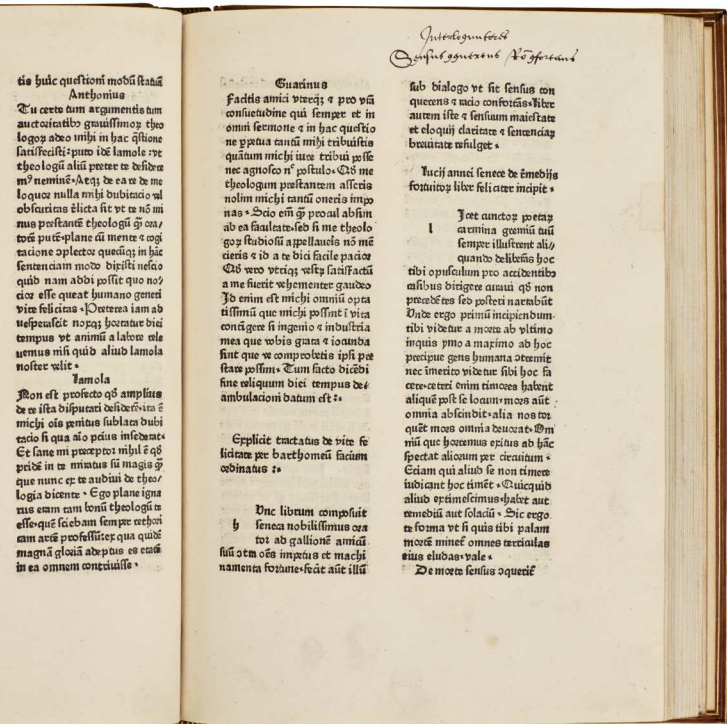
REFERENCES

Goff I180; HC 6107; BMC i 235; BSB-Ink D-103; Bod-inc D-043; GW M15282; Grosjean & O'Connell 48

PROVENANCE

"pro Arnoldo Dyest dicto abb. et canonico Tonghlen.", early inscription at head of first leaf, i.e. Arnoldus Streytors (of Diest), abbot of Tongerlo from 1526 to 1560; Sir Edward Sullivan, bookplate, sale, Sotheby's, 24 May 1890, lot 1944, £1-2s, to; William O'Brien, bequest bookplate dated 1899

£ 8,000-10,000 € 9,000-11,200



Interrogantibus
 Confutatoribus Anthonius

his hinc questionibus mobilis stant

Anthonius
 Tu certe cum argumentis cum
 autem coram te gressibus theolo-
 gorum adeo mihi in hac questione
 fatuificasti: puto idem lamola: re
 theologi alii preter te desiderat
 m? nemine. Atque de ea re de me
 loquor nulla mihi dubitatio: al
 obfcuritas elicta fit: ut te no mi
 nus profunde theologi q? cas/
 tyd? puit plane di mente cogi
 tatione opletur: quoniam in hac
 sententiam modo dixisti: nescio
 quid nam abbi posse quo no?
 dico esse queat humano generi
 vite felicitas. Posterea iam ab
 uesperatit: noq; horum diei
 tempus ut animi a latere ole
 gemus mihi quid aliud lamola
 nofite vult.

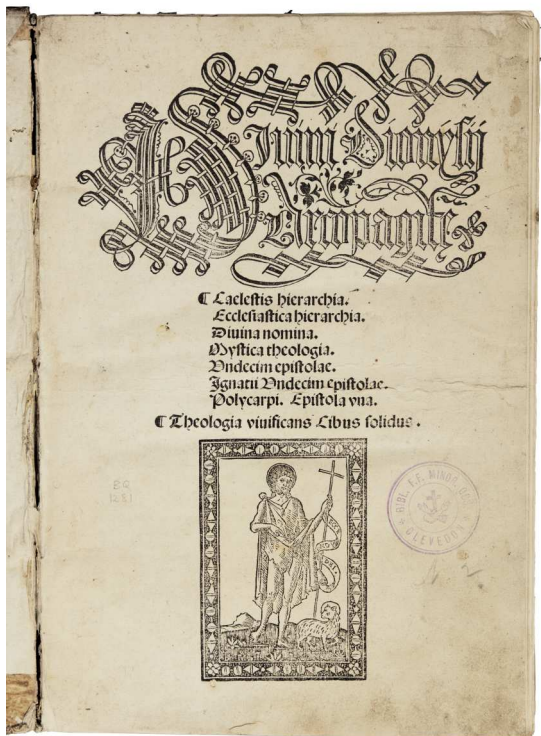
Quatinus
 factis amici vireq; a pro vni
 consuetudine qui semper et in
 omni sententia et in hac questio
 ne pypua tantu mihi tribuisti
 quantum michi itaq; tribui posse
 nec agnoscit n? postulo. Quis me
 theologum postulantem affectu
 nolim michi tantu oneris impo
 nas. Dico em q? proal abfium
 ab ea fauente: sed si me theolo
 gog? studio appellatis no me
 cietis et id a te bica facile paco
 Qd? vero vireq; vultu fatuificasti
 a me fuerit vlymenter gaudio
 Id enim est michi omniu opta
 tiffima que michi possunt i vicia
 congere si ingenio et industria
 mea que vobis grata et iouanda
 sunt que ut compoletis ipsi pre
 fere possim. Cum factu dicebdi
 sine ullaquid diei tempus de
 ambulationi datur et.

Tuq; amicus seneca de emobije
 fontitoy licet felicitate incipit.

Te amicos vireq;
 1 carmina genui aut
 semper illucent alio
 quando delictis hoc
 tibi opusculum pro accidentibus
 malis diserge amatu qd? non
 precepsus sed poteri nactu
 Dato ergo primu incipendum
 tibi videtur a more ab vltimo
 inquis pmo a maximo ab hoc
 precipue gens humana detemite
 nec inmerito videtur tibi hoc fa
 cere: et enim timores habent
 alique post se loant: mors aut
 omnia abfinit: alia nos ter
 queit: mors omnia detrahit. Om
 niu que hucamus optas ab hie
 spectat aliquid ex certitudo.
 Etiam qui aliud se non timee
 indubitan hoc timee. Quicquid
 aliud optatissimum habet aut
 emediui aut solaciu. Sic ergo
 te forma ut si quis tibi palam
 more minet omnes certitudo
 sine alioan vale.

Explicite tractatus de vite fe
 licitate per barthomiu facium
 ordinatus.

Hic librum composuit
 h? seneca nobilissimus ora
 tor ab galione amatu
 suu em ois impetu et machi
 namenta forante: fecit ante illu



Caelestis hierarchia.
 Ecclesiastica hierarchia.
 Divina nomina.
 Mystica theologia.
 Vndecim epistolae.
 Ignati Vndecim epistolae.
 Polycarpi. Epistola vna.

Theologia viuificans Libus solidus.



PROPERTY OF THE ORDER OF FRIARS MINOR CHARITABLE TRUST

Dionysius Areopagiticus

Caelestis hierarchia. Ecclesiastica hierarchia. Divina nomina... (Venice: Giovanni Tacuino da Tridino, 21 November 1502)

folio (298 x 200mm.), title with xylographic lettering and woodcut illustration on title-page, start of text and woodcut initial printed in red, woodcut initials and diagrams, woodcut printer's device on final verso, without final blank leaf, later boards with reused Hebrew manuscript on vellum beneath paper spine and corners, occasional light browning, binding somewhat worn

The Hebrew manuscript leaves on the binding come from a Talmud written in Spain in the fourteenth or fifteenth century, containing Tractate Hullin 5b-6a on the front and Tractate Hullin 4a-b on the back.

REFERENCES

Censimento 16 CNCE 34369

PROVENANCE

Richard Brome de Bary (1813-1858), of Weston-in-Arden, who converted to Catholicism in the 1840s, inscription on inside front cover; Franciscan convent, Clevedon, stamp on title-page

£ 1,000-1,500 € 1,150-1,700

De Iesu ad Harodem ducto Carmen
Dactylicum Alcmanium. tetr. Hyperc.

Pontus Harodi mittit Iesum
Vt pote Nazariden de Galilæa.
Mæcho. qui mensas ante cruore
Fædarat casto. scurra. propheta.
Ebrius. ad cædem natus & iras.
Mimorum socius. futilis. excors.
Barbarus in ciues. hostis in omnes.
Hic regem cælest. regulus impos
Dictis ridiculis turpiter actum.
Indignus nequiens signa videre.
Præfecto solymo deinde remissit
Alba non veritus ludere palla.
Eoedus amicitia sic fit vtrinq;
Partitur canibus dum lupo agnum.
Audisses Rabulas tum quoq; Iesum
Regis ad Harodis limina iustum
Linguis falso quis. rictibus atris
Acculasse reum mortis. ob almæ
Munera doctrinæ seu medicinæ
Quas animis dederat. corporibusq;



C

Ad Christi faciem velamini Fero
nicæ impressam Hymnus Saph.

Milies salue facies beata
Regis æterni. superis amanda.
Culta terrenis. crebo tremenda.
Pulchrior astris.
Quam suæ iam sæpe salutis hostes
Puuda verpi luuione facis
Et luto spurco. lotioq; fædo
Commacularunt.
Sic litam cernens olidis amica
Sordibus Matriona. suo reterfit
Byssino velo. cruce dum Redemptor
Iret onustus.
Et dei vultus hominisq; puro
Inditos lino retulit decoros.
Dona laudans potiora rebus.
Fœmina felix.
Diua nunc Romæ residens imago
Hospitis Petri. laris inquilina.
Illius clara veneraris vrbe
Orbis in arce.



Dürer, Albrecht

Passio Christi... cum varii generis carminibus Fratris Benedicti Chelidonii Musophili. [Nuremberg: Albrecht Dürer and Hieronymus Holtzel, 1511]

4to (195 x 149mm.), woodcut of the Man of Sorrows on title-page, 35 (of 36) woodcut illustrations, seventeenth-century Dutch vellum, in a nineteenth-century box with Dürer's monogram in metal on upper cover, *lacking A8 and E6 (with colophon), first 3 leaves friable with a few tears, many leaves reinforced in gutter (occasionally causing creasing to leaves), E5 repaired at lower corner with small section of woodcut and some text on verso supplied in facsimile*

FIRST EDITION of the woodcut version of the Little Passion, containing images of Christ's Passion and the Fall of Man, with accompanying verses by the Benedictine monk Benedictus Chelidonius of Nuremberg. The illustrations are reduced versions of Dürer's Great Passion, which was printed shortly before (Fairfax Murray, German 141). The woodblocks for this edition are now in the British Museum.

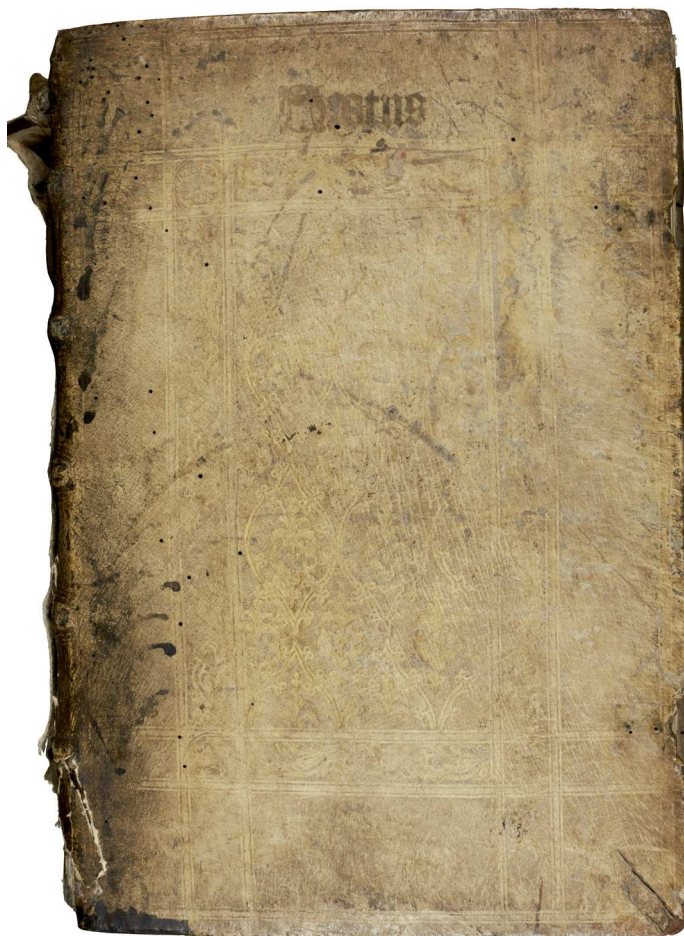
REFERENCES

Fairfax Murray, German 144; VD16 S4588

PROVENANCE

Henricus Hondius, inscription on flyleaf; B. v. — berghe, Rotterdam, 1629, inscription on flyleaf; partly obscured inscription dated Potsdam 1767 on flyleaf

£ 8,000-10,000 € 9,000-11,200



92

PROPERTY OF THE ORDER OF FRIARS MINOR CHARITABLE TRUST

Duns Scotus, Joannes

Quaestiones in quattuor libros Sententiarum Petri Lombardi [edited by Thomas Penketh and Bartholomaeus Bellatus]. Nuremberg: Anton Koberger, [14]81

4 parts, part 1: 130 leaves, [a-c⁸ d⁶ e-h⁸ i⁶ k-l⁸ m-n⁶ o-p⁸ q-s⁶]; part II: [a-b⁸ c-d⁶ e⁸ f⁶ g-l⁸]; part III: [a⁸ b-c⁶ d-e⁸ f⁶ g-h⁸]; part IV: [a⁸ b-z⁶], double column, 71 lines plus headline, gothic type, 20-line initials at start of each book (the first with animals in the letter on a red penwork ground with marginal decoration), 4- to 8-line initials in red or blue, red initial strokes, paraps and underlining, contemporary manuscript signatures (consecutive between parts), [a]2 slightly short and tipped in

Quodlibeta [edited by Thomas Penketh]. Nuremberg: Anton Koberger, 1481, 52 leaves, [a⁸ b-g⁶ h⁸], double column, 70-71 lines, gothic type, 20-line initial at beginning of text, 6-line initials in red or blue, red initial strokes, paraps and underlining, contemporary manuscript signatures in blue ink

together 5 parts in one volume, Royal folio (416 x 284mm.), contemporary Nuremberg blind-stamped pigskin over wooden boards, numerous deckle edges, *binding slightly rubbed, pigskin torn along spine and loose at head, spine defective at foot, lacking both clasps*

A LARGE, CRISP AND CLEAN COPY.

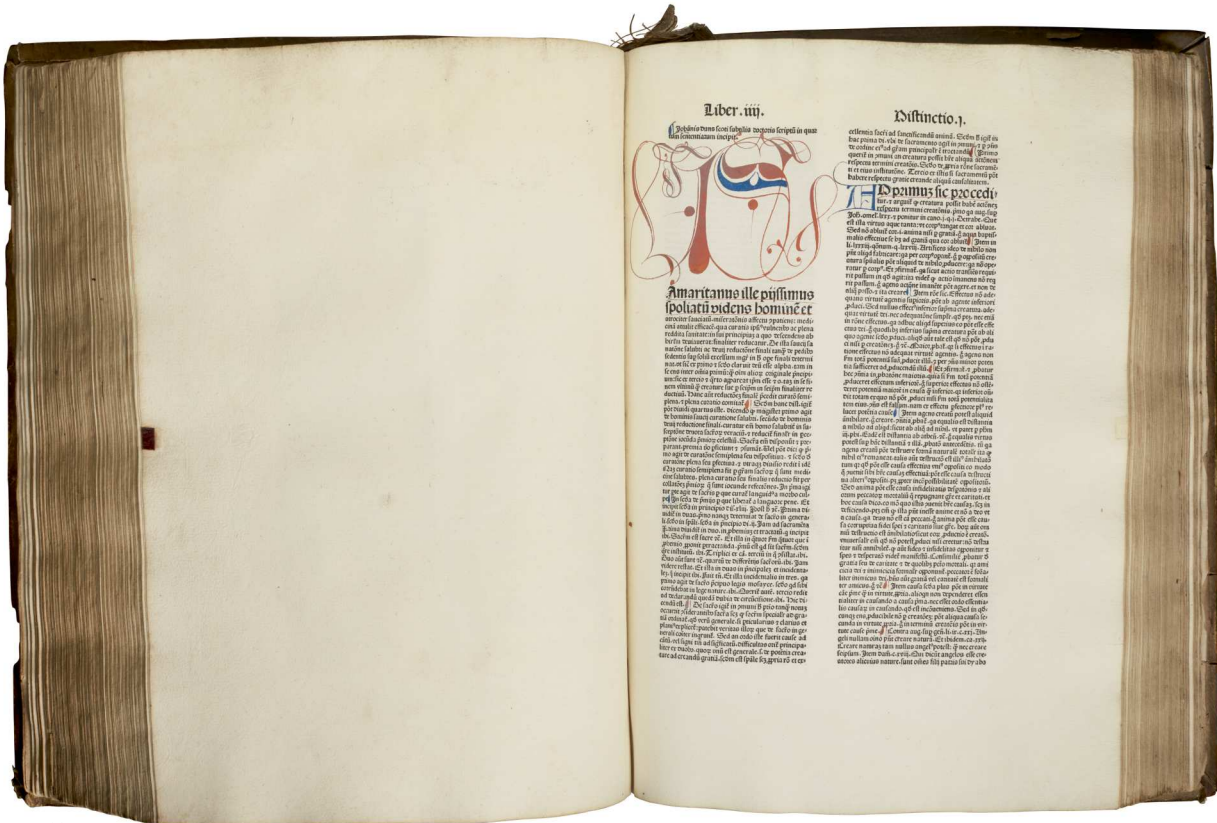
REFERENCES

Goff D380 & D394; HC 6417 & H 6435; BMC ii 419; BSB-Ink D-304 & D-319; Bod-inc D-167 & D-163; GW 9074 & 9069

PROVENANCE

Georg Calixt (1586-1656), Protestant theologian of Helmstedt, who believed in a unified Christendom; Heinrich Rixner (1634-1692), of Helmstedt, with note on flyleaf "Ex Bibioth. Calixtina"; University of Göttingen (founded 1735), stamp on flyleaf together with sold stamp; "Presented to Father David OSF... P.L. September 8th 1855", inscription on flyleaf

£ 3,000-4,000 € 3,350-4,500



92

93

PROPERTY OF THE ORDER OF FRIARS MINOR CHARITABLE TRUST

Duns Scotus, Joannes

Primus (-quartus) scripti... super sententias; Quaestiones quodlibetales. (Venice: Simon de Luere for Andrea Torresani, 1506; 28 July 1506)

5 parts in 2 volumes, folio (317 x 210mm.), woodcut initials and diagrams, contemporary Italian blind-tooled calf, later vellum spines, remains of large paper labels at head of each lower cover, remains of 4 pairs of clasps on each volume, vellum manuscript leaves used as pastedowns, lacking final sections of each of the first 4 parts (see below), aaa1 detached, a few leaves browned, occasional light staining, last few leaves of first volume with small holes, lower board of volume one partly eaten away, 4r1 and 4v6 torn in margin without loss, bindings very rubbed and worn at edges with some loss of calf and boards

This set of the works of Duns Scotus seems to be deliberately lacking the final sections of each part, beyond the table for each part (indeed, ICCU records many copies without these sections). The collation of this copy is as follows:

volume I: a-x⁸; aa-mm⁸ nn²; volume II: aaa-iii⁸ kk²; 4a-4x⁸ 4y⁶; [Quaestiones] A-G⁸ H-I⁶ (last leaf blank). There is only one colophon, on H6, for the Quaestiones, which is complete.

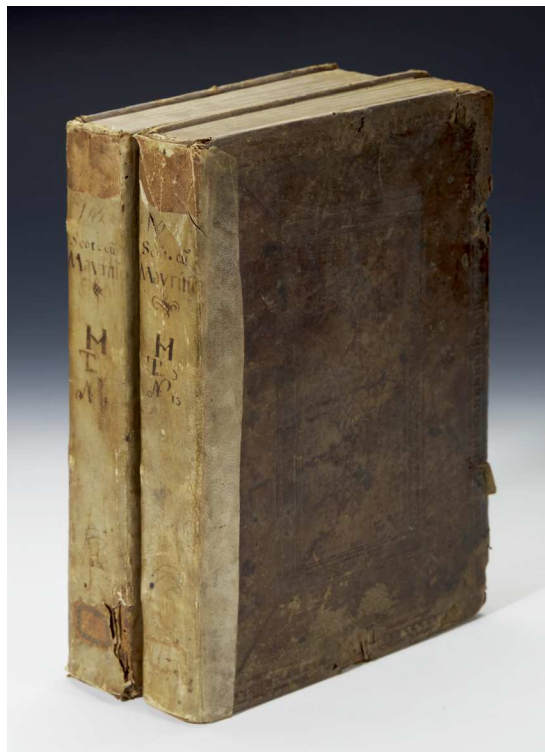
REFERENCES

Censimento 16 CNCE 17855 & 17856

PROVENANCE

Franciscans of San Nicola, Sulmona (Abruzzo), early inscription at foot of a3 and of aaa2; bought by the English Franciscans in 1923

£ 1,000-1,500 € 1,150-1,700



93

Watch Hill. 22 VII. 34.

Hoch geehrter Herr Schilbach!

Ich war nicht wenig überrascht, als mein
Freund Dr. Bucky mit einer andern Geige ankam.
Sogleich versuchte ich das Instrument und war
entzückt über dessen edlen und kräftigen Ton.
Herr Bucky erzählte mir dann, dass Sie ihm das
Instrument zugunsten für mich gegeben
haben, er habe Ihnen nur 35 Dollar gezahlt (wenn dies
ein frommer Schwindel von ihm gewesen sein sollte,
so bitte ich Sie dringend, mir dies mitzuteilen).
Trotzdem betrachte ich die Geige, die ich sehr
liebe, als Ihr Geschenk. Ich nehme es dankbar
und mit Freude an, weil mir Herr Bucky erzählte,
dass es einst Fremde gegeben war.

Das einzige, was ich sehr bedauerte, war das
verursachende Unheil, das über meine jetzige (bisherige)
Geige abgekommen wurde. Diese wurde nämlich von
einem Amateur veredelt, einem alten leidenden ^{von 72 Jahren} Mann,
Réfugie in Belgien, früher Arzt und Schriftsteller,
den ich auf Grund seiner Kunst eine bescheidene
Existenz verschaffen zu können hoffte. Diese Hoffnung
muss nun aufgegeben werden. Ich spielte gerne auf
der Geige, wenn der Ton auch etwas schwach war, mit
aufgeschliffenem Bausch macht sie allerdings keinen
besonders eleganten Eindruck.

Nochmals herzlich dankend grüßt Sie
freundl. Ich

A. Einstein.

94

Einstein, Albert

Fine autograph letter and photograph, both signed ("A. Einstein" and "Albert Einstein"), and inscribed to the violin maker and restorer Oswald A. Schilbach, 22 July 1934

1) the letter about violins, describing his surprise as his friend Dr. Bucky brought him another violin, expressing his delight at its pure and strong tone, recounting what Bucky had told him, namely that he had acquired it from him for only 35 dollars, requesting that he inform him at once if he has been swindled, noting that he regards the instrument, which he loves very much and accepts joyfully, as a gift from him; in the second half of the letter Einstein relates the sorry fate of his former violin, which had been disastrously repaired by a 72-year-old refugee in Belgium, a former doctor and writer, noting that he had hoped to provide this man with some means for a modest existence, but observing that that hope was now at an end; to close, Einstein observes that he happily played on his old instrument, despite its somewhat weak tone, but that cut in two it didn't make a particularly elegant impression ("... Sogleich versuchte ich das Instrument und war entzückt über dessen edlen und kräftigen Ton..."), 1 page, 4to, framed and glazed, overall size c.38.5 x 31cm, horizontal and vertical folds, Watch Hill [Rhode Island], 22 July 1934, a few small stains, and some browning to edges

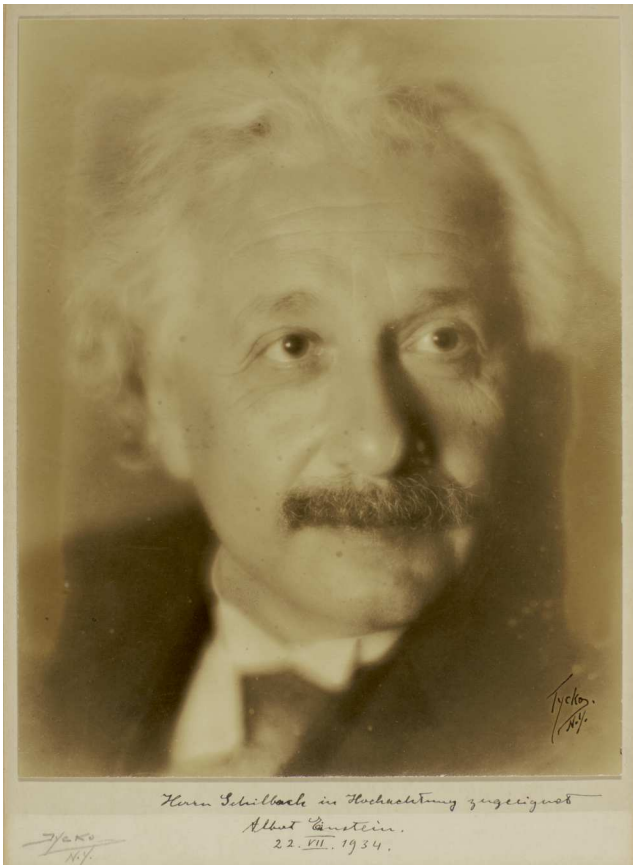
2) the photograph by Tycko of New York, printed in sepia, showing Einstein's head and shoulders, inscribed by Einstein on the mount ("Herrn Schilbach in Hochachtung zugeeignet Albert Einstein. 22. VII. 1934.") and signed by the photographer on the image and on the mount ("Tycko N.Y."), framed and glazed, overall size c.38.5 x 31cm, [Watch Hill, Rhode Island,] 22 July 1934, some spotting to image

Music was at the core of Einstein's creative life, with Mozart his lodestar. A keen violin player, who had started lessons at the age of five, Einstein would never travel without his beloved instrument. In the course of his life, he owned in fact several violins, giving each in turn the same nickname - "Lina", an affectionate diminutive for violin. In his Berlin years, Einstein had the opportunity of playing with such celebrated musicians as the violinist Fritz Kreisler and the pianist Artur Schnabel. Once, apparently, when he had missed an entrance while playing in a quartet with Kreisler, the great virtuoso turned to him and asked "What's the matter, Professor? Can't you count?" The new violin which prompted the present letter was made by Jacques Thibout of Paris in 1820, and was valued at \$300, considerably more than the \$35 paid for it. Einstein once observed that while Beethoven created his music, Mozart's "was so pure that it seemed to have been ever-present in the universe, waiting to be discovered by the master" - a belief which paralleled his view of physics.

PROVENANCE

Sale in these rooms, 18 April 1977, lots 76 and 79

£ 15,000-20,000 € 16,800-22,300



94

Einstein, Albert

Typed letter signed ("A. Einstein"), to Alton R. Chapple, on the necessity for moral courage by the individual, 18 February 1949

observing that power is in the hands of power-loving persons who know very little restrictions when it comes to the realization of ambitious goals, stating that this is true of the dictatorial as well as the democratic system, answering negatively the question whether self-restraint on the part of 'productive thinkers and explorers' might not prevent further development of means of mass destruction, for three main reasons, namely:

- ...1): the already generally known means of destruction are effective enough to bring about total destruction.
- 2): People really devoted to the progress of knowledge concerning the physical world like Faraday or Rutherford have never worked for practical goals, let alone military goals. And nobody could know in advance what kind of application might be developed on the basis of their discoveries.
- 3): People of technical skill are so numerous and so dependent economically that they cannot be expected to refuse employment offered them by the state or private industry, even if they were able to clearly recognize that their work will lead to disaster on a world-wide scale...

and concluding that hope can only be based on the intellectual and moral independence of a sufficient number of people, since '[h]onesty and courage of the individual to stand up for his convictions on every occasion is the only essential thing'

1 page, 4to (28 x 21.5cm), blind-stamped with Einstein's address, Princeton, 18 February 1949

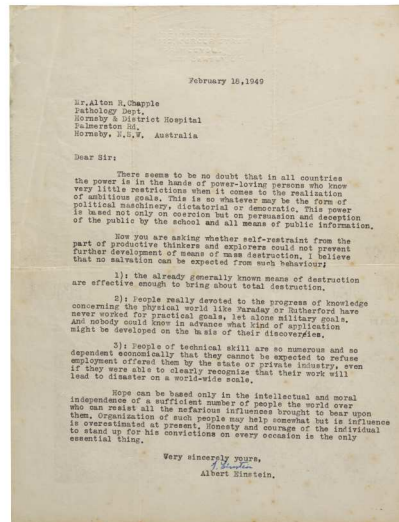
Einstein was an engaged promoter of world peace, one of his last acts before his death on 18 April 1955 being to append his signature to a statement of nine scientists warning that the world risked universal annihilation unless the institution of war was abolished. The present letter was a reply to one of 1 February 1949 by the Australian pathologist Alton R. Chapple, of the Hornsby & District Hospital at Hornsby, New South Wales, in which the latter, a Quaker, appealed to him, in the then current climate of concern regarding the perils of the atomic age, for "a few words of leadership and hope".

An autograph transcript and a typed carbon copy of the letter, as well as the autograph of Chapple's letter of 1 February 1949, are preserved in the Hebrew University of Jerusalem.

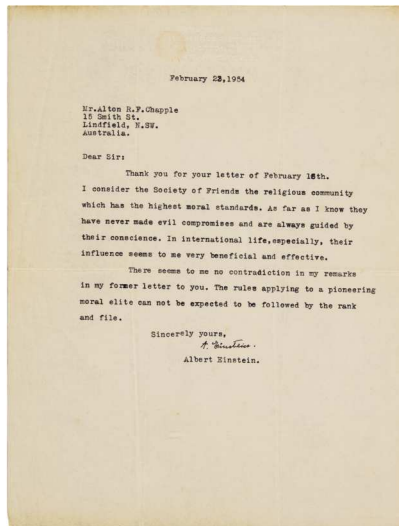
REFERENCES

Otto Nathan and Heinz Norden (eds.), *Einstein on Peace* (New York, 1960)

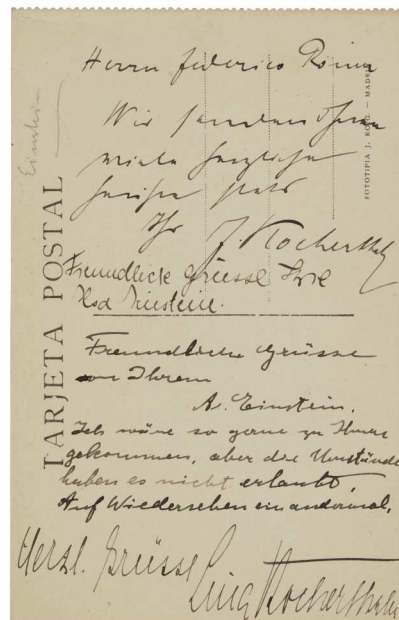
£ 5,000-7,000 € 5,600-7,900



95



96



97

Einstein, Albert

Typed letter signed ("A. Einstein"), to Alton Chapple, 23 February 1954

about the "Society of Friends", the Quakers, commending the religious community as having "the highest moral standards", having never made any "evil compromises", and that their influence "seems to me to be very beneficial and effective"; he also denied the contradiction that Chapple discerned in an earlier letter, since "the rules applying to a pioneering moral elite can not be expected to be followed by the rank and file"

1 page, 4to (c.28 x 21.5cm), embossed address at the top of the page, Princeton, New Jersey, 23 February 1954, one small stain

£1,500-2,000 €1,700-2,250

Einstein, Albert

Autograph note on a postcard, signed ("A. Einstein"), to Federico Ronin

expressing his regret that circumstances did not permit them to meet, and looking forward to seeing him another time; also on the postcard are signed notes by Einstein's wife Elsa, his cousin Lina Kocherthaler, and F. Kocherthaler

...Ich ware so gerne zu Ihnen gekommen, aber die Umstände haben es nicht erlaubt...

1 page, 8vo (9 x 13.5cm), Madrid, [1923?]

The postcard bears a picture of the Congreso de los Diputados in Madrid, and may date from 1923 when Einstein addressed the Madrid Academy of Sciences.

£1,500-2,000 €1,700-2,250

PROPERTY OF THE ORDER OF FRIARS MINOR CHARITABLE TRUST

Erasmus, Desiderius

Moriae encomium nunc postremum ab ipso autore religiose recognitum, una cum aliis aliquot libellis.

