

Sotheby's EST. 1744

*Handwritten musical score with German lyrics:*

*... Main ... al ... Welt ... bringt ...*

*... ein ...*

*... in ...*

*Handwritten German text:*

*... zu ...*

*... auf ...*

*... in ...*

*... an ...*

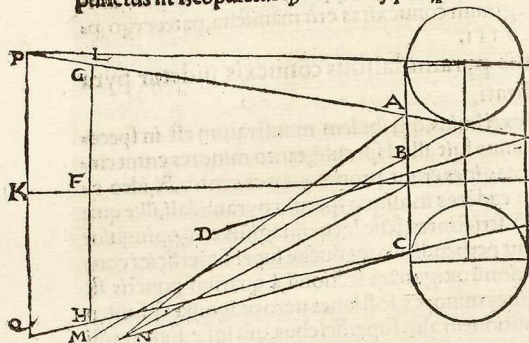
*... wird ...*

MUSIC, MEDIEVAL AND  
RENAISSANCE MANUSCRIPTS  
AND CONTINENTAL BOOKS

LONDON | 4 DECEMBER 2018

PERSPECTIVAE VITELLIONIS

itaq; in qua est linea d b e, quae est orthogonalis sup; axem speculi, palam qm; secat speculum secundū circulū per 100. primi huius, sup; punctū itaq; d, parietis domus signato puncto f, ut p;pinquius; cōuenienter possit fieri, ducat a puncto f, linea aequedistanti lineae speculi, quae est a b c, cuiuscunq; quantitatis placuerit, quae sit g f h, & eius medius punctus sit i, copuleturq; linea f b, quae p;ducatur ultra punctum f, trans murum in puncto k, & perfo-



retur paries secundū lineā g f h, itaq; ergo ex alia parte superficie maior fiat excisso rimae parietis quies speculum, sicut consuevit fieri in fenestris domorum, fiatq; to-

talit illa excisso rimae secundū extensionē lineae b f k, sitq; illa rima f k l, & a puncto speculi, quod est b, ducat linea erecta sup; superficie speculi, quae erit perpendicularis super lineam d b e, quaeeducta extra speculū sit b m, angulo quoq; k b m, fiat super punctum b, terminum lineae m b, angulus aequalis, qui sit m b n, ducta linea b n, a punctis quoq; g & h, quae sunt extrema puncta lineae g f h, ducantur lineae ad speculū quae sint g a & h c, quae p;ductae cōcurrant in puncto o, superficiei circuli secantis speculū in puncto b, ducaturq; linea b o, facta quoq; tali reflectione lineae b n, per 3. primi, ut ipsa fiat aequalis lineae b o, dico quod si in puncto n, ponat centrum uisus, q; ad ipsum reflectetur forma lineae g f h, a linea longitudinis speculi, quae a b c, hoc autē patet per 30. huius, forma quoq; totius lineae g f h, uidebit extra speculū, s. in tra speculū & inter lineam g f h, s. citra punctum d, lineae d e, cōtingens speculū in puncto b, ut patet per 49. huius. Si itaq; lineae o g & o h, p;ducantur trans murū in puncta, & copuletur linea una quae sit p k q, in q; tabula aliqua depicta ordinetur ultra murū, ita ut media linea formae i illa tabula depictae sitetur super lineam p k q, taliterq; disponat quod per uisum existentē in puncto n, nec citra illud uideri nō possit forma depicta in tabula, uidebit tñ uisū sic disposito imago illius formae in aere reflexa a speculi superficie columnaris. Simili quoq; modo diligenter intuator potest sistere speculū pyramidale conuexū in centrū uisus per 41. & per 49. huius; a speculis uero sphaericis cōuexis adeo regularis reflexio nō fiet ut a p;positis speculis, patet ergo p;positū. Secundū hunc itaq; modū studiosus percantator inuigilet, qm; hoc quod hic p;missimus in praesenti theoremate exempli causa fecimus, ut ex huius libri septimi diffusiore uia perquisitionis diuersi artificii pateat animae diligentī.

LIBER OCTAVVS

PERSPECTIVAE VITELLIONIS.



Notificatis aliquoties passionibus speculorum planorum & conuexorum regularium ut sphaericorum columnariorum & pyramidalium, superest nunc ut de speculorum concavorum proprietatibus aliqua conscribamus, sicut de illis in quibus plura resultat reflexionum diuersitas & mirabilis diffusio naturalium formarum, uisum quoq; aspicientium deceptio multiformis. Specula uero concaua regularia prout in quinto huius scientiae libro propositione octaua declarauimus, sunt tria, scilicet

scilicet sphaericum, columnare & pyramidale, inter quæ primo de sphaericis concauis in præfenti libro tractabimus, utpote de illis quorum passiones ueluti simpliciores alijs in reliqua cõcaua specula descendunt. Et quoniam principia communia his speculis sphaericis concauis & sphaericis conuexis, in principio sexti libri scientiæ huius præmissimus, ideo ipsa, ut ex præmissis supposita, hic non reiteramus, ea tamen quæ propria sunt his speculis duximus explicanda.

Imaginem conuersam dicimus, quæ totalem situm rei uisæ uariat, ut si caput intuentis, quod est sursum, uideatur deorsum, & secundum hoc totus situs partium imaginis respectu situs partium rei uisæ uarietur.

## THEOREMA I.

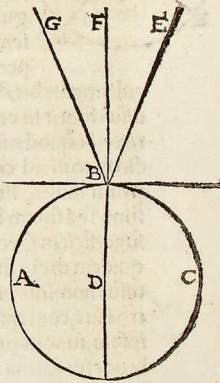
Opposito uisui speculo sphaerico concauo, communis sectio basis pyramidis uisionis & superficiei concauæ speculi, erit circulus sphaeræ quandoque magnus quandoque minor illo.

Quandoque enim tota sphaeræ concauæ superficies uidetur, quandoque pars eius maior, quandoque minor, ut patet per 72. quarti huius, secundum hoc ergo illa communis sectio basis pyramidis uisionis & superficiei speculi uariatur, cum autem superficies basis pyramidis sit superficies plana, & superficies concauorum speculorum sit sphaerica, patet per 110. primi huius, quod ipsorum communis sectio semper est circulus, hoc ergo quandoque est circulus magnus, ut quando transit centrum speculi, quandoque minor circulo magno, ut cum non transit centrum speculi, sed cadit extra illud, patet ergo propositum.

## II.

Communem sectionem superficiei reflexionis & superficiei speculi sphaerici concaui necesse est circulum magnum uel arcum circuli magni suæ sphaeræ esse, ex quo patet, quod omnis superficies reflexionis secat sphaeram speculi concaui per æqualia.

Huius propositi theorematum non est alia demonstratio, quàm quæ facta est supra in primo theoremate sexti libri huius, ubi idem proponitur de sphaericis speculis conuexis, & quia sphaeræ concauitas sic respicit centrum, sicut & ipsius conuexitas & superficies reflexionis, est superficies plana erecta super superficiem speculi, per 25. quinti huius, patet propositum, quoniam idem erit modus demonstrandi hic qui supra. Esto enim speculum sphaericum concauum a b c, cuius centrum d, & sit centrū uisus g, reflectaturque forma puncti e ad uisum g, à puncto speculi b, dico quod superficiei reflexionis, quæ est e b g & superficiei speculi communis sectio est circulus a b c. Sit enim superficies plana contingens sphaeram in puncto b, à quo puncto erigatur linea f b super superficiem speculum in illo puncto b contingentem p 12. undecimi huius, hæc ergo cadet necessario in ipsa superficie reflexionis per 26. quinti huius, & eadem linea f b producta ultra punctum b, necessario transibit centrum sphaeræ per 72. primi, quæ est d, producta quoque sit diameter sphaeræ, ergo & circuli magni illius sphaeræ, & quoniam hæc diameter cõmunis est superficiei reflexionis & ipsi sphaeræ, palam ergo propositum.



## III.

In omni superficie reflexionis, à speculis sphaericis concauis centrum uisus, centrum speculi, punctum reflexionis, punctum uisum, terminumque diametri uisualis à centro uisus per centrū sphaeræ ducti, ad sphaeræ superficiem consistere est necesse.

Cum superficies reflexionis contingat lineam incidentiæ & reflexionis, palam quoniam continet punctum rei uisæ, cuius forma reflectitur in punctum reflexionis à quo reflectitur, & centrum uisus ad quod reflectitur, & quoniam cõmunis sectio superficiei

rasend? die Schwertklingen verstimmetst du zu hand? — Uriland (Chinken  
 dem heide stehend, und mit den armen in die schienen des flügelpaars  
 fahrend: „Salven hand schafft sich ein einsamer lehnemann! — Hei!  
 was mich der kräutchen führung erfreut!“ Er hebt mit immer  
 höherem schlage die flügel schwingen, und fahrt dadurch das feuer  
 auf dem heide zur wartenden flamme an, die es gegen Neidung und die  
 kopfende treibt. — Neidung: „Welch grimmes feuer nährt dich auf dem  
 heide?“ — Uriland: „mit warmen kräutchen fast ist die glut; der bälge  
 nicht hab' ich mehr nöthig; die will ich dir, König, ersparen!“ —  
Neidung: „Was jagst du den brand nach uns daher?“ — Uriland (mit  
 fürchtbarer stimme): „Die kraft der schwingen prüf' ich nur, ob sie  
 mich mächtig zur esse hinein tragen, wenn auch das feuer ver-  
 zehrt!“ — Wartender rauth verhält den heid und Uriland hinter  
 ihm: feuer glutken erfassen haben und wände. — Neidung springt ent-  
 setzt nach der thüre, und findet sie unerschütterlich: „Verrath! wir  
 sind gefangen! Greif den verräthler, ehe wir erschrecken!“ — Uriland  
 ist nun rauth gänzlich unerschütterlich geworden. „Alsdie leute auf  
 dem heid zu dringen, um Uriland zu greifen, springt mit einem  
 fürchtbaren krasche die esse ein, so dass nur die seitenwände noch  
 stehen: drücker feuer luke schlägt von allen seiten auf. — Ueber dem  
 qualme in der luft sieht man Uriland mit ausgebreitetem  
 flügelpaare schwebend. Neidung (in lades angst: „Uriland! rette  
 mich!“ — Uriland, dessen gestalt und flügel von der plötzl. auf-  
 schlagenden glut blutroth erleuchtet werden: „Vergehe, Neidung!  
 hin ist dein leben! hin ist dein reich! Den hegenstein schleift mir  
 die flügel im rachen! — Dort meine blüder! Rother hat!  
 Deine kocher ist sein weib, — sie flucht dir! — Nichts bleibt von dir  
 und deiner markt, als die hunde von der raube des freion schmiedes  
 und dem onde seiner knechtenschaft! — Vergehe, Neidung! Vergehe!“ —  
 Die schmiede springt allwärts ganz zusammen, und bezieht Neidung  
 und die fernigen unter ihren höhlen. — Eigel und Helferich  
 eilen an der spitze von Brother's heere herbei. Eigel springt auf den  
 rand der höhlen, erblickt Neidung mit dem lade ringend, und  
 drückt einen pfeil auf ihn ab. Siegenjubel erschallt die bühne.  
 Der einziehende Rother wird von den Wägen als befreier begrüßt. —  
 Sonniger, leuchtender morgen. Im hintergrunde ein forst. Alle  
 blickten voll erstannen und ergriffenheit zu Uriland auf. Derselbe hat  
 sich höher geschwungen; die blitzende stahl seiner flügel leuchtet  
 in hellem formen glanze. Schwantke schwebt mit ausgebreiteten  
 schwanen flügel von welle her ihm entgegen: sie erweilen sich und  
 fliegen den heide zu. —

Scene 3.

Richard Wagner  
 (Paris, 11 März 1850.) (Leipzig, 8 October 1850)

# MUSIC, MEDIEVAL AND RENAISSANCE MANUSCRIPTS AND CONTINENTAL BOOKS

**AUCTION IN LONDON  
4 DECEMBER 2018  
SALE L18406**

**SESSION ONE: 10.30 AM  
SESSION TWO: 2.30 PM**

**ALL EXHIBITIONS FREE  
AND OPEN TO THE PUBLIC**

Friday 30th November  
9am – 4.30pm

Saturday 1st December  
12noon – 5pm

Sunday 2nd December  
12noon – 5pm

Monday 3rd December  
9am – 4.30pm

34-35 New Bond Street  
London, W1A 2AA  
+44 (0)20 7293 5000  
sothebys.com

**Auction and Exhibition to be held in the  
Lower Grosvenor Gallery, Bloomfield Place, London, W1S 2TL.**

Release notes for property are arranged at the cashiers  
desk in New Bond Street. Property will be collected from  
the Lower Grosvenor Gallery.



LOT 11 (ENLARGED)

## Specialists and Auction Enquiries

For further information on lots in this auction please contact any of the specialists listed below.



Dr. Simon Maguire  
Senior Specialist  
+44 (0)20 7293 5016  
simon.maguire@sothebys.com



Charlotte Miller  
Specialist  
+44 (0)20 7293 5893  
charlotte.miller@sothebys.com



Lukas Baumann  
Sale Administrator and  
Cataloguing Assistant  
+44 (0)20 7293 5287  
Fax +44 (0)20 7293 5904  
lukas.baumann@sothebys.com

Peter Kidd  
Consultant

John Arthur  
Consultant

Dr. Stephen Roe  
Senior International Consultant

### SALE NUMBER

L18406 "SANNAZARO"

### BIDS DEPARTMENT

+44 (0)20 7293 5283  
FAX +44 (0)20 7293 6255  
bids.london@sothebys.com

Telephone bid requests should  
be received 24 hours prior  
to the sale.

### PRIVATE CLIENT GROUP

+44 (0)207 293 5976

### EUROPE

Beatriz Quiralte  
beatriz.quiralte@sothebys.com  
Fergus Duff  
fergus.duff@sothebys.com

### ASIA

Shu Zheng  
shu.zheng@sothebys.com

### INDIA

Gauri Agarwal  
gauri.agarwal@sothebys.com  
Milaap Patel  
milaap.patel@sothebys.com

### RUSSIA & CIS

Alina Davey  
alina.davey@sothebys.com  
Irina Kronrod  
irina.kronrod@sothebys.com  
Lilija Sitnika  
Lilija.sitnika@sothebys.com  
Maryam Kalo  
maryam.kalo@sothebys.com  
+44 (0)20 7293 5094

### SALE ADMINISTRATOR

Lukas Baumann  
lukas.baumann@sothebys.com  
+44 (0)20 7293 5467  
FAX +44 (0)20 7293 5923

### POST SALE SERVICES

Andrea Usai  
Post Sale Manager  
FOR PAYMENT, DELIVERY  
AND COLLECTION  
+44 (0)20 7293 5220  
FAX +44 (0)20 7293 5910  
ukpostsaleservices@sothebys.com

### CATALOGUE PRICE

£25 at the gallery

### FOR SUBSCRIPTIONS CALL

+44 (0)20 7293 5000  
for UK & Europe  
+1 212 606 7000 USA

12. Jan: 1528.

1528. 12. Tag

1028. S

Zwingli *Rede über die dreyfache Jungfrawschafft Maria.*

Hier bringe ich lieben brüder etwas mit  
 von der ewigen Jungfraw Maria zu  
 reden. Es der ursach das uns die päpste  
 usgebund sam wie die re Maria nach dem  
 kind, so doch sie die aller geistlich schmach  
 und argen der Jungfrawschafft uff dem bein  
 gund, und sprechend es wörd in geschicht  
 mit gefunden, das sie zu kelich ein Jung  
 fraw bliben sijn. Und demnach mit das  
 Ihesu am 7. also hat Darnach wie uns  
 got ein Wunderzeichen geben. Nempt  
 was, es wie ein dochter empfangen und  
 auch geboren und sin nam wie sin Ima  
 unck. Was at was es sine ein unck  
 der nicht das ein dochter empfangen und  
 geboren, so doch alle die empfangend und  
 gebierend auch Jungfrawen sind gewesen.  
 Aber das ist ein Wunder das ein Jungfraw  
 empfangt und ein Jungfraw blibe, das  
 sie gebret und Jungfraw blibe, so im  
 nun also, so volgt das sie vor und nach  
 der gebret ein Jungfraw gesen, dan  
 das ist ein Wunder. So wie nun mit  
 darnach habend in der schrift, wo  
 nun sol man sagen das es ewig Jung  
 frawschafft mit bewären möge in der schrift  
 bewären, so doch das bewären wie das  
 sie empfangen und geboren hat mit vuntz  
 sprech Jungfrawschafft, und nicht das sie  
 geschworen sijn. Hier zu ditut auch  
 das Luc. 1. sie selbst redt. Wie wie  
 das zu gon, so uns ghein man erkennen.  
 Und Fraternalis. 44.

Zwingli Huldreich



## Contents

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
10	<b>SESSION ONE: LOTS 1–225</b> MIEVEAL AND RENAISSANCE MANUSCRIPTS: LOTS 1-22 CONTINENTAL AND RUSSIAN BOOKS: LOTS 23-225
106	<b>SESSION TWO: LOTS 226–335</b> FINE PRINTED AND MANUSCRIPT MUSIC: LOTS 226-335
157	ABSENTEE BID FORM
159	BUYING AT AUCTION
160	EXPLANATION OF SYMBOLS VAT INFORMATION FOR BUYERS
162	CONDITIONS OF BUSINESS FOR BUYERS
164	WAREHOUSE, STORAGE, COLLECTION INFORMATION
165	AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS
167	INTERNATIONAL DEPARTMENTS
168	INDEX SOTHEBY'S EUROPE

La premiere bataille auoit et prinst en garde le noble  
et dixet seigneur de dieft

La seconde prinst en garde le vaillant et pieux seigneur  
de bierbeque.

La troiziesme bataille prinst en garde le vaillant et  
puissant seigneur de rotseleur.

brabant



La quatriemesme le honorable et sage seigneur de mayne  
ensemble le noble seigneur de vbermale mareschal du  
pays de brabant qui soubs eulz auoient plusieurs  
vaillans lanches et especes trenchantz. Le standart de  
brabant fut donne en garde au vaillant chevalier  
le seigneur de vbermale et ses parens et amis qui furent  
de noble extraction et grande prouesse.

Comment eulz de brabant  
et de gymbergues eurent  
moult forte et grande bat  
taille luy contre laultre  
deuz pres gymbergues en  
plain champ.

Quant les batailles furent ainsi ordonnees en  
bonne conduite et ordonnance. Ilz commencerent  
hastuement cheuauchier luy  
sur laultre comme vaillans en armes  
auec leurs lanches ou poing. Ilz furent  
sonner trompettes claxons et cornes de si tresgrande  
force que il sembloit proprement que la terre trembloit.  
Ainsi vindrent ces deux parties ou ilz vindrent et trouue  
rent luy laultre sur le plain champ en bone ordonnance.

de bataille done y  
chascun desoubz son  
laultre regardant  
toutes choses necess  
quil y auoit si hui  
bien desire la paye  
de honneur dz leu  
fin chascun vaillan  
surmontoit illecq  
de paour. Et frap  
et coururent de le  
luy sur laultre  
henry de orenbrun  
messire arnoult de  
fut moult rogne e  
quil estoit en la quat  
auec messire ar  
ferree et hurta son  
de en son arrest  
la premiere bata  
tout si tres affectue  
passa ainsi de so  
chement arme le  
son cheval fust cor  
de Smorre et de f  
des de yeule. Il o  
heaulme sur le ch  
toute sa puissance  
dars deuant tou  
vng nomme felha  
male portant les  
il donna aussi les  
courut comme v  
donna tel cop de l  
force et portee qui  
cheval. Mais m  
tellement de sa la  
moult vigoureux  
il y demoura gra  
ner lors cheuauc

Et de grande vaillance  
estandart et bannere. Et ainsi luy  
bien armez et montez et pourueuz de  
armes en bataille. Je vous ose bien dire  
qu'il ne dunt coster ne daultre/ qu'il neust  
et silz leussent scieu ou peu faire sans  
seussent pris pour aggreable/ mais en la  
batteulx doubtoit la blasme/ et honte  
tout et quelconque empeschement  
perent leurs bons cheuaux des espors  
leurs tresroides et bien ferrees lances  
La premiere fouste donna messire  
Henry filz du tresvaige et vaillant  
de Oprebrugge. Cestuy messire Henry  
tresfort cheualier/ et non obstant  
cette bataille de reuly de Grimberg  
tout son pere Il prinst sa lance bien  
cheual des espors et mist sa lance  
et courru moult vigoreusement sur  
celle des nobles brabantz. Il es  
cusement nulme de combatre qu'il  
son bon cheual tout oultre/ moult ri  
a lance bien ferree d'acier ou romme  
quiert de ses armes/ lesquelles furent  
en or de s'ye pierces richement tan  
qu'il avoit son escu pendant au col/ et son  
chief et laissa courru son destrier de  
/ et tant qu'il se mist vng trait  
de les aultres de sa partie. Lors vint  
un noble homme de la maison de beze  
parmes de vbermale oultre d'azur  
des espors a son bon cheual et le fist  
eng leuzier sur messire Henry et luy  
lance dessoubz leu de si tresgrande  
il le fist ploier sur la croupe de son  
continent messire Henry le assena  
lance qu'il rua homme et cheual  
ment a terre en grant meschief. Car  
vint piece auant qu'il se pust rele  
ha oultre messire Henry et bailla

. C. liij .

Oprebrugge



# SESSION ONE

LONDON  
TUESDAY  
4 DECEMBER 2018  
10.30 AM

LOTS 1-225



163



2



3

1

## BOOKSELLER CATALOGUES

Alan G. Thomas, *Fine Books* (Bournemouth, 1957–1965; London, 1966–1991)

**51 items**, 235x155mm, a substantially complete set, comprising nos.2–3, 6–53 (including two copies of the ‘Edition de luxe’ of no.51, limited to 10 copies), no.46 with loosely inserted photographs (one of them reproduced as the frontispiece) of Tjha ‘Caxton’ Iphicles (d.1983), and his official Siamese Cat Club Pedigree Form; nos.24 and 27–28 imperfect, a few other creased covers and folded pages, but generally in good condition

£ 100-150 € 150-200

2

## MISCELLANEOUS TEXTS, IN LATIN AND HEBREW

About thirty fragments [Germany, France, Italy, 10th(?) to 15th centuries]

**various sizes**, fragments mostly recovered from bindings, all on vellum: **(a)** 2 horizontal strips, each c.120x300mm, 11 lines of text in 2 columns written in a **very fine Romanesque bookhand**, containing parts of Revelation 3:18–5:11 [(southern?) Germany, 12th century (first half)]; **(b)** 2 vertical strips from capitula lists of Peter Lombard, *Sentences*, for the end of book III and beginning of Book IV [France (or England?), 13th century (first half)]; **(c)** 2 horizontal strips from the lower part of 2 leaves from a glossed legal text, each c.95x285mm [France, 14th century]; **(d)** about 23 other fragments, some very small, the earliest a very narrow vertical strip (c.103x5mm) with about 16 letters on 14 lines [Germany, 10th(?) century], one in **Hebrew**, c.160x45mm, one with Hufnagel musical notation, etc., worn and dirty

† £ 400-600 € 500-700

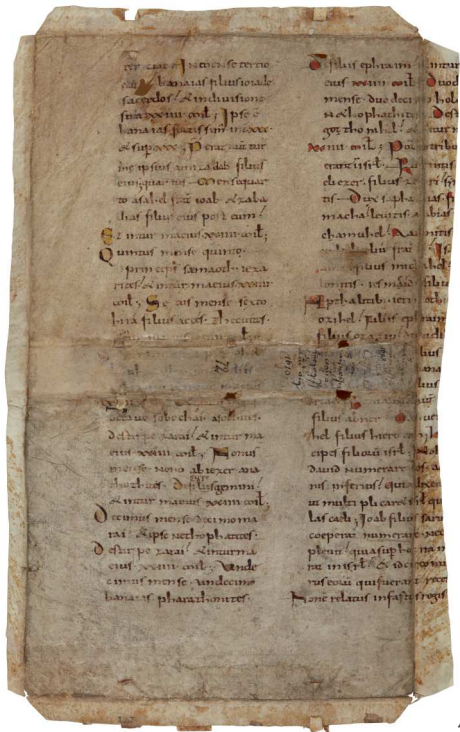
3

## SECULAR AND LITURGICAL TEXTS IN FRENCH AND LATIN

[France, Italy, Bohemia(?), late 14th and 15th centuries]

**Five bifolia and four leaves**, various sizes, all on vellum except (e): **(a)** a bifolium from Simon de Hesdin, *Les faits et paroles memorables*, in **French**, lemmata in Latin, part of Book II, each leaf c.375x285, 2 columns of 43 lines, original foliation [France, early(?) 15th century]; **(b)** a leaf and three bifolia from a Lectionary, Use of Angers(?), the full leaf c.365x245mm, 2 columns of 31 lines (c.230x155mm), including the feast of the arrival at Angers of a rib of St Ivo (‘Receptio coste Yvonis’), red and blue initials, used as wrappers for registers of baptisms, marriages, and burials at Combree (50km NW of Angers), 1725–48 [France (Angers?), 15th century]; **(c)** bifolium from a Missal, c.335x470mm, 2 columns of at least 23 lines, including the beginning of Palm Sunday, ten large initials alternately red or blue with fine penwork in the other colour [France, late 14th century]; **(d)** two leaves from a Breviary, each c.315x225mm, 2 columns of 38 lines (c.228x137mm), foliated in old ink ‘192 and ‘219’, the second with feasts of Thomas Aquinas and the translation of St Wenceslas (4 and 7 March) [Bohemia?, 15th century]; **(e)** leaf from a Missal, Venetian(?) watermark, with the 5th and 6th Sundays after Pentecost, c.290x205mm, 2 columns of 38 lines (c.210x139mm), late medieval foliation ‘34’ [Italy, late 15th century]; all but (d) and (e) recovered from use in bookbindings or as wrappers, with consequent wear and damage

# £ 500-700 € 600-800



4

4

**CAROLINGIAN BIBLE FRAGMENT, IN LATIN**

[Germany, 9th century (early?)]

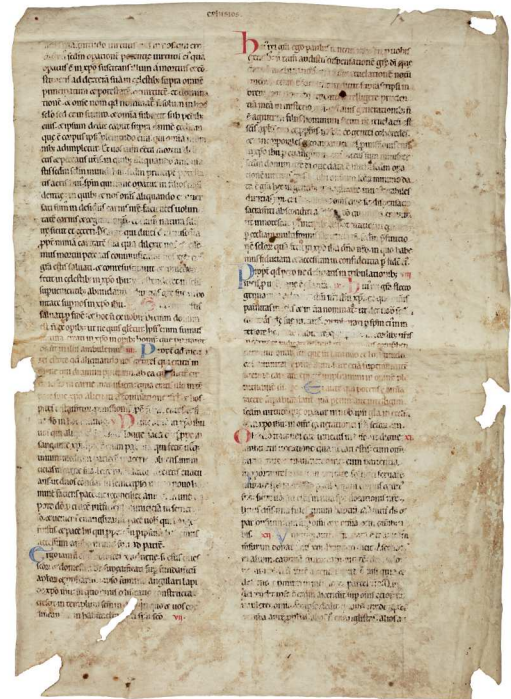
**c.360x220mm**, vellum, an incomplete leaf (*one side cropped with the loss of the margin and a few mm of text*), ruled on the verso for 2 columns of 33 lines, with double vertical rulings to each side of each column, the horizontals not crossing the intercolumnar space except for the top and bottom line, the ruled space c.270x175mm, the text comprising 1 Chronicles 26:21–27:5 ('[Le]dan principes ... in fastos regis'), with at least four interlinear corrections/emendations (e.g. above 27:11 'de filiis Jemini', here spelled 'Gemini', is added 'stirpe'), with a red chapter number 'xxi' between the columns adjacent to 26:30; both double and single 'i' have occasionally been dotted, perhaps in the later 12th or 13th century; recovered from use as a binding, with spine-titles dated 1608 and 1610, with consequent traces of glue on the recto and wear and darkening on the verso, and wear/erasure of the 'spine' area, but with very little loss of text and almost entirely legible

**Provenance**

The leaf was used as a wrapper for a book printed in 1608 at the Imperial Abbey at Kaisheim, in Bavaria, and has the ownership inscription of the Jesuit College at Neuburg an der Donau (about 20 miles east of Kaisheim) dated 1622. It therefore seems that the book was bound in this area, about half-way between Augsburg and Nuremberg. The Jesuit College was on the site of a Benedictine monastery, originally founded in 976 and refounded in 1002: the Bible from which this leaf comes may therefore have belonged to the monastery.