Basel: (Johann Froben, July) 1522

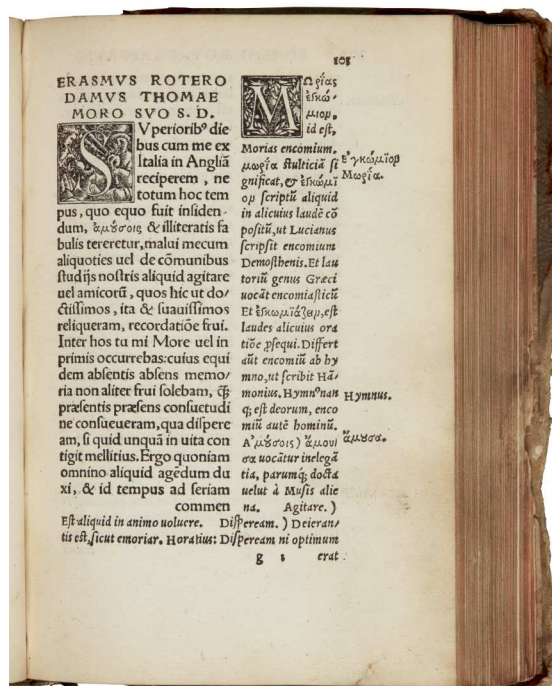
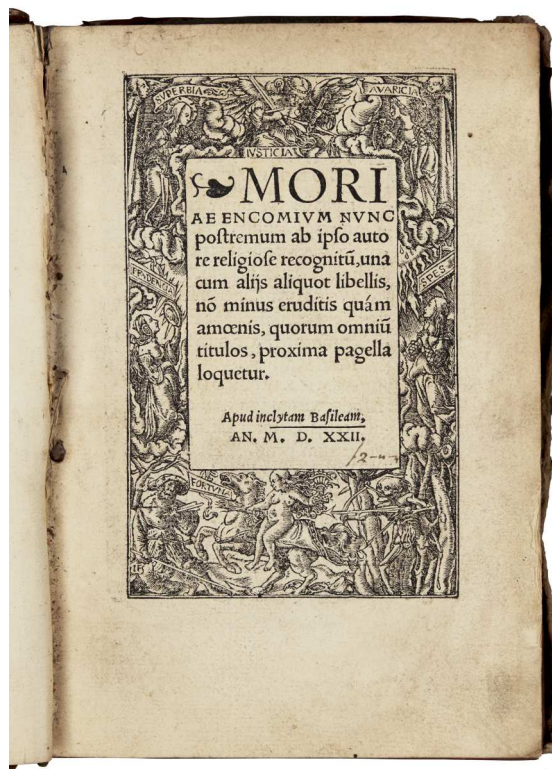
8vo (178 x 118mm.), first three pages within woodcut borders, woodcut initials, woodcut printer's device on final verso, seventeenth-century calf, spine gilt in compartments, foredge slightly frayed towards beginning and end, binding worn

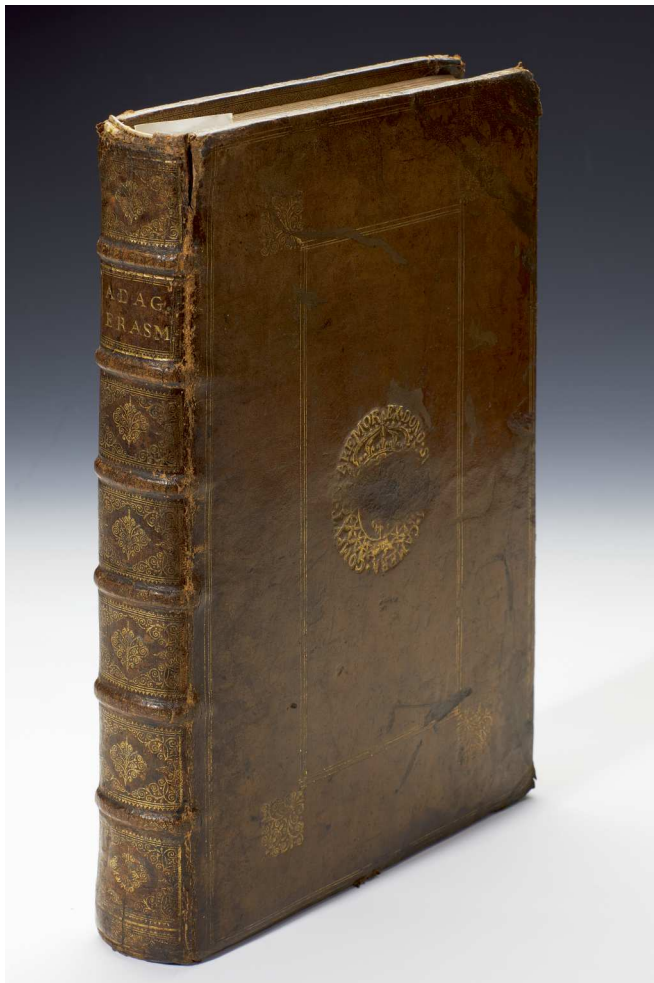
This volume includes Seneca's satire on the Emperor Claudius and Synesius of Cyrene's praise of baldness (in both the original Greek and Latin translation).

REFERENCES

VD16 E3193

£1,000-1,500 €1,150-1,700





99

99

Erasmus, Desiderius

Adagiorum... chiliades quatuor. Paris: Michel Sonnius (Pierre Chevillot, May) 1579

folio (337 x 220mm.), woodcut printer's device on title-page, woodcut initials and headpieces, seventeenth-century French calf gilt, arms on cover with the lettering "EX DONO SUPREM. CAMERA. COMPUT. IN AREMOR." [the gift of the accountant of the Supreme Court in Brittany], spine gilt in compartments, gilt edges, *binding slightly soiled and scraped, armorial on upper cover slightly defaced, extremities slightly rubbed*

The text for this edition has been emended and expurgated, and also provided with extensive indices. The additional proverbs are from various sources, predominantly Hadrianus Junius and Gilbert Cousin.

PROVENANCE

F. de la Mennais, inscription opposite title (plausibly Hugues Felicité Robert de Lamennais, of Brittany, priest and political theorist?); D.J. Gordon, booklabel; H.B., booklabel

£ 800-1,000 € 900-1,150

100

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Estienne, Robert

Concordantiae testamenti novi graecolatinae. [Geneva]: Henri Estienne, 1594

folio (343 x 220mm.), woodcut printer's device on title-page, woodcut initials and headpieces, later calf, *occasional light soiling, crudely rebacked; sold not subject to return*

Copies are known with the title-page printed in red and black, not just black as here.

REFERENCES

IA 165.735; Renouard, *Estienne* 155/1

PROVENANCE

William O'Brien, bequest booklabel dated 1899; library stamp on title-page

£ 100-150 € 150-200

101

Fendt, Tobias

Monumenta sepulcrorum cum epigraphis ingenio et doctrina excellentium virorum aliorumque tam prisca quam nostri seculi memorabilium hominum de archetypis expressa. [Breslau: Crispin Scharffenberg], 1574

folio (315 x 214mm.), engraved title-page, 129 engraved plates, contemporary calf, gilt arabesque centrepiece, *small tear at foot of title-page, a few small tears to plates, occasional light damp-staining, rebacked*

FIRST EDITION. Fendt's engravings of tombs were commissioned by the Breslauer Siegfried Rybisch, an Imperial councillor, who had visited most of them on a visit to Italy. The tombs of famous people stretch from Classical Greece and Rome through to modern-day Italy and Germany, from Euripides to Melanchthon, and were much studied and copied. It is dedicated to Rudolf II, and a second edition was published in Frankfurt in 1585.

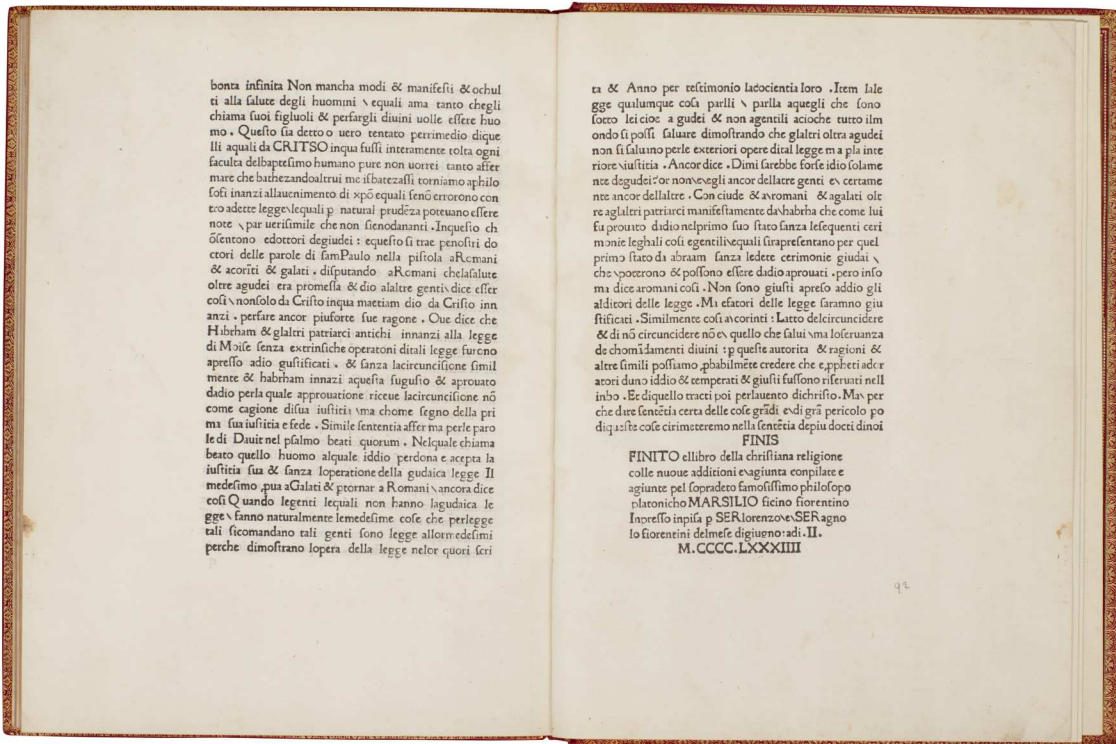
REFERENCES

Berlin Katalog 3673; VD16 F727

PROVENANCE

Legoux, inscription on title-page; Michael Bury and J.B. Bury, bookplates

£ 2,000-3,000 € 2,250-3,350



103

103

Ficinus, Marsilius

Della christiana religione. Pisa: Lorenzo and Angelo di Firenze, 2 June 1484

Chancery folio (262 x 196mm.), 114 leaves, *2 a-i l-o⁸ p⁶ q², 31 lines, roman type, 2- to 9-line initial spaces, modern crushed red morocco by Gozzi of Modena, gilt edges, matching board slipcase, a few marginal paper repairs

THE SECOND BOOK PRINTED IN PISA. This is the only book known to have been printed by Lorenzo and Angelo di Firenze, using typographical material of Florentine origin. Angelo is not heard of again, but Lorenzo may well have continued his printing career in Pescia.

This text is important as Ficino's statement of humanist theology, minimising the gap between Christianity and pagan philosophy (Ficino himself was both philosopher and priest). It was very influential in the development of Neoplatonic thinking, and Ficino notably avoided referring to scholastic theologians and the Church Fathers.

The text is reprinted from the first edition (Florence, [1474-1475]), with an additional letter at the end from Ficino to a "most faithful friend" regarding pagan philosophers. It has been surmised that Lorenzo de' Medici may have been the patron behind both the establishment of the press and of the printing of this edition. The colophon details that this edition has been "conpilare e aggiunte pel sopradeto famosissimo filosofo platonicho MARSILIO ficino fiorentino".

REFERENCES

Goff F151; HR 7074; BMC vii 1095; Bod-inc F-047; GW 9879

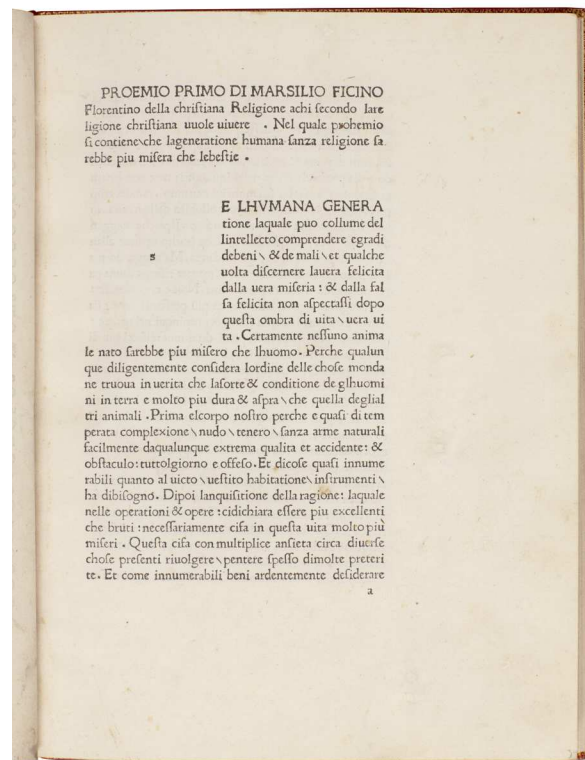
PROVENANCE

Francesco Arrighi, inscription at foot of a5

£ 10,000-15,000 € 11,200-16,800

78

SOTHEBY'S



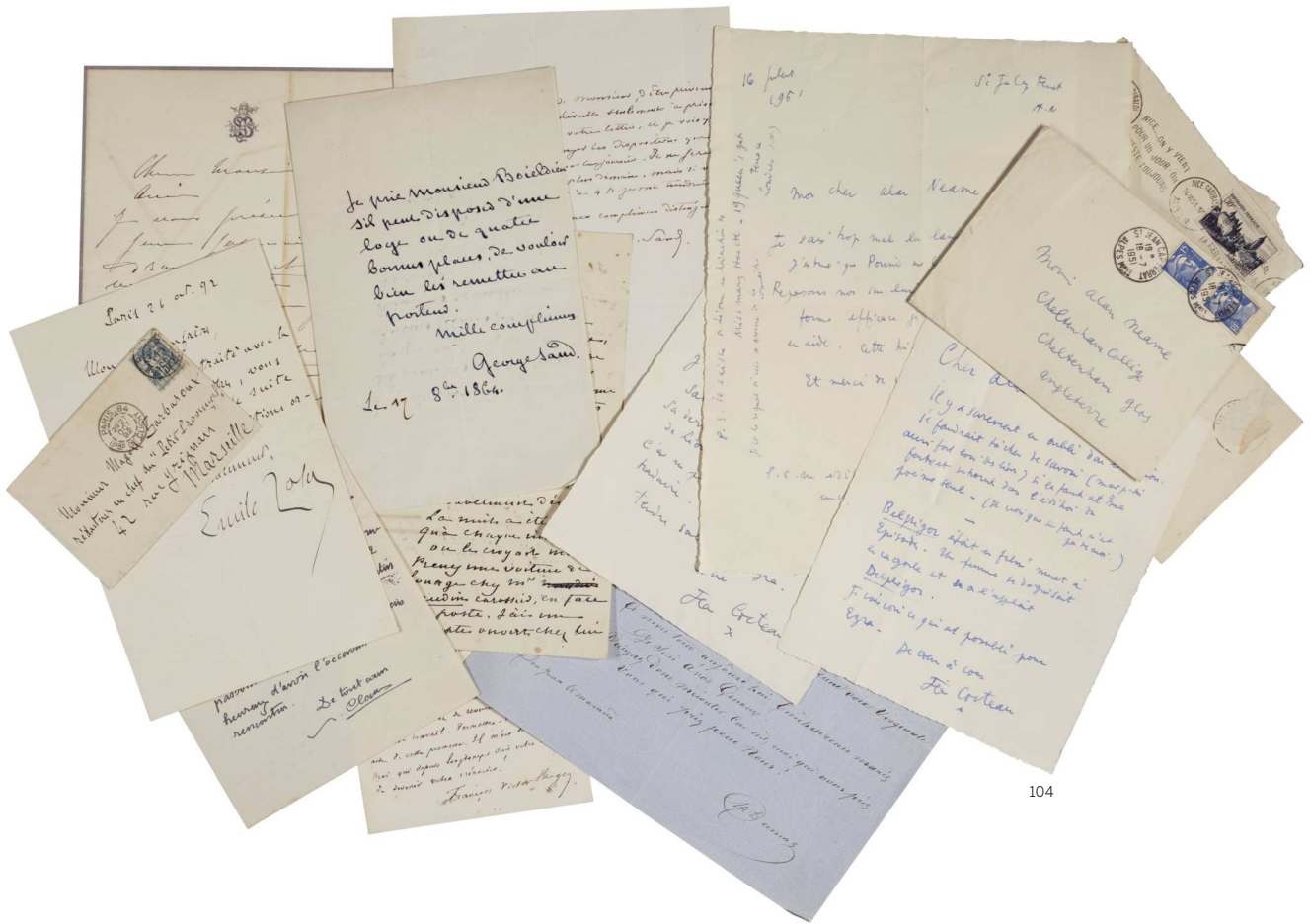
103

PROEMIO PRIMO DI MARSILIO FICINO
 Fiorentino della christiana Religione achi secondo la religione christiana vuole uiuere . Nel quale prohemio si contiene che l'generatione humana sanza religione fa rebbe piu misera che le bestie .

E LHVMANA GENERA
 tione laquale puo collume del
 Intellecto comprendere i gradi
 debeni & de mali & et qualche
 uolta discerner la uera felicità
 dalla uera miseria & dalla fal
 sa felicità non aspetta di dopo
 questa ombra di uita & uita ut
 ta . Certamente nessuno anima

le nato farebbe piu misero che l'huomo . Perche qualun
 que diligentemente considera l'ordine delle cose uenda
 ne troua in uerita che la forte & conditione de gli huomi
 ni in terra e molto piu dura & aspra che quella de gli al
 tri animali . Prima el corpo nostro perche e quasi di tem
 perata complexion & nudo & tenero & sanza arme naturali
 facilmente da qualunque extrema qualita et accidente : &
 obstaculo : tuttolgiorno e offeso . Et siccome quasi innume
 rabili quanto al uicio & uestito habitatione & instrumenti
 ha dibitogno . Dipoi l'auisitazione della ragione : laquale
 nelle operationi & opere : cidichiarà essere piu eccellenti
 che bruti : necessariamente cifa in questa uita molto più
 miseri . Questa cifa con multiplice ansietà circa diuersi
 chose presenti riuolgera & pentere spesso dimolte preteri
 te . Et come innumerabili beni ardentemente desiderare

2



104

French writers

Collection of autograph letters and documents signed, including:

GEORGE SAND (3, including to Dr. Pasquale Muratori and Monsieur Boieldieu, the letter to the doctor urging him to visit 'notre malade' [Maurice Sand?], who could have died at any moment during the night and who is now approaching the crisis); ÉMILE ZOLA (about the publication of *La Débâcle*, 1 page, 26 October 1892); PAUL CLAUDEL (mentioning *Le Soulier de satin*, 1 page, 20 September 1945); FRANÇOIS-VICTOR HUGO; ALEXANDRE DUMAS (autograph manuscript of "Invocation d'un Ange à La Vierge" from *Don Juan De Marana*, 1 page); and JEAN COCTEAU (3, to Alan Neame, concerning Pound, and other matters, and one signed note to Camille Chamoun)

...Ne vous abandonnez pas dans cette crise qui est probablement décisive. La nuit a été telle qu' à chaque instant on le croyait mort...

c.24 pages in all, various sizes, seven with autograph envelopes, also including an autograph letter by Sarah Bernhardt to Gabriel Fauré, Saint-Jean-Cap-Ferrat, Paris, [Nohant] and elsewhere, 1793-1951, where indicated

£ 2,000-3,000 € 2,250-3,350

105

French and Flemish artists

Collection of mostly autograph letters signed, including:

EDOUARD MANET (to an unidentified correspondent, expressing his wish for him to come to his studio, 1 page, no date); ALFRED SISLEY (concerning some painting, 1 page, 22 December 1896), ALFRED STEVENS (2, one about a painting by his brother Joseph, 1 page, 16 November 1892), AUGUSTE RODIN, LUCIEN PISSARRO (to Théodore Duret, providing information about his father, 2 pages), SALVADOR DALI (on a postcard, to Monsieur and Madame Jouvenel), Déveria, Ziem (about his painting of the port of Venice, 1 page, 2 April 1896), Willette, ARTHUR SZYK (photograph of one of his works, signed and inscribed), Raffaëlli (2)

...[Manet] J'ai reçu hier seulement l'autorisation de M. Mayer [...]... mais je voudrais bien que vous passiez un de ces jours à l'atelier...

c.37 pages, various sizes, including an autograph envelope by Alfred Stevens and an autograph letter signed by the lexicographer Frédéric Mistral, Paris, Dieppe, Moret-sur-Loing, and elsewhere, 1885-c.1932, where indicated

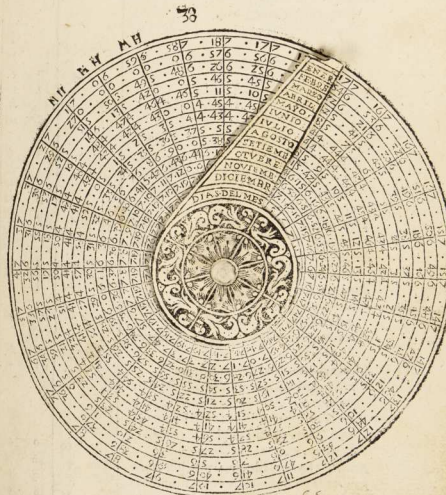
£ 2,000-3,000 € 2,250-3,350

CATALO GO DE LAS CIVI- DADES Y LUGARES DE LA EV- ropa, y parte de la Citia y Tartaria, Sep- tentrional, con sus latitud y longitud.

Nombres de Ciudades y lugares.

	Latitud G. M.	Longitud G. M.
Abac en Babiera al Danubio.	48	50 29 45
Abdera en Tracia, o Grecia.	41	45 52 10
Abensperg, en Boiaria, ribera del Rio Ampf- patria de Juan Auertino gran letrado, Poe- ta, historiador, Filofofo, y Matematico.	48	40 29 37
Accedum en Cedená, sobre Venecia, confines de Alemania.	45	18 33 22
Aegea en Ematia de Macedonia.	39	40 48 40
Aegira en Dania, Peloponneso é Acaya.	36	55 50 51
Aerdingen en la baxa Bavaria.	48	10 29 35
Acinos en Tracia, o Grecia.	41	30 53 10
Aenftad en Alemania.	51	20 23 19
Aecha en Babiera, o Bayaria.	48	20 28 48
Aestrem en Macedonia.	40	50 46 20
Aetholie, al rio Hellade en Grecia.	38	5 49 0
Aguas muertas dichas Fofe Mariane en Fran- cia, Delfinado donde fe hizieron las pazes que poco duraró entre el Emperador Car- los Quinto, y Francico Rey de Francia en el mes de Julio del año de 1538. llamofo Aigues Mortés.	42	40 22 45
Aideus en Tracia, o Grecia possyda dl turco.	40	45 54 20
Aichtlad, en Babiera, o Babaria.	48	51 28 34
Albana en Eftclabonia.	45	0 36 50
Albazete en la Mancha en España.	39	13 11 30
Alba de Tormes en España.	42	10 9 20
Alba Pompeya en Italia.	43	20 29 30
Alba regia, llamada oy Stuluer femburg en Hngaria.	46	48 36 36

PORTO DEL SOL POR EL ARCO
Seminoturno en altura de Polo de 38. gra. en
oras de España.



Tempor. l est toda cola.
y anfi de ferete creciendo
el hombre luego en naciendo.

Aug. decib. De i. c. 13.

107

106

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Gallonio, Antonio

Trattato de gli instrumenti di martirio, e delle varie
maniere di martirio usate da' gentili contro christiani.

Rome: Ascanio & Girolamo Donangeli, 1591

4to (241 x 165mm.), FIRST EDITION, title in red and black,
47 full-page engravings within woodcut borders, by "Il
Tempestino" after Giovanni Guerra, showing saints being
tortured and martyred, early nineteenth-century calf, gilt
borders, joints worn

together with another (incomplete) copy, lacking titles and
index, 47 plates, a few with tears

REFERENCES

Censimento 16 CNCE 20275

PROVENANCE

Vincenzo Follini of Florence (1759-1836), bookplates; William
O'Brien, bequest booklabel dated 1899

£ 500-700 € 600-800

107

Gallucci, Giovanni Paolo

Theatro del mundo y de el tiempo [translated by
Miguel Perez]. Granada: Sebastian Muñoz for the
author, 1606

folio (256 x 177mm.), woodcut initials and illustrations (70
with volvelles), R1-2 from a later edition inserted after O5,
folding woodcut table, old vellum, lacking title-page (supplied in
facsimile and foxed), lacking O6-8, one word cropped from foot
of Kk7v, catchword cropped from Ss8, table repaired at edges
with slight loss, spine repaired at head, new endpapers; sold not
subject to return

First Spanish edition of Gallucci's celestial atlas, in which he
plotted the the stars according to Copernicus's coordinates.
This Spanish version was reprinted in 1611 and 1617.

A section of text on Bb6v has been inked out with a note saying
that it had to be expurgated by order of the Inquisition.

REFERENCES

Houzeau & Lancaster 2725 (listing other Granada editions, but
not this one); Palau 96931

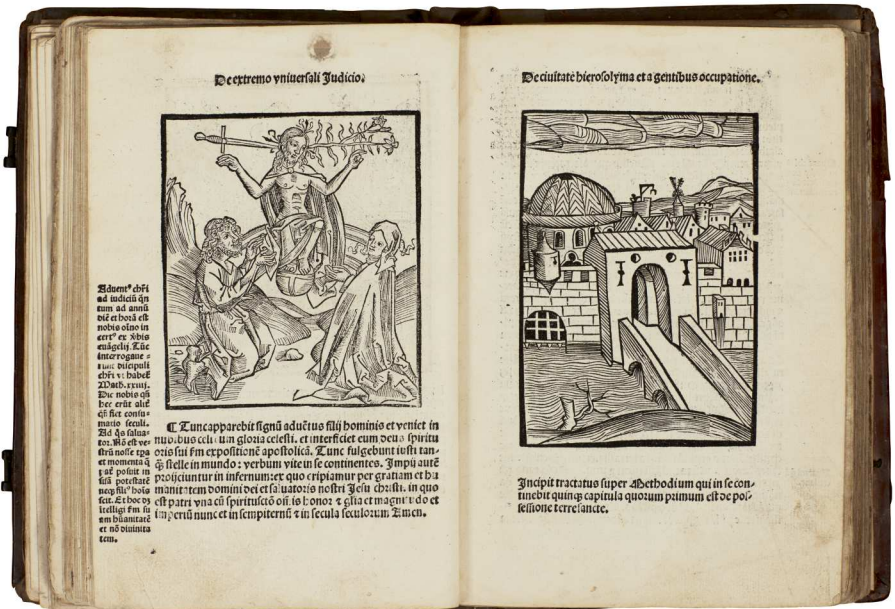
£ 2,000-3,000 € 2,250-3,350

80

SOTHEBY'S



108



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PROPERTY OF AMPLEFORTH ABBEY TRUST

Geoffrey of Monmouth

Britannie utriusque Regum et principum origo & gesta insignia... in latinum traducta. (Paris: Jodocus Badius Ascensius, 13 September 1517), woodcut printer's device on title-page, woodcut armorial on verso of AA8, woodcut initials, *lacking 4 leaves of preliminaries (AA3-6) with verses and table of contents*

BRUNUS ARETINUS, Leonardus. De Bello Gotthorum. (Paris: Jean Petit, 1507), woodcut device of Petit on title-page
 METHODIDIUS. [De reuelatione, edited by Sebastian Brant and Wolfgang Aytinger]. Basel: Michael Furter, 1515, woodcut on title-page, woodcut illustrations, *woodcuts on a3-4 stained with ink markings to cover the nudity of the figures*
 TIRAQUEAU, André. Ex commentariis in Pictonum consuetudines sectio de legibus diligenter recognita et tersa. (Paris: Jodocus Badius Ascensius, 23 October 1515), woodcut printer's device on title-page
 GRAPALDI, Francesco Maria. [De partibus aedium]. (Paris: François Regnault and Jean Petit, 25 June 1517), woodcut device of Regnault on title-page

5 works in one volume, 4to (198 x 130mm.), contemporary English (London) stamped calf over wooden boards, two clasps, *some damp-staining, first few leaves damaged in outer margin, binding rebacked, lacking both straps*

The Revelations of St Methodius (died 312) were first published in 1496, and Brant's version was first published by Furter in 1498, with woodcuts. It is surmised that the author is more likely to be the Augsburg monk Wolfgang Aytinger, and it was written in the context of a planned crusade against the Turks.

REFERENCES

Moreau II:1618, I:p.255, II:1230, II:1623; *1st & 4th works*: Renouard, Badius Ascensius II, p.462 & III, p.307; *2nd work*: IA 125.746; *3rd work*: VD16 M4935; cf. Fairfax Murray, German 289 (1504 edition)

PROVENANCE

"This book belongs to Mr Seal at borsco Hal, borrowed by me, John Maynard, and now to Mr James Gorsuch his successor in that place", inscription on title-page; G. Mannifold (?), August 1568, inscription on final blank of first part; William Harrison, early inscription at end

£ 7,000-10,000 € 7,900-11,200



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PROPERTY OF AMPLEFORTH ABBEY TRUST

Gori, Anton Francesco

Museum Florentinum. *Florence: Michele Nestenus and Francesco Moucke, 1731-1742*

6 volumes, folio (471 x 338mm.), title printed in red and black, engraved plates, contemporary vellum, speckled edges, a few small defects in bindings

A LARGE CRISP COPY of Gori's description of the classical objects in Florentine collections, predominantly those of the Medici. This set comprises:

Gemmae antiquae ex thesauro medico. *Florence, 1731-1732*, 2 volumes, 200 engraved plates

Statuae antiquae deorum et virorum illustrium. *Florence, 1734*, 100 engraved plates

Antiqua numismata aurea et argentea. *Florence, 1740-1742*, 3 volumes, 115 engraved plates, slightly stained at end

PROVENANCE

Charles Green, armorial bookplate

£ 1,500-2,000 € 1,700-2,250

110

PROPERTY OF THE ORDER OF FRIARS MINOR CHARITABLE TRUST

Goujon, Jacques

Histoire et voyage de la Terre-Sainte, où tout ce qu'il y a de plus remarquable dans les saints lieux, est tres-exactement décrit. *Lyon: Pierre Compagnon and Robert Taillandier, 1671*

4to (230 x 178mm.), woodcut device on title-page, woodcut initials, head- and tailpieces, additional privilege leaf in preliminaries, folding engraved map of the Holy Land (slightly torn at fold), 16 folding engraved plates, contemporary calf, occasional light foxing or staining, binding rather worn, lacking spine covering

Second edition. Goujon was a Franciscan missionary in the Custody of the Holy Land (the mission established in the Holy Land by St Francis); his years with the mission resulted in this descriptive account of the holy places of Christianity, which was predominantly a justification of the Observant Franciscan's prominent role there.

PROVENANCE

John Harding, OFM, typed label

£ 1,000-1,500 € 1,150-1,700

111

Goya y Lucientes, Francisco

La Tauromaquia. *Madrid: Circulo de Bellas Artes, 1929*

oblong 4to (175 x 223mm., excluding guards), engraved title-page, 40 engraved plates (numbered 1-33 and A-G), each with a blind stamp of a portrait of Goya, plates mounted on guards, black morocco gilt by R.R. Luna of Madrid, with bull and toreador stamps, slipcase

The seven plates at the end were originally rejected from the 1816 first edition.

£ 2,000-3,000 € 2,250-3,350



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Guerra y Villegas, Joseph Alfonso

Certificazion, blazon i despacho de armas [for Don Antonio de Albarado]. *Madrid, 19 February 1719*

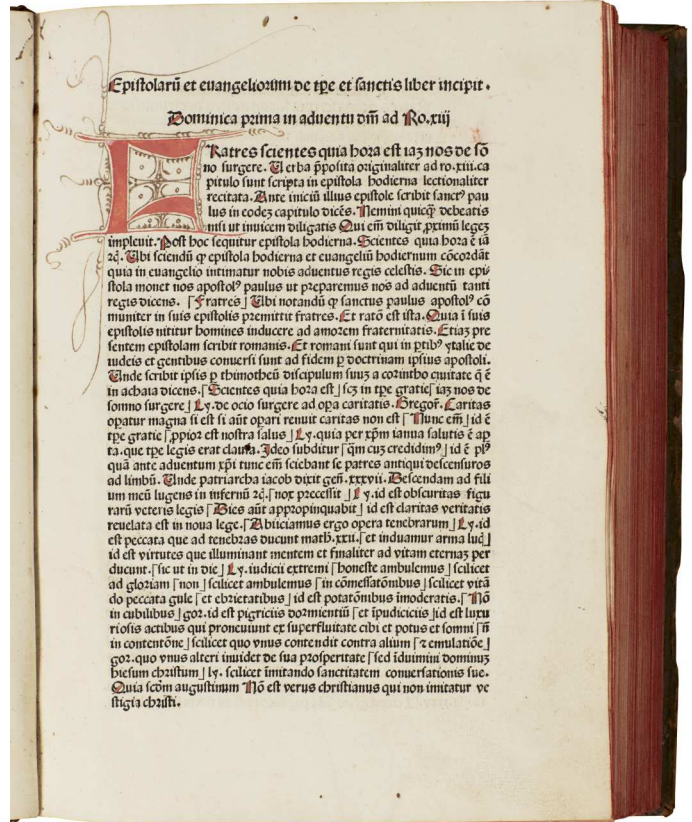
folio (305 x 203mm.), illuminated manuscript on vellum, 36 leaves plus folding family tree, second leaf with illuminated armorials with a green silk guard, signed at the end by Joseph Alfonso de Guerra y Villegas, Martin Mazzelino de Vergara and others, contemporary green velvet binding, gilt patterned board liners, two clasps, *slight damage to foot of first 8 leaves, rebounded*

"It speaks of the famous Alonso de Alvarado and of his services in Peru, and how he defeated "el tirano Francisco Hernandez Giron", also of other members of the family in Chile, and Cuzco, and of Don Pedro Alvarado, "Conquistador de Guatemala, cavallero de gran valor en la disziplina militar, y muy conocido por sus muchas, y muy grandes hazanas en el Ymperio Yndico"" (Phillipps catalogue).

PROVENANCE

Sir Thomas Phillipps, MS 21263, sale, Sotheby's, 24 June 1919, lot 26

£ 1,500-2,000 € 1,700-2,250



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PROPERTY OF AMPLEFORTH ABBEY TRUST

Guillermus

Postilla super epistolas et evangelia [Mora 1480]. *[Strassburg: Printer of the 1481 'Legenda Aurea', not after 29 September 1480]*, 177 leaves (of 178, without initial blank), [a-f⁸ g-h⁶ i-y⁸ z⁶], 42 lines, gothic type, 3- to 6-line initials in red (2 with penwork decoration, red initial strokes and paraphs

TURRECREMATA, Johannes de. Expositio super toto psalterio. *Strassburg: [Printer of the 1481 'Legenda Aurea']*, 23 April 1482, 126 leaves, [a-g⁸ h¹⁰ i-l⁸ m-n⁶ o⁸ p⁶ q¹⁰], double column, 42 lines, gothic type, 3- to 9-line initials in red or blue, red and blue paraph and initial strokes

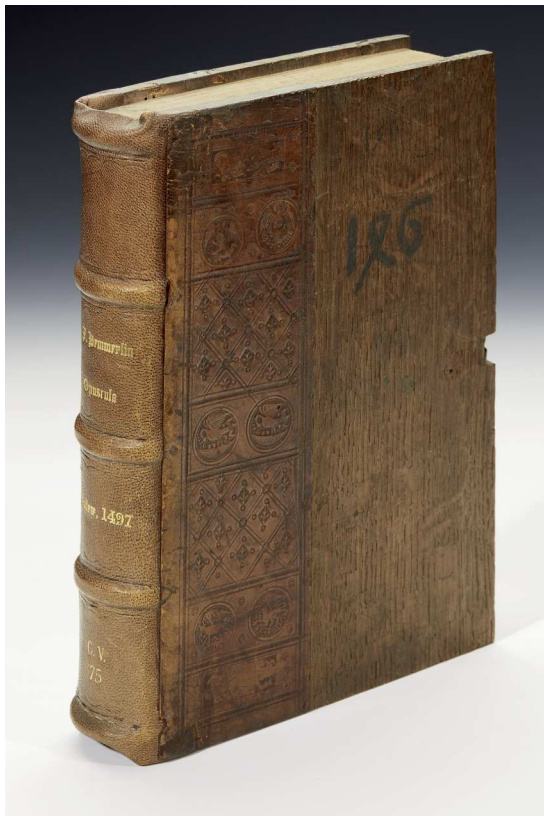
2 works in one volume, Chancery folio (268 x 190mm.), old calf over reused wooden boards, red edges, *a few small marginal tears, calf very rubbed and delaminating*

ISTC lists no copies of the first work in the UK.

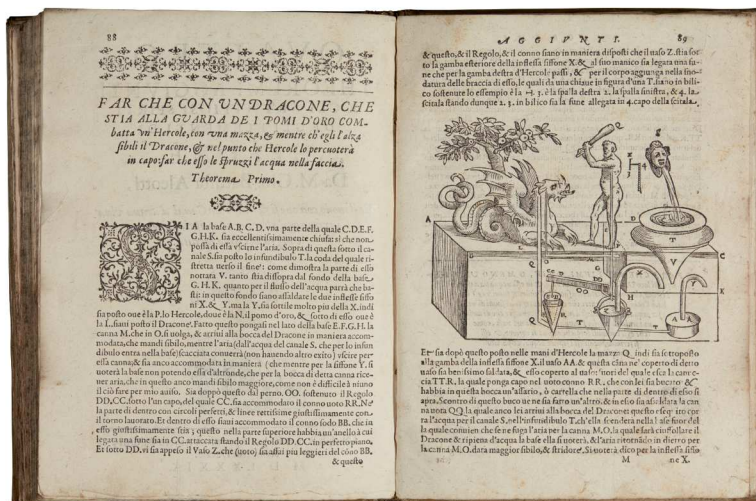
REFERENCES

Goff G656 & T527; H 8238 & 15703; BMC i 97; BSB-Ink H-142 & T-553; GW 11945 & M48221

£ 2,000-3,000 € 2,250-3,350



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PROPERTY OF AMPLEFORTH ABBEY TRUST

Hemmerlin, Felix

Opuscula et tractatus. [Strassburg: Printer of the 1483 *Jordanus de Quedlinburg* (Georg Husner), after 13 August 1497]

Chancery folio (268 x 183mm.), 183 leaves (of 184, without final blank), [a⁴] a-z aa-gg⁶, 47 lines plus headline, gothic type, woodcut portrait of Hemmerlin on title-page, 1- to 10-line initial spaces, contemporary half stamped calf over wooden boards from the bindery of St Godehard, Hildesheim (EDBD w000212), single clasp, inventory number 146 written on upper cover and foot of textblock, some deckle edges, inscriptions erased from title-page, *rebacked, lacking clasp*

Hemmerlin (1388/89-1460) was a priest from Zurich, whose politics resulted in the loss of his ecclesiastical offices. He wrote several polemical works. The verse introduction to this edition is by Sebastian Brant, who made use of Hemmerlin's writings for his *Ship of Fools*.

REFERENCES

Goff H17; HC 8424; BMC i 172 & 102; BSB-Ink H-42; Bod-inc H-010; GW 12187

PROVENANCE

Benedictine monastery of St Godehard, Hildesheim, inventory number 146

£ 3,000-4,000 € 3,350-4,500

115

PROPERTY OF THE ORDER OF FRIARS MINOR CHARITABLE TRUST

Hero of Alexandria

Gli artificiosi et curiosi moti spiritali... tradotti da M. Gio. Battista Aleotti. Ferrara: Vittorio Baldini, 1589

4to (205 x 153mm.), title within woodcut border, woodcut initials, head- and tailpieces, woodcut diagrams, woodcut printer's device above colophon, old vellum, a few deckle edges, *a few leaves becoming loose, occasional light staining, small marginal paper repairs to last few leaves, flyleaves soiled, spine slightly defective*

First Italian edition of Hero's treatise on mechanical toys and other machines that are propelled by steam power.

REFERENCES

Censimento 16 CNCE 22644; Mortimer, *Harvard Italian* 230; Riccardi I, 21

£ 800-1,000 € 900-1,150

PROPERTY OF THE ORDER OF FRIARS MINOR CHARITABLE TRUST

Hieronymus

Epistolae [edited by Theodorus Laelius]. Basel: Nicolaus Kesler, 1497

3 parts in one volume, Chancery folio (307 x 210mm.), 152 leaves, a-y6 z8 a-b6; 178 leaves, A-Z AA-CC6 DD8 A6 B8; 201 leaves (of 202, without final blank), aa-zz Aa-Ff6 Gg-Hh8 aa8 bb4, 52-55 lines plus headline, roman type with a few words in Greek, xylographic title-page, full-page woodcut portrait of St Jerome after Albrecht Dürer on verso of title-page, woodcut printer's device above colophon, 3- to 11-line initial spaces, early annotations in different hands, sixteenth-century blind-tooled calf over wooden boards, title lettered along foredge, two clasps, title-page slightly torn, first and last few leaves soiled with small wormholes, occasional staining, final quire detached, rebacked, boards detached, lacking both straps, spine defective

This book contains a recutting of Dürer's first attested book illustration, used for the earlier Kesler edition of 1492.

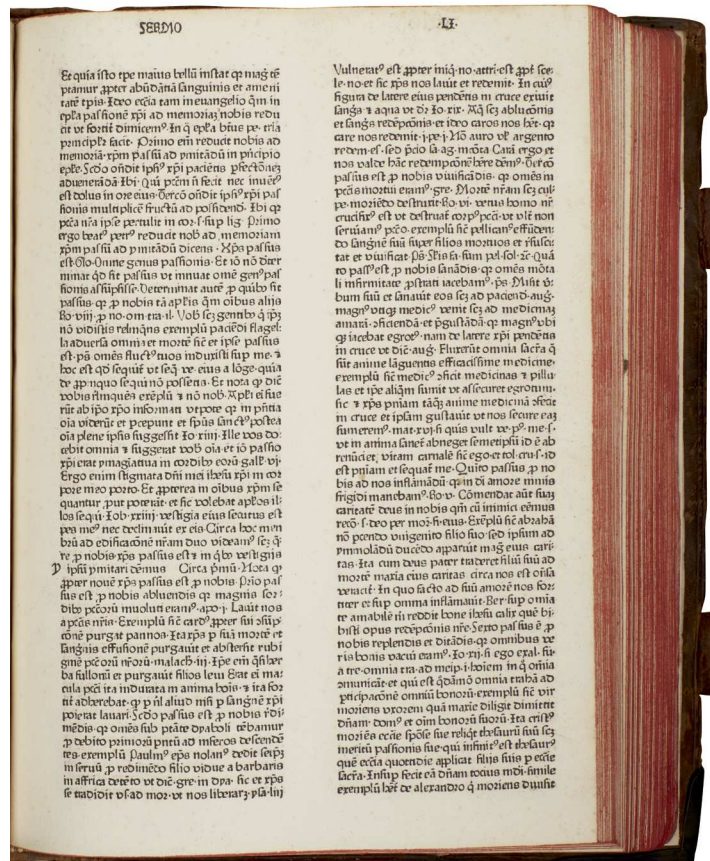
REFERENCES

Goff H176; HC 8565; BMC iii 772; BSB-Ink H-255; Bod-inc H-092; GW 12436

PROVENANCE

erased institutional inscription on title-page of parts 1 and 3; English Franciscans, stamp on title-page and at end

£ 1,500-2,000 € 1,700-2,250



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PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Horatius Flaccus, Quintus

Opera. Parma: [Bodoni], ex Regio Typographeo, 1793

8vo (218 x 140mm.), nineteenth-century brown morocco, gilt edges, upper hinge broken, lower joint partly split, some fading to lower cover, spine slightly rubbed

REFERENCES

Brooks 494

PROVENANCE

Edward Odell, bookplate, and inscription dated 1830; Sir Edward Sullivan, sale, Sotheby's, 30 May 1890, lot 3272, 4s, to Ridler; William O'Brien, bequest booklabel dated 1899; library stamps

£ 300-400 € 350-450

PROPERTY OF AMPLEFORTH ABBEY TRUST

Hugo de Prato Florido

Sermones dominicales super evangelia et epistolas.
Strassburg: Georg Husner, 11 June 1476

Median folio (325 x 240mm.), 243 leaves (of 244, without initial blank), [*⁶ a–c¹⁰ d–g^{8.10} h¹⁰ i⁸ k⁶ l⁸ A–B¹⁰ C–F^{8.10} G–H⁸ I–L¹⁰ M–P⁸ Q⁶], table bound at end, double column, 55 lines plus headline, gothic type, 3- to 9-line initial spaces (2 supplied in brown ink, 2 initials drawn in imitation of a printed initial), seventeenth-century German stamped calf over wooden boards, two clasps, red edges, *cut close with some loss of headlines, wormholes in last few quires, occasional light staining, binding somewhat worn and wormed*

These sermons are now attributed to the thirteenth-century Augustinian Evrardus de Valle Scholarum. This is probably the second edition, following the one printed in Strassburg (Goff H503), which is dated to c. 1472 and to c. 1476.

REFERENCES

Goff H504; H 9005; BMC i 84; BSB-Ink H-410; Bod-inc H-228; GW n0219

PROVENANCE

Hermannus Dirckmannus, inscription at head of table

£ 1,500-2,000 € 1,700-2,250

Istituto anatomico di Siena

Sistema nervosa della vita animale di un giovinetto d'anni 11, preparato dai dissestori D.^{ri} Lachi e Bianchi, 1882. [*Siena, 1882*]

albumen print photograph (255 x 128mm.), mounted on a card with a printed caption, and the photographer's blindstamp "Cav. Paolo Lombardi, fotografo, Siena"

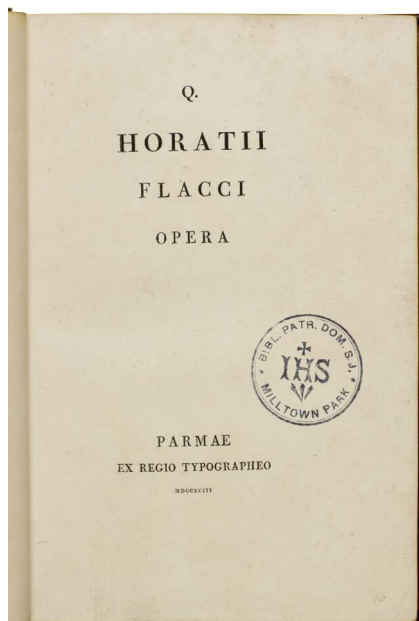
The *Istituto anatomico di Siena* had a museum of anatomical collections, which were considered vital to the teaching of the institute. In 1882 there was a conference on health in Modena, and participants were invited to exhibit specimens particularly relating to the nervous system. The one depicted here is of an eleven-year-old boy.

Bianchi and Lachi were both dissectors at the *Istituto*, which at the time was directed by Guglielmo Romiti, and they both wrote numerous works on anatomy. Lachi also wrote on approaches to teaching anatomy, as well as a catalogue of the holdings of the anatomical museum of the University of Siena.

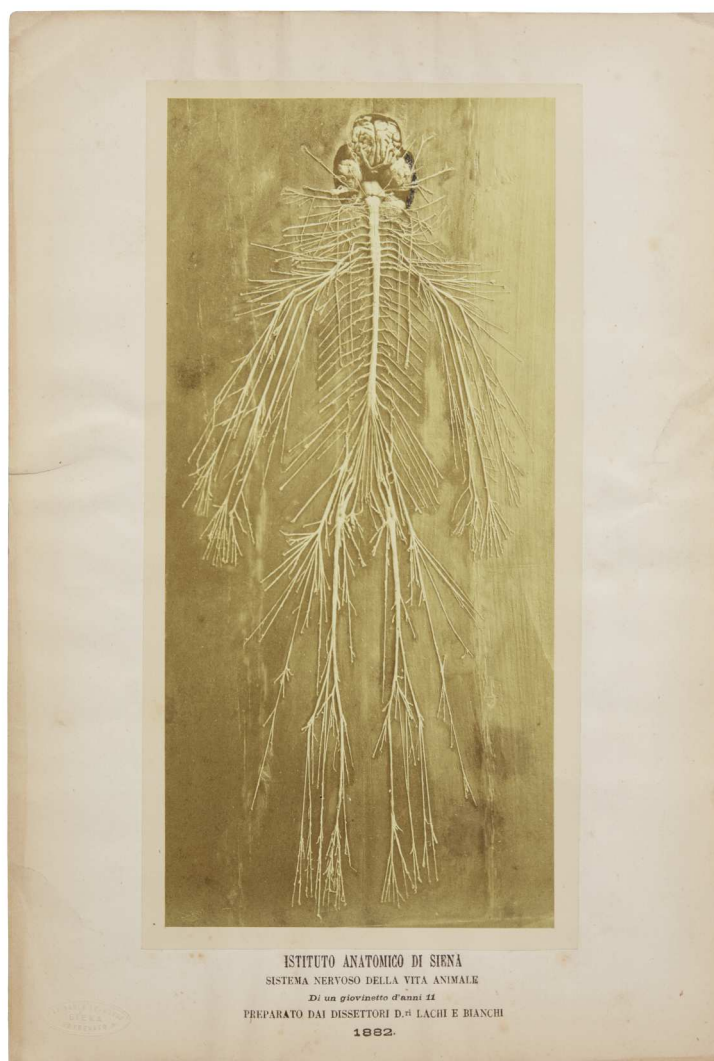
The nervous system was the subject of research by Camillo Golgi (1843-1926), who established that it could be stained by the use of silver nitrate and visualised more clearly.

Paolo Lombardi was active as a photographer in Siena from 1849 to 1890.

£ 1,500-2,000 € 1,700-2,250



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PROPERTY OF AMPLEFORTH ABBEY TRUST

Jacobus de Voragine

Legenda aurea sanctorum, sive Lombardica historia [Low German] Dat duytsche Passionael. [Lübeck: Lucas Brandis, c. 1480]

Royal folio (371 x 262mm.), 412 leaves (of 420), [a-z]10 A-Q]10 R-S]8 T⁶ V⁸, double column, 49 lines, woodcut illustrations, 5-line initial at start of text, red initial strokes, 3- and 4-line calligraphic initials in red or blue, nineteenth-century half morocco over wooden boards, retaining (defective) panels of a German roll-tooled pigskin binding dated 1580 (plausibly a Hildesheim binding), two clasps, lacking 8 leaves of text (5 in first part, 3 in second part, including last leaf of text before register), some worming, numerous paper repairs, several leaves torn and repaired, one leaf at end mostly defective, occasional staining, leaves misbound at end; sold not subject to return

RARE FIRST EDITION IN LOW GERMAN of the Golden Legend; we have not found any sale records for this edition. The woodcut blocks are those used by Sensenschmidt for his 1475 German edition printed in Nuremberg, but showing some damage.

REFERENCES

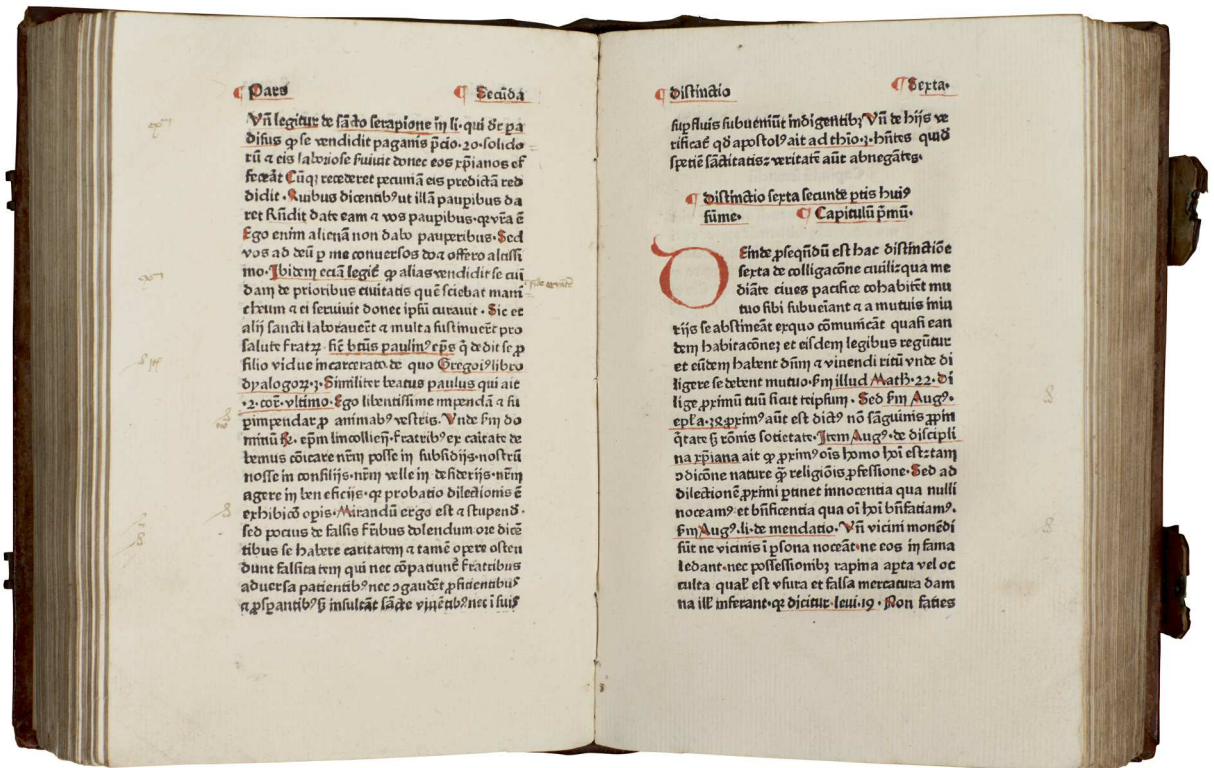
Goff J170; HC 9988; BSB-Ink H-25; GW M11509; Schreiber 4320

PROVENANCE

Hansse Tymmermann, inscription on first leaf dated 1538

£ 5,000-7,000 € 5,600-7,900





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PROPERTY OF AMPLEFORTH ABBEY TRUST

Johannes Gallensis

Summa collationum, sive Communiloquium.

[Cologne: Ulrich Zel, about 1472]

4to (210 x 138mm.), 262 leaves, [A-Z a-i^o k^o], 27 lines plus headline, gothic type, 2- to 4-line initials in red, red paraphs, initial strokes and underlining, contemporary stamped calf over wooden boards from the bindery of the Weddern Charterhouse (EDBD w002359), two clasps, early annotations, *old paper repair on [Z]6 reusing a paper manuscript, rebacked with new endpapers, lacking both straps*

A LARGE CRISP COPY. Johannes Gallensis (John of Wales) was a Franciscan who studied at Oxford and taught at Paris and Bologna in the thirteenth century. His *Summa collationum* was designed as a handbook for preachers regarding state and society, but was considered of more interest politically. This is probably the first edition of the text, closely followed by another Cologne edition dated 1472, printed by Arnold Ther Hoernen.

REFERENCES

Goff J328; H 7440; BMC i 191; BSB-Ink I-574; GW M13986

£ 10,000-15,000 € 11,200-16,800

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Justinus, Marcus Junianus

Justinus una cum L. Floro nuper castigatus [edited by Mariano Tucci]. (Florence: Filippo Giunta, 30 January 1510)

8vo (159 x 94mm.), text in italics, nineteenth-century red morocco, gilt edges, u8 repaired at fore-edge, binding faded

This edition of Justinus' Epitome of Pompeius Trogus is an Aldine-style octavo in italics which is not, however, based on an Aldine original; the Epitome was not published by the Aldine press until 1522. There was also a Lyon octavo edition produced in the same year.

REFERENCES

Censimento 16 CNCE 51654; Renouard, Filippo Junta xxxvi/34

PROVENANCE

Sir Edward Sullivan, bookplate, sale, Sotheby's, 31 May 1890, lot 2576, 12s., to Rimell; William O'Brien, bequest booklabel dated 1899

£ 400-600 € 450-700



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PROPERTY OF THE ORDER OF FRIARS MINOR CHARITABLE TRUST

Justin Martyr

Opera [Greek]. Paris: Robert Estienne, 1551

folio (334 x 218mm.), text in Greek, woodcut printer's device on title-page, woodcut initials and headpieces, later vellum, gilt centrepiece on upper cover on a white vellum panel, lower cover with the gilt arms of King George I or II (previously covered with a tooled panel, as upper cover), occasional light foxing, hinges breaking, binding slightly soiled

FIRST EDITION. The English royal arms on the binding have been obscured at some point, plausibly because the book has been in Catholic ownership since the early nineteenth century.

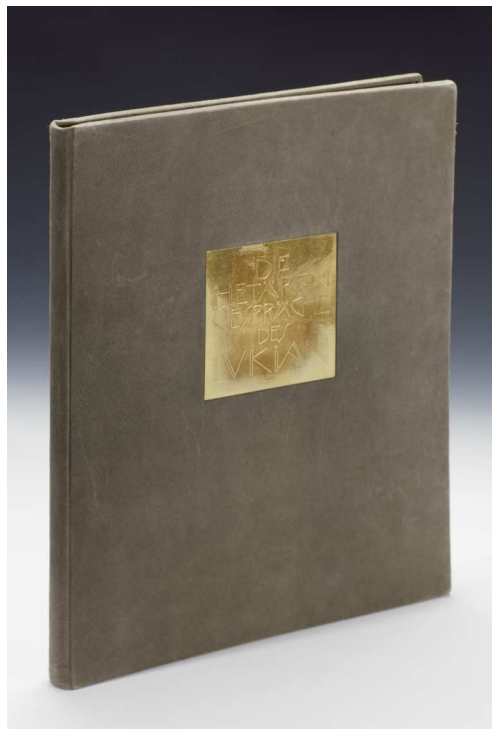
REFERENCES

Mortimer, *Harvard French* 335; Renouard 79/2; Schreiber 107

PROVENANCE

Revd Patrick O'Farrell OFM, stamp on inside front cover with the date 1831, and small ink stamp on title-page dated 1863 (he was a Catholic priest in Bristol); English Franciscans, ink stamp on verso of title-page

£ 1,000-1,500 € 1,150-1,700



124

Klimt, Gustav—Lucian of Samosata

Die Hetaerengespräche... Deutsch von Franz Blei. Leipzig: Julius Zeitler, 1907

4to (360 x 287mm.), copy number 89 of a limited edition of 450 copies, one of 100 copies in the Wiener Werkstätte binding, 15 plates by Klimt, original beige suede boards by

Joseph Hoffmann stamped "Wiener Werkstätte" on lower cover, gilt paper lettering-piece on upper cover, uncut

Lucian's *Dialogues of Courtesans* are accompanied here by some sketches made by Klimt for his series of paintings of women under water, "Water serpents" (1904-1907).

PROVENANCE

Ex libris eroticis Dimitri Hadji Argyris, photographic bookplate

£ 3,000-4,000 € 3,350-4,500



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125

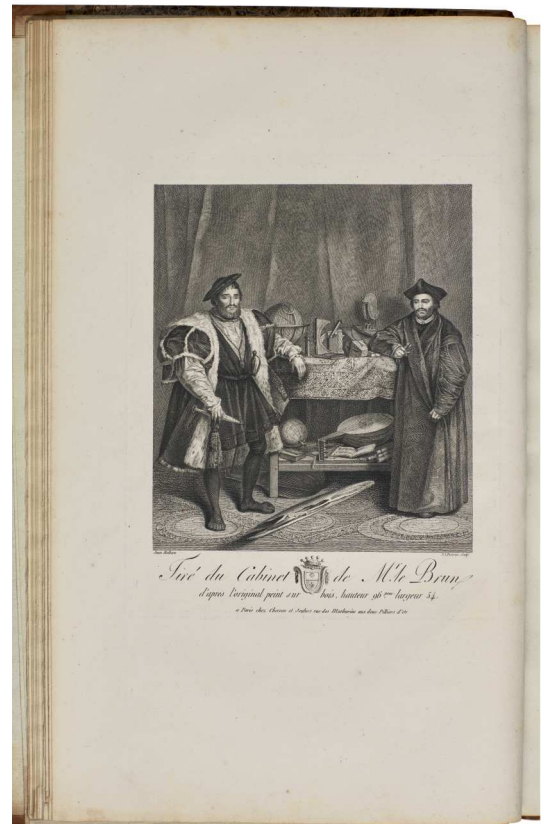
Krivenko, Vasily Silovich

Les solennités du saint couronnement. Ouvrage publié avec l'autorisation de sa Majesté l'Empereur... Traduction française de M.G. Korsow. *St Petersburg: Expédition pour la Confection des Papiers de l'Etat, 1899*

folio (437 x 310mm.), half-title, numerous plates (including some chromolithographs, some with gold printing) and illustrations (some photographic), decorative initials, head- and tailpieces (some printed in red and gold), many by Samokysh, folding chromolithographed menu by Vasnetsov at end, original pictorial inlaid beige leather with metal portrait medallion at head of upper cover, cloth spine with similar decoration and lettering, gilt edges, *half-title reinforced in gutter and starting to tear, binding and medallion rubbed, rebacked retaining original cloth spine*

First French edition of this lavish publication, on the history of Romanov coronations and the details of the festivities arranged for the coronation of Nicholas II and Alexandra Federovna on 14 May 1896.

£ 2,000-3,000 € 2,250-3,350



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PROPERTY OF THE DESCENDANTS OF SIR WILLIAM FORBES, 6TH BARONET OF PITSLIGO (1739-1806), FROM THE LIBRARY AT FETTERCAIRN HOUSE, KINCARDINESHIRE

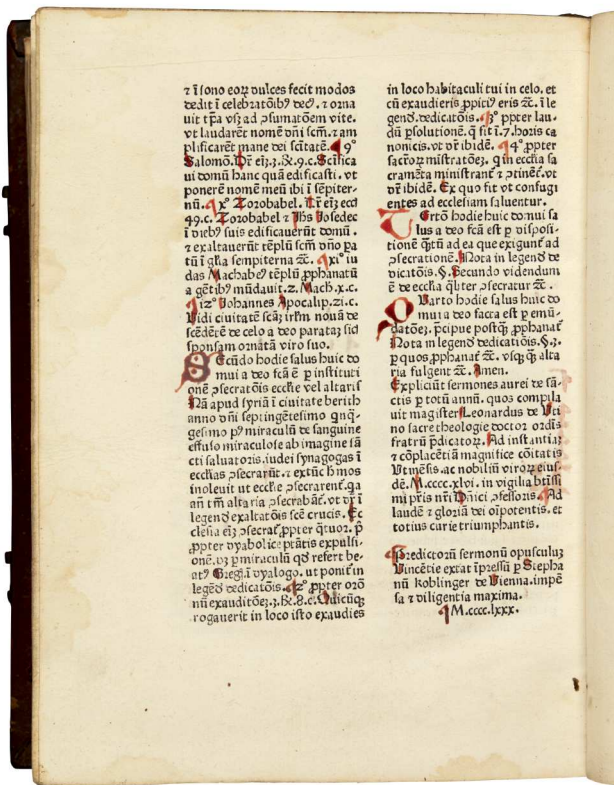
Lebrun, Jean-Baptiste Pierre

Galerie des peintres Flamands, Hollandais et Allemands. *Paris: the author and Poignant, 1792-1796*

3 volumes bound in 2, folio (435 x 278mm.), half-titles, 199 (of 201) engraved plates including frontispieces, nineteenth-century half calf, *lacking 2 plates, scattered spotting, minor browning, light wear and repairs to bindings*

A thorough survey of mostly artists from the Northern school, by the French art dealer and connoisseur Jean-Baptiste Pierre Lebrun (1748-1813).

£ 500-700 € 600-800



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PROPERTY OF AMPLEFORTH ABBEY TRUST

Leonardus de Utino

Sermones de sanctis. *Vicenza: Stephan Koblinger, 1480*

4to (198 x 148mm.), 404 leaves, a-c¹² d-y⁸ 1-18⁸ 19-20¹², double column, 52 lines, gothic type, 4- to 13-line initials in red, red paraphs and initial strokes, contemporary Hildesheim blind-stamped calf over wooden boards (EDBD w000207, active c. 1450-1517), two clasps, occasional light staining, rebacked, lacking one strap with associated gap on lower cover

Leonardus de Utino (Leonardo Mattei de Udine, c. 1399-1469) was a Dominican preacher. Numerous editions of his sermons were published during the fifteenth century; this collection was first printed by Ulrich Zel in Cologne and was even mentioned by Rabelais in *Gargantua and Pantagruel* (chapter 19).

This is one of just three books that are recorded as being printed by Koblinger in Vicenza. He subsequently returned to his native Vienna and continued printing there.

REFERENCES

Goff L162; HC 16136; BMC vii 1043; BSB-Ink L-116; GW M17910

£ 4,000-6,000 € 4,500-6,700

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PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Livius, Titus

Ex XIII decadibus; Epitomae [by Lucius Florus, including Polybius *Historiae*, translated by Perotto]; Decas tertia; Decas quarta; Decadis quintae libri quinque. (*Venice: in the house of Aldus and Andrea Torresani, December 1518-May 1533*)

5 volumes, 8vo (160 x 95mm.), woodcut Aldine device on title-pages, section titles and final versos, text in italics, with blank leaves [2]*4 and *3 in volume 1, iiiii4 in volume 2, 66/4, *6 and **4 in volume 4, early nineteenth-century green morocco, gilt edges, volume 3 lacking final leaf with device only

A fine set of the extant sections of Livy's history, additionally with Florus's *Epitome* and books 1-5 of Polybius, who is the other major source for the First and Second Punic Wars.

REFERENCES

Cataldi Palau 42, 65, 45, 57, 124; Censimento 16 CNCE 27206 & 28629; Renouard 83/7, 90/1, 86/5, 89/5, 108/4; Texas 155, 175, 162, 173, 236; UCLA 172, 198, 177, 192, 260

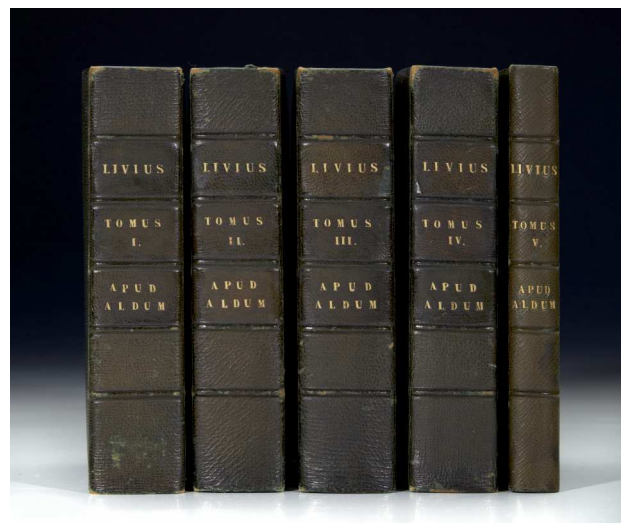
PROVENANCE

note on a2v in volume 1 dated 19 January 1545; Ascanius —, a gift from Bellisario Bulgarini (of Siena, 1539-1619), inscription at end of volume 4; Francesco Raimondi Adami (1711-1792), stamp on third and fourth title-pages; Ormerod, armorial bookplates; Sir Edward Sullivan, bookplates, sale, Sotheby's, 19 May 1890, lot 181, £2, to Ridler; William O'Brien, bequest booklabel dated 1899

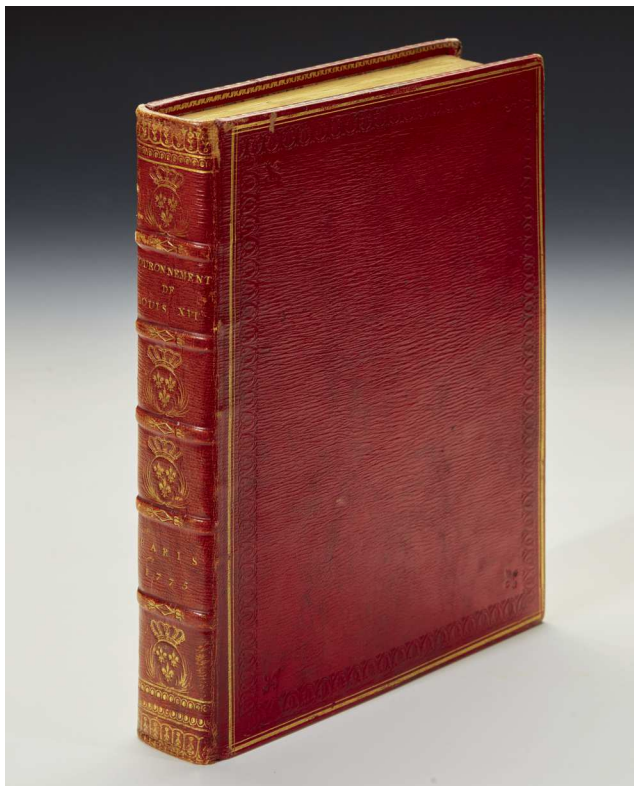
£ 1,500-2,000 € 1,700-2,250



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PROPERTY OF THE DESCENDANTS OF SIR WILLIAM FORBES, 6TH BARONET OF PITSLIGO (1739-1806), FROM THE LIBRARY AT FETTERCAIRN HOUSE, KINCARDINESHIRE

Louis XVI

Sacré et couronnement de Louis XVI. *Paris: Vente and Patas (veuve Ballard), 1775*

4to (250 x 192mm.), half-title, engraved title-page, engraved headpieces, 50 engraved plates (10 double-page), engraved folding map of Reims (slightly torn), contemporary straight-grained red morocco gilt, leafy border tooled in blind, double gilt fillet border, spine gilt in compartments, gilt edges, *slightly soiled, extremities slightly rubbed*

A volume describing the coronation of Louis XVI in Reims Cathedral. This copy contains a description of the costumes worn by the attendees and functionaries at the ceremony, but it does not have the portrait of Louis by Duplessis.