The most distinctive feature of the script is the thickening (or 'clubbing') of ascenders: this can be compared, for example, to the dedicatory poem by the scribe Godescalc at the end of the Evangeliary he completed at Aachen in 783 (Paris, BnF, ms lat.1203), but the script and its layout has most of the features of fully-fledged Caroline minuscule, such as the rounded forms of many letters, and generous line-, word-, and letter-spacing, resulting in a very legible script.

# £ 15,000-20,000 € 17,100-22,800



5

5

**A LEAF FROM A GRAND ROMANESQUE LECTERN BIBLE, IN LATIN**

[France (or England?), early 12th century]

**c.485x340mm**, vellum, a single leaf, ruled in drypoint for 2 columns of 49 lines, the ruled space c.400x250mm, containing Ephesians 1:19–6:3 (recto: '[superem]nens magnitudo ... evangelistas alios au-', verso: 'tem pastores ... sit tibi &'), in a **very fine romanese hand**, with running headings 'Ad' and 'ephesios', the chapters numbered [ii]–xxiii, with initials alternately red or blue, *recovered from use as a book-cover, thus darkened with surface dirt on the verso and with significant traces of paste on the recto, and with a few small holes, but still almost entirely legible*

Bible manuscripts on this grand scale are peculiarly characteristic of the 12th century. The wealthiest monasteries would have had two finely illuminated copies, one for reading aloud in the Refectory during meals, the other for use in the Choir: English and French examples such as the Winchester, Bury, Lambeth, Capucins, and Souvigny Bibles are among the most impressive books of the Middle Ages.

Before the introduction of the modern of chapter and verse divisions at the beginning of the 13th century, biblical books were divided in various different ways. On the present leaf, for example, the first and last chapter numbers, 'iii' and 'xxiii', correspond to the modern Ephesians 2:8 and 6:1.

This stately leaf contains almost the entire book of Ephesians, lacking only about 20 verses at the beginning and at the end.

# £ 500-700 € 600-800



6

6

### FUNERAL PROCESSION

Miniature on a leaf from a Book of Hours, Use of Coutances, in Latin [France (Normandy, Coutances?), 15th century (c.1420s)]

**c.170x115mm**, single vellum leaf, 14 lines, ruled space  
c.84x57mm, border decoration slightly cropped at the fore-edge, otherwise in very fine condition

#### Provenance

(1) The parent volume was of the Use of Coutances, and the calendar included the dedication of Coutances cathedral and the Coutances feast of relics; a female patron was depicted kneeling before the Virgin and Child. (2) Irwin (d.1953) and Clara (d.1981) Strasburger of White Plains, New York, with their bookplate; sold in these rooms, 22 June 1982, lot 91, to Schwing, and subsequently broken up.

The leaf with the Annunciation to the Shepherds miniature was in a distinguished collection in Belgium until sold in these rooms, 7 July 2015, lot 46; the leaves with St Matthew, the Annunciation, Pentecost, and the Coronation of the Virgin were in Christie's online auction, 3 December 2015, lots 22, 23. The style is charming and distinctive: another Book of Hours in the same style, also of the Use of Coutances, was in the collection of J.R. Abbey, sold in our rooms, 20 June 1978, lot 2983 (with 5 reproductions).

Images depicting the carrying of the coffin from the church to the grave are exceptionally unusual; this one includes, below a remarkable gold and black sky, such rare details as the boy leading the procession, ringing hand-bells, and the sexton's spade and hoe laid across the grave, perhaps to try to prevent anyone from falling in.

# £ 2,000-3,000 € 2,300-3,450



7

7

### DUCKS AND A BEAR

A large illuminated border from an unidentified manuscript [Italy (Lombardy, Brescia), 15th century (3rd quarter)]

**c.410x70mm**, single vellum cutting, rounded at top and bottom, illuminated with three roundels, each c.60mm in diameter, the middle one depicting a pale brown bear in a hilly landscape, the others each with two or three ducks on a river; *the gold ivy-leaf somewhat worn, and with minor smudges, but generally in very good condition*; framed with conservation glass at the Royal Academy of Arts

The illumination is probably by one of several artists who illuminated liturgical books for Bartolomeo Malipier, bishop of Brescia (1457–64). The lush foliate forms as well as the roundels of the present border are extremely close to a border in a Missal still at Brescia (Biblioteca Queriniana, B II 5; reproduced in colour in *Tesori miniati*, 1995, pp.159–62 at 160), which has nearly identical scenes of ducks on a river with mountains behind. Brown bears used to be common in the Alps and Apennines, so Lombard artists could certainly have seen them first-hand.

# £ 2,000-3,000 € 2,300-3,450

### BEATUS LEAF FROM A LARGE CHOIR PSALTER, IN LATIN

Probably for the Use of Franciscan Observants [Italy (Abruzzo, L'Aquila?), 15th century (third quarter, after 1456)]

**c.580x410mm**, single vellum leaf, 12 lines, the recto with music on 4-line staves (rastrum 32mm), the ruled space c.370x260mm, the verso illuminated with a 6-line historiated Beatus initial (c.190x155mm) and a full border incorporating six further saints: in the initial **(1)** David playing the psalter and **(2)** St Francis handing three scrolls to the three Franciscan orders: friars, nuns, and tertiaries; the scrolls are inscribed with an antiphon for the feast of St Francis: 'Tres ordines hic ordinat ...'; to the left of the initial is **(3)** St Louis of Toulouse with a fleurs-de-lys mantle; below him is **(4)** a fashionably-dressed young sainted layman with falcon and sword, probably St Julian the Hospitaller; in the lower margin, flanking the 'Yhs' abbreviated name of Jesus surrounded by a radiant sun, are: **(5)** St Anthony of Padua holding a book and a green sprig, **(6)** St Bernardino of Siena (with his unmistakable facial features) preaching and holding a book inscribed 'Que sursum sunt querite, non que super terra' (Seek the things above, not those on earth), **(7)** John of Capestrano holding a banner and a book inscribed 'Domine in nomine tuo, inimici ...' (he died in 1456 but was not canonized before the 17th century, thus his head is surrounded by gold rays unlike the solid gold halo worn by each of the other saints), and **(8)** St Clare; the text comprising the end of the hymn for Sunday Matins from Trinity Sunday to Advent 'Nocte surgentes ...' and Psalm 1:1-3; *the upper part of King David smudged, some creases and flaking of pigments, especially in the lower left area (where it would have been handled when turning the leaf), the gutter edge somewhat uneven*



### Provenance

(1) Probably made for a house of Franciscan Observants, perhaps San Giuliano, the first Franciscan Observant monastery in L'Aquila: this would explain the unusual presence both of St Julian, and of John of Capestrano, who lived there (as did Bernardino). The monastery was very important in the 1450s, and the General Chapter of the Osservanza was held there in 1452. (2) Alan G. Thomas (d.1992), book-seller and -collector: owned by him at least as early as May 1960 when he received a letter about the leaf from the Department of Manuscripts at the British Museum; retained in the family and thus not included in his posthumous sale in these rooms in June 1993.

The iconography of this leaf is exceptionally interesting and unusual. We are grateful to Roberto Cobiانchi for his assistance in identifying the saints, and proposing the date and place of origin.

# £ 4,000-6,000 € 4,550-6,900

### 9

### THE CRUCIFIXION, MAN OF SORROWS, AND PUTTI

A bifolium from a Book of Hours, in Latin [Italy (perhaps Rome), late 15th century]

**c.130x142mm**, vellum bifolium, 19 lines, the ruled space of each page c.86x41mm, illuminated with a 6-line historiated initial extending into a three-sided border, and three 2-line initials; the first leaf contains part of the prayer 'O dulcissime domine Ihesu Christe verus deus ...', the second leaf has the end of the Office of the Dead, with prayers for a deceased man, woman, and ones' parents, followed by the beginning of the Hours of the Cross with the historiated initial and border; *some worming, flaking of pigments, and darkening at the edges of the leaves*

The unusually tall, narrow format, and small 'pocket' size, were adopted in printed books such those of Aldus Manutius.

† £ 600-800 € 700-950



## TWO EXQUISITE PAINTINGS BY THE MASTER OF THE HOUGHTON MINIATURES

'These little-known miniatures ... are among the most beautifully drawn works in the new style of Flemish manuscript illumination' (*Illuminating the Renaissance*, p.176).

'The achievement of the Master of the Houghton Miniatures resides primarily in his brilliance as a draughtsman and his sense of physical proportion, whether in the rendering of the human figure, in the distances between objects, or in the conception of spatial recession. There is poetry in his handling of space and also in the quiet, interior expressiveness of his figures ... In my view he was a master of nearly comparable genius to Hugo van der Goes' (Kren, 2005, p.359).

The Master of the Houghton Miniatures takes his name from the so-called Emerson-White Hours at Harvard's Houghton Library. His known oeuvre is extremely small: apart from the present two miniatures, it consists of two miniatures in the Huth Hours at the British Library; one miniature, one historiated initial, and few borders in the Houghton Hours, and two miniatures detached from the same manuscript (at the Royal Library, Brussels, and the Getty Museum); and probably a single very small sheet of drawings in the Berlin Kupferstichkabinett. The only one known to have appeared at auction since 1892 is the one at the Getty, which sold for a record price in 1995.

Until the major reassessment of artistic personalities occasioned by the *Illuminating the Renaissance* exhibition in 2003, the work of the Master of the Houghton Miniatures was attributed to, or else closely associated with, the Master of Mary of Burgundy. Arguably the greatest and most innovative late-medieval Flemish illuminator, the Master of Mary of Burgundy is credited with having totally re-conceived the relationship between the three-dimensional space of the viewer and the two-dimensional page, including the invention of illusionistic *trompe-l'oeil* borders.

There are definite similarities between the work of the Master of Mary of Burgundy and the Master of the Houghton miniatures, including 'a light-filled aesthetic shared with oil painting, occasional use of a fine pointillist technique, similarity in certain facial types, superb draftsmanship, and microscopic brushwork'; but among the differences are that 'the Master of the Houghton Miniatures was more adventurous in the depiction of space' (*Illuminating the Renaissance*, p.168).

The direct link with the Master of Mary of Burgundy having been broken, more recent scholarship now connects the Master of the Houghton Miniatures with an even greater genius. In the recent *Beyond Words* exhibition catalogue, James Marrow observes that 'the Master of the Houghton Miniatures must have worked for a while alongside Van der Goes, possibly as one of his close apprentices or assistants. ... The miniature of St. Anthony in the Emerson-White Hours [i.e. the touchstone painting by which the style of the Master of the Houghton Miniatures is defined] seems to me a candidate for a work attributable in part or whole to Hugo van der Goes himself' (*Beyond Words*, pp.149–50).

One possible explanation for the artist's extremely small oeuvre as an illuminator is that he worked primarily as a panel painter.



10

### Provenance

(1) Painted in Flanders, probably at Ghent, to judge by the artist's close affiliation with Hugo van der Goes. (2) A photograph of the David miniature in the RKD, The Hague, is captioned 'G.[erard?] David 1929'. (3) Examined by Friedrich Winckler, who wrote an expertise in November 1962 on behalf of the Swiss dealer Fankhauser. (4) Acquired by the father of the present owner in January 1963, with Winkler's encouragement: 'Mir sind, wenn ich mich recht erinnere, niemals so qualitätvolle Einzelstücke dieses führenden Genter Buchmalers im Kunsthandel begegnet. ... würde ich an Ihrer Stelle die Miniaturen, die ich seit 20 Jahren kenne, erwerben, denn die Gelegenheit dürfte nicht Wiederkommen'.

### Bibliography

- T. Kren, 'Master of the Houghton Miniatures', in *Illuminating the Renaissance: The Triumph of Flemish Manuscript Painting in Europe*, exhibition catalogue, 2003, pp.168–78 at 176–78 cat.no.34 with col.ills.
- J. Marrow in *Beyond Words: Illuminated Manuscripts in Boston Collections*, exhibition catalogue, 2016, mentioned in cat.no.116.
- Discussing and reproducing only the David miniature:
  - B. Brinkmann, *Die flämische Buchmalerei am ende des Burgunderreichs*, 1997, pp.310–11 and fig.81.
  - T. Kren, 'The Importance of Patterns in the Emergence of a New Style of Flemish Manuscript Illumination after 1470', in *Manuscripts in Transition*, ed. by B. Dekeyser and J. van der Stock, 2005, pp.357–77 at p.363–4 and ill.12.
  - T. Kren, 'Two Miniatures by Simon Bening from the *Munich/Montserrat Hours*', in *Von Kunst und Temperament: Festschrift für Eberhard König*, ed. by M. Hofmann and C. Zühl, 2007, p.143–48 at p.143 and fig.5.

### Exhibited

*Illuminating the Renaissance*, J.Paul Getty Museum, Los Angeles, 17 June – 7 September 2003; and Royal Academy of Arts, London, 29 November 2003 – 24 February 2004





11

### THE CORONATION OF THE VIRGIN, BY THE MASTER OF THE HOUGHTON MINIATURES

[Flanders (Ghent), 15th century (c.1480)]

**single miniature.** c.128x78mm, vellum, trimmed to the edge of the painted frame, laid down on thick card (138x90mm); God the Father sits surrounded by celestial light, blessing the Virgin Mary who sits at his feet, already crowned as Queen of Heaven; below them is an arc of eight seated saints including the Four Latin Doctors of the Church (Sts Ambrose and Augustine are the bishops, Gregory is the pope, and Jerome is the Cardinal); facing them is a tonsured (but not nimbed) male figure; in the foreground are two more arcs of seated saints; in the lower corners are cloud-like areas of sky-blue, and in the upper corners wonderfully subtle cherubim; *with two small punctures in the gold framing-line at the top edge, and the red pigments of God's robe and the cherubim probably faded*, overall in extremely fine condition

The most striking feature of this miniature is the wonderful subtlety and variety with which the figures are individualised, their facial types ranging from young women with porcelain-smooth skin to old men with hollowing cheeks, very reminiscent of the *Studies of Fourteen Heads* drawing in the Berlin Kupferstichkabinett (*Illuminating the Renaissance*, cat.no.35).

Despite being by the same artist and from the same manuscript as the preceding lot, this miniature is in many ways entirely different. While the David scene is solidly grounded in the 'real world' of 15th-century Flanders, the present scene is set in an ethereal space in which the benches on which the figures sit are implied, not depicted. While David and God make eye-contact across a single diagonal axis, the present scene has a variety of criss-crossing interactions: God looks out at us, the viewer; the Virgin looks at God; some of the seated saints look at God, some at the Virgin, and at least one looks at the figure in the centre, who has his back to us. This raises the central question about the composition: what does it represent?