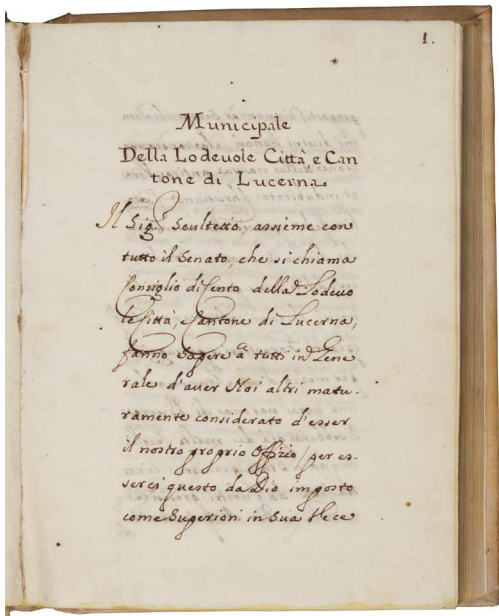
REFERENCES

Cohen-De Ricci 785; Watanabe-O'Kelly 2208

PROVENANCE

Sir William Forbes of Pitsligo, armorial bookplate

£ 1,000-1,500 € 1,150-1,700



130

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Lucerne

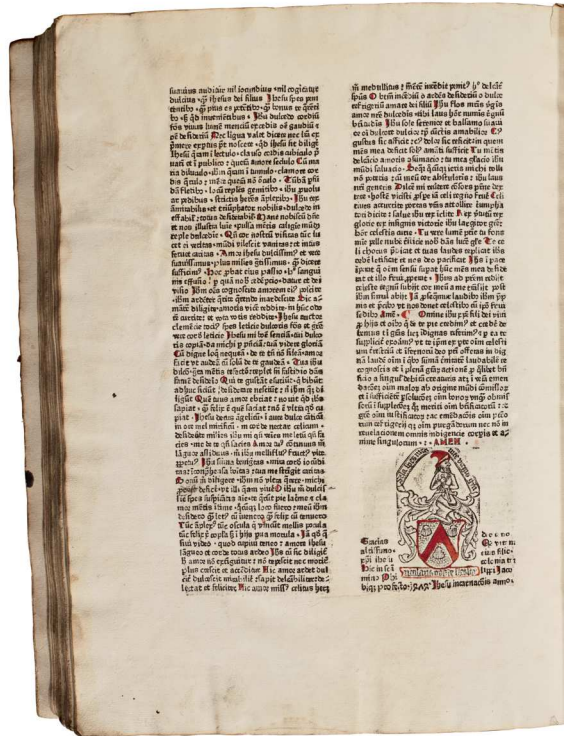
Manuscript volume in Italian concerning the municipal statutes of Lucerne

entitled "Municipale Della Lodevole Città, e Cantone di Lucerna", apparently in two scribal hands, in fifty-three chapters ("Titolo I. Dell' Antefatti, e Contradote e Donativi... Tit: LIII. Del Vendere, e trasportar li Crediti"). [Lucerne?, after 1706]

small 4to (198 x 148mm.), 128 leaves, contemporary vellum, lacking final chapter, some browning

This is a translation of the town statutes first published in German in 1706, Municipale oder Stadt-Recht der löblichen Stadt Lucern (Lucerne: Hautt, 1706). The printed version has 54 chapters plus a list of chapter headings at the end. Lucerne was a Catholic city, one of the few Swiss towns that did not turn Protestant, which perhaps explains the need for a translation of the statutes into Italian.

£ 1,500-2,000 € 1,700-2,250



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PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Ludolphus de Saxonia

Vita Christi. Cologne: Nicolaus Götz, 30 April 1474

part 2 (of 2) only, Royal folio (393 x 285mm.), 228 leaves (of 230), [dd-vv¹⁰ xx⁸ yy-zz A¹⁰ B⁸ C⁶ D⁸], double column, 56 lines, gothic type, 3- to 9-line initials in red or blue, metalcut printer's device at end, red paraphs and initial strokes, two stubs visible in quire [vv], old calf over original wooden boards with patterned paper on boards, lacking [qq]4-5, first leaf repaired at head obscuring a few words on verso, occasional marginal dampstaining and worming, a few spills of blue ink, upper cover (together with first quire) almost detached, binding somewhat rubbed

This is Götz's first publication. He continued printing in Cologne until 1480. The printer's device is a metalcut rather than a woodcut, employing a criblé ground. It is thought that Götz had previously been a goldsmith in Mainz (see V. Scholderer, "Printing at Venice until 1481", Fifty Essays, p. 74-75) which would give him the ability to make such an engraving himself. In later books, his name is removed from the foot of the device.

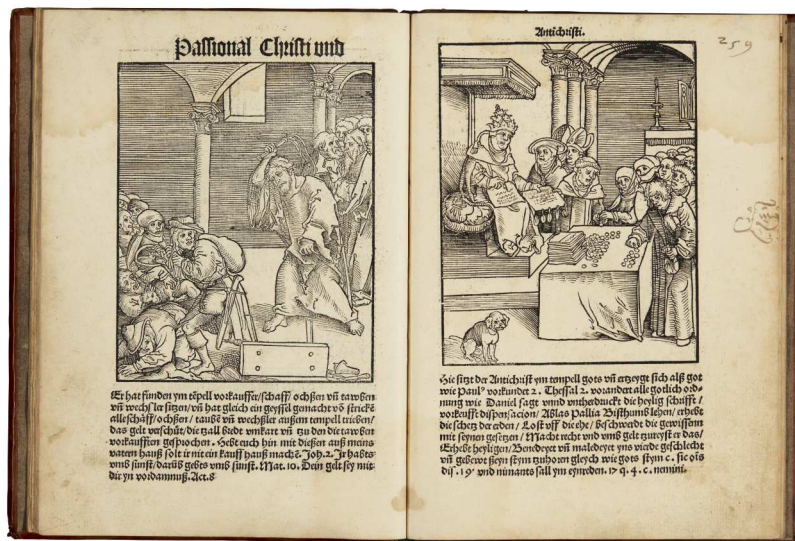
REFERENCES

Goff L338; H 10291; BMC i 238 (second part only); BSB-Ink L-260; GW M19194; Grosjean & O'Connell 81

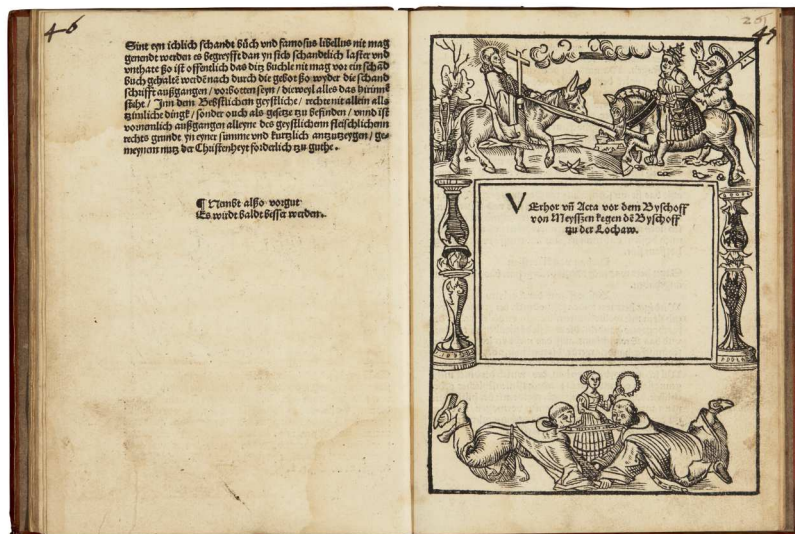
PROVENANCE

Monastery of Schwarzenbroich (near Düren, North Rhine-Westphalia), Augustinians of the Holy Cross (Sancta Crux), early inscription on inside front cover (dissolved in 1804); Hermann Isaac von Aussem (1744-1825), ink inscription on inside front cover

£ 1,500-2,000 € 1,700-2,250



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PROPERTY OF AMPLEFORTH ABBEY TRUST

Luther, Martin

Passional Christi und Antichristi. [Wittenberg: Johann Grunenberg, 1521], title within woodcut border, woodcut illustrations, all by Hans Cranach

Verhor unn Acta vor dem Byschoff von Meyszen gegen den Byschoff tzu der Lochaw. [Wittenberg: Nickel Schirlentz, 1522], 6ff., title within woodcut border

[AUGUSTINIAN ORDER] Schlusze der Augustiner Veter yn yhrer versamlung tzu Wittenberg. [Wittenberg: Nickel Schirlentz, 1522], 2ff.

3 works in one volume, 4to (197 x 142mm.), nineteenth-century calf tooled in period style, occasional light staining, upper joint cracked

FIRST EDITION of Luther's tract in which he contrasts the behaviour of Christ with that of his present representative on earth, Leo X, Luther's Antichrist. One pair of woodcuts depicts Christ chasing the moneylenders from the Temple juxtaposed with the similarly venal trade in indulgences. The text has been attributed to Philipp Melancthon.

The second work relates the visitation carried out on behalf of the bishop of Meissen to Lochau (and other reformed parishes) in 1522: a representative of Frederick the Wise attended this to ensure the reforming pastors were protected. The pastor is also called a bishop here, following Luther's opinion that all pastors were the equivalent of bishops. The woodcut border is influenced by Luther's tract, depicting Christ and the Pope at a joust.

REFERENCES

Benzing 1014; Fairfax Murray, German 255; VD16 L5584, V782 & A4145

£ 10,000-15,000 € 11,200-16,800

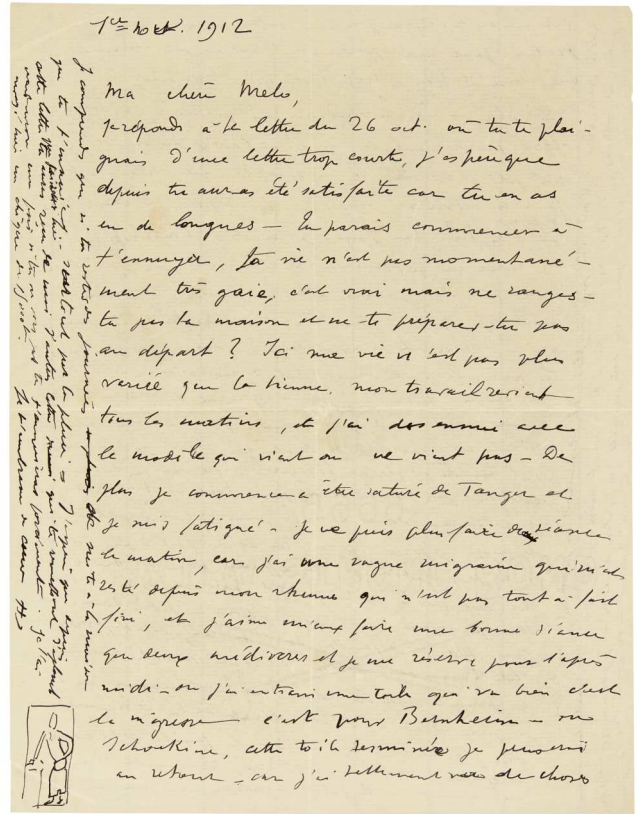
Matisse, Henri

An important series of twenty-nine autograph letters signed ("Henri", "HMatisse", or with initials), to his wife Amélie ("Mélo"), about his work in Tangiers in 1912-1913, INCLUDING NINE DRAWINGS OF HIS MOROCCAN PAINTINGS

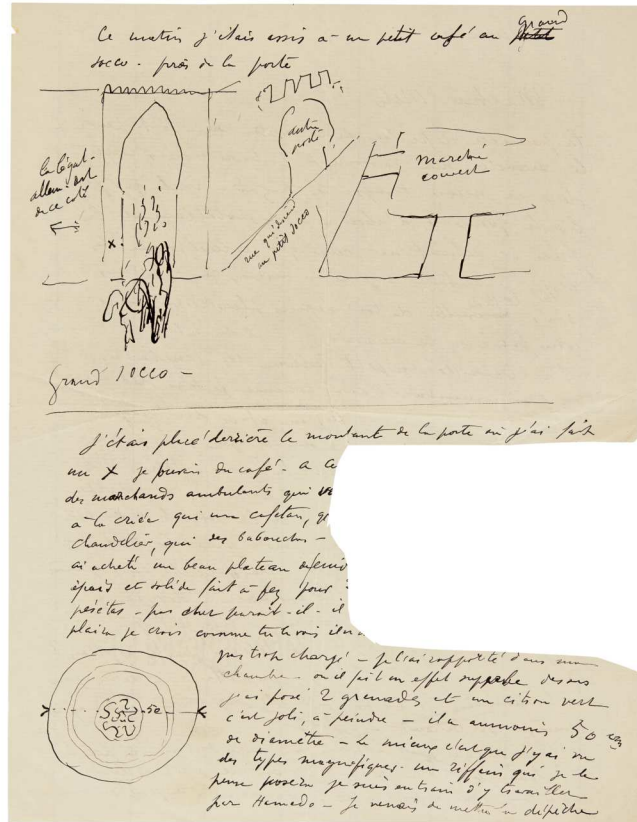
in which he gives Amélie reports of work in progress, including Paysage vu d'une fenêtre and others from the "Moroccan Triptych", discussing his patrons and dealers, Shchukin, Morozov, Sembat, Kritchevsky and Bertheim, which painting is for which potential purchaser, reporting Marcel Sembat's purchase of "une marocaine toile de 5 pour 1000f", and the sale by Bernheim of "la Zora en jaune 6000f à un anglais", complaining about the difficulty of securing the services of models in Tangiers, helped by Hamido ("un arabe qui à été employé à l'hotel comme portier"), the vicissitudes experienced during their various sittings and the weather, discussing his fellow artists and acquaintances, including Olga Meerson, reporting meetings with and letters from Marquet, Roger Fry, Tavarès, Terrus, Camoin, Druet, Schroeter and others, frequently urging Amélie to join him in Tangiers, his children Marguerite, Jean and Pierre,

"...j'ai en train une toile qui va bien c'est la négresse ["Fatma"] c'est pour Bernheim ou Schoukin...en somme ici depuis 3 semaines de séjour j'ai fait un bon paysage de 50 [centimètres] (Morosoff) un autre que je termine en chambre pour le même...et une mauresque pour Stsch[oukin] (bonne) et une autre en train qui va bien et de nombreux dessins. Presque tous les jours le matin en sortant d'une séance à midi je faisais 2 ou 3 croquis...L'après midi j'ai commencé un des paysages de Morosoff. C'est ma fenêtre ouverte, un peu les dessins que tu a vu déjà. J'ai deux bouquets placés sur une fenêtre—un vert de feuilles de géranium odorant citronnelle... avec des petits chrysanthèmes blancs..."

c.70 pages, 4to and 8vo, containing fifteen ink sketches in all, eleven connected with known paintings and four for other scenes or objects, mainly Tangiers, October-November 1912 (16 October-5 November 1912, where dated), many undated ("lundi 7h½ soir", "mardi 8h matin", etc), with one autograph copy of a letter from 26 February 1912, one evidently from February 1913, and 1 each from Toulouse and Marseilles, five letters incomplete or torn, lacking endings and signatures



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mercredi 7 H 1/2 de matin
 hein c'èst pas bien drôle, mais
 ça fait la soirée - Me suis re-
 veillé ce matin et ai vu avec plaisir
 qu'il faisait beau temps - aussi
 n'ai pas mes levures quand je t'écris
 c'est pour aller au travail
 sans courir - Je vais à la cas-
 bah où j'ai repris mon paysage
 à Tanger - j'y travaille avec
 intérêt - d'après
 un di. hier j'ai
 dessin le paysage
 à une fenêtre - il
 a de la grandeur
 peut-être les contours
 sont tout fait ver-
 mais c'est à dire
 bon - je t'en déborde
 et j'ai mis au noir pour profitez



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THIS IS AN IMPORTANT SERIES OF LETTERS BY HENRI MATISSE (1869-1954) DATING FROM A CRUCIAL PERIOD IN THE GREAT FRENCH MASTER'S CAREER. His two visits painting in Morocco brought forth a transformation in his work, informed by arab cultures, costumes, textures and the brilliant sunlight. Matisse includes drawings within his letters to his wife Amélie back home in Paris, reporting progress on several works that are milestones in his development from the Fauvism of the 1900s into the colourful and decorative French Expressionism of his maturity. These small drawings are essentially Matisse's pictorial reports to his wife about his paintings, but they also sometimes represent work-in-progress in themselves. They relate principally to the following paintings (references are to the 1990 exhibition *Matisse in Morocco*, at the Museum of Modern Art in New York):

Paysage vu d'une fenêtre (MiM 12, ex-Morosov, now in the Pushkin Museum, Moscow)

Porte de Casbah (MiM 14, now in the Pushkin Museum)

La mulâtresse Fatma (MiM 15, ex-Bernheim-Jeune, sold at Sotheby's in 1993 for \$14m)

Zorah debout (MiM 16, ex-Shchukin, now in the State Museum St Petersburg)

La petite mulâtresse (MiM 17, ex-Sembat, now in the Musée de Grenoble)

Matisse's sketch of *Paysage vu d'une fenêtre* is smaller (but more developed) than the contemporary vignette view drawn from his hotel room *Vue de la fenêtre, Tanger I* (MiM catalogue fig.44) and differs from the drawing *Vue de la fenêtre, Tanger II* (MiM 29). In one letter Matisse makes two tiny sketches for the vases and flowers found in the painting that are not seen in either of these drawings. For a related sketch, see the letter to Amélie sold in at Sotheby's New York on 19 June 2015, lot 69.

There are also some interesting drawings here that we have not traced to any painting, notably an annotated drawing of the "Grand Socco" (the central marketplace in Tangiers). Matisse illustrates and labels his view of the crowds across the street, coming out from market, adjacent to the Casbah ("Ce matin j'étais à un petit café au Grand Socco, près de la porte"). Another, in the same letter, shows a still-life arrangement of "2 grenadines et citron vert", noting that "il fait un effet superbe...c'est joli, a peindre".

Matisse frequently reports on the sittings of his principal models, and the difficulty of securing their services. Most often this was a mulatto women ("la négresse") whom he depicted as Fatma. He thus describes the painting that became *La mulâtresse Fatma* as "c'est la négresse pour Bernheim ou Schoukine" (it was bought by the Bernheim gallery in 1913). Matisse frequently refers to his assistant Hamido, who brought him Fatma and other models.

REFERENCES

J. Cowart, P. Schneider et al, *Matisse in Morocco. The Paintings and Drawings 1912-1913*, exhibition catalogue for the Museum of Modern Art (1990); H. Spurling, *Matisse the Master, A Life of Henri Matisse: The Conquest of Colour, 1909-1954*, [volume 2 of the biography], (2005)

£ 80,000-100,000 € 89,500-112,000

pour 1000 - une table sur laquelle la B. n'a pas droit.
 Les us qui c'est en te représentant en haut les 2 paysages
 de morocco - ^{est-ce} de voir te est marquée - je fais au pari
 de ce qui qui sont bien, mais la table est marquée clat
 comme pour le paysage bleu que j'ai fait ici et que
 les arabes ai vu tout - J'ai bien compris la chose je m'en
 suis bien fait mais elle ne sort pas dans mon tableau
 peut-être j'en fais un grand panneau en y ajoutant des

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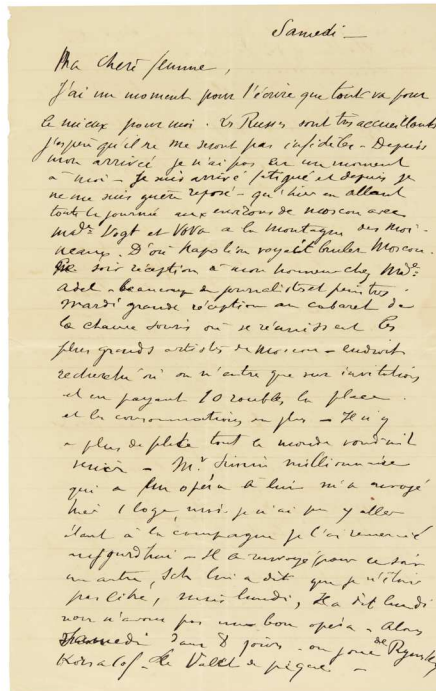
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Matisse, Henri

Series of eleven autograph letters signed ("H. Matisse", "Henri", etc) to his wife Amélie, mainly about painting in Seville, *Seville & Moscow, 1910-1911*

including his two still-lives painted for his patron Sergei Shchukin, discussing the promising sketch that he had shared with her, which he asks her to keep, and his start on work on the painting itself, arranging for their framing and transport and expressing doubts about the first of the two paintings, reporting the sights he has seen in the public square that will help him with further work for Shchukin, namely the decorations for his palace in Moscow (confessing that the commission filled him with dread), asking her to check the contract with the dealer Bernheim for the sizes of the canvases involved ("...2 toiles d'environ 40? Si oui télégraphie: 2 toiles 40 environ, si non..."), explaining that he would like to ship them from Seville, for which he needs frames, and also discusses painting a landscape of palm trees viewed from his window; he tells her he has written to Leo Stein and Sembat, asks if she has seen Olga Meerson, reports his time staying at the elegant club of the painter Auguste Bréal, his depression, disturbed sleep in the noisy club and hotel, explaining why he cannot return home to Issy, two days by train, since he finds the sunshine in Seville conducive to his work (something impossible in Issy), tells her that staying with Etienne Terrus did him a power of good, and discusses travel plans, when she might visit him in Seville and whether to bring Albert Marquet, organizing tickets for her, when she might pay the rent in Issy, lamenting the lack of letters from her, and urging her to write something to him, even about trivial matters every day ("...J'ai travaillé à ma deuxième nature-morte aujourd'hui, j'ai commence à peindre, la composition est bonne nous verrons la peinture. Tu me disais dans ta lettre que ça avait l'air de marcher d'après mon croquis. C'est vrai il est bien, aussi je t'ai-je dis de la garder..."); in his two letters from Moscow, Matisse describes being treated with great acclamation by the Russians, whom he hopes will maintain their interest, and the great hospitality of Olga Meerson's family, Shchukin's cousin



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Ostroukhov, and Mmes Vogt and Vova, who took him to a cabaret and to the mountains where Napoleon had viewed Moscow burning, and his desire to see an opera, although it is by Rimsky-Korsakov,

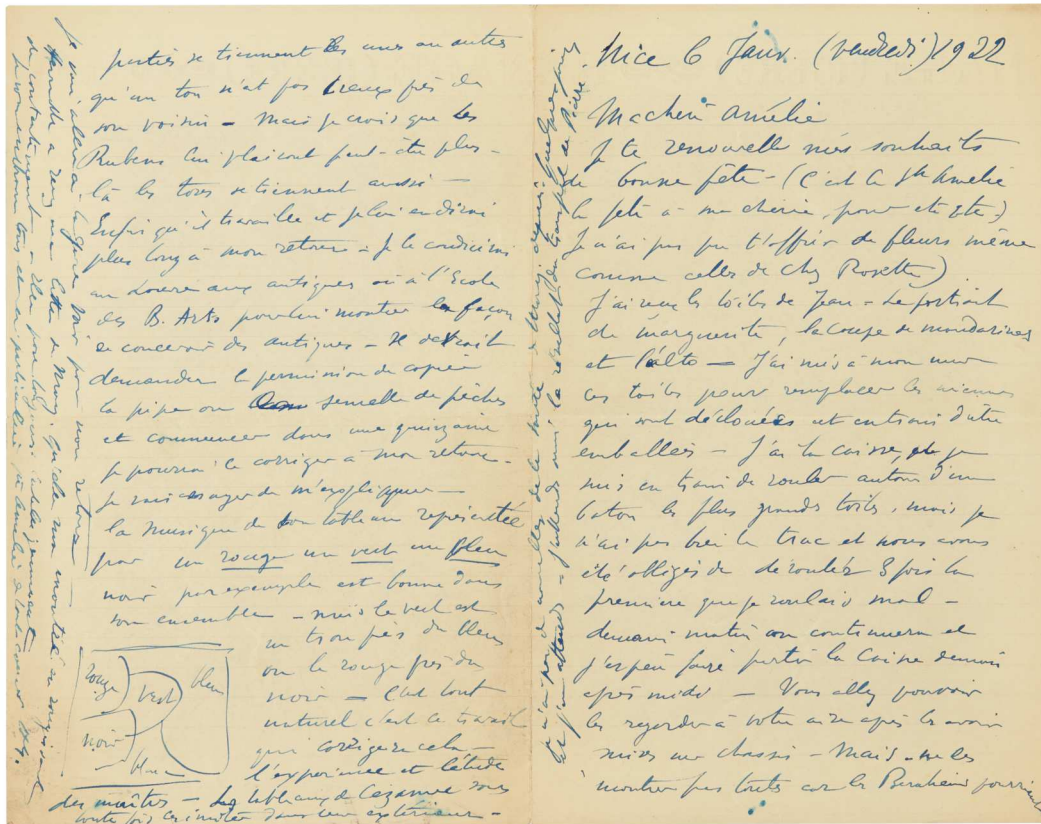
34 pages, 4to and 8vo, closely written (including vertically in the margins), including a note written on a Moscow newspaper, Madrid (printed stationery of the Hotel Inglés), Seville ("Círculo de Labradores y Propietarios") and Moscow, 1 January to 2 December 1911 (some dated 1910, apparently in error and corrected by the author)

This visit to southern Spain, beginning in October 1910, was an important stage in Henri Matisse's development as an artist, although he suffered greatly from depression and insomnia whilst there. He was stimulated by the colours and textiles of the Moorish art that he found in Cordoba, Granada and Seville, where he mainly stayed. Working on commissions of his great Russian patron Serghei Shchukin (1854-1936), for whom he had painted *La Danse*, the most important works discussed here are the *Seville Still Life* and the *Spanish Still Life*, both of which are now in the State Hermitage Museum in St Petersburg. The pictures are dominated by the rich colours of Moorish fabrics thrown over sofas and tables. Matisse expresses doubts about the first of these ("...j'ai terminé le 2^{ème} nature morte de Shschoukine je pense que la 1^{re} est insuffisante"); although he does not clearly identify here which one he means, it seems to be the *Seville Still Life*. Most of the letters from Seville are written on the printed stationery of Auguste Bréal's club, the "Círculo de Labradores y Propietarios de Sevilla", patronized mainly by local landowners and aristocrats. Matisse later travelled with Shchukin to Moscow to see the salons in his house (the old Trubetskoy Palace), where his patron displayed his works. After the Russian Revolution, Shchukin escaped to live in Paris, while his palace became the State Museum of New Western Art in Moscow.

REFERENCES

Spurling, ii, pp.58-63, 80-81 (and plate 6).

£ 12,000-15,000 € 13,400-16,800



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Matisse, Henri

Eight autograph letters signed ("H Matisse", "Henri" and with initials), to his family and others and one to Matisse by his son Pierre, including three sketches, 1922-1934

to his eldest daughter Marguerite, his wife Amélie, and to Émile Kas, two in green ink, containing small drawings, including sketches of a still life by Chardin and boxes, including letters to Marguerite (describing an oil-painting and attending the judgment of Desjardins and Yvonne Landsberg, remarking on the "amusant Divorce Derain"), to his wife Amélie (describing work on a large "reclining nude" which he intends to keep as he has worked hard on it, giving a long critique on paintings by his son Jean and by Marguerite, telling them to study paintings by Chardin ("la pipe les peches avec le verre de vin la brioche—les raisons"), of which he supplies a small sketch, Rubens and Cézanne), and five letters to his chauffeur and housekeeper, Émile Kas (giving him various commissions regarding the house and his tailor and asking him to pay five hundred francs to Lydia Delectorskaya),

"...J'ai la caisse et je suis en train de rouler autour d'une baton les plus grandes toiles...Vous allez pouvoir les regarder à votre aise après les avoir mises sur chassis. Mais ne les montrer pas toutes car Bernheim pourraient l'apprendre et les réclamer. Les plus petites sont des toiles de 3. Il y a un nu couché toile de 4 qui revient aux marchands mais j'ai l'intention de le garder car j'ai beaucoup travaillé en meme temps qu'un grand dessin du même sujet que j'ai ici..."

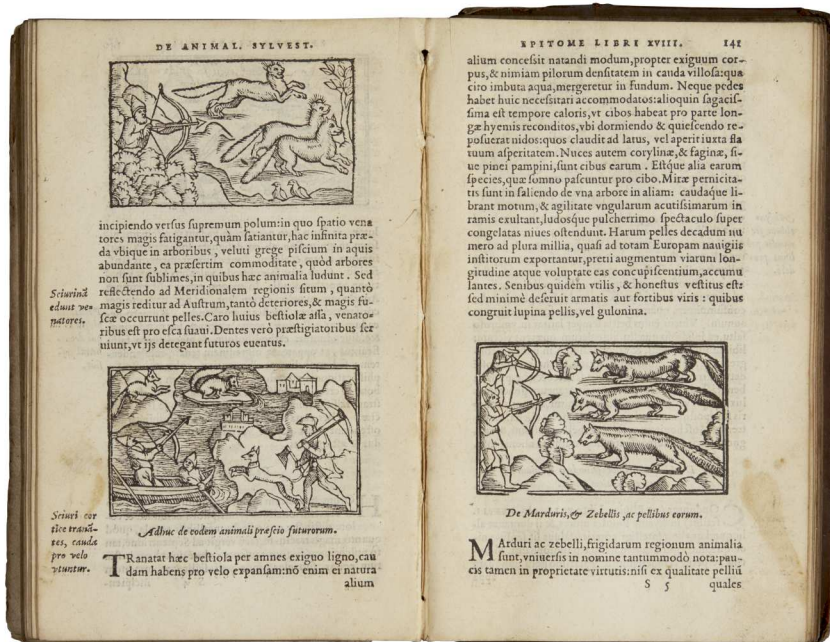
9 letters in all, 18 pages, 8vo and 4to, some on printed stationery, 2 on postcards, together with photographs of Matisse at work and newspaper cuttings, Nice (Hotel de la Mediterranée), Marseilles (Hotel Terminus), Paris (Hotel Lutetia), 6 January 1922 to 30 November 1934, where dated

This is an attractive collection of letters by Matisse to his family, discussing his own works and offering guidance on those of his children, enlivened with small drawings. Matisse always encouraged his children to paint, and here urges his son Jean to study one of his own favourite eighteenth-century French painters, Jean-Baptiste-Simeon Chardin, referring particularly to a still life with peaches (possibly *Still Life of Peaches, Nuts, Grapes and a Glass of Wine* of 1758). Although it is not clear which nude Matisse is referring to in 1922, it could be the *Nude with Goldfish* which he worked on that year.

REFERENCES

H. Spurling, *Matisse the Master*, ii, 348-349 and plate 22.

£ 8,000-10,000 € 9,000-11,200



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PROPERTY OF THE ORDER OF FRIARS MINOR CHARITABLE TRUST

Magnus, Olaus

Historia de gentibus septentrionalibus... sic in epitome redacta... *Antwerp: Christopher Plantin, 1558*, woodcut printer's device on title-page, woodcut initials and illustrations

KOEBEL, Jakob. *Astrolabii declaratio, eiusdemque usus mire iucundus, non modo Astrologis, Medicis, Geographicis, caeterisque literarum cultoribus multum utilis ac necessaris.* *Paris: Guillaume Cavellat, 1550*, woodcut printer's device on title-page, woodcut illustrations

2 works in one volume, 8vo (158 x 95mm.), old calf, gilt edges, lacking upper cover and spine covering, flyleaf detached

This is an abridged version by Cornelius Graphaeus of the original, printed in Rome in 1555; Graphaeus's name is written in a manuscript note on the flyleaf.

REFERENCES

Voet 1811; Houzeau & Lancaster 3257

PROVENANCE

Franciscus de Paula Peralta, inscription on first title-page dated 1787 and notes on flyleaf

£ 1,000-1,500 € 1,150-1,700

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Missal. Cistercian use

Missale ad usum Cisterciensis ordinis per quondam eiusdem ordinis monachum studiosissime correctum. *Paris: Girault, Petit, Marnef and Prevost, 1529*

8vo (183 x 123mm.), printed in red and black, woodcut printer's device of Ambroise Girault on title-page, woodcut initials and illustrations (some full-page), CONTEMPORARY SPANISH CALF GILT with plateresque decoration, the cross of the Order of Alcántara in centre of covers with the initials C.F.I.O., a smaller cross at corners, roll-tooled borders of military trophies and animals, with small stamps of a church building, a tree and various animals, remains of gilt and gaufered edges, a few small wormholes in first and last few leaves repaired with slight loss of text, small repaired tear in A6, occasional light staining, neatly rebacked, lacking two pairs of ties, binding slightly worn

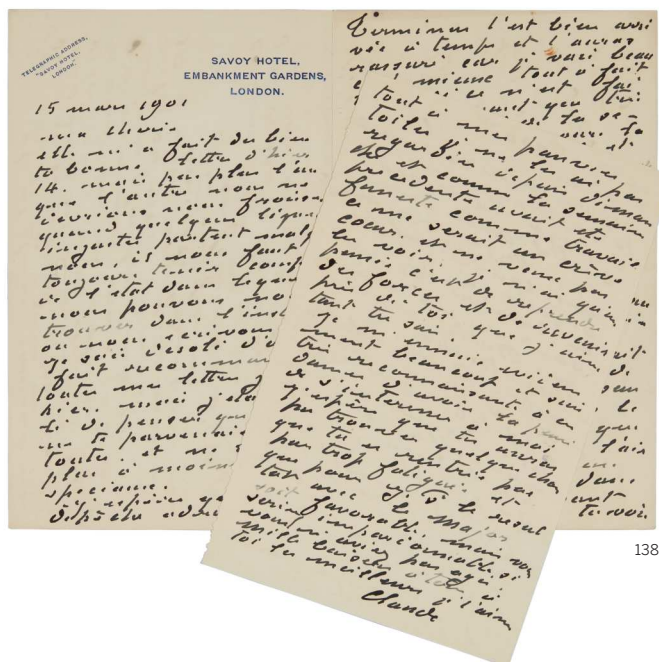
The calendar has a single manuscript entry, for St Mary of Alcántara. The Order of Alcántara used Cistercian regulations, and the church stamp on the cover implies that this binding may have been made for the priory of the Order, San Benito de Alcántara.

The tree stamps on the binding may represent pear trees, as the Order was first founded near a church dedicated to St Julian which had pear trees growing nearby, and was therefore known as San Julián del Pereiro.

REFERENCES

Weale-Bohatta 1765 (with Marnef's device on title-page)

£ 1,500-2,000 € 1,700-2,250



Monet, Claude

Autograph letter signed ("Claude"), [to his wife, Alice]

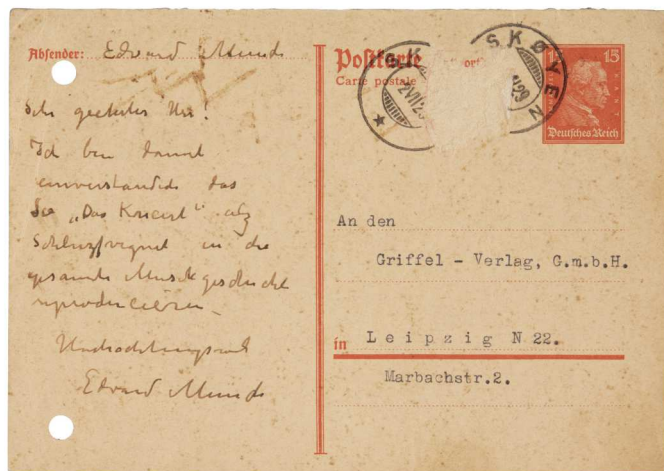
concerning his state of health, reassuring her that he feels much better, although his head still feels empty and he has a tendency to dizziness, describing the food prescribed by his German doctor, noting that he does not have full confidence in him, expressing his anger that he will be coming to see him once more on Sunday, when he would rather see Mr. Playfair, stating that he has written to Blanche, to Sargent and to Fitzgerald whose painting has finally gone, and to Durand-Ruel so that he might send her 6,000 francs, which with the other 6,000 he is sending her under separate cover will enable her to pay for the car, mentioning his bills, explaining that he is hot with fatigue and has not even thought about his poor paintings which he hasn't seen since Sunday and which he doesn't want to look at, and admitting his one thought is to get his strength back and return to her

...Je ne songe pas du tout à mes pauvres toiles je ne les ai pas regardées depuis dimanche ...et ne veux pas les voir..

6 pages, 8vo (20.3 x 12.7cm), on printed stationery of the Savoy Hotel, London, with a modern English translation, London, 15 March 1901

A lengthy and detailed letter written by Monet during the second of his three trips to London, during which he worked on his celebrated series of Thames views. Working on and off on around 100 canvases, Monet would paint in the morning, from the fifth floor of his hotel, the sun rising over Waterloo bridge, later going across the river to paint the Houses of Parliament from St. Thomas's Hospital.

± £ 6,000-8,000 € 6,700-9,000



Munch, Edvard

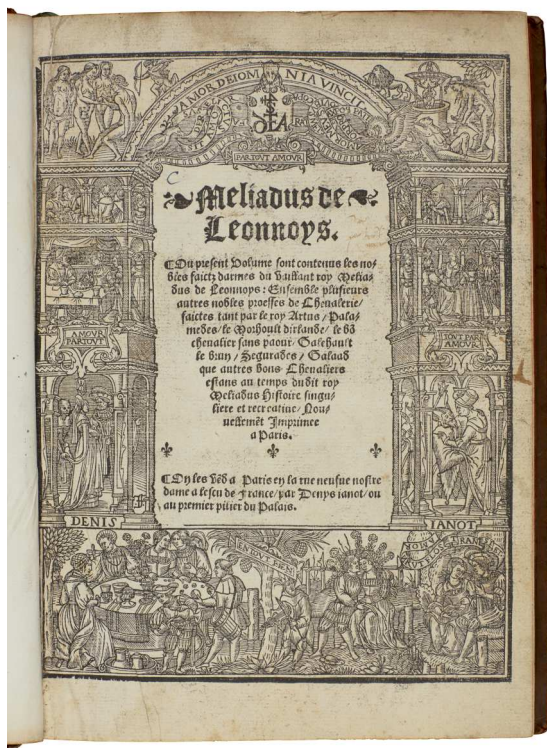
Autograph letter signed ("Edvard Munch"), to the Griffel-Verlag in Leipzig

giving permission for "Das Konzert" (his lithograph "Violin Concert"?) to be reproduced as the closing vignette in a music publication

...Ich bin damit einverstanden das [sic] Sie "Das Konzert" als Schlussvignet[te]...reproduzieren...

1 page, oblong 8vo (10.5 x 14.8cm), on a postcard, typed address-panel, postmarked Skøyen, 2 July 1929

± £ 1,500-2,000 € 1,700-2,250



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PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Méliadus de Léonois

Les nobles faitz darmes du vaillant roy Meliadus de Leonnoys: ensemble plusieurs autres nobles proesses de chevalerie faictes tant par le roy Artus, Palamedes, le Morhoult dirlande... [Paris: [Guillaume de Bossozel] for Denis Janot, 20 March 1532]

folio (263 x 180mm.), title within elaborate woodcut border with the name of Denis Janot, large woodcut of a scribe on [fleur de lys]2, woodcut initials, large woodcut device on Janot at end, [fleur-de-lys]2-4 bound at end, eighteenth-century calf, spine gilt in compartments with morocco lettering-piece, lacking A1 (start of text) and PP4 (last leaf with colophon), title-leaf repaired at corners without loss, some headlines shaved or cropped, OO6 defective at head with loss of a couple of words, binding worn, crude repair to foot of spine

Second edition, previously published in 1528. Loosely inserted at the from is a slip of paper lettered "W. Ridler / 45 Ho..." with the pencil price on the verso of £3-3s, which is also written on the flyleaf in O'Brien's hand. There are longer pencil notes on the flyleaf, one in Sullivan's hand, and the second one in O'Brien's hand, about the missing leaves.

REFERENCES

Fairfax Murray, French 369

PROVENANCE

Sir Edward Sullivan, sale, Sotheby's, 3 June 1890, lot 4271, £2-4s., to Ridler; William O'Brien, bequest booklabel dated 1899

£1,000-1,500 €1,150-1,700

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SOTHEBY'S

Neruda, Pablo

Fine collection of sixteen autograph and typed letters signed ("Pablo"), about *Los versos del capitán* and Matilde Urrutia, together with 18 documents, telegrams, photographs and postcards,

the autograph letters mainly in French, written to the painter Paolo Ricci in Naples (mostly 1952-1953), in red, blue and green ink, about the private publication in Naples of *Los versos del capitán* and his love-affair with Matilde Urrutia, in which he discusses details about his exile from Chile, his love-nest with Matilde in Uruguay (illustrated with a map), his sojourn in Naples and Capri; Neruda discusses securing the rights to "Capitán" from his publisher Einaudi, provides a list of who should receive the dedicatory copies (INCLUDING MATILDE AND THEIR UNBORN CHILD), makes alterations to the proofs, together with documents and correspondence in Spanish with the lawyer Dario Puccini in 1950, concerning his libel case against the Chilean Embassy and *Il Tempo* of Rome, with a postcard-photograph of Neruda & Matilde inscribed by Neruda in 1972, and further postcards signed by Neruda and others, a photograph of Ricci and Neruda's second wife Delia del Carril, together with letters by Matilde Urrutia ("Medusa"), Einaudi, Edwin Cerio and Stephen Hermlin; also included with this collection is a typescript of Neruda's sonnet 'Lo que siento al decir mi sentimiento', dedicated to Ambassador Carlos Vassallo (a recipient of *Los versos del capitán*), which was not published until 1995.

34 items in all, Neruda's letters 29 pages, 4to and 8vo (19 signed items in all), many with autograph envelopes, Rome, Mexico City, Nyon, Geneva, Genoa, Santiago, and 2 on in-flight KLM paper ("a bordo del avión"), "Datitla" (ie Atlántida in Uruguay) and elsewhere, 1950-1972, many on airmail paper, one letter (29 November 1951) rather faded, one letter apparently incomplete

Neruda's retreat at Capri with Matilde Urrutia marks an important period in his life, artistically, politically and emotionally, and later provided the inspiration for the 1994 film *Il Postino*. The villa, called 'Lo Studio', was lent by Edwin Cerio (included is a post-card with a ground-plan of 'Lo Studio'). Neruda thanks Cerio effusively for use of this retreat, where he and "Medusa" stayed together for the first time ("nous croyons au Paradis après notre vie à Capri"). Later, in his memoirs, Neruda was to write: "for the first time we lived together in the same house. We could never be separate again. I ended up there to write a book of love, passionate and painful, (...) *Los versos del capitán*". In a later letter, he writes about another love-nest, at the sea-side resort of Atlántida, east of Montevideo. This would be another shelter for his clandestine love for Matilde, to which Neruda gave the name "Datitla". Illustrated with a map, Neruda thanks Ricci for the publication of *Los versos del Capitán* and invites him to stay with him in Chile, and later reproaches him for not writing or responding to his payments.

...après mon voyage je me suis réuni ici avec ma Medusa qui m'a apporté le merveilleux livre. Je n'avais pas vu. Je te remercie mille fois. Il est impressionnant, tout est beau et singulier, les vignettes, je suis fou de joie, Medusa aussi... Nous avons volé à l'existence quelque jours ici dans une plage subtropicale. Personne ne sait que je suis ici. Des amis comme vous (Sarah!) il y a dans d'autres continents, c'est incroyable, mais c'est vrais..."

Matilde Urrutia
 Independencia 2459 Deb. 514 - Montevideo

Dat. It. A, Uruguay 12 Janvier
 53
 Cerio, Claretta, ici (quel-
 ques jours réunis, volés
 aussi à la vie) nous

- 1 nous rappelons
longuement
de vous deux,
- 2 nous aimons
et gardons dans
notre B,
- 3 nous croyons
au paradis après
notre vie à Capri.

À cause de tout ça

Bonjour
très chers
amis
de la seule
île

141

Es-ce que tu pourrais venir? On
 ne peut pas les voyages mais le
 séjour, chez moi est assuré
 pour toi. On te ferait une in-
 vitation officielle, si tu veux.
 Est-ce que Piero et Sara ont
 reçu les petits cadeaux de
 Medusa?

Ecris moi à l'adresse de
 Matilde, à Montevideo.

Je t'embrasse, aussi
 à la belle et chère Piero et
 à Sarah et Maria.

Pablo

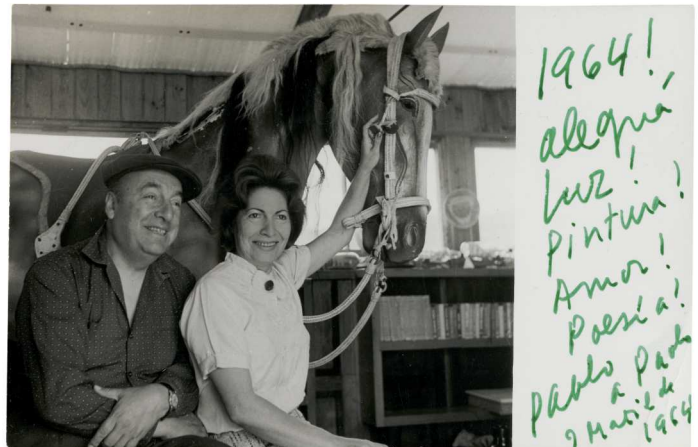
Place on nous sommes jusqu'à
 23 Janvier

Les Muis du 31 nous écrivirent que
 c'était moi, pour nos souvenirs pour vous et Napoli.

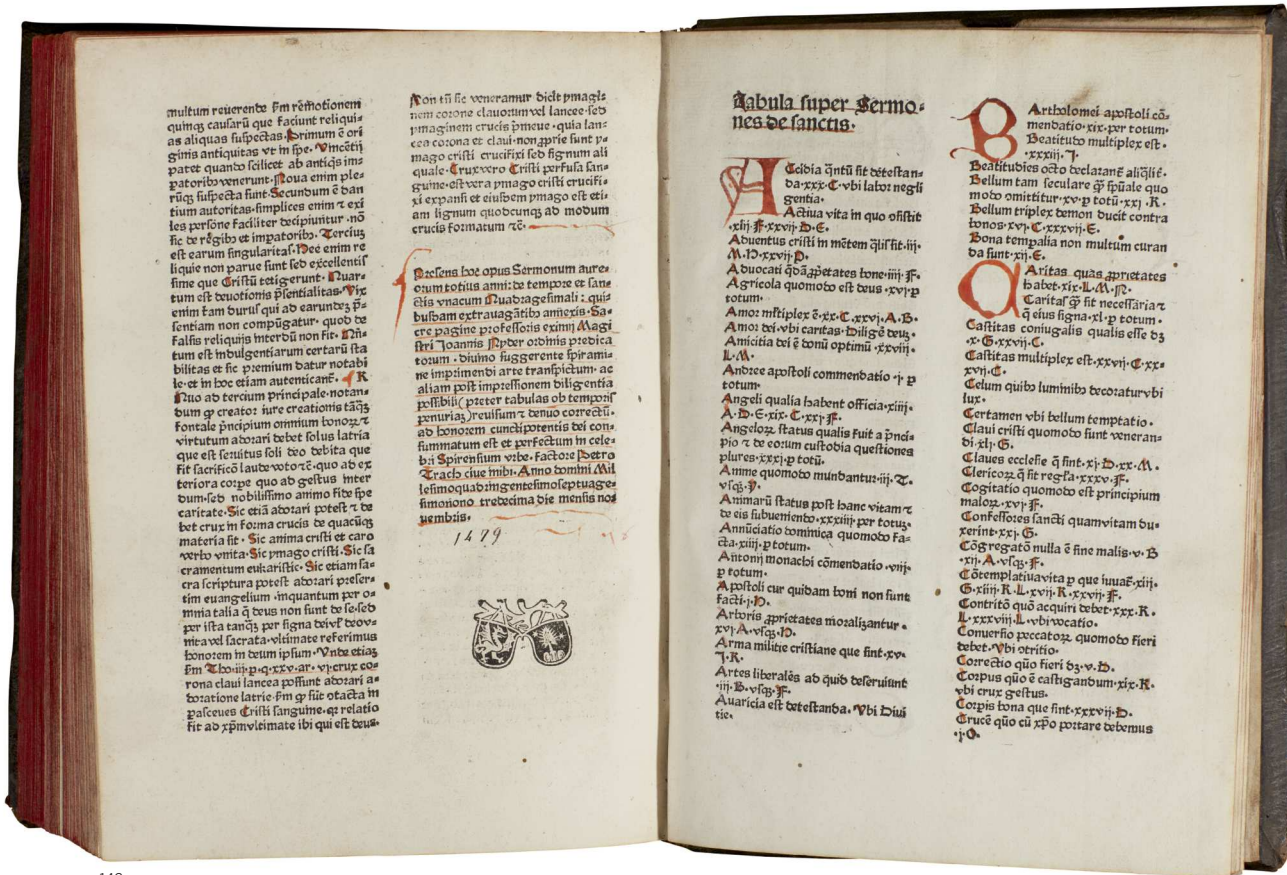
141

The main recipient of the letters, Paolo Ricci (1908-1986) was an Italian painter and communist living in Naples, who had invited Neruda and his mistress Matilde to stay with him during his exile from Chile (where the Communist Party had been proscribed), whilst the poet's wife Delia del Carril returned home. Once in Naples, Neruda soon received the offer of a villa on Capri from Cerio, where he was able to live secretly with Matilde for the first time, and which also produced the 47 poems of *Los versos del capitán*. In July 1952, Neruda published in Naples, anonymously, by subscription and with Ricci's assistance, a limited edition of 44 copies of *Los versos*. The first copy was to go to Matilde, and the second copy was for "Neruda Urrutia" (without a Christian name), presumably their unborn child, of whom no mention was ever made. In his memoirs, Neruda described this as one of his most controversial books ("The poems were written here and there along my exile in Europe... The love for Matilde, the longing for Chile, the civil passions fill the pages of this book to be kept without the author's name for many editions"). The legal letters and documents dating from Neruda's time in Mexico in 1950, written in Spanish, deal with the charge of bigamy levelled at him at the instigation of the Chilean Embassy in Rome. Neruda explains that the embassy had claimed that Neruda had been sued for bigamy, and this had been published in the Roman newspaper *Il tempo* on 2 March 1950.

£ 20,000-30,000 € 22,300-33,500



141



142

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PROPERTY OF AMPLEFORTH ABBEY TRUST

Nider, Johannes

Sermones de tempore et de sanctis cum quadragesimali. Speyer: Peter Drach, 13 November 1479

Chancery folio (270 x 193mm.), 268 leaves, [a¹⁰ b-j⁸ k¹⁰ l-t⁸ v¹⁰ x⁸ y¹⁰; A-l⁸ K-L⁶], double column, 44 lines, gothic letter, woodcut printer's device beneath colophon, 4- to 5-line initials in red, red initial strokes and underlining, later black morocco, gilt fillet border, gilt lettering on spine, red edges, inscription erased from first recto with slight loss of paper, small holes in [y]10, [A]1 and [F]1 with slight loss of text, a few small wormholes, binding slightly rubbed

REFERENCES

Goff N217; H 11803; BMC ii 490; BSB-Ink N-172; Bod-inc N-100; GW M26963

£ 3,000-4,000 € 3,350-4,500

143

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Office de la semaine sainte

Office de la semaine sainte, selon de le bréviaire et missel de Paris. Paris: Pierre le Petit, 1674

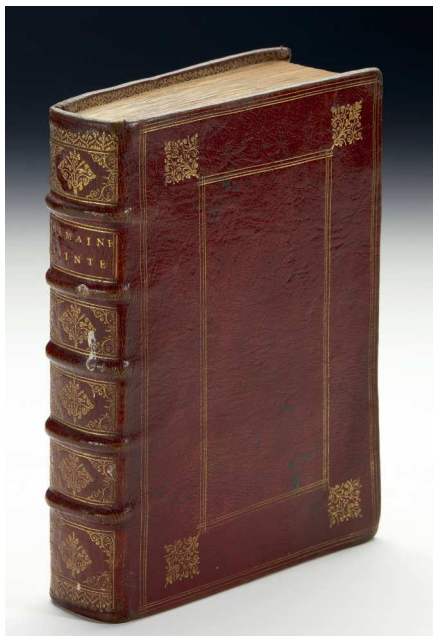
8vo (187 x 125mm), engraved frontispiece by P.P. Bouche, 3 plates by Bouche, L. Moreau & Monin, 2 full-page engravings, parallel French and Latin text, woodcut device, initials, head- and tail-pieces, contemporary panelled red morocco gilt (by Boyet?), spine gilt in compartments and lettered "Semaine Sainte", some foxing and a few stains to margins, browning in 2S, tiny hole in 2D5

Luc-Antoine Boyet was binder to Louis XIV.

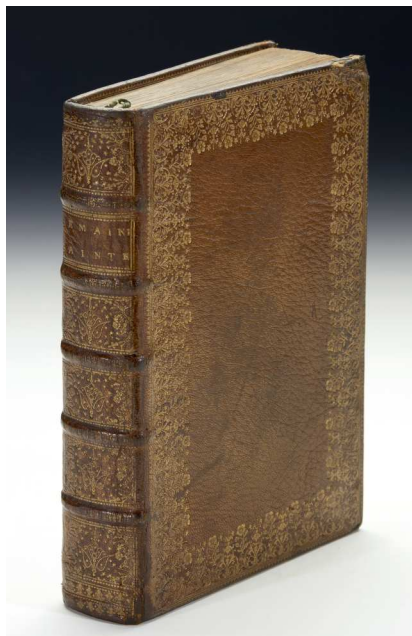
PROVENANCE

William O'Brien, bequest booklabel dated 1899, and his pencil note "by Boyet, Sotheby's 13 Feb 1888, 636 in cat"

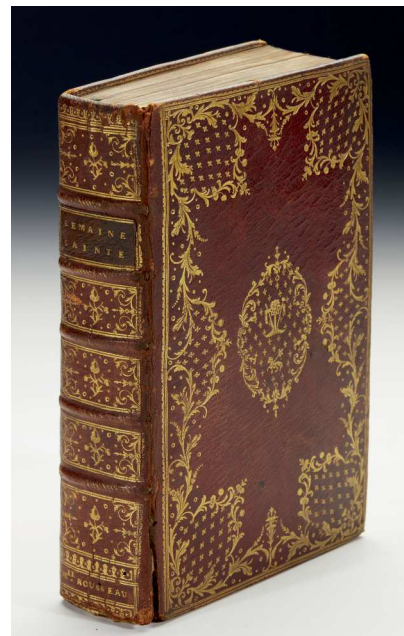
£ 300-400 € 350-450



143



144



145

144

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Office de la semaine sainte

Paris: Antoine Dezaillier, 1715

8vo (198 x 128mm.), ruled in red, contemporary tan morocco gilt, spine gilt in compartments, red morocco gilt doublures, gilt edges, *extremities slightly rubbed*

PROVENANCE

Sovary, and Guillemin, inscriptions on flyleaf; William O'Brien, bequest booklabel dated 1899

£ 200-300 € 250-350

145

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

L'Office de la semaine sainte

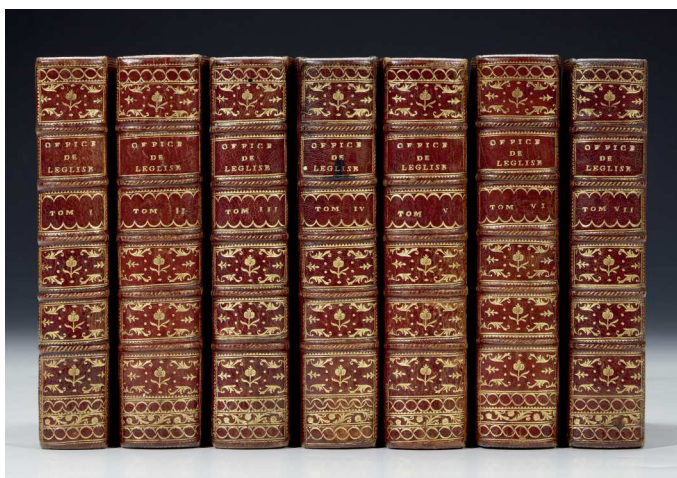
Paris: Guillaume Desprez, 1758

8vo (201 x 122mm.), half-title, engraved frontispiece, 4 engraved plates, contemporary French red morocco gilt *à la dentelle*, with stamps of the Passion and the Lamb of God on covers, spine gilt in compartments, gilt edges, gilt-starred endpapers, *one plate foxed, extremities slightly rubbed, spine chipped at foot, upper joint cracked at foot*

PROVENANCE

Mlle Rousseau, name stamped in gilt at foot of spine; William O'Brien, bequest booklabel dated 1899

£ 200-300 € 250-350



146

146

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Office de l'église

Paris: aux dépens des libraires associés (Antoine Boudet), 1778, 1760

7 volumes, 12mo (170 x 102mm.), half-titles, printed music, contemporary red morocco gilt, spines gilt in compartments, gilt edges, *extremities very slightly rubbed*; sold as bindings not subject to return

PROVENANCE

Alexander Beresford Hope (1820-1887), bookplates, sale, Sotheby's, 23 March 1882; library stamp on title-pages

£ 500-700 € 600-800



147

147

Ortiz de Cagiguera, Gabriel

Carta executoria for Josef Antonio Capistrano Remon Ortiz. *Madrid, 9 October 1794*

folio (303 x 205mm.), illuminated manuscript on vellum, 94 leaves, large folding family tree at end, several leaves with crimson silk guards, large armorial at start and smaller armorials within the text, illuminated initials, signed at end by Don Gabriel Ortiz de Cagiguera, Don Manuel de Pinedo and others, contemporary red velvet binding with modern blue fabric ties, silk endpapers

PROVENANCE

Sale, Sotheby's, 8 December 1975, lot 52, £160, to Maggs

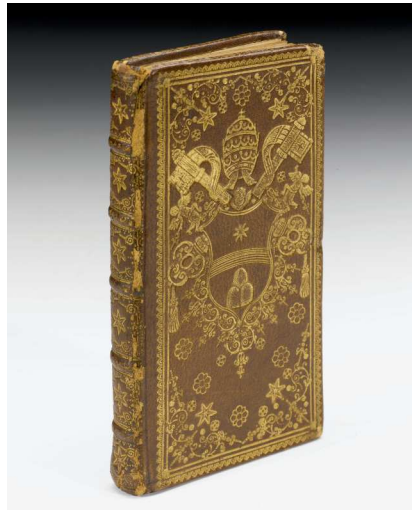
£ 1,500-2,000 € 1,700-2,250

148

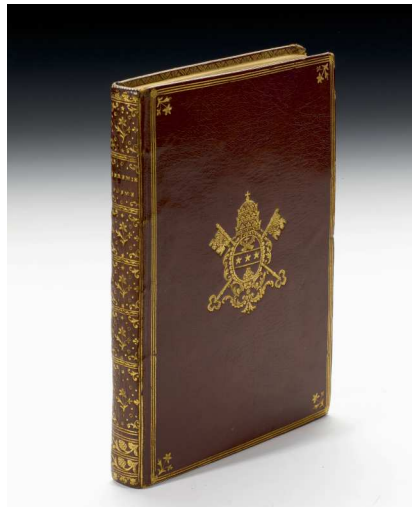
Papal binding—Bellarmino, Roberto

Dichiarazione del simbolo. *Rome: Pietro Ferri, 1720*

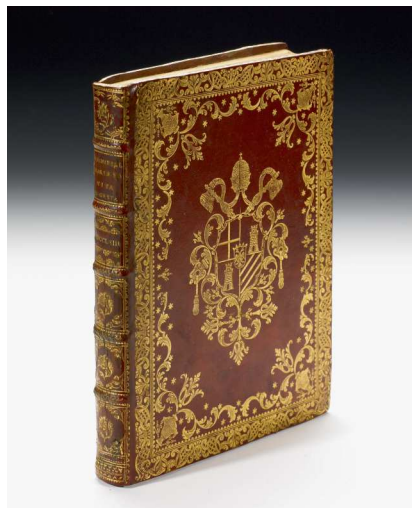
12mo (147 x 77mm.), contemporary Roman tan morocco elaborately gilt WITH THE ARMS OF CLEMENT XI on covers, spine gilt in compartments with a star tool, gilt edges, gilt bundpapier endleaves, *small tear to first 2 leaves, extremities slightly rubbed*



148



149



150

PROVENANCE

Pope Clement XI (Albani, pope from 1700 to 1721), arms on binding; armorial stamp on title-page of the Albani arms surmounted by a cardinal's hat and the initials BA; J.W. Pope-Hennessy, armorial bookplate

£ 1,000-1,500 € 1,150-1,700

149

Papal Binding—Desmarais, Mathurin

Jérémie, poème en quatre chants, avec sa prière, et sa lettre aux captifs. *Paris: G. Desprez, 1771*

8vo (198 x 127mm.), half-title, engraved frontispiece, 6 engraved plates by Delvaux, Macret, Miger, Pepin and Saillard after Le Clerc, contemporary French red morocco gilt WITH THE ARMS OF CLEMENT XIV, flat spine gilt in compartments, gilt edges, marbled endpapers, *corners very slightly rubbed*

REFERENCES

Cohen-De Ricci 298

PROVENANCE

Pope Clement XIV (Ganganelli, pope from 1769 to 1774); Jane Wrightsman (American philanthropist), bookplate

£ 1,000-1,500 € 1,150-1,700

150

Papal Binding—Trombelli, Giovanni Crisostomo

Mariae Sanctissimae vita ac gesta... Tomus IV, complectens dissertationes XXIV. *Bologna: Lelio Della Volpe, 1763*

4to (248 x 183mm.), woodcut initial, head- and tailpieces, contemporary Roman red morocco gilt WITH THE ARMS OF CLEMENT XIII, spine gilt in compartments, gilt edges, gilt patterned paper pastedowns, *small blank section of title-page excised, occasional light foxing or browning, joints neatly repaired*

This is one volume from a six-volume set of Trombelli's work on the life of the Virgin Mary, in which he defends both the Assumption and the Immaculate Conception. Trombelli (1697-1784), an Augustinian canon who taught theology in Bologna, was a patristic scholar who also wrote a much-reprinted treatise on the dating of manuscripts.

For an almost identical binding, see *Legature papali* (Vatican City, 1977), number 259.

PROVENANCE

Pope Clement XIII (della Torre di Rezzonico, pope from 1758 to 1769); Maurice Burrus (1882-1959), député du Haut Rhin, engraved bookplate dated 1937

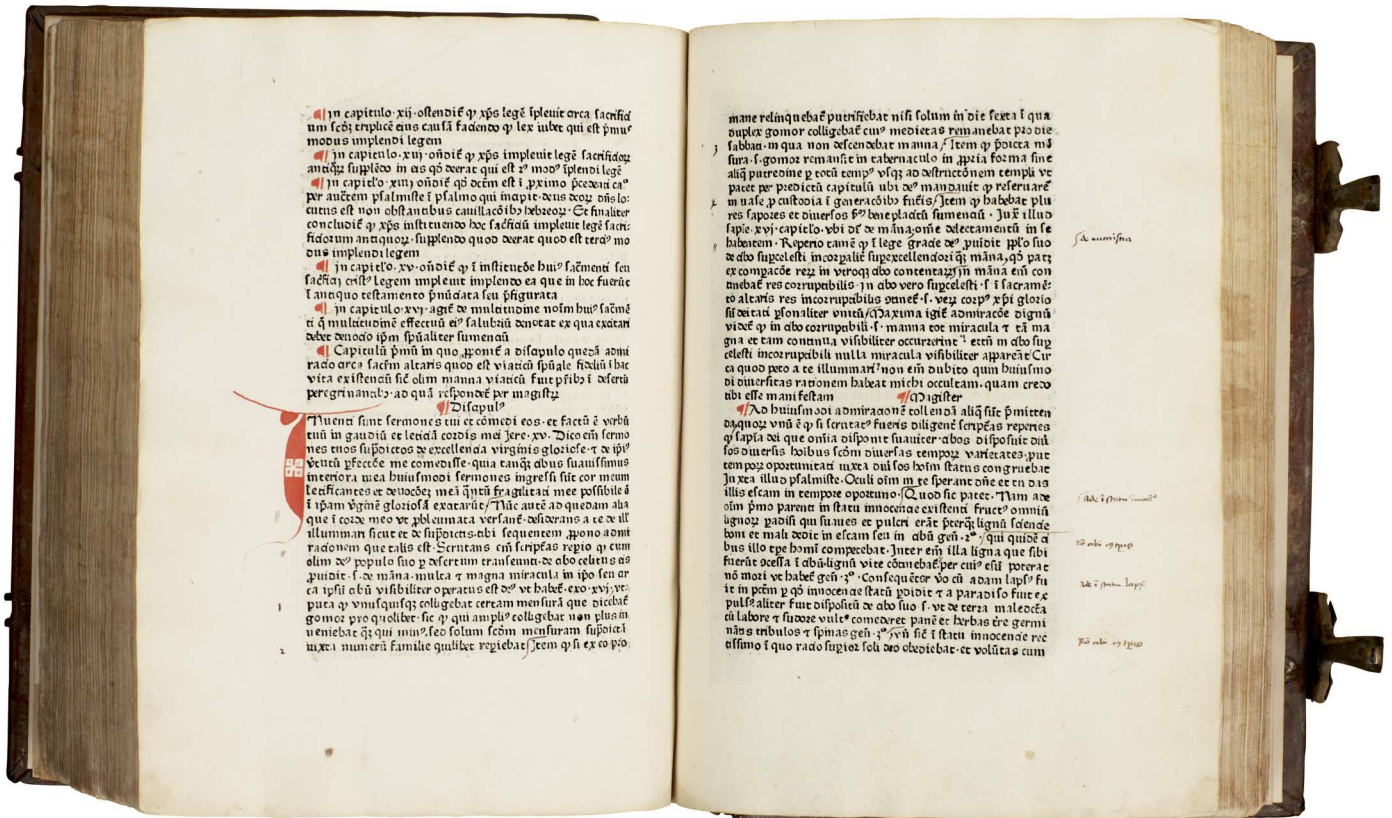
£ 1,000-1,500 € 1,150-1,700



151



151



PROPERTY OF AMPLEFORTH ABBEY TRUST

Paulus de Sancta Maria

Scrutinium scripturarum. [Strassburg: Johann Mentelin, not after 1470]

Chancery folio (264 x 189mm.), 217 leaves (of 218, without final blank), [a-b¹⁰ c¹² d-k¹⁰ l⁸ m-r¹⁰ s¹² t-x¹⁰ y⁶], 39 lines, gothic type, 8-line initial in red and blue with penwork decoration at start of text, 3- to 7-line initials in red, red paraps, early manuscript contents list on front flyleaf, 4 manuscript leaves at end (in a contemporary German hand), later manuscript notes in Latin regarding the edition on verso of flyleaf, contemporary blind-stamped calf over wooden boards from the bindery of St Godehard, Hildesheim (EDBD w000212), metal corners, two clasps, later lettering-pieces on spine, first few leaves with crude repairs to edges, occasional light staining, upper joint cracking

FIRST EDITION, produced by Johann Mentelin, the first printer in Strassburg, the first town to which printing spread from Mainz. He had previously worked as a scribe and notary, and was directly connected with Gutenberg, who had spent time in Strassburg in the 1430s and 1440s. His first book, a Latin Bible, is dated 1460 by a rubricator, and Mentelin continued printing until his death in 1478. His business was continued by his widow and his sons-in-law.

The contents list includes a copy of a bull from 1470 about the Jubilee, no longer present in this volume. The manuscript leaves at the end contain *Tabula negligentiarum contingentium circa celebrationis missarum cum remediis earundem*.

Paulus de Sancta Maria (c. 1351-1435) was a Spanish Jew named Solomon ha-Levi, who converted to Christianity and became archbishop of Burgos in 1415. This is an anti-Jewish work which comprises a dialogue between the Jewish Saul and Christian Paul, written in 1432.

REFERENCES

Goff P201; HC 10763; BMC i 54; BSB-Ink P-45; Bod-inc P-045; GW M29971

PROVENANCE

Benedictines of St Godehard, Hildesheim (dissolved 1803), erased inscription on flyleaf

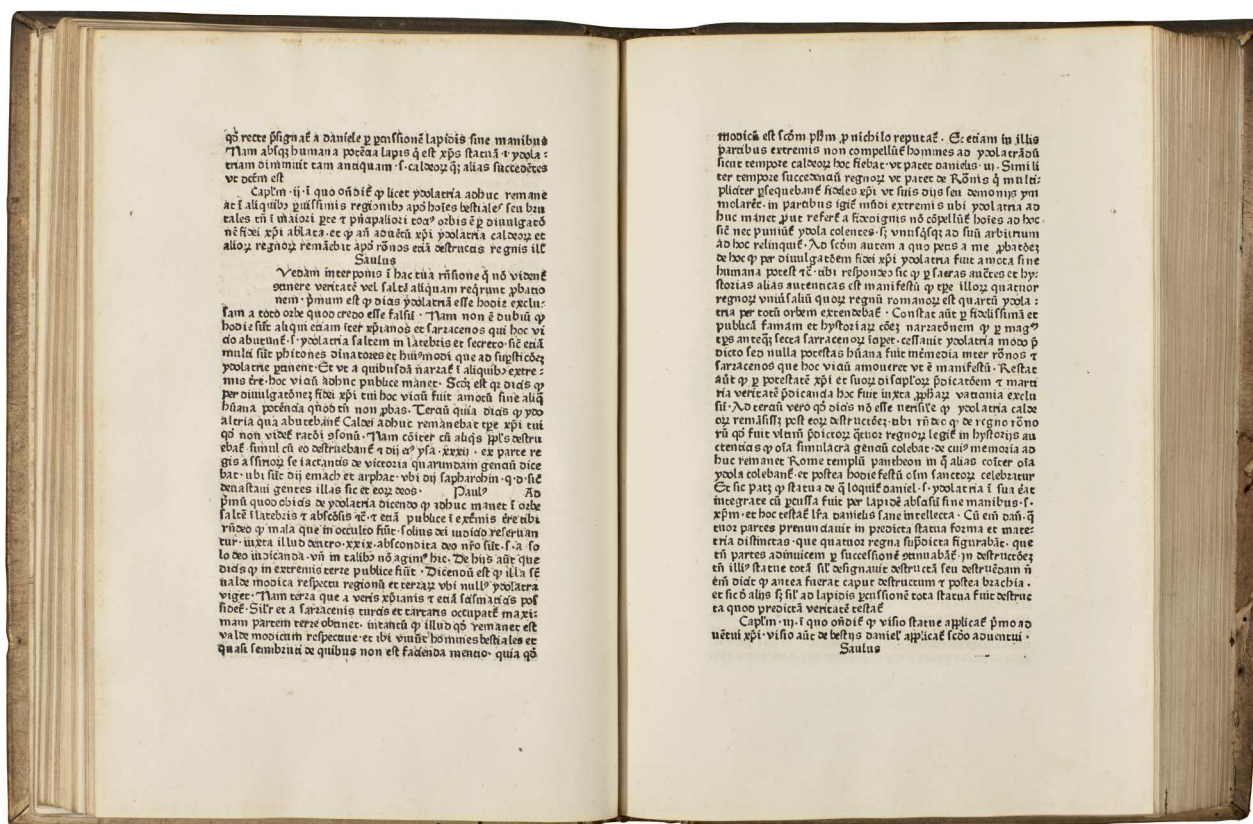
£ 6,000-8,000 € 6,700-9,000

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Paulus de Sancta Maria

Scrutinium scripturarum. [Strassburg: Johann Mentelin, about 1474]

Chancery folio (273 x 195mm.), [a¹⁰ b¹² c-k¹⁰ l⁸ m-r¹⁰ s¹² t-x¹⁰ y⁶], 218 leaves, 39 lines, gothic type, 4- to 8-line initial spaces, early sixteenth-century blind-tooled pigskin over wooden boards



152

(EBDB w002482, Augsburg, named the Widmanstetter-binder; one of the roll tools also used by the Augustinians of Ulm, EBDB w000059), two clasps, *first leaf slightly soiled, [m]10 and quire [n] stained, lacking both clasps*

Second edition, previously issued by Mentelin [not after 1470] (see lot 151).