This unique composition was previously identified as 'The Vision of St Dominic', but the central figure of the scene is not dressed as a Dominican, has no other identifying attribute, and is the only figure without a halo. It is therefore more likely that the present miniature is a standard subject – albeit in a very innovative form – namely The Coronation of the Virgin, which typically appears at the hour of Compline in a Book of Hours, and is typically followed by the Seven Penitential Psalms illustrated by David in Penitence. Scenes of the Coronation of the Virgin surrounded by the Doctors of the Church and other saints are found later in such manuscripts as the Grimani Breviary, and were certainly known earlier in the 15th century in Italy (e.g. Fra Angelico's altarpieces at the Uffizi and the Louvre), and France (e.g. Enguerrand Quarton's at Villeneuve-lès-Avignon).

‡ £ 50,000-70,000 € 57,000-80,000

10

### KING DAVID IN PENITENCE, BY THE MASTER OF THE HOUGHTON MINIATURES

[Flanders (Ghent), 15th century (c.1480)]

**single miniature.** c.125x78mm, vellum, trimmed to the edge of the painted frame, laid down on thick card (138x90mm); David occupies the foreground with a canal and late-medieval buildings behind, kneeling on a grassy terrace with his harp, crown, and sceptre laid on the ground, his hands clasped together, looking up at God in heaven who holds an orb in his left hand and three arrows in his right; *David's red cloak faded, pairs of tiny punctures in the gold framing line at top and bottom*, overall in extremely fine condition

'The artist's brilliant miniature of 'King David kneeling in prayer' shows him in the garden beside his magnificent and truly monumental palace' (Kren, 2005, p.363). His astonishing attention to detail, observation of the natural world, and absolute mastery over his paintbrush and pigments is shown by such minutiae as the way in which God's left hand is depicted: only discernible under considerable magnification, we see his fingers on the near-side of the orb, and the palm of his hand apparently distorted in colour and size by refraction through the crystal.

In his study of the role played by patterns in the dissemination of compositions from panel-painters to illuminators, and between illuminators, Kren shows that the present composition was a new invention by the Master of the Houghton Miniatures, and provided a pattern used by other illuminators for at least the next two generations: a miniature of c.1500 sold in our rooms, 21 June 1988, lot 28 is nearly identical; less close but clearly based on the same model, is the c.1510–20 King David miniature by the Master of the Lubeck Bible in the Spinola Hours (Getty Museum), and a reversed version was painted by Simon Bening probably in the 1530s (Christie's, 11 July 2002, lot 13).

‡ £ 50,000-70,000 € 57,000-80,000



12

12

**THE AUTHOR PRESENTING HIS WORK TO POPE GREGORY IX**

Miniature from an incunable Glossed Decretals of Gregory IX, in Latin [France (Paris?), late 15th century (not before September 1491)]

**c.65x130mm** (miniature) on a folded cutting c.145x140mm, paper, the miniature depicting Gregory enthroned, dressed in papal garments and triple tiara, holding a staff topped with a patriarchal cross, attended by three cardinals, being presented with a book by a kneeling cleric, presumably the 15th-century glossator, Hieronymus Clarius, lawyer of Brescia, above two columns of text printed in red and black with an 8-line illuminated initial; *some worm-holes, otherwise in very good condition*; framed and glazed

**Provenance**

- (1) The printing of the Venetian incunable from which this cutting comes was finished by Baptista de Tortis on 20 September 1491 (ISTC ig00467000); it was doubtless exported to France and illuminated there within a few years.
- (2) The frame has a label recording its purchase 'en 1950 chez Marius Mutelet, bouquiniste à Metz (200 frs)', and a Metz framer's label.

This is a closely datable secular image, and an interesting witness both to the trade in printed books from Venice to France, and to the cultural transition from manuscript to print.

# £ 800-1,200 € 950-1,400



13

13

**THE ANNUNCIATION WITH MONKS, NUNS, AND SAINTS**

Full-page miniature, probably from a prayerbook [France (Paris), 16th century (c.1510?)]

**c.140x93mm**, single vellum leaf with full-page miniature depicting kneeling monks with St Stephen, and kneeling nuns with St Francis, the arms (*argent*, a chevron *azure*, with three molettes *gules*, behind which is a crozier), crozier, and perhaps the smaller nun apparently added c.1522(?), the reverse blank except for a partially obscured 18th-century inscription, '[Cette] image a 230 [ans d'anti]quite et est du tems de m(adam)e Françoise le jaune a[bbesse] de Soissons'; *trimmed to the edges of the painted frame, some flaking of pigments, especially the face of the smaller nun, gentle cockling, but overall in very good condition*; framed and glazed

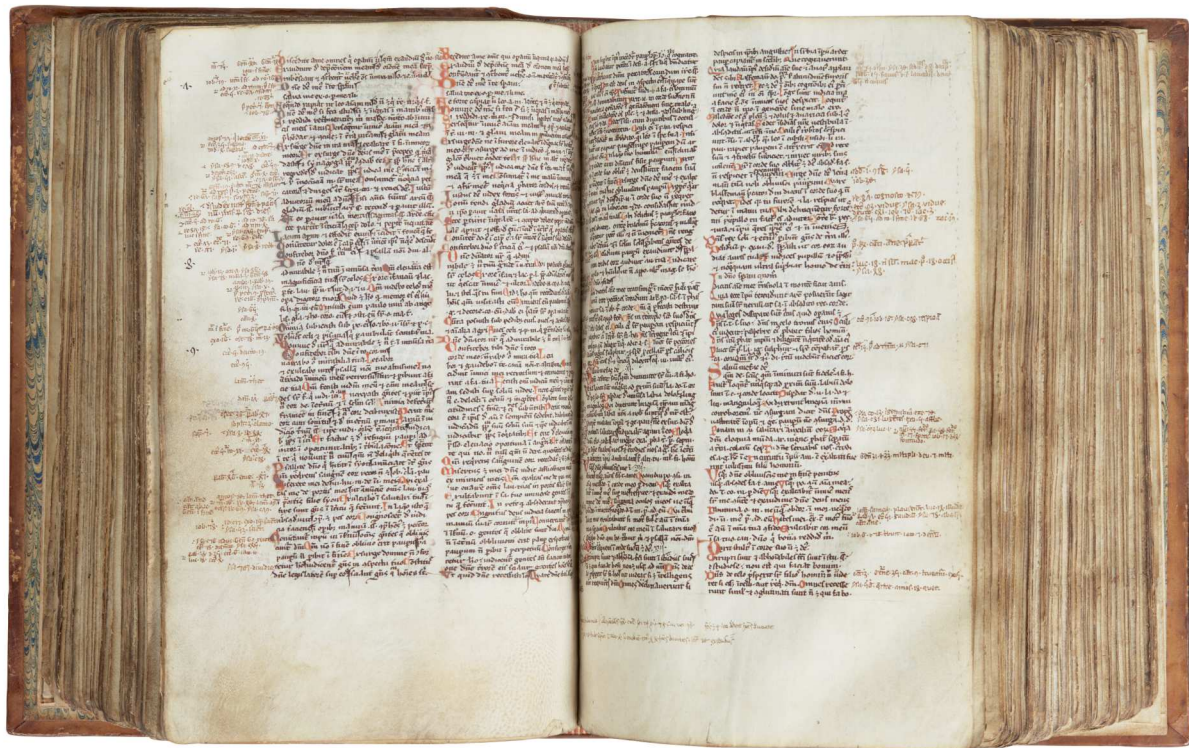
**Provenance**

Françoise Lejeune de Manteaux, Abbess of Soissons: depicted with St Francis (her name-saint), a crozier, and arms.

Françoise was transferred to Soissons from the royal double monastery (of monks and nuns) of Fontevraud; this probably explains the emphasis given to the monks, the foremost of whom was presumably named Etienne. The miniature was probably painted for Françoise when she was at Fontevraud, and the arms and crozier were added in 1522, when she became abbess of Soissons. (The monk's arms, which were on his prie-dieu, were doubtless overpainted at the same time). She resigned in 1539 and died in 1560 (see *Histoire de l'abbaye royale de Notre-Dame de Soissons*, Paris, 1675, pp.255-61).

This is both a very unusual composition, and an interesting example of a miniature being adapted in response to the changing status of its patron.

# £ 2,500-3,500 € 2,850-4,000



14

**THE BIBLE OF WILLIAM KETVILL**

Bible, with prologues, in Latin [England, 13th century (second quarter or middle)]

**c.220x155mm**, vellum, iv+377+vi leaves, prickings and quire signatures and/or catchwords often survive (suggesting that the outer and lower margins have not been significantly cropped), written above top line in 2 columns of 45–59 lines by several scribes, the written space c.160x100mm, with changes at ff.75, 149, 155, 203, 244, 316v, 388, plain red initials; *the parchment generally of mediocre quality, with numerous natural flaws, Exodus 38:2–Leviticus 21:21 missing after f.28; part of the prologue to I Chronicles, and I Chronicles 1–10:3 missing after f.99; ending imperfectly at Revelation 22:1*; 19th-century binding a pale brown leather over wood boards with remains of 18th-century spine laid on, two metal clasps

**Provenance**

(1) Annotated in the margins and on the flyleaves by several 13th-, 14th-, and 15th-century readers. (2) WILLIAM KETVILL (d.1485): pledged by him from 1452 until at least 1458 in the Chichester Chest at Oxford. (3) Inscribed with late 15th- and 16th-century names, 'Robertus Lynford' and 'William Norriche' (f.264r). (4) John Buddle, by descent to his great-great nephew: (5) Frank Buddle Atkinson (1866–1953), of Godalming, with his bookplate, sold by him in our rooms, 29 November 1949, lot 1, bought by Walford for £110, for the church of St Mary at the Walls, Colchester, where William Ketyll was rector from 1468 to 1476. In 1978 the parish was combined with Christ Church, Colchester, the present owner, and St Mary's was made redundant; proceeds from the sale of the Bible will be used for the purposes of mission and ministry in the parish and in particular for the encouragement of biblical literacy and knowledge.

This volume displays evidence of a very unusual production process; it would repay detailed study. Although not a 'professional' book in outward appearance, it must have been written somewhere where the work could be divided between several scribes, and they have left some clues to the unusual way in which they collaborated.

There is also considerable evidence for the way in which the text was studied: the margins abound in varying systems of numbering, in roman and medieval arabic numerals, as well as notes, manicules, and cross-references.

**Text**

The books are in a very eccentric order: they are in the standard 'Paris' sequence as far as Nehemiah, but followed by I–II Maccabees, Esther, Tobit, Judith, Psalms (in Gallican and Hebraicum parallel versions, followed by Psalm 151); the six ferial canticles in two parallel versions; Isaiah, Lamentations, Baruch 1–5, Jeremiah; Lamentations and Baruch 1–5 repeated; Daniel, the Minor Prophets, Job, Proverbs, Ecclesiastes, Song of Songs, Wisdom, Ecclesiasticus, Baruch 6, Esther 10:4–13 and 11–16; the Gospels, with Mark repeated after Luke; the Catholic Epistles, Acts, Pauline Epistles, and Apocalypse. The medieval flyleaves have various notes.

**The Pledges**

A flyleaf of this Bible is inscribed with a valuation of 20 shillings and the monogram of the stationer of Oxford University, John Dolle (f.376v), below which there is a pledge ('caucio') note recording that in 1452 William Ketyll deposited the Bible in exchange for a loan of 14s.; this is followed by six more similar notes recording repayments of the loan in installments of about 1s. 8d. each. Such notes are rare. Most of those that survive record a single loan, and were thoroughly erased or effaced on redemption: it is extraordinarily rare (unique?) to find a series of seven such notes, none erased, all still legible.

For more detailed descriptions, see N.R. Ker, *Medieval Manuscripts in British Libraries*, II, 1977, pp.409–10, and Sothebys.com.

£ 30,000-50,000 € 34,100-57,000



15



15

15

## PRAYERBOOK, USE OF SAINT-OMER, IN LATIN AND PICARD FRENCH

[Written in Northern France (Saint-Omer), with inserted Flemish miniatures (Bruges), 15th century (c.1430s)]

**c.170x130mm**, vellum, ii+331+2 leaves, 17 lines, ruled space c.100x70mm, the calendar in quires of 6 leaves, the remainder mostly in quires of 8, but with an uncertain number of inserted miniatures and other leaves missing, prickings and catchwords frequently survive, **illuminated with eight full-page miniatures, each with a full border, facing pages with a five-line initial and full border**, and nine similar pages (ff.31r, 35r, 60r, 68r, 71r, 74r, 79r, 97r, 204r) without facing miniatures (presumably missing); *some thumbing and stains, but generally in fine condition throughout*; **contemporary blind-stamped binding**: sewn on five bands and bound in brown leather over wood boards, each cover tooled with fillets and small stamps, edges gauffered and gilt, rebounded in the 17th/18th century, the spine with 'Heures Latines et Franca[ais] / Manuscrit', *clasps and catches missing, some wear, but the blind-stamps mostly crisp and legible*; in a modern fitted box

A HIGHLY PERSONALISED PRAYERBOOK WITH ABOUT THREE HUNDRED PAGES OF TEXT IN FRENCH, with exceptional scope for future research into the binding, heraldry, illumination, French devotional texts, etc.

### Provenance

(1) Written at Saint-Omer to judge by the liturgical content and the prayer on f.261v, apparently for a couple from the Sainte-Aldegonde and Rabodengues families, with their heraldic shields painted in two borders (ff.83r and 204r); the Sainte-Aldegonde family were prominent citizens of Saint-Omer in the 15th century; in the prayers to at the beginning St Aldegonde is first among the female saints (f.23r). (2) Imprints of about a dozen pilgrim badges, formerly sewn onto a front flyleaf. (3) Private collection, France.

### Text

Full Calendar, in French (f.1r), including 'Saint Omer en fleurs' (8 June) and 'St Omer evesque' (9 Sept.), in red; an account of the Mass of St Gregory in French (f.13r), followed by a long series of prayers, mostly to saints, many in French, including a 'Memore de Sainte Audegonde' ('... ora pro nobis beata

patrona Aldegondis ...'); Hours of the Cross (f.31r) of the Spirit (f.35r) and of the Virgin (f.41r); Penitential Psalms (f.83r) and Litany; Hours of the Trinity (f.97r); Hours of the Cross, in French (f.120r); prayers in French on the sizes of the Nails and of the Wound in Christ's side (f.122v); Office of the Dead (f.124r) and Commendation of Souls (f.157r); a rubric in French detailing indulgences (f.177r) followed by prayers including the Fifteen Os and 'Obsecro te'; prayers in French: 'O intermerata. Tres chertaine esperanche ...' (f.188r), *Les XXV douleurs*, *Les V turbations*, and *Les V goyes* [sic] of the Virgin, *Les XV goyes* and *Les VII requestes a nostre signeur*, prayers to the Virgin, Christ, and saints, one of them beginning 'O tres glorieuse pucelle, Mere de dieu fille et ancelle, A ce iour'duy en Saint Omer, Mon orison en ta capelle ...' (f.261v); the 'Salve regina', 15 Gradual Psalms, and other prayers in French in Latin, e.g. '*Chest le prologue de tres chertaine esperanche ...*' (f.283r), '*Matines de la Crois*' (f.286r) and other devotions in French, some in rhyming verse.

In outward appearance this volume is more like a squat Breviary than a Book of Hours. Perhaps the patrons wanted a prayerbook that was a compendium of all available devotions.

### Illumination

The miniatures are painted on the versos of otherwise blank leaves in a style similar to the Masters of the Gold Scrolls, active in Bruges c.1415–55. They are thus probably (surprisingly uncommon) examples of a trade in single miniatures that is well attested in documentary sources. The subjects of the miniatures are: (1) Annunciation (f.40v), (2) Visitation (f.50v), (3) Annunciation to the Shepherds (f.64v), (4) David in Penitence (f.82v), (5) Christ in Gethsemane (f.119v), (6) Funeral service (f.123v), (7) Angels carrying souls to heaven (f.156v), (8) Last Judgement (f.208v). In addition, there is a life-size **drawing of one of the nails from the Crucifixion, and a diagram showing the size of the Wound in Christ's side**, each with explanatory texts in French, each beginning: 'Chest chy le longueur et le largueur' and continuing either 'des claus qui furent frappe es mains et es pies de nostre signieur Ihesu Crist ...' or 'de la plaie du coste Ihesu Crist ...'. The majority of Psalters and Book of Hours in 15th-century St-Omer apparently did not have any miniatures (see M. Gil, *Saint-Omer gothique*, 2004, p.134).

£ 20,000-30,000 € 22,800-34,100



16



16

16

### A ROTHSCHILD BOOK OF HOURS

Use of Sarum, in Latin [Southern Netherlands (Bruges), 15th century (c.1470s)]

**c.195x135mm**, manuscript on vellum, iv+204+iv leaves, apparently complete, mainly in quires of eight leaves plus miniatures on inserted leaves, 18 lines, ruled space c.115x70mm, **illuminated with twenty-five full-page miniatures each surrounded by a full border and facing a page with a full border and 5-line stylized illuminated initial**: one diaper background (f.16v) and one face (f.30v) rubbed, slight flaking to one landscape (f.40v), otherwise in near-pristine condition; 19th-century Parisian binding signed by [Charles] Capé (1806–1867), sewn on five bands and bound brown morocco over pasteboards, blind-tooled with Renaissance-style ornaments, gilt spine title 'Preces Piaie', gilt edges, marbled endleaves, in a modern box

#### Provenance

(1) Written and illuminated for export to England probably in Bruges: the calendar includes English saints in red. (2) Offprints of pilgrim's badges (f.1r), and several pages (e.g. ff.25v–26r) have rust-coloured offsets from a pair of spectacles left inside the closed book. (3) Probably in Recusant ownership at the Reformation, as the feasts and prayers to Thomas Becket are not effaced. (4) **Baron James Mayer de Rothschild (1792–1868)**, 'the single most powerful Rothschild banker ... by far the richest man in France': his circular printed label; thence to his widow Betty, and their son: (5) **Baron Edmond James de Rothschild (1845–1934)**: no.49 in the posthumous list prepared in 1936 ('MS 49' is erased below the circular label; cf. *Hidden Friends: The Comites Latentes Collection*, 1985, ill. on p.[16]). (6) **Miriam Caroline Alexandrine de Rothschild (1884–1965)**, confiscated by the Nazis and restituted to her by 1950; her sale at Haus der Bücher and L'Art Ancien, *Manuskripte und Inkunabeln*, 17 June 1964, lot 250. For further details see C. de Hamel, *The Rothschilds and Their Collections of Illuminated Manuscripts*, 2005, pp.18–25, 35 no.373, 37, 49, and 55 no.49.

#### Text

The sequence and selection of texts is found in a large number of those made in Bruges for English patrons: Calendar (f.1r); The Fifteen Os (f.8r); Suffrages (f.17r); Hours of the Virgin 'secundum usum Sarum' (f.41r), with the Hours of the Holy Cross intermixed and Lauds followed by suffrages; Bonaventura's *Carmina super canticum Salve regina* (f.90v), 'Obsecro te', 'O intemerata', hymn 'Ave mundi spes Maria', the Seven Joys of the Virgin (f.102v), and other prayers; the Seven Penitential Psalms (f.116r), Fifteen Gradual Psalms, lityny (f.126v) and collects; Office of the Dead (f.136r); Commendation of Souls (f.165r); Psalms of the Passion (f.181r); Psalter of St Jerome (f.190r), preceded (f.187v) by a rubric and prayer.

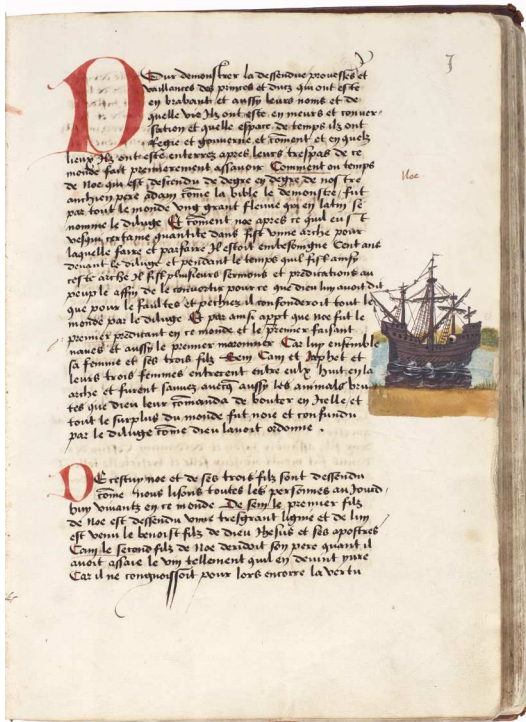
#### Illumination

Illumination in Bruges in the third quarter of the 15th century was dominated by Willem Vrelant and other artists who emulated his style to a greater or lesser degree, as in the present manuscript. His style clearly appealed to aristocratic contemporaries: Willem was commissioned to produce miniatures for the Hours of Mary of Burgundy, for the *Chronicles of Hainault* of Philip the Good, and works for other members of the court. The present manuscript exemplifies a taste for miniatures with predominantly deep, rich, reds, blues, and green, and extremely crisply defined foliate borders.

The subjects of the miniatures are: (1) Christ blessing, holding an orb (f.7v), (2) Gnadenstuhl Trinity (f.16v), (3) John the Baptist (f.19v), (4) John the Evangelist (f.21v), (5) Martyrdom of St Thomas Becket (f.23v), (6) St George (f.26v), (7) St Christopher (f.28v), (8) St Anne, Mary and the Christ child 'Anne selbdritt' (f.30v), (9) St Catherine (f.32v), (10) St Barbara (f.34v), (11) St Mary Magdalene (f.36v), (12) St Margaret (f.36v), (13) Christ on the Mount of Olives (f.40v), (14) Betrayal of Christ (f.49v), (15) Christ before Pilate who washes his hands (f.65v), (16) Flagellation (f.70v), (17) Christ carrying the Cross (f.74v), (18) Crucifixion (f.78v), (19) Descent from the Cross (f.82v), (20) Entombment (f.85v), (21) Last Judgement (f.115v), (22) Raising of Lazarus (f.135v), (23) Angels lifting souls to heaven (f.164v), (24) Christ as Man of Sorrow with the Instruments of the Passion (f.180v), (25) St Jerome (f.189v).

£ 40,000-60,000 € 45,500-68,500

19



17

17

**JEAN D'ENGHEN, LE LIVRE DES CRONICQUES DE BRABANT, IN FRENCH**

[Southern Netherlands (Brussels?), 15th century (1470s?), with added illustrations (late 15th or early 16th-century?)]

c.400x270mm, manuscript on paper, 284 leaves plus modern flyleaves, the flyleaves and first 7 original leaves not foliated, the remainder with original foliation in roman numerals (expressed here in arabic numerals: 1–281), collation: i4, ii14, iii12, iv16-1, v–x16, xii8, xii–xiii16, xiv18-2, xv–xvi16, xviii8, xviii14, xix14-1, some catchwords, four leaves (ff.31, 194, 201, and 274) missing leaving wide stubs, initials in red as far as f.153v. WITH ABOUT 95 MARGINAL ILLUSTRATIONS in colours and gold; *the lower margin of the first leaf excised, numerous marginal tears and repairs, a few pages repaired within the text area*; original sewing on five bands with vellum sewing reinforcements in the centre of each quire, original(?) oak boards, re-covered in the 17th(?) century (probably before 1626) with plain brown leather, 19th(?) century flyleaves and repairs to joints

THE MOST LAVISHLY ILLUSTRATED COPY AMONG ONLY FOUR SURVIVING MANUSCRIPTS OF AN UNPUBLISHED TEXT; LONG-LOST AND NOT SEEN SINCE THE MID 19TH CENTURY

**Provenance**

(1) The text was begun for Philip the Good (d.1467) and completed c.1470 in Brussels for his successor, Charles the Bold (d.1477). One of the watermarks (close to Briquet nos. 8567, 8572, 8577) occurs in manuscripts dated from the 1460s to 1480s, suggesting that the present manuscript was

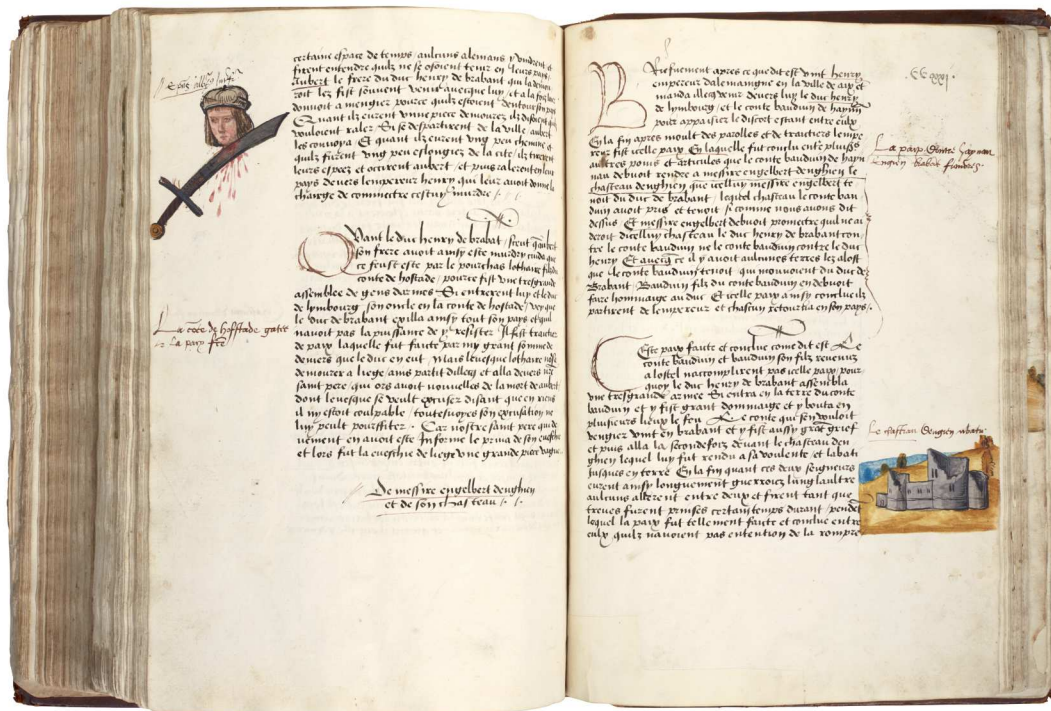


17

written soon after the text's composition, perhaps copied from the dedication copy. (2) Guillaume (Willem) de Cotereau (1615–89), Marquis d'Assche, Baron de Jauche, Seigneur de Widoioie: inscribed 'Ceste cronique a este donnée par la barone de Jausse à Guil(lau)me de Cotereau son fils eage de neuf ans le 2 d'octobre 1626' (front pastedown); this appears to have been a bequest, given to Willem on the sixth anniversary of his father's death; next to a mention of 'le seigneur d'Assche' is an added marginal note 'notre predessesseur' (f.167r; cf. f.242v). (3) Maria de Cotereau, cousin of Guillaume: made available by her to Gillis die Vooght (d.1653), the archivist of Averbode Abbey, who transcribed some extracts. (4) The Comtesse de Hamal, who lived at the Chateau de Hamelette; given by her to: (5) Charles d'Aspremont-Lynden (1822–88): his property when published by Borgnet in 1856; he gave it to the Commission royale d'histoire (see their *Bulletin*, séance 5 janvier 1857, pp.259–60), and they passed it to Pierre de Ram for use in his edition of the *Chroniques of Brabant*.

**Text**

Table of contents: 'Cy commence la table des rubriques du premier liure qui sappelle le liure des chroniques de Brabant' (f.[i]r); dedication: 'A tresexcellen et tresvictorieux prince mon tresredoubtee et souverain seigneur mon seigneur le duc de Bourgoingne et de Brabant M. Jehan d'Enghein chevalier seigneur de Kestergate et visconte du pays de Grimberges ...' (f.[iv]r); introduction: 'Pour demonstrier la dessendue pouesses et vaillances des princes et ducs qui ont este en Brabant et aussy leurs noms et de quelle vie ilz ont este en meurs et conversation ...' (f.1r); Book I (f.18v); Book II (f.38r), Book III (f.98v), Book IV (f.123r), ending '... Et fut la bataille le samedy V<sup>me</sup> jour de Juing la feste de saint bonneface lan mill deux cents iiij<sup>xx</sup> et viij. Et ainssy deffinit le quatriesme liure' (f.281r).



17

The text is unpublished. Only three other manuscripts are known, all on paper:

London, BL, Add. MS. 18290 (15th-century; with a single historiated initial)

Brussels, KBR, MS 21266 (16th-century; undecorated)

Brussels, KBR, MS 21983–84 (17th- and 19th-century; undecorated)

There are also some extracts, transcribed from the present manuscript in the 17th century, in Averbode Abbey, MS 5.