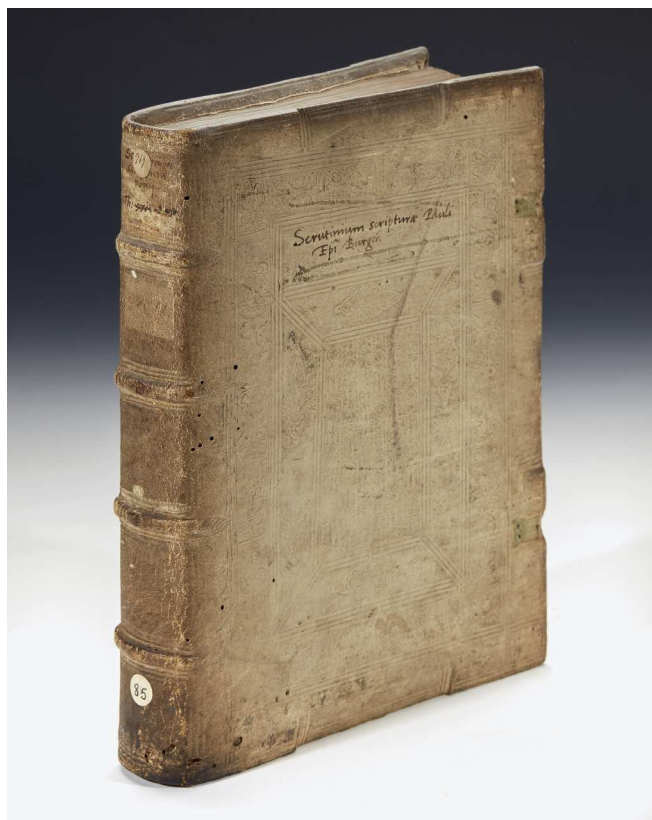
REFERENCES

Goff P203; H 10762; BMC i 58; BSB-Ink P-47; GW M29974; Grosjean & O'Connell 85

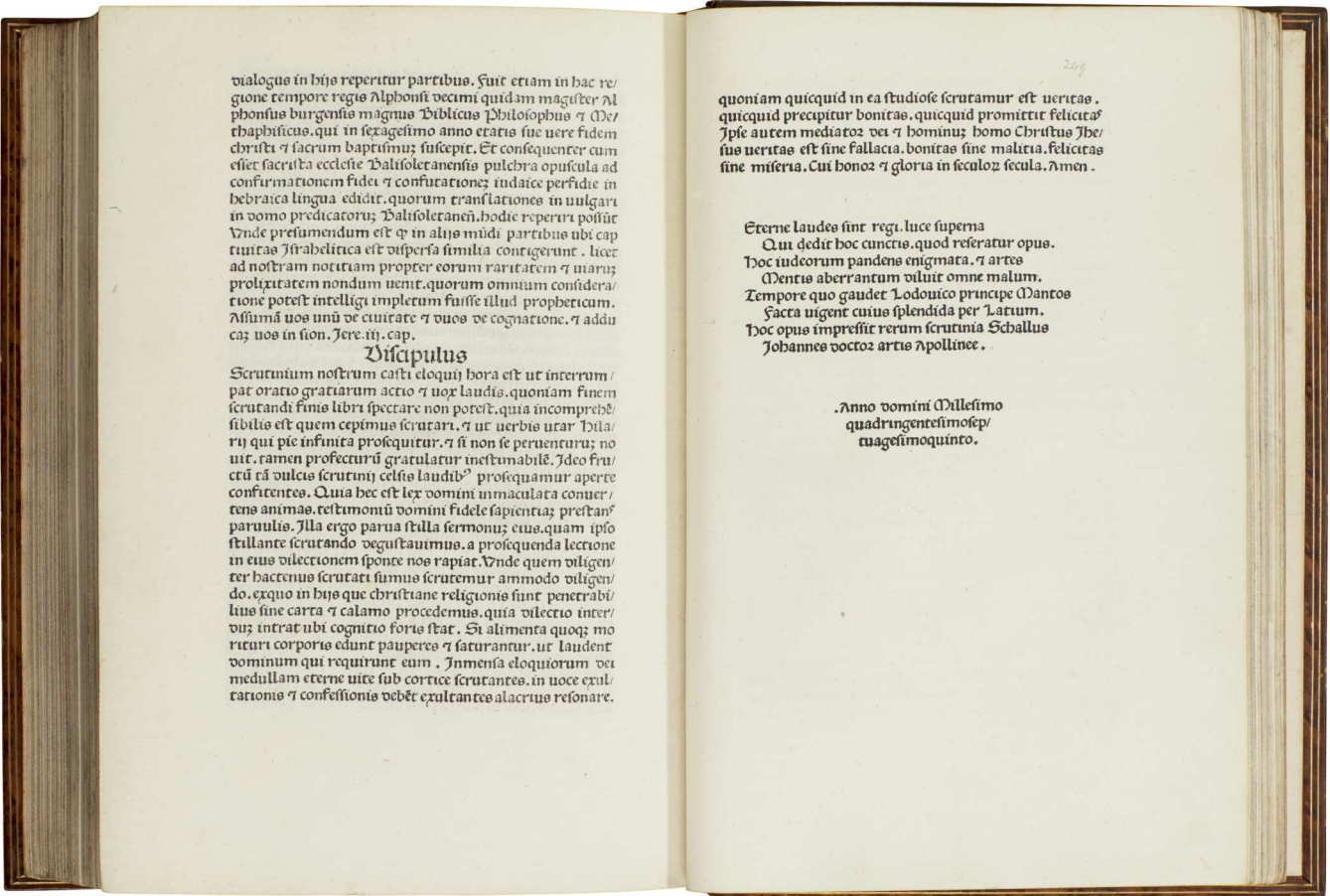
PROVENANCE

Johann Albrecht Widmanstetter (1506-1557), signature on first leaf of text, his library bought by Albrecht V, duke of Bavaria; large engraved armorial bookplate of the dukes of Bavaria on inside front cover; Bavarian Royal Library, "Inc. Typ. N.995", sold as a duplicate from Munich, "Dpl" in pencil on flyleaf, around 1858; William O'Brien, bequest booklabel dated 1899 and his bibliographical notes in pencil on flyleaf

£ 5,000-7,000 € 5,600-7,900



152



Dialogus in hys reperitur partibus. fuit etiam in hac regione tempore regis Alphonsi decimi quidam magister Alphonsus burgenfis magna Biblia Iohannis et Deo thaphicus. qui in sexagesimo anno etatis sue vere fidem christi et sacram baptismi suscepit. Et consequenter cum esset sacra ecclesie Balsoleranensis pulchra opuscula ad confirmationem fidei et confirmationem iudaice perfidie in hebraica lingua edidit. quorum translationes in vulgari in vomo predicatorum Balsoleranensi. hodie reperiri possunt Unde presumendum est quod in alijs mundi partibus ubi cap tuitas Ibraelitica est dispersa similia contigerunt. licet ad nostram notitiam propter eorum raritatem et maru; prolixitatem nondum uent. quorum omnium consideratione potest intelligi impletum fuisse illud propheticum. Assumam uos unum de ciuitate et uos de cognatione. et adducam uos in sion. Jere. ij. cap.

Viscapulus

Scrutinium nostrum casti eloquij hora est ut interrum / pat oratio gratiarum actio et uox laudis. quoniam finem scrutandi finis libri spectare non potest. quia incomprehensibilis est quem ceptimus scrutari. et ut uerbis utar Biblia qui pie infinita proficitur. et si non se peruenitur; no uir. ramen profecturum gratulatur inestimabile. Ideo fructu rā uoluis scrutari celsis laudibus proficimur aperte confitentes. Quia hec est lex domini immaculata conuertens animas. testimonium domini fidele sapientia; prestans paruulis. Illa ergo parua stilla sermonum eius. quam ipso stillante scrutando degustauimus. a proficenda lectione in eius dilectionem sponte nos raptat. Unde quem diligenter hactenus scrutari sumus scrutemur ammodo diligendo. ex quo in hys que christiane religionis sunt penetrabilis sine carta et calamo procedemus. quia dilectio interioris intrat ubi cognitio foris stat. Si alimenta quoque mortuari corporis edunt pauperes et saturantur. ut laudent dominum qui requirit eum. Inmensa eloquiorum dei medullam eterne uite sub cortice scrutantes. in uoce exultationis et confessionis debet exultare alacritus resonare.

quoniam quicquid in ea studiose scrutatur est ueritas. quicquid precipitur bonitas. quicquid promittit felicitas. Ipse autem mediator dei et hominum; homo Christus Iesus ueritas est sine fallacia. bonitas sine malitia. felicitas sine miseria. Cui honor et gloria in seculorum secula. Amen.

Eterne laudes sint regi. luce superna
Qui dedit hoc cunctis. quod referatur opus.
Hoc iudeorum pandens enigmata. et artes
Mentis aberrantem uoluit omne malum.
Tempore quo gaudet Lodouico principe Mantos
Facta uigent cuius splendida per Latium.
Hoc opus impressit rerum scrutamina Schallus
Johannes doctus artis Apollineae.

.Anno domini Millesimo
quadringentesimo septuagesimo quinto.

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Paulus de Sancta Maria

Scrutinium scripturarum. Rabbi Samuel: Epistola contra Iudaeorum errores [translated by Alphonsus Boni Homini]. Mantua: Johannes Schallus, 1475

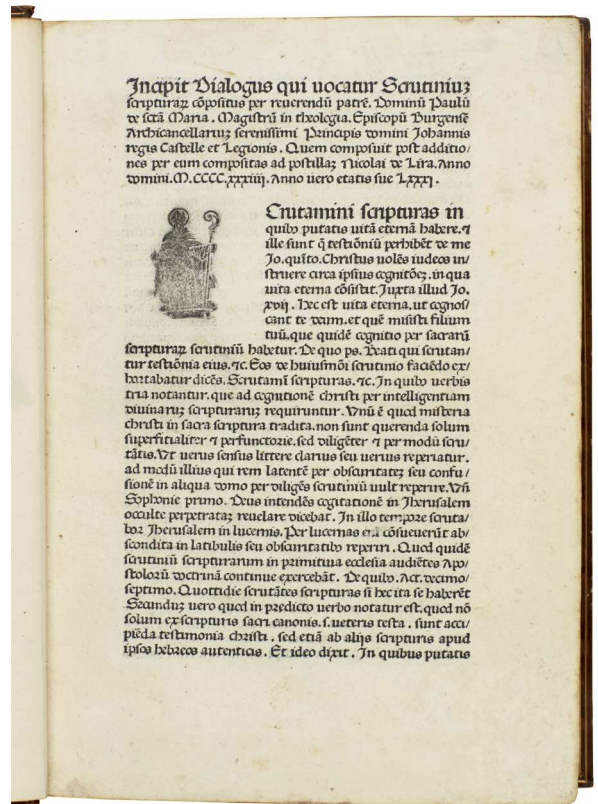
Chancery folio (257 x 177mm.), 270 leaves. [a] b-o^{10.8} p-r⁸; A-K^{10.8} L¹⁰; M-N¹⁰, 39 lines, 4- to 9-line initial spaces, gothic type, mottled calf gilt by F. Bedford, spine gilt in compartments, gilt edges, lower cover somewhat scraped

The text was most probably copied from Johann Mentelin's Strassburg edition of c. 1474 (see lot 152), and indeed the unusual typeface was probably adapted from Mentelin's. Schallus was a physician from Hersfeld for whom printing was a hobby rather than an occupation. It is plausible that one of Mentelin's assistants worked for him.

The second tract, questioning the Jews' rejection of Christ, was written in the mid-fourteenth century by a Christian, not a Jew (and plausibly written by the Dominican Alphonsus Boni Homini rather than just translated by him), as missionary propaganda for converting Jews to Christianity.

The signatures in quires b-g are printed far away from the text in the lower corner of the leaf, and some of them have been cropped.

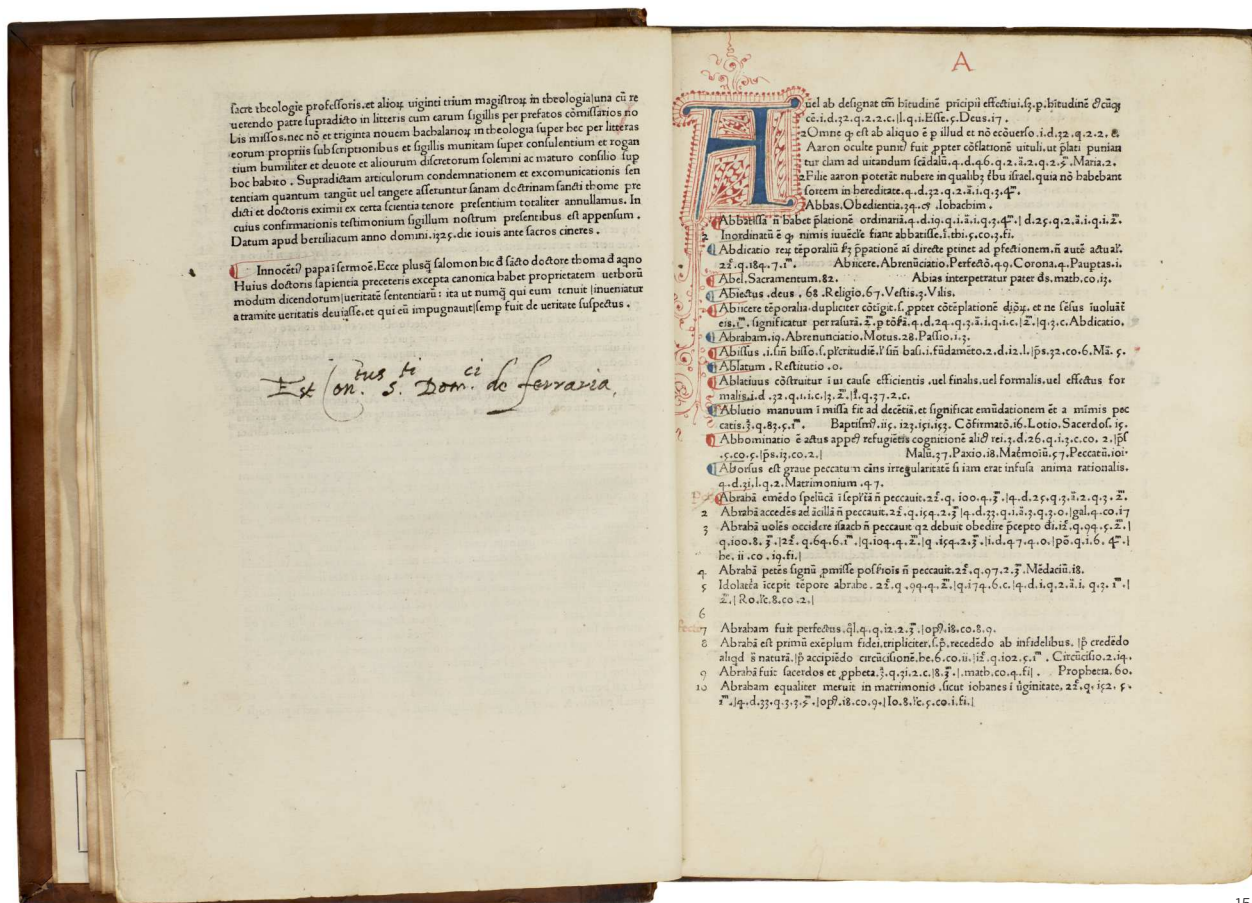
REFERENCES



Incapit Dialogus qui uocatur Scrutinium
scripturarum christi per reuerendū patre. Dominū Paulū de sancta Maria. Magistru in theologia. Episcopi Burgenfis Archiepiscellariū serenissim Principis domini Johannis regis Castellae et Legionis. Quem composuit post additio nes per eum compoitas ad postillas Nicolai de Lira. Anno domini. M. CCCC. LXXV. Anno uero etatis sue 1475.



Scrutinium scripturarum in
quibus putatio uita eterna habere et ille sunt et testamū perhibet de me Jo. quinto. Christus uolens iudeos instruere circa ipsius cognoscere. in qua uita eterna consistit. Juxta illud Jo. xviij. Hoc est uita eterna. ut cognoscat te uerum. et que misisti filium tuū. que quidē cognitio per sacrarū scripturarū scrutiniū habetur. De quo ps. Beati qui scrutantur testimonia tua. Et Eos de huiusmodi scrutatio faciendo exhortabatur dicit. Scrutamini scripturas. etc. In quibus uerbis tria notantur. que ad cognitionē christi per intelligentiam uisuarū scripturarū requiruntur. Vnū ē quod misteria christi in sacra scriptura tradita. non sunt querenda solum superficialiter et perfunctorie. sed diligēter et per modū scrutatio. Ut ueris sensus littere clarus seu ueritas reperiantur. ad modū illius qui rem latente per obscuritatem seu confusionē in aliqua uomo per uulgū scrutiniū uult reperire. Vnō Syphonie primo. Deus intendens cogitationē in Iherusalem occulte preparatas reuelare dicebat. In illo tempore serua boz Iherusalem in lucerna. Per lucerna et i. absculerit abscondita in lantulis seu obscurantibus reperiit. Quod quidē scrutiniū scripturarum in primitiua ecclesia audiret apostolorū ueritatē continue exercebat. De quibus. Act. xxiij. septimo. Quotidie scrutatio scripturas si hec ita se haberēt Scanduz uero quod in predicto uerbo notatur est. quod nō solum ex scripturis sacri canonis. Ceteris relictis. sunt accipienda testimonia christi. sed etā ab alijs scripturis apud ipsos hebraeos autenticas. Et ideo dixit. In quibus putatio



Goff P204; HC 10765; BMC vii 933; Bod-inc P-047; GW M29967; Grosjean & O'Connell 86

PROVENANCE

erased ownership inscription at end; Sir Edward Sullivan, bookplate, sale, Sotheby's, 27 May 1890, lot 4794, £2-10s, Rimell; William O'Brien, bequest bookplate dated 1899

£ 3,000-4,000 € 3,350-4,500

154

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Petrus de Bergamo

Tabula operum Thomae Aquinatis. Bologna: Balthasar Azoguidus, 11 March 1473

Chancery folio (291 x 205mm.), 266 leaves (of 268). [a-m¹⁰ n⁸ o⁴ p-u¹⁰ x⁸ y¹²⁺¹ z A-C¹⁰ D⁸ E⁶⁺¹], 42 lines, roman type, 8- and 9-line initials in blue with red penwork decoration, manuscript headlines, manuscript signatures and quire catchwords (some cropped), paraphs in red or blue, early annotations in red, later annotations in brown ink, Bodleian binding of nineteenth-century calf blind-tooled in period style, without initial blank and lacking final leaf with register, first few leaves repaired, a few marginal tears, occasional light staining or foxing, first leaf washed with loss of inscription at foot, q2-3 torn in gutter (without loss but touching text), binding slightly rubbed

FIRST EDITION. The Dominican Petrus de Bergamo was a professor at the Studio of Bologna; all his published works relate to Thomas Aquinas. He numbered Girolamo Savonarola among his pupils in the 1470s, and Savonarola later spent the years 1479-1482 teaching in Ferrara.

Balthazar Azoguidus, a banker, is the first name connected with the introduction of printing to Bologna. A contract from 1470 for a printing syndicate specified that he would supply the ink, paper and compositors, while the humanist Francesco dal Pozzo provided exemplars and worked on sales, and Annibale Malpighi operated the presses. Books with Azoguidus's name appeared from 1471 until 1480, and from this book onwards his name appears alone.

The manuscript quire numbering restarts with "a" at quire [p]. A few sheets have quarto imposition.

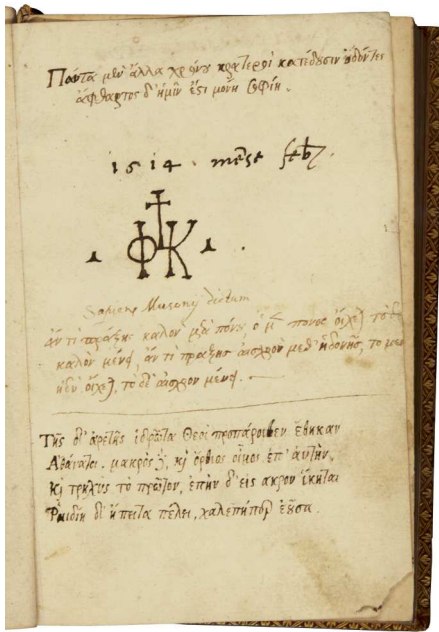
REFERENCES

Goff P450; HC(Add) 2816; BMC vi 799; BSB-Ink P-344; Bod-inc P-199; GW M32088; Grosjean & O'Connell 91

PROVENANCE

Ferrara, convent of San Domenico, early inscription at end of preface and below colophon, where it is lightly erased and replaced with "E novitiatis S. Dom. Ferrarie"; Bodleian Library, Oxford, shelfmark on inside front cover, Auct. VI.Q.IV.6, sale of duplicates, Sotheby's, 3 August 1870, lot 1087, 17s, to Daith; William O'Brien, bequest bookplate dated 1899

£ 1,500-2,000 € 1,700-2,250



155

155

PROPERTY OF AMPLEFORTH ABBEY TRUST

Pindar

[Odes] ολυμπια, Πυθια, Νεμεα, Ισθμια. Callimachus, Υμνοι [and other works]. (Venice): Aldus (in the house of Aldus and Andrea Torresani, January 1513)

8vo (148 x 95mm.), text in Greek, woodcut Aldine device on title-page, without final blank leaf, annotations in Greek, early nineteenth-century calf, gilt edges, slight foxing at beginning, flyleaves detached, spine defective, upper cover detached

EDITIO PRINCEPS, dedicated to Aldus' friend Andrea Navagero, and a respected edition of a difficult text.

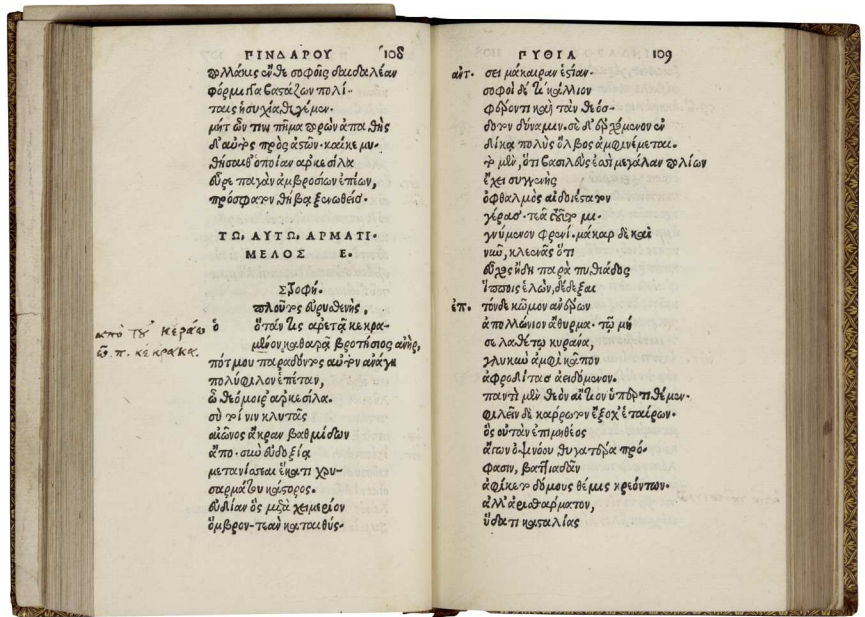
REFERENCES

Aldo Manuzio tipografo 110; Censimento 16 CNCE 37448; Renouard 64/9; Texas 105; UCLA 108

PROVENANCE

monogram ΦΚ dated February 1514, inscription on flyleaf with Greek verses written in three different hands; Ex libris Caroli Scarellae, inscription on verso of flyleaf

£ 4,000-6,000 € 4,500-6,700



155

156

Pissarro, Camille

Autograph letter signed ("C. Pissarro"), to his wife Julie

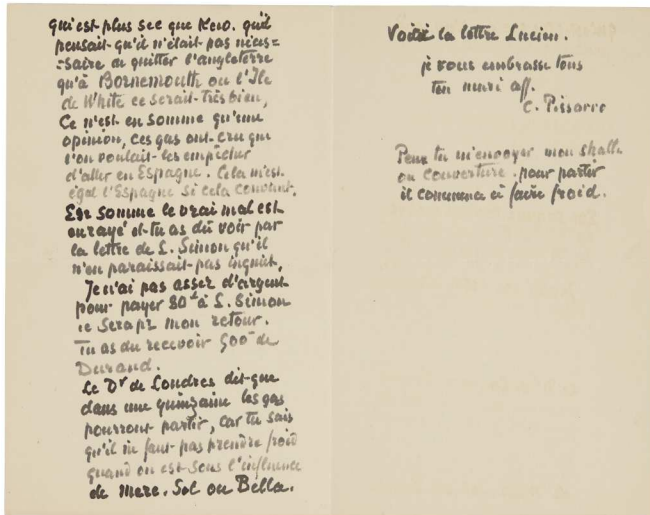
about his sons Lucien and Georges, discussing where they might live, mentioning Menton and Morocco, explaining how difficult it would be to live there, noting that he has a cold at the moment and cannot work, discussing a letter from Georges' doctor, passing on his advice that he thought it was not necessary for him to leave England, adding that he hopes to be finished here around the beginning of November as he is running low on cash, and enclosing a letter of Lucien's [not contained here]

...Malheureusement je suis enrhumé en ce moment et ne puis travailler...

4 pages, small 8vo (15.8 x 10.1cm), Rouen, Hotel d'Angleterre, 25 October 1896

From his room in the Hôtel d'Angleterre in Rouen, Pissarro produced several paintings in 1896 of the view of the Boieldieu Bridge, one being *Matin, Temps Gris, Rouen (Morning, An Overcast Day, Rouen)*.

± £ 2,000-3,000 € 2,250-3,350



156

157

Pistofilo, Bonaventura

Il torneo... nel teatro di Pallade. *Bologna: Clemente Ferroni, 1627 (1626)*

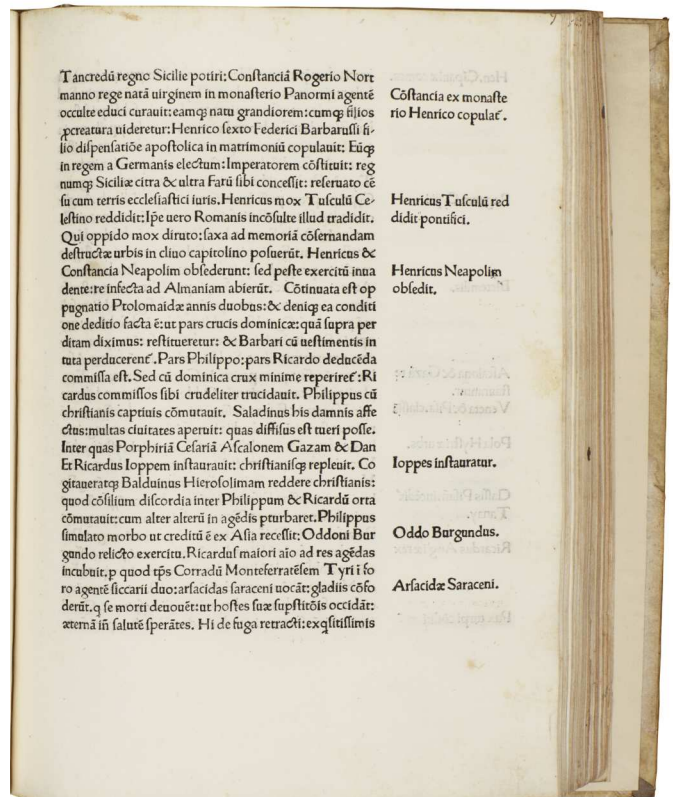
4to (232 x 162mm.), half-title, engraved title-page, engraved portrait of the author, woodcut initials and tailpieces, typeset music, full-page engraved illustrations, contemporary vellum, a few leaves browned or slightly foxed, spine slightly defective

FIRST EDITION. Pistofilo describes drills with the spear and the pole-axe for knights in armour, and provides notation for drum music.

REFERENCES

Cicognara 1433; Cockle 918; Lipperheide 2959

£ 1,000-1,500 € 1,150-1,700



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PROPERTY OF AMPLEFORTH ABBEY TRUST

Pius II

Abbreviatio supra decades Blondi. [Rome]: D.D.L.D.S.P.V. [Oliverius Servius], 1481

Chancery folio (264 x 200mm.), 156 leaves, [a-d⁸ e-f⁶ g-v⁸], 32 lines, roman type, printed marginalia, 4- to 9-line initial spaces, later vellum, new endpapers, manuscript note on flyleaf in French, some damp-staining or foxing, covers slightly warped

Flavio Biondo's *Decades* (on the history of Europe since the fall of the Roman Empire) were written between 1439 and 1453.

Pius II felt the work was too lengthy and lacking style, and himself wrote this summarised version of it; this version was used by Platina for his *Lives of the Popes* and by Machiavelli for his *Florentine History*. Pius's abbreviation was printed before the original, which first appeared in print in 1483, and the 1484 edition included Pius II's summary.

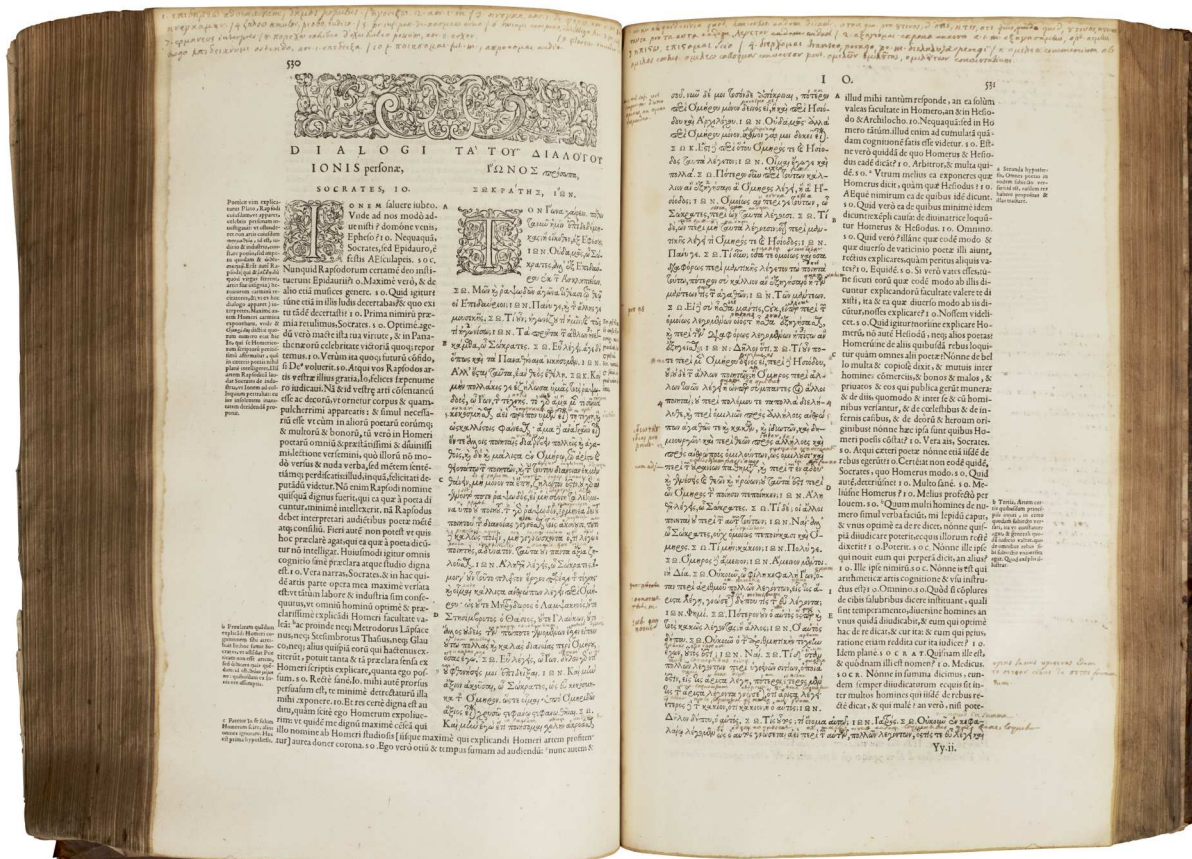
REFERENCES

Goff P654; HC 259; BMC iv 129; BSB-Ink P-491; Bod-inc P-298; GW M33465

PROVENANCE

"Valliere", inscription on first flyleaf (but not found in the Duc de la Vallière catalogue)

£ 1,500-2,000 € 1,700-2,250



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PROPERTY OF THE ORDER OF FRIARS MINOR CHARITABLE TRUST

Plato

Απαντα τα σωζόμενα... opera quae extant omnia [translated by Jean de Serres]. [Geneva]: Henri Estienne, 1578

3 volumes in 2, folio (375 x 237mm.), parallel text in Greek and Latin, woodcut printer's device on title-page, woodcut initials, head- and tailpieces, with blank leaf at end of part 1 and Aa1 in part 2, seventeenth-century annotations in French, Latin and Greek, seventeenth-century calf, spines gilt in compartments, occasional light browning or foxing, slight damp-staining towards end of first volume, bindings worn, covers detached

Henri Estienne's magisterial edition of the works of Plato, with the Latin translation by the Protestant Jean de Serres (1540-1598), in which Estienne introduced a reference system for the text which is still in use today.