The only discussion in print of the present manuscript, and indeed the only extensive summary of the text itself, is J. Borgnet 'Le Livre des croniques de Brabant', *Compte-rendu des séances de la commission royale d'histoire*, 2nd series, 8 (1856), pp.355–87; most other accounts of the text are very brief e.g. G. Doutrepoint, *Littérature française à la cour des ducs de Bourgogne*, 1909, pp.430–31, and A Bayot and A. Cauchie, *Chroniques brabançonnes*, 1900, pp.47–48, where they wrongly state that the present manuscript was in the Royal Library at Brussels.

In the introduction to his *Chronicle*, Jean d'Enghien (d.1478) explains that due to the multitude and prolixity of histories and chronicles about the Dukes of Brabant, he has decided to combine them into a single volume in French. He uses Emond de Dynter's *Chronica ducum Lotharingiae et Brabantiae* and its French translation by Jean Wauquelin; the *Brabantsche yeesten*. The work is divided into an introduction and four books, from Noah onwards; Book IV fills more than half of the present volume, and contains the most important historical material, from Godfrey 'the Bearded' (d.1139) to the Battle of Woeringen in 1288. It is clear that the work was originally planned in five books, as Book I ends 'Cy prend fin le premier livre de zincque' (f.37r), but both of the 15th-century copies end with Book IV. (The two later copies in Brussels apparently include extracts of Books V and VI, but it is not clear whether these are by Jean or by a later continuator).

There is much work to be done understanding the differing texts of the manuscripts. For example, it seems that the manuscripts combine translations of the *Grimbergsche oorlog* (Rhymed chronicle of the War of Grimbergen) and Jan van Boendale's *Brabantsche yeesten* (Deeds of the Dukes of Brabant), in different ways. Much also remains to be done to clarify the relationships between the manuscripts: the latest copy in Brussels, for example, has drawings of heraldic shields and banners very like those in the present manuscript, but without any colour, and has a note at the beginning stating that it was copied from a manuscript (presumably the dedication copy) in the library of the Dukes of Burgundy ('Ce livre ... se garde et trouve en la librairie du Duc de Brabant ...'). The latter manuscript cannot be traced in the ducal inventories, however, and is not known to survive. At the very least, the similarity between the late Brussels manuscript and the present one, suggests a close connection between the present manuscript and the (dedication?) copy lost from the ducal library.

### Illustrations

Illustrated with marginal paintings, many with gold or silver: more than fifty-five heraldic shields and banners (mainly at ff.151r–164r and ff.182v–204r), nearly twenty cadavers each on a rectangular gold ground; and about twenty other simple images, typically buildings, including Utrecht (f.26v), Affligem Abbey (f.122r), Grimbergen (f.147v), the ruins of Grimbergen Abbey (f.210v), Enghien (ff.214r, 221r), and Woeronce (ff.265r, 268r), but also crossed swords (f.224r); a crown (f.226r), and the cemetery of Woeronce with skulls and a dozen bodies (f.280v), Noah's ark depicted as a 15th-century galleon (f.1r), and a sword cutting off the head of Albert of Louvain (d.1192), bishop of Liège, brother of Henry I, Duke of Brabant (f.220v). The largest illustration shows an infant, identified as 'Le Duc Godefroy', in a gold cradle hanging from the branch of a tree (f.182v).

We are grateful to Dirk Schoenaers for considerable assistance in the preparation of this description.

£ 30,000-50,000 € 34,100-57,000



18

18

### BOOK OF HOURS, USE OF LYON, IN LATIN AND FRENCH

[France (Lyon), 15th century (c.1480)]

**c.150x110mm**, manuscript on vellum, ii+132+ii leaves, foliation omits '100' and repeats '102', 19 lines, the ruled space c.95x55mm, the calendar in quires of six leaves, the rest mainly in quires of 8, but imperfect: leaves presumably with miniatures missing after ff.12, 19, 33 (Lauds), 40 (Prime), 52 (None), 70, 72, 73, and 85, and one blank cancelled after f.68, also somewhat mis-bound (the quire beginning on f.69 should follow f.19), vertical catchwords, tiny leaf signatures lower left, **illuminated with four small miniatures, each accompanied by a border, and three large miniatures, each accompanied by full borders** of semi-naturalistic flowers and foliage against panels of gold or plain vellum in panels of various shapes and patterns, one- and two-line initials and line-fillers throughout, in gold against fields alternately red or blue; *the first and last pages very dirty, suggesting the book was without a binding for a significant length of time, thumbed throughout, the illumination with some rubbing and flaking of pigments*; bound in 20th-century cream vellum over pasteboards framed by single gilt fillets

#### Provenance

(1) Written for a female owner ('michi famula tua', f.19r) who doubtless lived in the diocese of Lyon. (2) Apparently from an early 20th-century English bookseller: inscribed in pencil 'Small Office £2' (f.2r).

#### Text

Full Calendar, in French (f.1r); Gospel extracts (f.13r); 'Obsecro te' (f.17r); Hours of the Virgin (f.20r); the end of the 'Obsecro te' and Passion narrative based on the Gospel of John (f.69r); Hours of the Cross (f.71r) and of the Spirit (f.73r); Seven Penitential Psalms (f.74r) and litany (f.82v), including the rare St Elpidius, 5th-century bishop of Lyon; Office of the Dead (f.85r); Suffrages to saints (f.128v).

#### Illumination

Late medieval Lyon illumination is studied by E. Burin, *Manuscript Illumination in Lyons (1473–1530)*, 2002, and while she apparently knew of no manuscript by the present illuminator, her plates provide some close iconographic comparisons: the way in which the infant lies back on the Virgin's lap, instead of sitting up, is found in Rouen MS 3027 (fig.57), for example, and the way in which the kneeling magus holds a chalice by its stem, with the fingertips of the other hand under its base, is found in Keble College MS 40 (fig.24; cf. fig.70).

The subjects of the large miniatures are: (1) The Adoration of the Magi (f.49v), (2) The Flight into Egypt (f.55v), and (3) The Coronation of the Virgin (f.61v); and of the small miniatures: (1) St Luke painting a portrait of the Virgin and Child (f.13v), (2) St Matthew writing his gospel, copying from a book held open by his angel (f.14v), (3) St Mark writing, assisted his his lion (f.16r), and (4) The Virgin and Child (f.17r).

£ 7,000-9,000 € 8,000-10,300

19

### PARTIAL BOOK OF HOURS, IN LATIN AND ITALIAN

[Italy, 15th century and 19th(?) century]

**c.95x70mm**, manuscript on vellum, i+102+i leaves, 10 lines, the ruled space c.50x40mm, ff.84v, 94r–v, 95v–102v ruled otherwise blank, 19th(?)-century illuminated initials, borders, and miniatures added in margins and over erasures (ff.1r, 8v, 18v, 39r, 49r, 52v, 72v), *some thumbing and flaking of ink*; bound in thin wood boards covered with old (worn) purple velvet, each cover with five metal studs, ties at the fore-edge, endleaves cut from a 13th-century manuscript

#### Text

Office of the Dead, starting imperfectly near the end of the first nocturn (f.1r); prayers in Italian (f.81r), 'Laudamo el buon Ihesu che nostro redemptore laudamo lo eterno padre creatore ...', 'Chi la dira offera dire divotamente ...'; added (15th/16th-century) Hours of the Spirit (f.85r).

Although very incomplete, this is a substantial portion of a genuine manuscript, with medieval vernacular text, and embellishments perhaps intended to appeal to a 19th-century tourist market.

£ 1,000-1,500 € 1,150-1,750



19





20



20 detail

20

## FOR THE USE OF SANTA MARIA DEL POPOLO, ROME

Manual, in Latin [Italy (Rome), late 15th or early 16th century, not before 1493]

**c.320x230mm**, manuscript on vellum, ii+252+1+i leaves, complete, collation: i-xx10, xxi2, xxii-xxvi10, catchwords, two columns of up to 21 lines of text, or up to 7 lines of text and music on four-line staves with square notation, ruled space c.210x150mm, ff.10r-v, 202r-v ruled otherwise blank, **illuminated with 3 large historiated initials and an inhabited full border, 31 smaller illuminated initials with partial borders**, 1- and 2-line initials throughout alternately red or blue with elaborate flourishing in the other colour; *some rubbing and minor flaking of pigments and ink, but generally in fine condition*; sewn on five bands and bound in 18th-century brown leather over pasteboards with gilt corner- and centrepieces and two catches all finely engraved with vases and flowers (*clasps missing*), the spine lettered in gilt capitals 'Manuale Augustinianum', gilt edges, modern fitted box

### Provenance

(1) Made in Rome no earlier than 1493 (f.181r), for the Augustinian Friars of Santa Maria del Popolo: the church is specified in the first rubric and in the first historiated initial (f.11r). (2) Eugène Le Brun-Dalbanne (1814-80), president of the Société Académique de l'Aube, Troyes, with his bookplate. (3) Henry (d.1937) and/or his brother François (d.1953) Chandon de Briailles, of Moët et Chandon fame: with a book-label 'au Cte. Chandon de Briaille', their sale at Tajan, Paris, 17 December 2003, lot 22. (4) Private collection, France.

### Text

Calendar for the use of Augustinian Friars (f.1r), feasts in red include St Augustine, 28 Feb., 5 May, 28 Aug., 11 Oct., Monica, Augustine's mother, 9 Apr., 4 May, Nicholas of Tolentino, 5 June, 10 Sept.; 'Incipit Manuale sancte Marie de populo alme urbis secundum consuetudine Romae curie', Temporale (f.11r); lists of antiphons depending on what day Christmas falls (f.125r), rubrics for variants through the year (f.126v); Sanctoriale (f.131r), with a long rubric (f.181r) following the feast

of St Augustine concerning a papal bull dated 1493 of Alexander VI solemnising the feast; Common of Saints (f.203r); Office of the Virgin (f.218v); Office of the Dead (f.225r), and Ordos for visiting the sick (f.23v), Last Rites (f.238v), and burial (f.251r); blessings to be said at meals through the year (f.252r); added prayers to Sts Monica and Nicholas of Tolentino (f.253r).

### Illumination

The opening page of the main text (f.11r) has two historiated initials and a full border encompassing five saints and a Prophet: (1) initial 'F' with Virgin and Child behind a ledge inscribed 'S. M. D. POPVLO'; (2) initial 'E' with St Paul; the side borders depict (3) Isaiah and (4) St Nicholas of Tolentino, the lower corners depict Sts (5) Stephen and (6) Lawrence, while Sts (7) Monica and (8) Augustine are in the middle of the upper and lower borders. The largest initial depicts (9) St Paul (f.203r). The image of the Virgin and Child is clearly a copy of the famous 'Madonna del Popolo' icon, reputed to have been painted by St Luke.

The other illuminated initials mark major feasts such as Christmas, Epiphany, Easter, etc. (ff.30r, 42r, 93r, 103r, 103v, 106r, 106v, 110r, 113r x2, 133r, 138r, 142r, 147r, 154r, 157v, 162v, 169r, 171v, 173v, 177r, 177v, 184r x2, 186v, 187r, 189r, 191v, 195 x2, 217r); a few of them are historiated, e.g. the second Corpus Christi initial depicts a chalice and host, and the Invention of the Cross depicts the Cross.

Probably founded in the 13th century, the church of Sta Maria del Popolo in Piazza del Popolo is one of the most famous churches in Rome. During the 1470s, Pope Sixtus IV (born Francesco della Rovere, d.1484) demolished the medieval church and rebuilt it as one of the city's first Renaissance churches, and as a dynastic monument of the della Rovere family. His nephew, Cardinal Giuliano della Rovere, commissioned a new high altar for the icon of the Virgin – depicted in the present manuscript – to which another nephew, Giuliano, had a special devotion after he became Pope Julius II (1503-15). The illuminator of the present manuscript has not yet been identified, but the environment of art patronage in which it was commissioned is clear.

£ 30,000-50,000 € 34,100-57,000

23



### TEMPORALE OF A LARGE ANTIPHONARY, IN LATIN

[Italy (Lombardy, Cremona), 16th century (second half)]

**c.510x380mm**, manuscript on vellum, 187 leaves, complete, mostly in quires of 4 leaves (quires xxix and xlvi are bifolia), discreet foliation in lower right corner, pagination (used here) in stencilled numerals in the top corners ('14' omitted), written with five lines of text and music on 4-line staves (rastrum: c.38mm), the ruled space c.380x265mm, pp.2, 368 ruled, otherwise blank, **illuminated with ten large and five smaller historiated initials each on a gold ground**, of varying sizes, the largest the height of two lines of text and music (c.170x170mm), numerous smaller initials alternately in red or blue, some very finely drawn cadell initials with human heads, bound in its **contemporary binding** (c.580x420mm including spikes), sewn on six double bands, the thick wood boards covered with plain brown leather, metal corner-pieces stamped with Agnus dei, sunburst, 'ave' and 'yhs' monogram tools, centre-pieces with bosses, and the lower cover with corner bosses and two large pins for strap-and-pin fastenings (*straps missing*), the lower back panel engraved 'V. XII', approximately 35 fore-edge tabs, rebacked

#### Provenance

(1) Written for the convent of friars minor (Franciscans) of Soresina (near Cremona, Lombardy), formerly dedicated to St Francis, and later to the Immaculate Conception, as recorded on the title-page (p.1), their Volume XII (as recorded on p.1 and the binding; vols. I-XI presumably consisted of Choir Psalters, Graduals, Missals, etc.). (2) 19th-century bookseller's label (front pastedown). (3) Bernard Gantner (b.1928), artist, of Lachapelle-sous-Chaux, France.

#### Text

Title-page: 'Volumen .XII. / Antiphonarium de Tempore / uno volumine comprehensum / Pro Cou. ff. Min. Sorex. / Cremon. olim s.p.n. [sancto patrono nostro?] Francisco / nunc Immac. Concep. sacro / [date erased, perhaps beginning 18 iulii]' (p.1); Temporale (p.3) for the whole year from the Saturday before the first Sunday in Advent, to the 24th Sunday after Pentecost; added indexes of: feasts (p.369), Benedictus antiphons (p.371), and Magnificat antiphons (p.372).

#### Illumination

Because the quantity of illuminated manuscripts being produced fell sharply in the 16th century, it is difficult to find close comparisons for books made outside major centres such as Milan and Rome. A possible clue to the date of the present book is the form of the Star of Bethlehem in the Adoration of the Magi initial: it is depicted as a comet with a very prominent tail, which may have been inspired by the 'Great Comets' of 1577 and 1580, described in contemporary accounts as being as bright as the moon.