REFERENCES

Renouard, Estienne 145/1

PROVENANCE

Presentation inscription recording gift from Pierre d'Hardivilliers (1579-1649, later the archbishop of Bourges) to G. Cuvai, dated 1627, on detached flyleaf; Association of Convent Schools, bookplate

£ 3,000-4,000 € 3,350-4,500

114 SOTHEBY'S

160

Poetae Christiani veteres

(Venice: Aldus Manutius, January 1501)

volume 1 only (of 3), 4to (207 x 148mm.), text in Latin and Greek, Prosper Aquitanicus ([2]hh-ii⁸ kk⁶) misbound before Prudentius Cathemerimion ([1]hh¹⁰ onwards), later calf, spine lettered in gilt, title lettered in manuscript along foot of textblock, qq1-2 and 7-8 slightly browned, occasional light staining from washed annotations

EDITIO PRINCEPS. This is the first of three volumes of Christian poetical writers; subsequent volumes appeared in 1502 and 1504. As editorial work progressed, more texts came to light which interrupted the printing and probably accounts for the erratic signatures.

REFERENCES

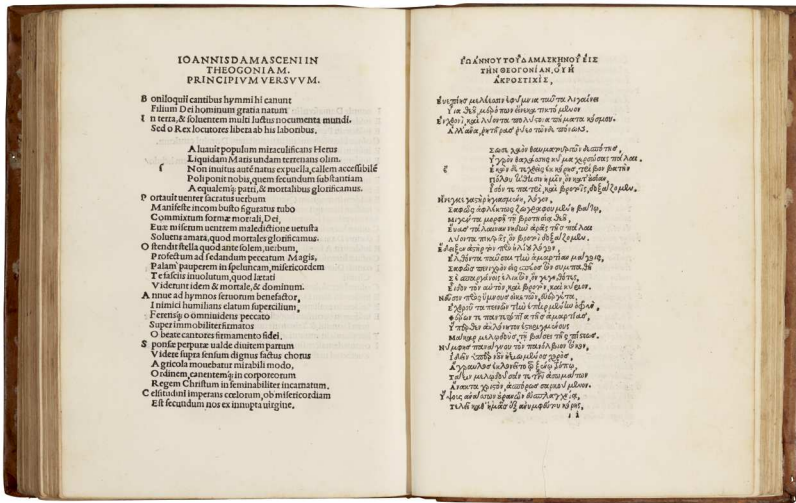
Texas 33; UCLA 38; all 3 volumes: Censimento 16 CNCE 36115; Renouard 24/1

PROVENANCE

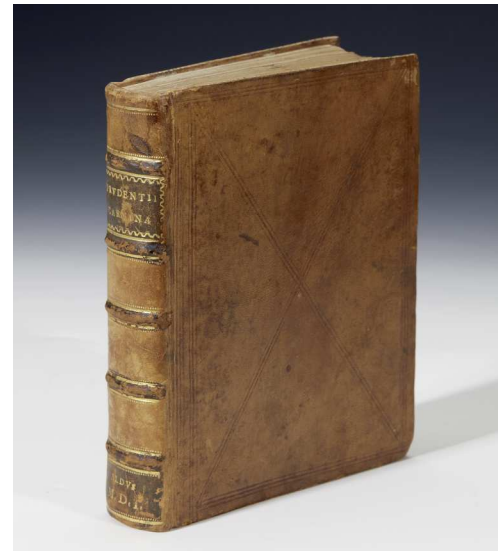
Alexander Magnocaballus, washed inscription at foot of title-page

£ 2,000-3,000 € 2,250-3,350

114 SOTHEBY'S



160



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PROPERTY OF AMPLEFORTH ABBEY TRUST

Poggios Florentinus

Historia Florentina [Italian, translated by Jacopo di Poggio]. Venice: Jacobus Rubeus, 8 March 1476

Median folio (325 x 224mm.), 115 leaves (of 116, without final blank), a¹⁰ b-c⁸ d-h¹⁰ i-k⁶ l-m¹⁰ n⁸, 41 lines, roman type, 6- to 8-line initial spaces, later typographic title-page inserted at front, eighteenth-century Italian mottled calf, spine gilt in compartments, blue edges, some annotations, occasional light foxing, 16 torn and repaired without loss, spine chipped at head and foot, extremities slightly rubbed

FIRST EDITION. Poggio Bracciolini's history of Florence was written in the mid-fifteenth century and subsequently translated into Italian by his son Jacopo. The printing of this volume was commissioned from Jacques le Rouge by the Florentine brothers Girolamo and Marco Strozzi, who also commissioned le Rouge to print the Italian translation of Leonardi Bruni's Florentine history (the two works are often found bound together).

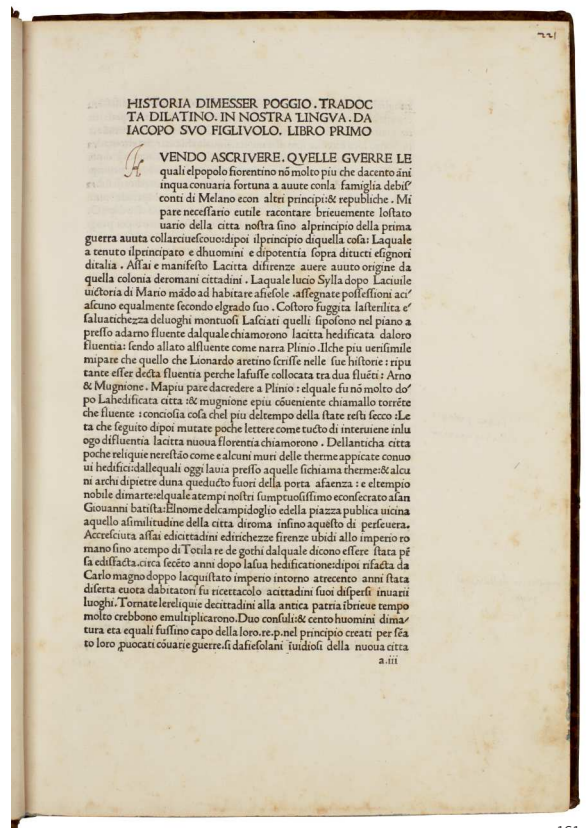
REFERENCES

Goff P873; HC(+Add) 13172; BMC v 215; BSB-Ink B-789; Bod-inc P-417; GW M34605

PROVENANCE

Kuly (?), Paris, 5 March 1819, pencil inscription on flyleaf

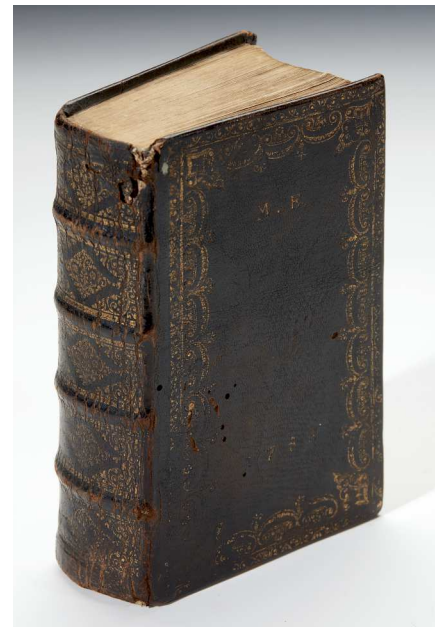
£ 2,000-3,000 € 2,250-3,350



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162

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Pomponius Mela, Julius Solinus, and others

Pomponius Mela. Julius Solinus. *Itinerarium Antonini*. Aug. Vibius Sequester. P. Victor de regionibus urbis Romae. Dionysius Afer de situ orbis Prisciano interprete. (Venice: in the house of Aldus and Andrea Torresani, October 1518)

8vo (158 x 95mm.), text in italics, woodcut Aldine device on title-page and final verso (otherwise blank), with blank leaves q8 and G3, a few early annotations, nineteenth-century vellum with yapp edges, gilt crest on spine, *title-page slightly soiled with repair at lower corner*

REFERENCES

Cataldi Palau 41; Censimento 16 CNCE 46864; Renouard 83/6; Texas 154; UCLA 171

PROVENANCE

Alexander Beresford Hope, crest on spine, sale, Sotheby's, 23 March 1882, lot 291; William O'Brien, bequest booklabel dated 1899

£ 400-600 € 450-700

163

Prayer book

Christliches und Catholisches HandBüechlein worinnen sehr schöne Anmüethige und trostreiche gebetter zu finden seyn. [Germany], 1755

8vo (148 x 88mm.), calligraphic manuscript on paper, rubrics in red and gold, numerous illustrations (some full-page, some heightened in gold), contemporary black morocco gilt, with initials M.E. and the date 1755 on upper cover, gilt edges, *binding slightly rubbed, small hole in spine*

A charming manuscript prayer book.

£ 2,000-3,000 € 2,250-3,350

164

PROPERTY OF THE ORDER OF FRIARS MINOR CHARITABLE TRUST

Quevedo y Villegas, Francisco de

Poësias (Epicteto y Phocilides en español). Brussels: François Foppens, 1661

4to (215 x 173mm.), woodcut printer's device on title-page, woodcut initials, head-and tailpieces, contemporary mottled calf gilt, spine gilt in compartments, *binding worn, spine defective, upper cover and first few leaves detached*

This volume was the third in a set of Quevedo's works published in 1660-1661, the other two volumes containing his prose works.

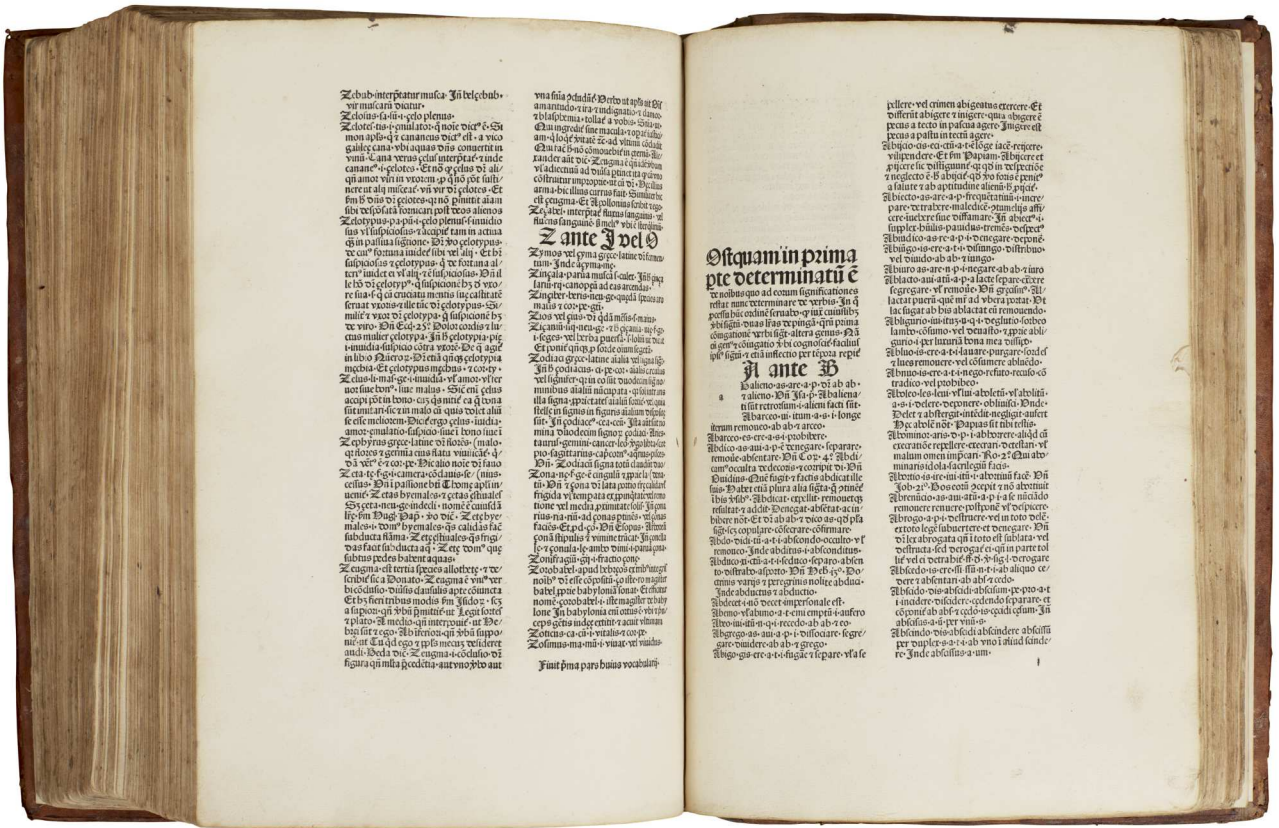
REFERENCES

Palau 243729 ("Buena edición")

PROVENANCE

College of St Bernardine, Buckingham, bookplate

£ 800-1,000 € 900-1,150



POËSIAS
DE
DON FRANCISCO
DE QUEVEDO
Villegas, Cavallero de la Orden de Santiago, Señor de la Villa de la Torre de Juan-Abad.
DEDICADAS
AL EXCELENT^{MO} SEÑOR DON LUIS DE BENAVIDES,
CARILLO, Y TOLEDO, &c. MARQUES DE CARACENA, &c.
GOVERNADOR Y CAPITAN GENERAL DE LOS
PAYSÉS BAXOS, &c.

EN BRUSSELAS,
De la Empreuta de FRANCISCO FOPPENS, Impresor y Mercader de Libros.
M. D. C. L. X I.

PROPERTY OF AMPLEFORTH ABBEY TRUST

Reuchlin, Johannes

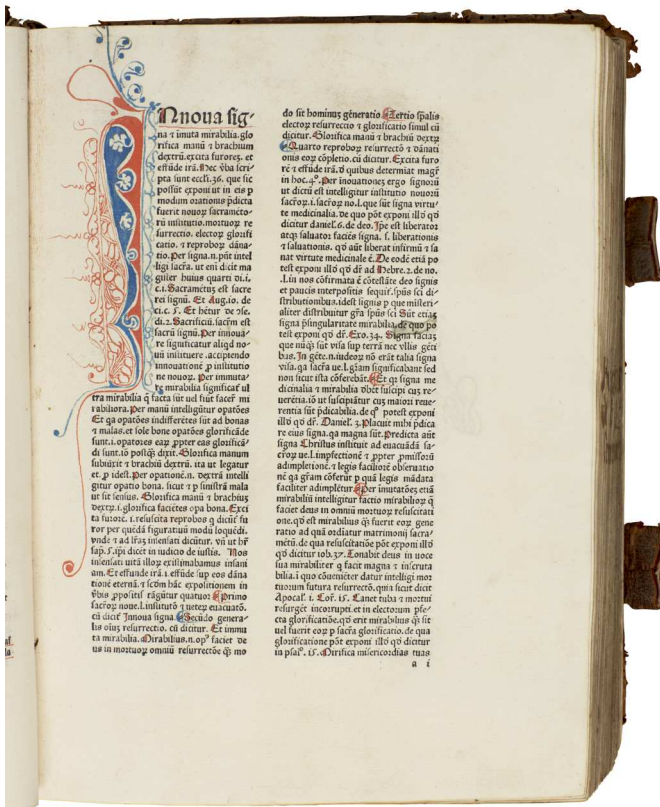
Vocabularius breuiloquus. Guarinus: Ars dipthongandi. Johannes de Lapide: De arte punctandi; De accentu. Basel: [Johann Amerbach], 1480

Chancery folio (310 x 210mm.), 329 leaves (of 330, without final blank), [*6] a-r¹⁰ s¹⁰ t⁸ u v w x¹⁰ y¹² 1-5¹⁰ 6 7⁸ 8¹⁰, quires s and f transposed, double column, 55 lines, gothic type, 3- to 14-line initial spaces, later sixteenth-century blind-tooled calf over wooden boards, some deckle edges, first leaf slightly soiled on blank recto and at edges, a1 frayed at edges, r7 repaired at foot, a few other small marginal repairs, final leaf soiled at edges, a few small wormholes in last few leaves, rebaked, lacking both clasps

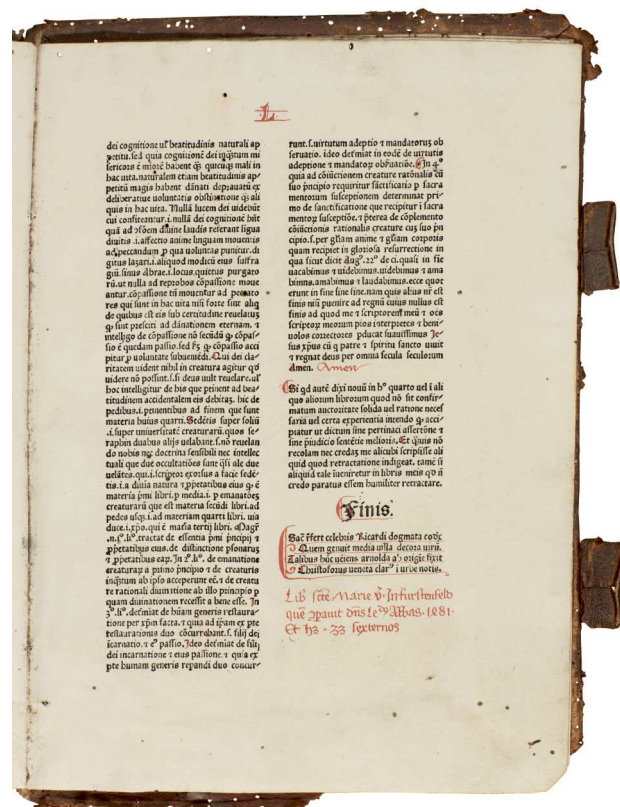
REFERENCES

Goff R157; C 6286; BSB-Ink R-145; Bod-inc R-055; GW M3790

£ 2,000-3,000 € 2,250-3,350



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PROPERTY OF THE ORDER OF FRIARS MINOR CHARITABLE TRUST

Richardus de Mediavilla

Commentum super quarto libro Sententiarum Petri Lombardi. Venice: Christophorus Arnoldus, [not after 1477]

Chancery folio (280 x 205mm.), 320 leaves, aa⁸ bb¹⁰ cc⁸; a-z [1] [2] [2] A¹⁰ B-D⁸, double column, 50 lines, gothic type, 2- to 6-line initials in red or blue, some with marginal flourishes, 26-line initials in red and blue with penwork decoration on a1, red initial strokes and paraphs, RUBRICATOR'S DATE OF 1481 at end of m7v ("Fürstenfeld 1481") and at end, contemporary blind-stamped calf over wooden boards from the Fürstenfeld bindery (EBDB w002338, active 1473-1495), paper lettering-piece on upper cover, two clasps, spine painted white at a later date, manuscript board liners and sewing guards (fragments of two bifolia from an eleventh-century missal, Germany), title lettered across fore-edge, a few small wormholes, binding worn and wormed with some loss to calf and to upper board, lacking most of both straps

The rubricator has noted that the book belongs to St Mary the Virgin in Fürstenfeld, that it was bought by Abbot Leonhard [Eggenhofer, abbot from 1480 to 1496] in 1481 and that it has 33 quires.

REFERENCES

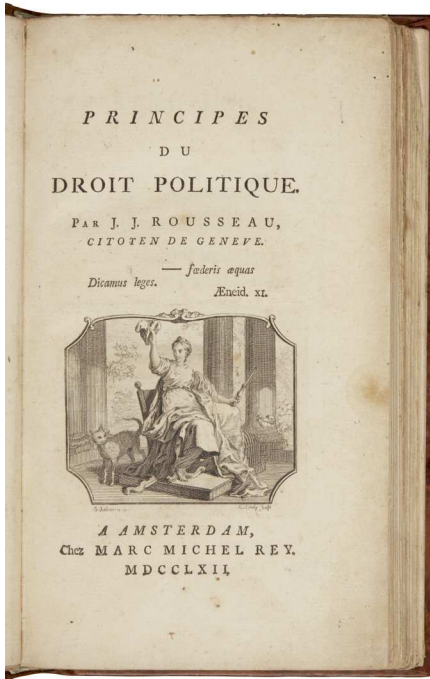
Goff M423; HC(+Add) 10984; BMC v 206 (also a Munich duplicate); BSB-Ink R-170; GW M22509



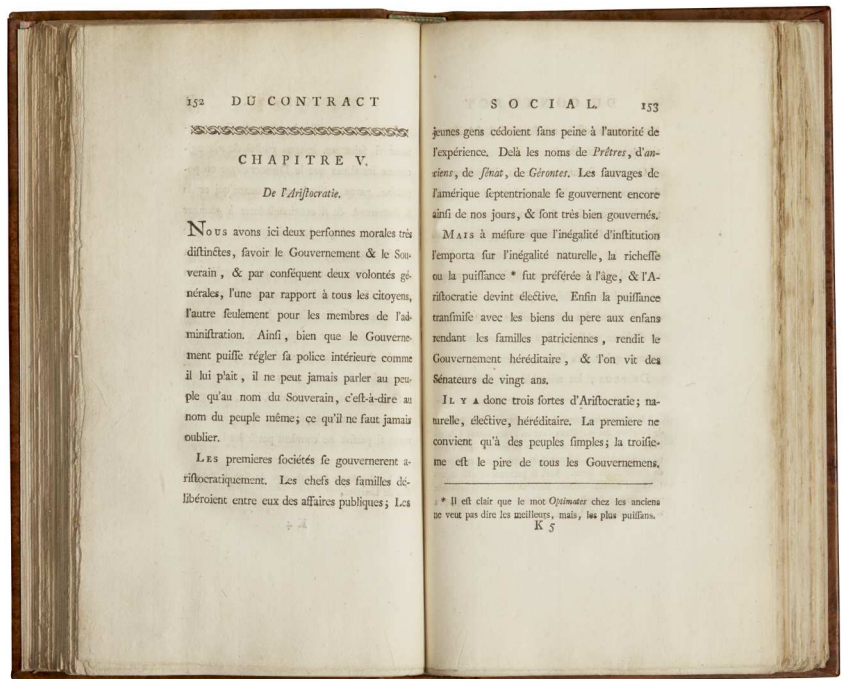
166

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SOTHEBY'S



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Rousseau, Jean-Jacques

(Du contract social;) Principes du droit politique. Amsterdam: Marc Michel Rey, 1762

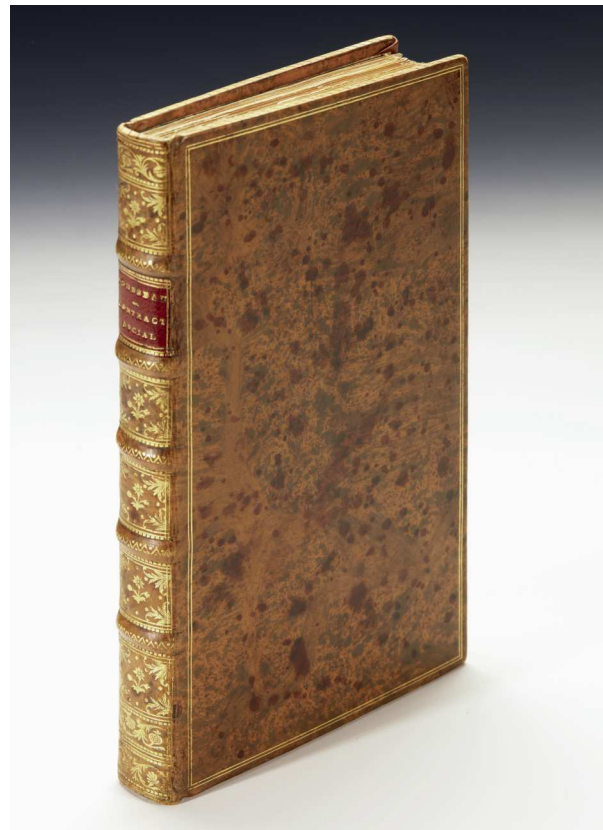
8vo (217 x 122mm.), half-title with "Du contract social;"; engraved vignette of Liberty on title-page, modern marbled calf in period style with double gilt fillet border, spine gilt in compartments with red morocco lettering-piece, marbled endpapers, EDGES UNCUT, occasional light damp-staining

FIRST EDITION (type B) of "Rousseau's greatest work" (PMM), his statement of the need for equality of all men within the state which became the French Revolution's utopian ideal. This issue has had the title-page rearranged with the first part of the title moved onto the half title, and the last four leaves were cancelled in order to remove an objectionable passage on marriage, in a vain attempt to appease the authorities. However, the book was not permitted to be brought into France and it was not allowed to be sold there.

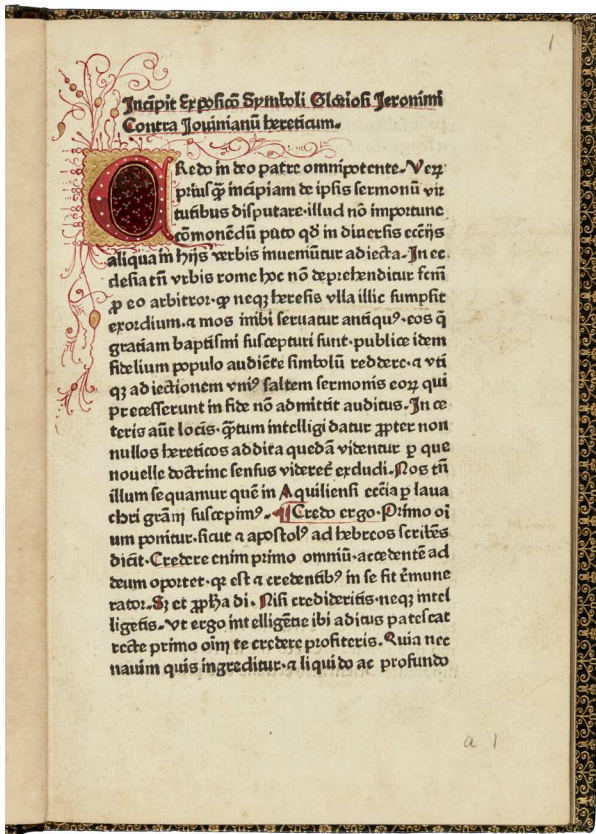
REFERENCES

Dufour 133; PMM 207

£ 10,000-15,000 € 11,200-16,800



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PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Rufinus, Tyrannius

Expositio in symbolum apostolorum. [Cologne: Ulrich Zel, about 1472]

Chancery 4to in half sheets (206 x 140mm.), 30 leaves, [a-c⁸ d⁶], 27 lines, gothic type, 4-line initial in red on a gold ground with red penwork decoration, red paraphs and initial strokes, watermarks of a unicorn and a p surmounted by a cross, early manuscript note on verso of final blank, nineteenth-century green morocco gilt

REFERENCES

Goff R351; HC 8578; BMC i 191; BSB-Ink R-285; Bod-inc R-147; GW M08074; Grosjean & O'Connell 65

PROVENANCE

Alfred Norwood (fl. 1872), ex dono HB, inscription in pencil on flyleaf; William O'Brien, bequest booklabel dated 1899

£ 2,000-3,000 € 2,250-3,350

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PROPERTY OF AMPLEFORTH ABBEY TRUST

Santi Bartoli, Pietro and Giovanni Pietro Bellori

Le pitture antiche del sepolcro de Nasonii nella via Flaminia disegnate... da Pietro Santi Bartoli, descritte, & illustrate da Gio. Pietro Bellori. Rome: Giovanni Battista Bussotti, 1680, 35 engraved plates (1 double-page)

MENESTRIER, Claude François. Symbolica Dianae Ephesiaie statua... Cui accessere Lucae Holstenii Epistola... de fulcris... Io. Petri Bellori notae in numismata tum Ephesia tum aliarum urbium apibus insignita. Editio altera auctior. Rome: Giovanni Giacomo de Rossi, 1688, 24 engraved plates

WRIGHT, John Michael. Ragguaglio della solenne comparsa... dall'illustrissimo, et eccellentissimo Signor Conte di Castelmaine... Rome: Domenico Antonio Ercole, [1687], engraved frontispiece, 15 engraved plates (one large folding plate)

3 works in one volume, folio (330 x 220mm.), contemporary calf, spine gilt in compartments with small crowned fleurs-de-lys and dophins stamped at head and foot, a few marginal wormholes, occasional damp-staining, binding somewhat rubbed, joints cracked

The third work contains an account of the Earl of Castelmaine's embassy to Rome in 1687, on behalf of James II, who wished to return England to the Catholic Church. Castelmaine spent nine months making preparations for his elaborate public entry; Wright was a portraitist who assisted Castelmaine in his endeavours.

REFERENCES

3rd work: Lipperheide 2751; Watanabe-O'Kelly & Simon 949

PROVENANCE

Thomas Longueville, of Oswestry, armorial bookplate; Skene Library (of the Duke of Fife, Mar Lodge, Aberdeenshire), bookplate, sale, Sotheby's, 1896

£ 2,000-3,000 € 2,250-3,350



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Savonarola, Girolamo

Libro... della uerita della fede christiana, sopra il glorioso triopho della croce di Christo. (Florence: Giovanni Stefano di Carlo, 25 April 1516)

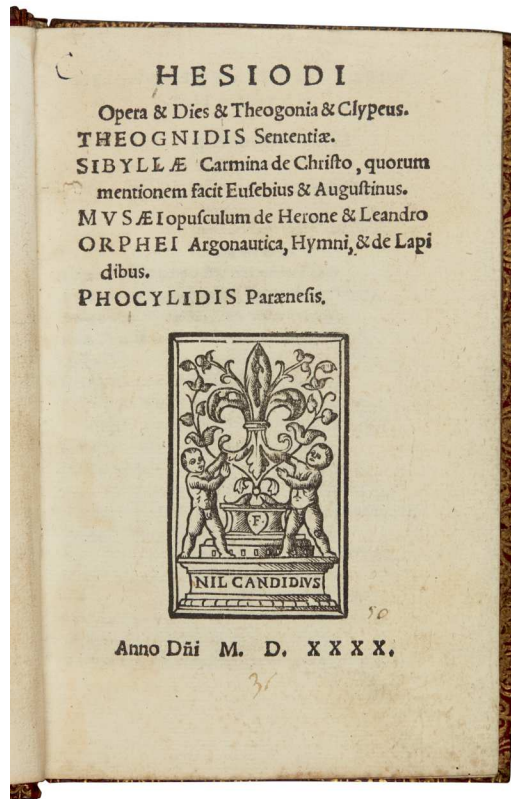
4to (203 x 135mm.), title within woodcut border and with woodcut of the Crucifixion, smaller woodcut of the Crucifixion at end, later vellum, occasional light foxing, small marginal holes in last leaf, lower hinge broken

An uncommon edition of Savonarola's book on the triumph of the Cross, first published in Latin in c. 1495 and probably translated by Savonarola himself into Italian (first published after 1497); it was reprinted regularly in the sixteenth century in both Latin and Italian. In his charged correspondence with Alexander VI, Savonarola quoted this work as evidence of his orthodox views.

REFERENCES

Censimento 16 CNCE 27887; Sander 6878

£ 1,000-1,500 € 1,150-1,700



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PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Scriptores Historiae Augustae—Egnazio, Giovanni Battista

De Caesaribus libri III... in Spartiani, Lampridiique uitas... Nervæ & Traiani atque Adriani principum uitæ... (Florence: Filippo Giunta, January 1519)

8vo (155 x 93mm.), text in italics, with blank leaves a7-8 and M7, lacking M8 with device only, small hole in title-page, annotations washed

HESIOD. Opera & Dies & Theogonia & Clypeus... (Florence: Benedetto Giunta, February 1540), 8vo (155 x 93mm.), text in Greek, woodcut printer's device on title-page and final verso

together 2 volumes, uniform English eighteenth-century red morocco gilt, spines gilt in compartments, gilt edges, bindings slightly rubbed, joints weak, crude repair to foot of Scriptores

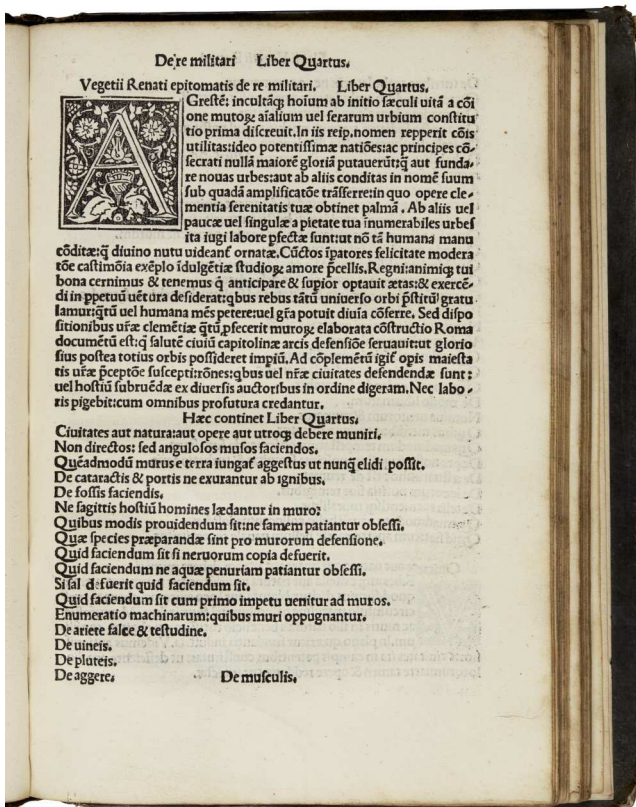
REFERENCES

Censimento 16 CNCE 18053 & 23057; Renouard xliiv/28 & lv/132

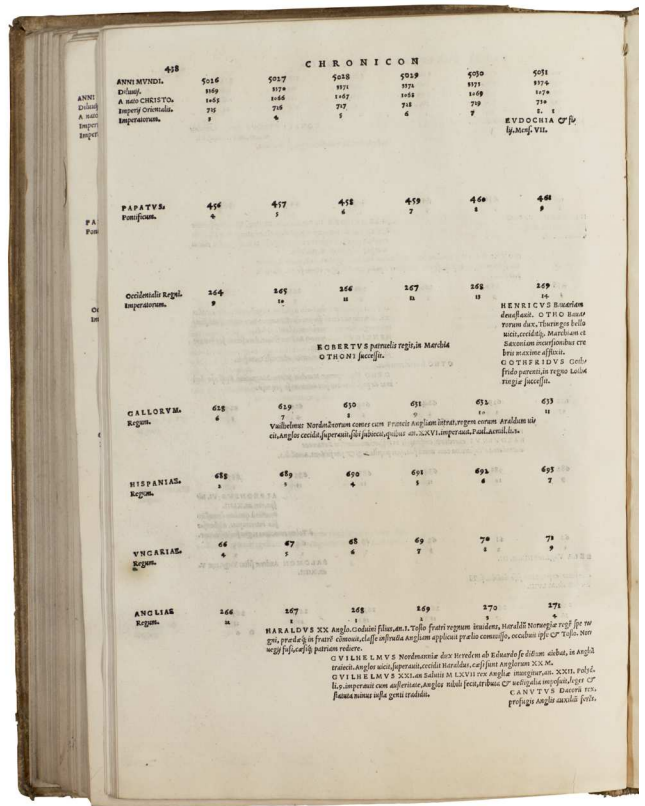
PROVENANCE

Earl of Sunderland, removed from Blenheim Palace, without bookplate but old shelfmarks on inside front covers, sale, Puttick and Simpson, 1881-1883, lot 11240, 11s, and lot 6128, £2-2s, both to J. Rimell & Son; Sir Edward Sullivan (without his bookplate), sale, Sotheby's, 29 May 1890, lot 3119, 2s, and lot 3081 (with Philostratus, lot 270), 17s, both to; William O'Brien, bequest booklabel dated 1899

£ 500-700 € 600-800



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PROPERTY OF AMPLEFORTH ABBEY TRUST

Scriptores rei militaris

Sextus Julius Frontinus: Strategemata; Flavius Vegetius Renatus: De re militari; Pseudo-Modestus: De vocabulis rei militaris; Aelianus Tacticus: De instruendis aciebus [translated by Theodorus Gaza]; Onosander: De optimo imperatore [translated by Nicolaus Sagundinus]; [edited by Johannes Sulpitius Verulanus]. Rome: *Eucharius Silber*, 24 October; 3 November 1494

5 parts in one volume, 4to (210 x 146mm.), 104 leaves, a-i⁴; k-p⁴ q⁶; r⁴; s-x⁴ t²; A-D⁴, 40 lines plus headline, roman type, woodcut initials, typographic diagrams, nineteenth-century boards, occasional light staining, boards rubbed

Second printing of this compilation of military tracts, mostly from Classical times but with one Renaissance forgery, the Pseudo-Modestus. Four of them were published separately by Silber in 1487, and the Onosander appears here in print for the first time. The editor, Giovanni Sulpizio, was a humanist scholar who also produced an edition of Vitruvius and a book of table manners for the young.