The subjects of the historiated initials are: (1) the Holy Spirit (p.53; 17 December, 'O sapientia'), (2) Nativity (p.78), (3) Adoration of the Shepherds (p.87), (4) St Stephen (p.92), (5) St John the Evangelist blessing the poisoned chalice (p.96), (6) a symbolic landscape with a halo(?) over a palm-tree flanked by lilies perhaps representing innocent martyrs (p.101; feast of the Holy Innocents), (7) Presentation in the Temple (p.107), (8) Adoration of the Magi (p.116), (9) Resurrection (p.229), (10) a sunrise over a landscape (p.232; 'Hec dies quam fecit dominus ...'), (11) Ascension (p.255), (12) Pentecost (p.262), (13) Trinity (p.278; Trinity Sunday), (14) Salvator Mundi (p.287; Corpus Christi Matins), (15) vase with grapes and ears of corn (p.292; Corpus Christi Lauds).

£ 30,000-50,000 € 34,100-57,000



22



23

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

22

**BIBLE. NEW TESTAMENT. GOSPELS. ARMENIAN**

The Four Gospels, in Armenian. *Armenia (Havuts Tar monastery), dated 1453*

4to (185 x 140mm.), manuscript on paper, 293+3(blank) leaves, preceded and followed by two vellum flyleaves (see below), apparently COMPLETE in 25 quires of 12 leaves each, with one leaf cancelled in quire xii, quire signatures throughout, prickings survive in all three margins, written in 2 columns of 19 lines, headings in two colours, illustrated with **four full-page Evangelist portraits** (ff.2v, 87v, 138v, 226v) each facing an elaborately decorated incipit page with head-piece, historiated initial, and borders, chapters throughout with **large initials often formed of birds, angels, saints, or other figures**, somewhat dirty and the edges of the leaves somewhat worn and soft, but generally in good condition, contemporary Armenian binding of polished leather over wooden boards, upper cover tooled to form a stepped cross composed of small braided tools, lower cover tooled to form a rectangle, with ten metal fittings on front cover (some with lettering, some later in date, several missing, and lacking all fittings on lower cover), integral foredge flap tooled with letters, two long straps, at front flyleaves are a fragment an 11th/12th(?)-century Armenian manuscript on vellum in erkat'agir, the rear flyleaves from another Armenian manuscript, plain cloth board liners (also lining the foredge flap)

**Provenance**

(1) There are two colophons: the first records that the book was written by Stephannos at the monastery of Havuts Tar, in the year 902 of the Armenian Era (i.e. 1453 CE); (2) the second mentions the acquisition of the manuscript by Mourad in 1121. (3) Boisgirard-Antonini, Paris, *Arts d'Orient*, 14 February 2002, lot 291 (with description loosely inserted).

**Binding**

The use of binding waste was generally deliberate in Armenian bindings, to show the continuation of book production. The cloth board liners are a typical feature of Armenian bindings, which help distinguish them from Byzantine bindings. The cross on the upper cover represents the Crucifixion, whereas the rectangle on the lower cover represents the oblong of Christ's empty tomb.

£ 12,000-18,000 € 13,700-20,500

23

**BIBLE. NEW TESTAMENT. GOSPELS. ARMENIAN**

Girg Srbo Avetaranin Tyarn mero yev Prkchin Hisusi Qristosi [The books of the Gospels of our Lord and Saviour Jesus Christ]. *Venice: Michelangelo Barboni for Voskan Agulets'i, 1685*

4to (180 x 133mm.), a-b<sup>4</sup> A-3H<sup>4</sup>, title within woodcut border, woodcut initials and headpieces, woodcut illustration at start of each Gospel, contemporary Armenian-style binding of blind-tooled calf over thin wooden boards, rounded metal crosses on covers (upper cover with coloured glass roundels inset), oval stamped metal corner-pieces on upper cover, two replacement long straps, binding sewn without sewing supports, with extended headbands and with the page edges aligned with the board edges, a page of contemporary manuscript in Armenian at front, some soiling and damp-staining (particularly towards end), small marginal rust-hole in Ee1, some leaves becoming loose, spine repaired at head and foot, lacking a third long strap across the centre of the book, binding slightly rubbed

Barboni's printing in Armenian lasted from 1680 to 1690, comprising gospels, psalters and other liturgical and devotional works. ICCU records one copy, at the Mekhitarist library on San Lazzaro, Venice.

£ 2,000-3,000 € 2,300-3,450

24

**BIBLE. NEW TESTAMENT. GOSPELS. ARMENIAN**

Avetaran Tyarn mero Hisusi Qristosi [The Gospels of our Lord Jesus Christ]. *Venice: Antonio Bortoli, 1759*

8vo (153 x 102mm.), title within woodcut border, woodcut initials and headpieces, full-page engraved portrait at start of each gospel, contemporary Italian tooled calf, edges gilt and gauffered, title-page becoming loose, binding slightly rubbed

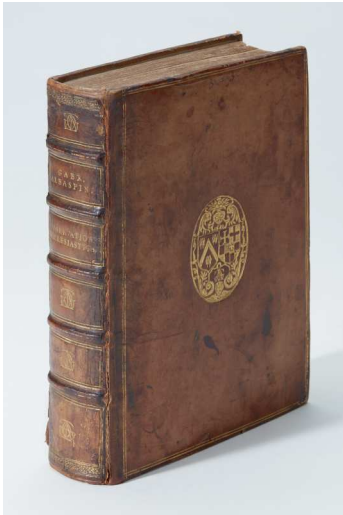
ICCU records one copy, at the Mekhitarist library on San Lazzaro, Venice. Bortoli first starting producing Armenian books in 1690, and in the eighteenth century his printshop produced several books on behalf of the Mekhitarist fathers before they set up their own printing press on San Lazzaro in 1789. The Bortoli printshop also produced hundreds of books in Greek.

£ 1,000-1,500 € 1,150-1,750

25

# PROPERTY OF A PRIVATE COLLECTOR

LOTS 25-70



25

25

## ALBASPINI, GABRIELE

De veteribus ecclesiae ritibus observationum libri duo. *Paris: Laurence Sonnius, 1623*

3 parts in one volume, 4to (230 x 162mm.), engraved vignette on title-page, woodcut initials, head- and tailpieces, contemporary French calf with the arms of de Thou and his second wife [Olivier 216 fer 8], spine gilt in compartments with their monogram [fer 9], de Thou's ink shelfmark at head of upper cover and on inside front cover, *small hole at foot of +1, small paper flaw at foot of Ggg1, slight damp-staining at lower corner, upper joint repaired, joints cracking*

### PROVENANCE

Jacques-Auguste de Thou and his second wife Gasparde de la Chastre, arms on binding; F. La Mennais, ink inscription on title-page; Giorgio di Veroli of New York, bookplate, sale, Parke-Bernet, 28 February 1956, lot 325, extract from sale catalogue loosely inserted, \$35

£ 1,500-2,000 € 1,750-2,300

26

## BAUDELAIRE, CHARLES

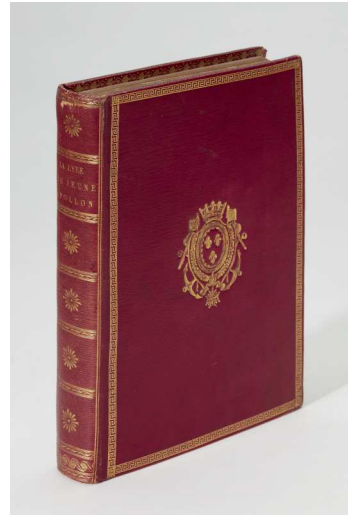
Oeuvres posthumes. *Paris: Société du Mercure de France, 1908*

8vo (247 x 185mm.), copy no. 22 of a limited number printed on *papier de Hollande*, printed for MM. Cumin and Masson, frontispiece portrait printed in two states (black and bistre), half crushed brown morocco by Hyman Zucker, original yellow printed wrappers bound in, top edge gilt, others COMPLETELY UNCUT AND UNTRIMMED, *lower wrapper slightly soiled*

### PROVENANCE

John B. Stetson, sale, Parke-Bernet, 10 March 1953, lot 22, extract from sale catalogue loosely inserted

£ 300-400 € 350-500



27

27

## BEUCHASTEAU, FRANÇOIS MATTHIEU DE

La lyre du jeune Apollon, ou la muse naissante. *Paris: Charles de Sercy (Nicolas Foucault), 1657*

4to (241 x 165mm.), additional engraved title-page, engraved frontispiece portrait, title printed in red and black, engraved and woodcut headpieces and initials, engraved illustration, 25 (of 26?) engraved portraits, eighteenth-century red morocco gilt (plausibly by Bozerian) with the arms of the duc d'Angoulême [Olivier 2552 fer 5], flat spine gilt, gilt edges, *occasional light browning; sold as a binding not subject to return*

### PROVENANCE

Louis Antoine d'Artois (1775-1844), duc d'Angoulême, arms on binding; Saul Cohn, sale, Parke-Bernet, 26 April 1955, lot 47

£ 800-1,000 € 950-1,150

28

## BERNARD, PIERRE JOSEPH

L'art d'aimer et poésies diverses. *Paris: Didot jeune, An III [1795]*

8vo (222 x 138mm.), half-title, 7 engraved plates after Eisen and Martini, contemporary straight-grained red morocco gilt probably by Bozerian, blue watered silk endpapers, flat spine gilt, gilt edges, *spine slightly faded, slightly rubbed at foot*

### REFERENCES

Cohen-De Ricci 133; Culot, *Bozerian*, roulette 20 and palettes 2 & 12

### PROVENANCE

John B. Stetson, sale, Parke-Bernet, 10 March 1953, lot 26, extract from sale catalogue loosely inserted

£ 600-800 € 700-950

**BIBLE. NEW TESTAMENT. FRENCH**

Le Nouveau Testament en françois, avec des reflexions morales sur chaque verset... Nouvelle edition. (Abregé de la morale des Actes des Apostres...). Paris: André Pralard, 1696-1697

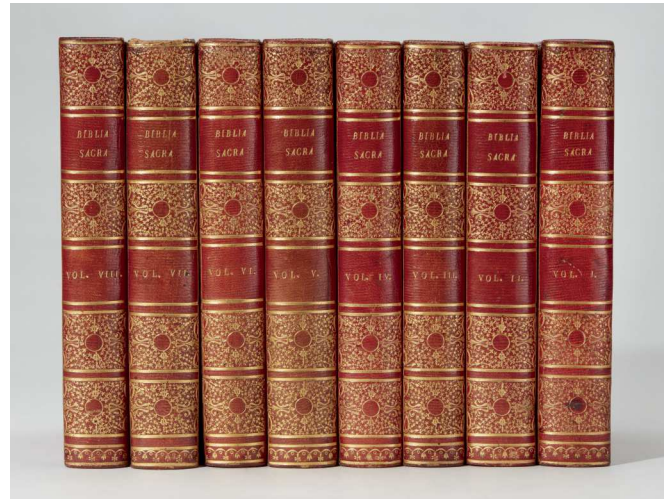
8 volumes, 12mo (157 x 91mm.), woodcut devices on title-pages, ruled in red throughout, contemporary blind-tooled black morocco, spines with titles lettered in gilt, red morocco gilt doublures, gilt edges, *bindings slightly rubbed*; sold as a binding not subject to return

This set of eight volumes contains four volumes of the text of the Gospels in French, and four volumes of the rest of the New Testament; the biblical text is interspersed with Pasquier Quesnel's commentary. The Latin original appears as printed marginalia.

**PROVENANCE**

lot 467 from a 1950s Sotheby's catalogue, extract from sale catalogue loosely inserted (with a pencil note stating that the bindings are by Boyet)

£ 1,000-1,500 € 1,150-1,750



30

**BIBLE. LATIN**

Bibliorum sacrorum vulgatae versionis editio. Paris: F.A. Didot, 1785

8 volumes, 8vo (188 x 107mm.), CONTEMPORARY STRAIGHT-GRAINED RED MOROCCO GILT BY BOZERIAN, flat spines gilt, gilt edges, blue watered silk endpapers

A beautiful copy of this finely-printed Latin Bible.

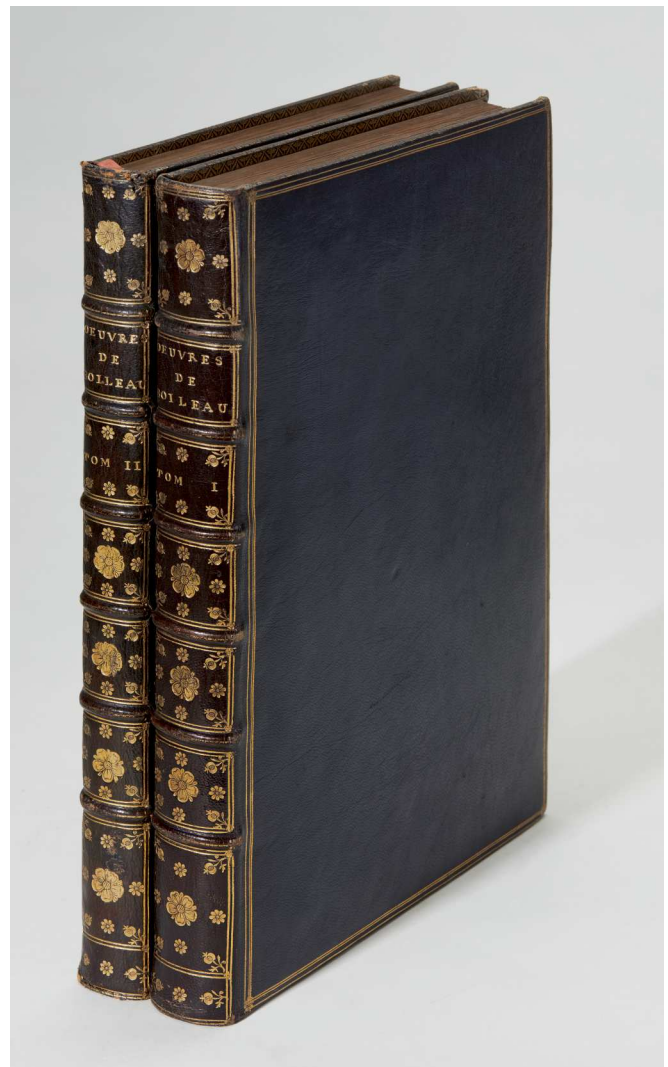
**REFERENCES**

Culot, *Bozerian*, roulettes 18 & 28, palette 12

**PROVENANCE**

Lord Rosebery, bookplates, from the library at The Durdans, Epsom, sale, Sotheby's, 26 June 1933, lot 350

£ 2,000-3,000 € 2,300-3,450



31

**BOILEAU DESPRÉAUX, NICOLAS**

Oeuvres... avec les éclaircissemens historiques. Amsterdam: David Mortier, 1718

2 volumes, folio (369 x 237mm.), titles printed in red and black, engraved frontispiece and 7 plates by Picart, engraved portrait of the dedicatee by Gunst after Kneller, engraved vignettes and tailpieces, CONTEMPORARY FRENCH NAVY MOROCCO GILT, plausibly by Padeloup, spines gilt in compartments, gilt edges, in morocco-backed slipcase, *light offsetting from plates, very slight rubbing to bindings*

**REFERENCES**

Cohen-De Ricci 165

**PROVENANCE**

Saul Cohn, sale, Parke-Bernet, 26 April 1955, lot 79, extract from sale catalogue loosely inserted

£ 2,000-3,000 € 2,300-3,450

**BREVIARIUM ROMANUM**

Pars verna; pars aestivalis; pars autumnalis. *Venice: Nicolò Pezzana, 1756*

3 volumes, 8vo (179 x 103mm.), printed in red and black, engraved vignettes on title-pages, contemporary Italian (probably Neapolitan) calf elaborately gilt, some sections with silver paint (now oxidised to black), spines gilt in compartments, gilt and gauffered edges, printed paper pastedowns, *bindings slightly rubbed, a few small wormholes in spines*; sold as bindings not subject to return

For a similar Neapolitan binding, see Davis Gift 380, with a very similar outer border. Bologna, *Legature* illustrates a mid eighteenth-century Roman binding with what appears to be an identical outer border (p. 145), as well as a Neapolitan binding with the same structure to the inner panels of the covers (p. 147).