REFERENCES

Goff S344; HC 15915; BMC iv 116; BSB-Ink V-63; Bod-inc S-120; GW M49497

PROVENANCE

early inscription on a1v by Joannes [-]ee; list of names on q6v with the date 1549(?)

£ 2,000-3,000 € 2,250-3,350

175

Seidensticker, Paul

Chronicum regum regnorumque omnium catalogum, et perpetuum ab exordio mundi temporum, seculorumque seriem complectens. Basel: *Johannes Herwagen*, 1534

folio (318 x 215mm.), woodcut printer's device on title-page, V8v and final verso, late sixteenth-century stamped pigskin (possibly EBDB w004510, Augsburg), title-page slightly browned, author's name inked through in preliminaries, text block coming apart in places, ʒ1 torn and repaired, new endpapers

Seidensticker (or Phrygio, c. 1485-1573), of Sélestat, was a theologian who by 1521 had become Reformed; he had to leave Sélestat as a result, and went to Strassburg and Basel before settling in Tübingen as professor of the New Testament. Simon Grynaeus suggested that he should compile this chronicle of world history, which is arranged in a table format with dates across the top and kingdoms/states down the side. There is a substantial index of people, places and events which are linked to the page number and the *anno mundi*.

An early owner of this book was obviously not Protestant, unlike the author; as well as crossing through all mentions of the author, Luther's name (on p.513) has been inked out, along with Erasmus and Oecolampadius.

REFERENCES

VD16 S5365

£ 1,000-1,500 € 1,150-1,700

Stalin, Svetlana Alilluyeva

Series of twenty long autograph letters in Russian, signed ("Svetlana"), with twelve photographs, 1985-1992

to her school-friend Yura Gerchikov in Stockholm, and to Yura's daughter Katya, about her life in Wisconsin and London with her daughter Olga Peters, her alienation from the USSR and her children there (Katya, who refused contact or to permit contact with her granddaughter, and Joseph, who joined the KGB), her fond hope that the Communist Party might disappear for ever, her Russian pension and her financial troubles, God, Disneyworld, friends in Europe, the photographs showing Svetlana and Olga together, their house in Spring Green and Olga's wedding

over 60 pages, mainly 4to, one written on 5 postcards of Wisconsin, one letter on a Christmas card, one other incomplete, 10 autograph envelopes (some return-addressed as Lana Peters), 12 photographs (inscribed by her on verso), Tblisi, Spring Green (Madison WI) and London, 30 June 1985 to 4 February 1992, *tears to one letter*

The letters present correspondence between Svetlana Alilluyeva (1926-2011) and her former male school-friend Yura (the name is a diminutive of Yuri) dating from 1985. Her primary topic of discussion is her life in the United States after she has been granted political asylum. She talks a lot about her loneliness; she eventually asks Yura for his daughter's address so that she can write her letters. Besides her life in the small town of Spring Green, which she herself classifies as 'middle-class', Svetlana addresses her relationship with daughter Katya, from her second marriage to Yuri Zhdanov, the son of Stalin's henchman Andrei Zhdanov. She is distraught as Katya refuses to keep contact and refuses to let Svetlana see her granddaughter. In one of the letters to Yura's daughter, she writes, "I can not, can not believe why she really hates me...", and then "I love her so much and think about her and my granddaughter Anuta a lot". Svetlana then writes dismissively of her son Joseph, "I don't think about my son at all. He completely sold out to KGB".

Towards 1987 Svetlana speaks more and more about her financial struggles, being sixty-one and unemployed is difficult and her 18-month trip to USSR has alienated her completely from the small circle of friends that she knew. Though, implying her life in the US is far from easy, she concludes, "Please don't think that I want to return again. The road there is closed for me forever...". As her correspondence between Yura's daughter Katya continues, she asks her to reach out to her relatives and her daughter. In her letters to Yura she talks about nature in Michigan and her daughter Olga, whom she sent to study in an English boarding school. She further discusses that she herself would like to move there, prevented by her finances.

£ 2,000-3,000 € 2,250-3,350



177

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Thevet, André

Les vrais portraits et vies des hommes illustres Grecz, Latins, et payens recueilliz de leurs tableaux, livres, medalles antiques, et modernes. *Paris: widow of Jacques Kerver and Guillaume Chaudière, 1584*

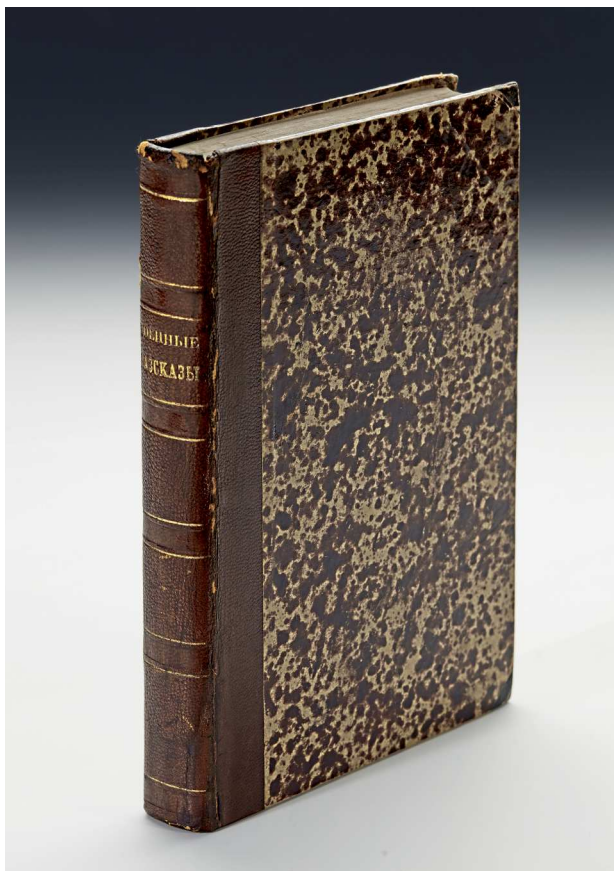
2 volumes, folio (383 x 243mm.), 2 engraved title-pages, engraved armorial portrait of Henri III with sonnet by Scévole de Ste Marthe, woodcut initials and headpieces, numerous finely-engraved portraits, later brown calf, gilt, *without blank leaf Gg3, first title-page bound after portrait (and possibly supplied from another copy), second title-page present, but bound out of order, repaired hole to portrait leaf, small holes in a3-5, loss of bottom corner to 4H4 (not affecting text), minor scattered spotting and browning, a few tears, small wormholes in upper margin at end of vol.2, binding refurbished*

FIRST EDITION. From Greek scientists to contemporary French kings, Sappho to Joan of Arc, Scanderbeg to St Augustine, Matthias Corvinus to William the Conqueror, Cortes to Charles V, Thevet's comprehensive series of biographies covered all aspects of religion, learning, history and politics.

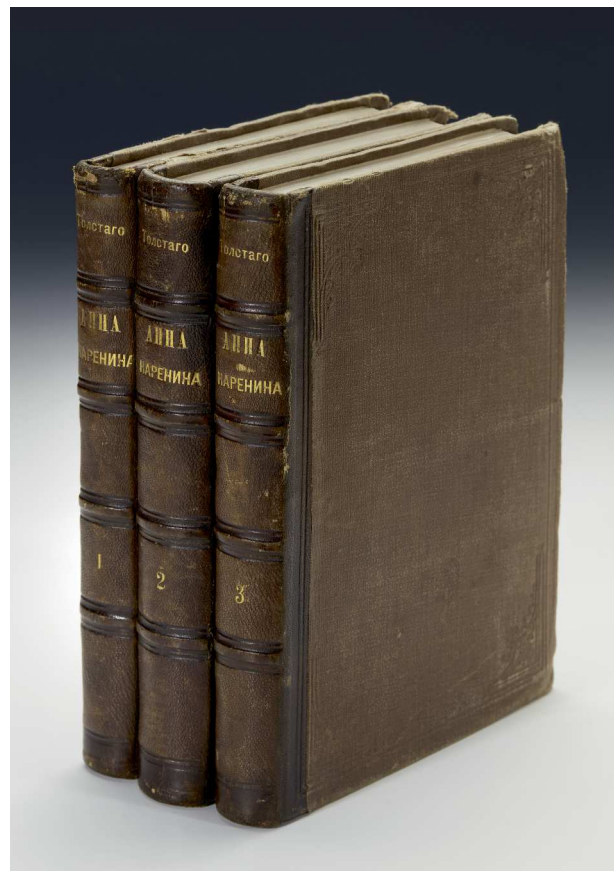
REFERENCES

Mortimer, *Harvard French* 518

£ 3,000-4,000 € 3,350-4,500



178



179

178

Tolstoy, Lev Nikolaevich

Voennye razskazy [War stories]. *St Petersburg, 1856*

12mo (184 x 115mm.), half-title, contemporary Russian half morocco, gilt lettering on spine, later slipcase, occasional light foxing or staining, joints rubbed

FIRST EDITION OF TOLSTOY'S FIRST BOOK, which was approved by the censor two weeks before *Childhood and Boyhood*. It includes Tolstoy's *Sebastopol Sketches*, based on his personal experiences as a soldier in the Crimean War, which were later adapted for use in *War and Peace*. The first story in the volume, *Nabeg* [The raid], debates the nature of courage. Tolstoy became a noted pacifist later in life.

REFERENCES

Not in Kilgour

PROVENANCE

Boris Mikhailovich Eikhenbaum (1886-1959), literary critic and author of numerous works on Tolstoy, library stamp at end

£ 12,000-15,000 € 13,400-16,800

179

Tolstoy, Lev Nikolaevich

Anna Karenina. Roman. *Moscow: T. Ris, 1878*

3 volumes, 8vo (212 x 135mm.), with blank leaf at the end of volume 2, contemporary morocco-backed brown buckram, occasional light staining, vol.1: first title-page reattached, small tear on p.85 with loss of a few letters, small section at foot of p.137 excised; vol.2: p.173 with small tear at head, lower corner of p.241 torn, slight damage to pp.415-417 with loss of a few letters; vol.3: small tear at foot of p.69 and p.219, without blank leaf at end; board edges somewhat worn

FIRST COMPLETE EDITION OF ANNA KARENINA, one of the finest novels of the nineteenth century. All but the final part were serialised in *Russkii Vestnik* between 1875 and 1877, but the editor refused the final part on the grounds of immorality.

REFERENCES

Kilgour 1196

£ 10,000-15,000 € 11,200-16,800



180

180

Tolstoy, Lev Nikolaevich

Vlast' t'my [The power of darkness]. Moscow: I.D. Sutin, 1887

12mo (155 x 107mm.), contemporary half red morocco, red edges, repaired tear on final leaf

FIRST EDITION of Tolstoy's bleak, naturalistic play about sin and redemption among the Russian peasantry (the title-page has the heading "For adults"). It was initially not permitted to be performed in Russia.

PROVENANCE

B. Sh., initials at foot of spine; bookseller's stamp at start of act 1

£ 1,500-2,000 € 1,700-2,250

181

Triodion

Lviv: Bratstvo, Michail Slezka, 12 October 1664

folio (287 x 171mm.), text in Church Slavonic, printed in red and black, title within a woodcut border, woodcut armorial on verso of title-page, woodcut initials, headpieces and illustrations, a few early annotations, contemporary calf over wooden boards with gilt panel stamps on upper cover, central stamp of the Crucifixion, two clasps, painted edges, numerous small marginal tears and repairs, a few candle wax stains and some finger soiling at corners, SS2, TT2 and TsTs6 with repairs obscuring a few words, ChCh2 damaged with loss, rebounded with new pastedowns, gilding faded, binding slightly rubbed

A copy of the Lenten Triodion, produced by Michail Slezka (died 1667), the printer for the Lviv Dormition Brotherhood (Bratstvo) in the mid-seventeenth century.

£ 3,000-4,000 € 3,350-4,500

182

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Trissino, Gian Giorgio

La Italia liberata. Rome: Valerio and Luigi Dorici, for Antonio Macro, May 1547-1548 (Venice: Tolomeo Ianiculo, November and October 1548)

3 volumes, 8vo (158 x 95mm.), title within woodcut border, folding woodcut plate, full-page woodcut device at end of volumes 2 and 3, with blank leaf at end of volumes 1 and 2, later vellum, red morocco lettering-pieces, blue speckled edges, lacking map of Rome, O7 torn at foredge without loss, annotations washed

FIRST EDITION. Trissino's epic on the campaigns of Belisarius in Italy is written using his reformed orthography of Italian, in particular with the Greek letters omega and epsilon to reflect vowel length.

Loosely inserted in volume 1 is a leaf of manuscript notes in English, regarding a copy for sale with Longman in 1819 priced £7-7s, and quoting Roscoe's comments on the book, and with measurements of paper sizes for early printed books and a list of "books lent to Howes, 24.6.58" on the verso.

REFERENCES

Censimento 16 CNCE 34513 (colophon variant B)

£ 150-200 € 200-250



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183

PROPERTY OF THE ORDER OF FRIARS MINOR CHARITABLE TRUST

Ubertinus de Casali*Arbor vitae crucifixae Jesu Christi. Venice: Andreas de Bonetis, 12 March 1485*

Chancery folio (290 x 202mm.), 250 leaves, a-z A⁸ B¹²; C-G⁸ H⁶, double column, 58 lines plus headline, roman type, 3- to 8-line initial spaces, near-contemporary blind-tooled calf over wooden boards, two clasps, some deckle edges, some early annotations in different hands, *occasional worming (particularly in last few leaves and in boards), small hole in centre of o3 (not affecting text), binding worn, lower joint breaking, lacking both straps*

First and only incunabular edition. Ubertinus de Casali (1259-c. 1329) was one of the leaders of the *Spirituali* Franciscans in Italy. This work, composed around 1305, champions the rule of St Francis in its strictest sense and the poverty of Christ, both of which were not encouraged by various popes, and Ubertinus was exiled and later excommunicated as a result. His afterlife in literature encompassed Dante and Umberto Eco.

A similar fly stamp was used by the binder Jan Ryckaert, active in Ghent c. 1511-1546.

REFERENCES

Goff U55; HC 4551; BMC v 361; BSB-Ink U-67; Bod-inc U-008; GW M48799

£ 1,500-2,000 € 1,700-2,250

184

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Vaenius, Otto*Amoris divini emblemata. Antwerp: Nutius and Meursius, 1615*

183

4to (200 x 155mm.), FIRST EDITION, engraved title vignette, 60 full-page copperplate emblems by Vaenius, red morocco label gilt to spine, contemporary vellum, some manuscript annotations, including to title, *splitting at gutter, edges browned, covers bowed*

REFERENCES

Landwehr, *Emblem Books in the Low Countries* 837

PROVENANCE

William O'Brien, bequest booklabel dated 1899

£ 300-400 € 350-450

185

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Valerius Flaccus, Gaius*Argonautica. (Venice: in the house of Aldus and Andrea Torresani, May 1523)*

8vo (157 x 92mm.), text in italics, woodcut printer's device on title-page and final verso (otherwise blank), eighteenth-century calf gilt, marbled edges, *occasional light staining, binding rubbed*

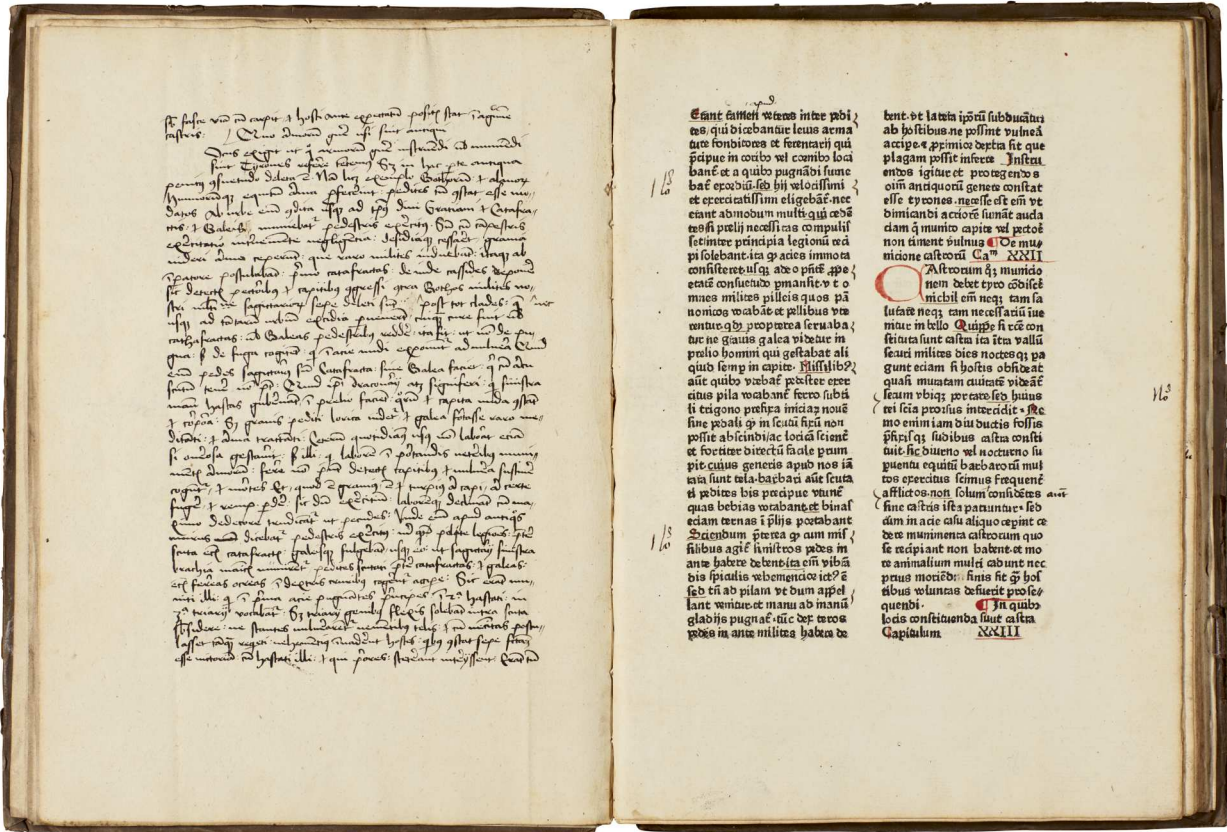
REFERENCES

Cataldi Palau 89; Censimento 16 CNCE 37708; Renouard 97/3; Texas 201; UCLA 221

PROVENANCE

Francis Hare Naylor (1753-1815), armorial bookplate; William O'Brien, bequest booklabel dated 1899

£ 300-400 € 350-450



Vasari, Giorgio

Le vite de' piu eccellenti pittori, scultori, e architettori... riviste et ampliate con i ritratti loro. Florence: Giunta, 1568

3 parts in 3 volumes (parts 1-2 in one volume, part 3 in two volumes), 4to (229 x 154mm.), title within woodcut border, allegorical woodcut on verso of title, woodcut initials and tailpieces, woodcut portraits of the author and the other artists, woodcut printer's device at end of second volume, manuscript portrait of Antonio da Correggio drawn in blank surround, portrait of Girolamo Genga with printed replacement caption, a few manuscript annotations, seventeenth-century Italian vellum, blue edges, first title slightly shaved, a few preliminary leaves loose and creased at edges, quire D browned, second title-page repaired at edges, start of Leonardo da Vinci soiled, occasional light foxing or damp-staining, quire b becoming loose, t4 repaired at foredge, third title torn across, lacking Aaa1, Aaa2 damaged and repaired at head with missing section of image and words replaced in facsimile (see provenance), Aa4 lacking and supplied in manuscript facsimile, last few leaves of volume 3 detached and with a few tears, a few headlines shaved, spine torn on volume 1

Second edition, but the first to provide portraits of the artists.

REFERENCES

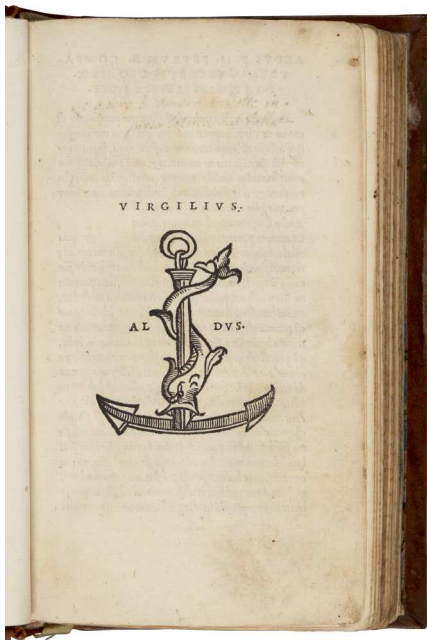
Censimento 16 CNCE 48229; Mortimer, *Harvard Italian* 515

PROVENANCE

Frank Troughton, of Douro Place, Kensington, notes by him and his wife loosely inserted in third volume, detailing the repairs and replacement of missing text

£ 2,000-3,000 € 2,250-3,350





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Vergilius Maro, Publius

Virgilius. (Venice): Aldus (in the house of Aldus and Andrea Torresani, October 1514 [after 1517])

8vo (161 x 90mm.), woodcut Aldine device (UCLA A6) on title-page and final verso (otherwise blank), with 2 blank leaves E6-7, later calf in eighteenth-century style, remains of old gauffered and gilt edges, some annotations (including a washed ink drawing of a church at end), a few leaves in quire t with whitewash over annotations

This edition was printed after 1517, as the woodcut device was not in use until that date (the true 1514 edition has an earlier and different device). The colophon has a different setting (omitting quire t, which is nevertheless present), and leaves E6-7, which contained the errata in the 1514 edition, are here blank. The 1514 edition cannot have been prepared with care, as the errata list ran to four pages; this later edition without such errata was therefore much improved.

REFERENCES

Aldo Manuzio *tipografo* 129b; Censimento 16 CNCE 62186 (but with a different setting of the colophon); Renouard 68/8; Texas 115 (dated [1520?]); UCLA 173 ("Variants from 1514 ed. in register and colophon and without the four pages of errata at end")

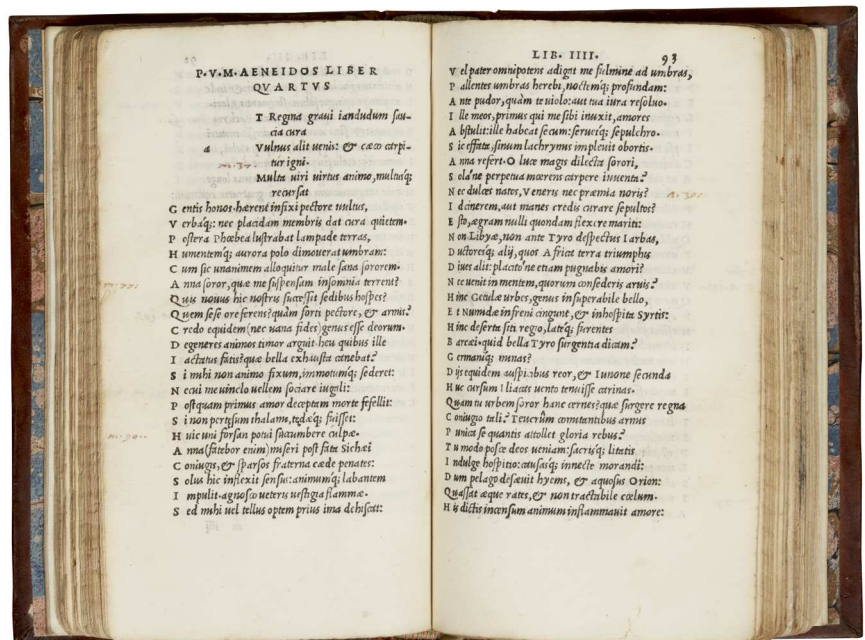
PROVENANCE

Paolo Bertarelli (priest, of Menaggio), seventeenth-century inscription at end; Giacomo Antonio Grosso, a relative of Bertarelli, inscription at end; Paolo Antonio Grosso, inscription dated 1718 on recto of last leaf

£ 1,000-1,500 € 1,150-1,700

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SOTHEBY'S



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PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

Vergilius Maro, Publius

P. Vergilii Maronis Codex antiquissimus a Rufio Turcio Aproniano V. C. distinctus et emendatus qui nunc Florentiae in Bibliotheca Mediceo-Laurentiana adservatur. Florence: Manni, 1741

4to (247 x 167mm.), engraved vignette to title, engraved frontispiece, printed in specially-designed capitals in red and black, contemporary (probably English) blue morocco gilt, spine gilt in compartments, red edges, light wear to covers

An attractive copy of the first attempt "to reproduce a manuscript of the 4th century by a typographic process" (Updike I, 171).

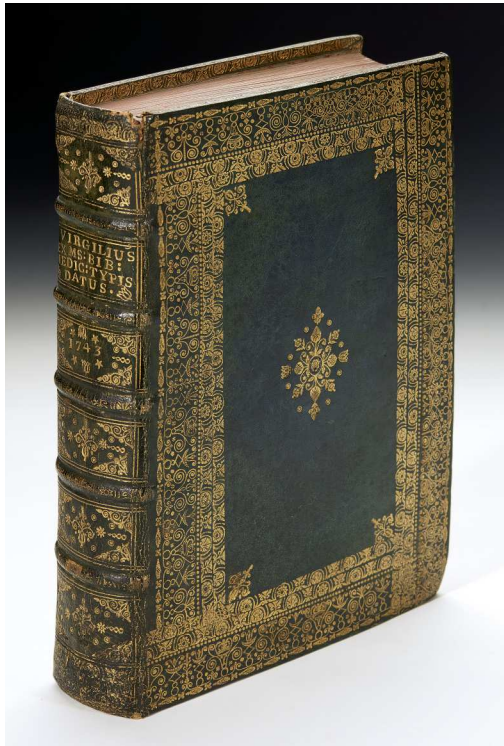
PROVENANCE

William O'Brien, bequest booklabel dated 1899 and pencil note giving price of £1-15s; library stamp

£ 1,000-1,500 € 1,150-1,700



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Welper, Eberhard

Neu-vermehrte Welperische Gnomonica. Nuremberg: widow of Johann Michael Spörlin, for Johann Christoph Weigel, 1708

folio (354 x 224mm.), engraved frontispiece, woodcut initials and tailpieces, 35 engraved plates (one folding, containing a map), without final blank leaf, old speckled calf, foot of frontispiece restored, a few pages friable, occasional light browning

Welper's book on sundials was first printed in 1625.

REFERENCES

Houzeau & Lancaster 11434

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Pre-sale Estimates in US Dollars and Euros

Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system

is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received

from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £11,766
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £11,766
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £39,219
Paintings in oil or tempera
EU LICENCE THRESHOLD: £117,657
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £23,531
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below: -

UK Licence Thresholds

Photographic positive or negative or any

assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable

bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros

for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

• Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

¶ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue.

Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS AT BOOKS SALES

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing at Sotheby's book department sales. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol the property is free from VAT and Sotheby's will not charge VAT on either the hammer price or the buyer's premium.

2. PROPERTY WITH A # SYMBOL

Although these items are not free from VAT, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT in the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers from within the EU requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.)

3. PROPERTY WITH A † SYMBOL

These items are standard-rated and will be sold under the normal UK VAT rules. Both the hammer price and buyer's premium will be subject to VAT at the standard rate.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded. Sotheby's must always charge VAT on the buyer's premium for these lots and will neither cancel nor refund the VAT charged.

(VAT-registered buyers from other European Union (EU) countries may have the VAT on the hammer price cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

(All business buyers from outside the UK should refer to 'VAT Refunds from HM Revenue and Customs' for information on how to recover VAT incurred on the buyer's premium.)

4. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had a # symbol (see 'Property with a # symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. The buyer's premium will always attract VAT. However, buyers who

are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with a # symbol' above).

5. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the European Union (EU) to be sold at auction under temporary importation. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force at the date of collection from Sotheby's and not that in force at the date of sale.

These lots will be invoiced under the auctioneers margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment by applying to HM Revenue and Customs - see VAT refunds from HM Revenue and Customs.)

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme. Sotheby's will transfer all lots sold subject to Temporary Admission to its Custom warehouse immediately after sale.

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

6. EXPORTS FROM THE EUROPEAN UNION

The following types of VAT may be cancelled or refunded by Sotheby's on exports made within three months of the sale date if strict conditions are met:

- the amount in lieu of VAT charged on buyer's premium for property sold under the margin scheme i.e. with a # symbol or a α symbol.
- the VAT on the hammer price for property sold under the normal VAT rules i.e. with a † symbol or a α symbol.
- the import VAT charged on the hammer price and VAT on the buyer's premium for property sold under temporary importation i.e. with a ‡ or a Ω symbol.

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Sotheby's to export the property from the EU. If such instruction is received after payment, a refund of the VAT amount will be made. If a buyer later decides not to use Sotheby's shipping services a revised invoice will be raised charging VAT.

Where the buyer carries purchases from the EU personally or uses the services of another shipper, Sotheby's will charge the VAT amount due as a deposit and refund it if the lot has been exported within three months of the date of sale and the following conditions are met:

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under temporary importation (‡ or Ω symbols), Sotheby's is provided with a copy of the correct paperwork duly completed and stamped by HM Revenue and Customs which show the property has been exported from the EU via the United Kingdom. It is essential for shippers acting on behalf of buyers to collect copies of the original import papers from our Shipping Department. HM Revenue and Customs insist that the correct Customs procedures are followed and Sotheby's will not be able to issue any refunds where the export documents do not exactly comply with their regulations. Property subject to temporary importation must be transferred to another Customs procedure immediately if any restoration or repair work is to be carried out.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a charge of £30 will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to temporary importation and the property is exported from the EU within three months of the date of sale.
- any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

Buyers intending to export, repair, restore or alter lots under temporary importation († or Ω symbols) should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

7. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK and may be considered for

- VAT charged on buyer's premium on property sold under the normal VAT rules (i.e. with a † or α symbol) or
- import VAT charged on the hammer price and buyer's premium for lots sold under temporary importation (i.e. with a ‡ or Ω symbol).

Claim forms are available from:
HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

8. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

- (a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:
- (i) these Conditions of Business;
 - (ii) the Conditions of Business for Sellers

displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;

(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and

(v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website

or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any

acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is

agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance or emailing enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale

to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:

Sotheby's Property Collection

Opening hours:

Monday to Friday 9.00am to 5.00pm

34-35 New Bond Street

London, W1A 2AA

Tel: +44 (0)20 7293 5358

Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service

Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**
Opening hours:

Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:
Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE FOR BOOKS

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", or which in Sotheby's opinion is materially defective in text or illustration, subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) the item complained of comprises an atlas, an extra-illustrated book, a volume with fore-edged paintings, a periodical publication or a print or drawing; or

(iv) in the case of a manuscript, the lot was not described in the catalogue as complete; or

(v) the defect complained of was mentioned in the catalogue or the item complained of was sold un-named in a lot; or

(vi) the defect complained of is other than in text or illustration. (For example, without limitation, a sale will not be set aside on account of damage to bindings, stains, foxing, marginal wormholes, lack of blank leaves or other conditions not affecting the completeness of the text or illustration, lack of list of plates, inserted advertisements, cancels or any subsequently published volume, supplement, appendix or plates or error in the enumeration of the plates; or

(vii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years (in respect of counterfeit items) or twenty-one (21) days (in respect of items materially defective in text or illustration) after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months (for counterfeit items) or twenty one (21) days (for items materially defective in text or illustration) with the reasons why the Buyer considers the item to be counterfeit or materially defective in text or illustration, specifying the lot number and the date of the auction at which it was purchased; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE BOOKS

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = €1.114

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day

of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBYS

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

PHOTOCOPIES OF BOOKS AND MANUSCRIPTS

The proliferation of photocopying machines makes it impossible for Sotheby's to know whether copies of lots have been taken. We will endeavour to contact vendors about the existence of photocopies, on request.

11/10 NBS_NOTICE_BOOKS €



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures,

Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

MUSICAL MANUSCRIPTS

28 November 2017
London

JUDAICA

20 December 2017
New York

FINE BOOKS AND MANUSCRIPTS

11 December 2017
New York

ENGLISH LITERATURE, HISTORY, CHILDREN'S BOOKS & ILLUSTRATIONS

12 December 2017
London

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