This set should originally have contained a fourth volume for winter. Two of the volumes contain additional printed sections about Neapolitan saints bound at the end.

**PROVENANCE**

Sale, Sotheby's, 22 November 1954, lot 76

£ 600-800 € 700-950

**CALLIMACHUS**

Οι... ὕμνοι τε, καὶ ἐπιγράμματα. *Parma: Bodoni, 1792*

folio (440 x 290mm.), text in Greek and Italian, engraved headpiece, contemporary straight-grained red morocco elaborately gilt by Kalthoeber, with his orange ticket, central arms gilt of Henry Pelham, 4th duke of Newcastle-under-Lyme (stamp 4), marbled and gilt edges, in a red cloth folding case

AN EXQUISITE BOOK, beautifully printed and beautifully bound.

**REFERENCES**

Brooks 440

**PROVENANCE**

Henry Pelham (1785-1851), 4th duke of Newcastle-under-Lyme, arms on binding; Sir Mark Masterman Sykes, armorial morocco booklabel; price £12-12s in pencil on flyleaf; Rev. Dr Harris E. Kirk of Baltimore, sale, Parke-Bernet, 23 November 1954, lot 205 ("A superb example of Kalthoeber binding")

£ 1,500-2,000 € 1,750-2,300

**CERVANTES SAAVEDRA, MIGUEL DE**

De voornaamste gevallen van den wonderlyken Don Quichot [translated by Jacob Campo Weyerman]. *The Hague: Peter de Hondt, 1746*

4to (305 x 248mm.), title printed in red and black, engraved vignette on title-page, 31 engraved plates (on slightly shorter paper), Gggg4 blank, red calf-backed marbled boards, UNCUT, without Ff4 (blank?), occasional light foxing, small inkstains on Ff2-3, binding worn

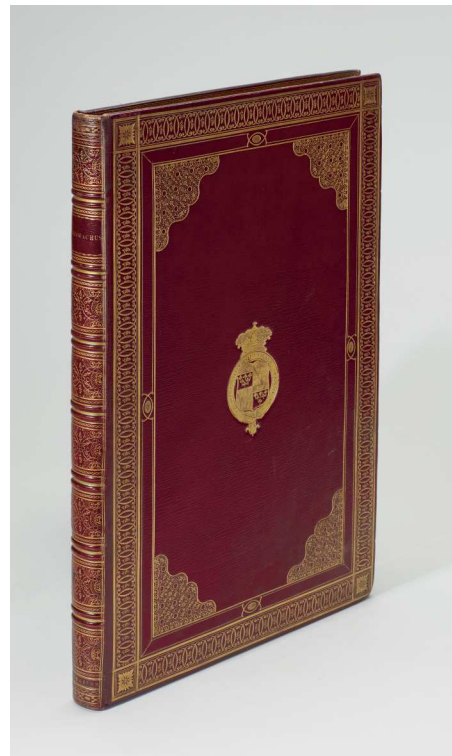
**REFERENCES**

cf. Cohen-De Ricci 218 (1746 de Hondt edition in French; "Superbe illustrations")

**PROVENANCE**

sale, Parke-Bernet, 12 January 1954, lot 52, extract from sale catalogue loosely inserted

£ 300-400 € 350-500



33

**CHAMFORT, SÉBASTIEN-ROCH-NICOLAS DE AND JEAN-BAPTISTE GAIL**

Les trois fabulistes, Esope, Phèdre et La Fontaine. *Paris: Delance, 1796*

4 volumes, 8vo (200 x 117mm.), text in Greek, Latin and French, half-titles, leaf of additions at end of volume 1 and at end of preliminaries of volume 2, contemporary marbled calf, flat spines gilt with red and green morocco lettering-pieces, marbled edges, *a few leaves slightly browned, extremities slightly rubbed*

£ 500-700 € 600-800

**CHARLES D'ORLÉANS**

Ballades rondeaux et complaintes. Poésies choisies et ornée de gravures de Jean Frélaud. *Paris: Lacourière, 1949*

4to (276 x 221mm.), copy number 19 of a limited edition of 220 copies, one of 30 copies with an extra suite of plates on *papier de Chine*, signed in pencil by Frélaud, navy crushed morocco gilt (by Thérèse Moncey with gilding by Cochet) tooled with fleurs-de-lys in gilt and black, spine similarly tooled and lettered in gilt, cream leather endleaves tooled with small gilt fleurs-de-lys, edges gilt (foreedge and lower edge untrimmed), chemise and slipcase (starting to crack), original printed wrappers bound in

For other fine bindings by Moncey, see lots 63 and 67.

£ 800-1,000 € 950-1,150

**COLONNA, FRANCESCO**

Le songe de Poliphile... littéralement traduit pour le premier fois... par Claudius Popelin. *Paris: Isidore Lisieux, 1893*

2 volumes, 8vo (217 x 135mm.), copy no. 117 from a limited edition of 410 copies, half-titles, illustrations by A. Prunaire based on the original Aldine edition, contemporary red morocco gilt by Trioullier, top edges gilt, otherwise uncut, original printed wrappers bound in, *hinges cracking*

**PROVENANCE**

Cortlandt Field Bishop, bookplate, sales, New York, 1938; Rev. Dr Harris E. Kirk of Baltimore, sale, Parke-Bernet, 23 November 1954, lot 240, extract from sale catalogue loosely inserted

£ 400-600 € 500-700

**[DESAUBIEZ, VATAR]**

Le Bonheur public, ou moyen d'acquitter la dette nationale de l'Angleterre. *London: T. Hookham, 1780-1782*

2 parts in one volume, 8vo (193 x 116mm.), contemporary French red morocco gilt with the arms of Madame Adelaide [Olivier 2514 fer 7], *lower joint cracked, corners rubbed*

**PROVENANCE**

Marie-Adelaide de France (1732-1800), daughter of Louis XV, arms on binding (her substantial library was sold after the Revolution); Henri Lambert, lawyer in Versailles, bookplate; Roger W. Barrett, sale, Parke-Bernet, 8 January 1952, lot 4 and 15 December 1953, lot 45

£ 700-1,000 € 800-1,150

**DIDEROT, DENIS**

La Religieuse... nouvelle édition, ornée de figures, et où l'on trouve une conclusion, Tome Premier [-Second]. *Paris: Deboy, Moller, Mongie & Dupréel, [1798/1799]*

2 volumes in one, 8vo (195 x 200mm.), engraved portrait by Dupréel after Aubry, 4 plates after Barbier, later crushed brown morocco gilt ("Thierry, S<sup>r</sup>. de Petit-Simier"), *first free flyleaf working loose, otherwise sound*

**REFERENCES**

Cohen-De Ricci 305

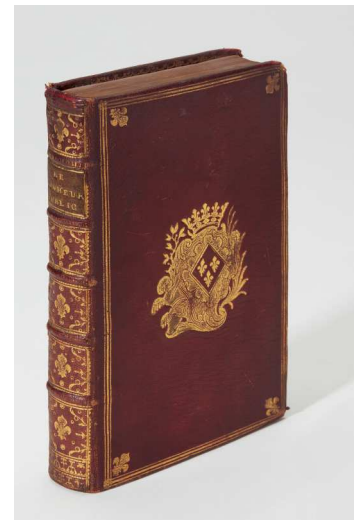
**PROVENANCE**

FP, monogram stamped on title-page; John B. Stetson, sale, Parke-Bernet, 10 March 1953, lot 176, extract from sale catalogue loosely inserted

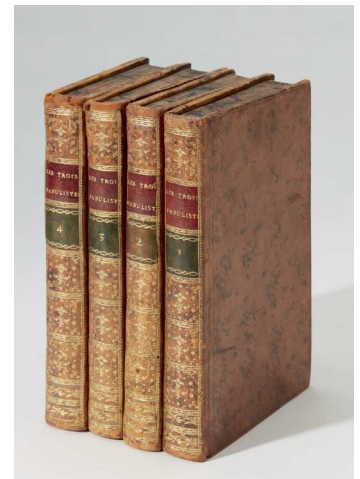
£ 800-1,000 € 950-1,150



36



38



35

**FLAUBERT, GUSTAVE**

Madame Bovary. *Paris: Librairie des Amateurs, A. Ferroud, 1905*

4to (299 x 208mm.), copy no. 54 of a limited edition of 600 copies, one of 200 copies on *papier du Japon*, half-title, frontispiece, vignettes and plates in three states, contemporary binding by Micholci and Belz-Niedrée and finished by Leon Maillard, crushed brown morocco with a decorative outer border made from coloured morocco onlays, spine similarly tooled, brown morocco gilt doublures, green watered silk endpapers, gilt edges, matching chemise and slipcase, *first quire almost detached, slipcase somewhat worn*

**PROVENANCE**

Robert Hoe, morocco booklabel, sale, Anderson Auctions, 14 November 1912, lot 1248; sale, Parke-Bernet, 29 November 1948, lot 180, extract from sale catalogue loosely inserted

£ 500-700 € 600-800

**FOMBEURE, MAURICE**

Two works in fine bindings by J. Antoine Legrain, comprising:

*J'appriovise par jeu. Paris: Les amis de l'originale, 1947*, copy no. 11 of a limited edition of 475 copies, one of 50 on *Isle-de-France pur chiffon*, 8vo (177 x 110mm.), binding by Legrain of half crushed terracotta morocco with tooling in gilt and silver, spine lettered in gilt, top edge gilt, others uncut, original wrappers bound in, *binding slightly worn*

*Sortilèges vus de près. Paris: Editions de Noel, 1947*, copy no. 25 of a limited edition of 1,000 copies, one of 50 on *vélin de renage*, 8vo (220 x 137mm.), binding by Legrain of half crushed terracotta morocco, boards with paper onlays matching the tooling in gilt on the morocco section, spine with the author's name in gilt, vertical title in black on upper cover, top edge gilt, others uncut, *binding slightly rubbed*

These bindings were executed for the 1950 *Exposition de la demi-reliure décorée*.

**PROVENANCE**

From the collection of a former curator of the Louvre, sale, Parke-Bernet, 22 November 1956, part of lot 219 (with 2 other works similar)

£ 800-1,000 € 950-1,150

**FONTENELLE, BERNARD DE**

Oeuvres diverses... nouvelle édition. *The Hague: Gosse & Neaulme, 1728-1729*

3 volumes, 4to (273 x 211mm.), half-titles, engraved frontispiece portrait, 5 engraved plates, engraved head- and tailpieces, all by Bernard Picard, contemporary calf gilt, spines gilt in compartments, red edges, *bindings slightly worn, some joints repaired, some joints cracking*

**REFERENCES**

Cohen-De Ricci 407 ("Superbes illustrations")

**PROVENANCE**

Jacobus Solis Cohen, bookplate; sale, Parke-Bernet, 22 October 1945, lot 237; lot 405, extract from a Parke-Bernet sale catalogue loosely inserted

£ 500-700 € 600-800

**GAGNY, JEAN DE**

Brevissima & facillima in omnes divi Pauli epistolas scholia, ultra priores editiones, ex antiquissimis Graecorum autoribus, abunde locupletata. *Paris: Simon de Colines, 1543*

8vo (171 x 112mm.), CONTEMPORARY PARISIAN TAN MOROCCO TOOLED IN SILVER, with sections painted dark brown, gilt edges, *silver oxidised, joints cracking, extremities slightly rubbed*; sold as a binding not subject to return

The 1960 sale catalogue opined that the binding was the work of Etienne Roffet (died 1548), who from 1539 was *relieur du roi*. A binding by Roffet in the British Library (Davis Gift 14) contains some of the same tools.

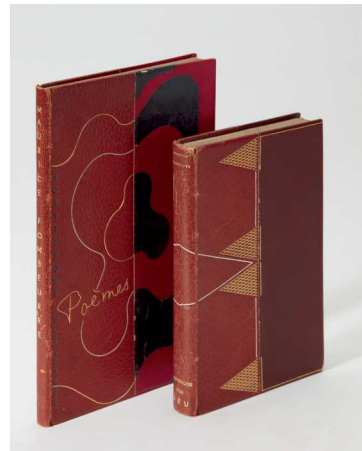
**REFERENCES**

BP16 111232; Renouard, *de Colines* 375

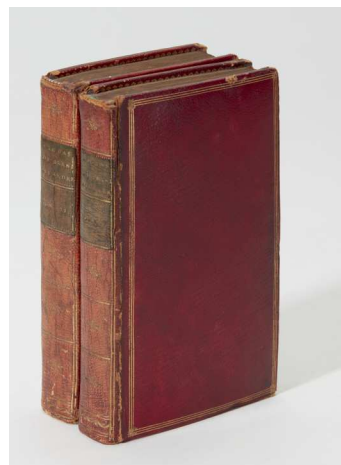
**PROVENANCE**

"Ex dono D[omi]ni Bellor", inscription on flyleaf; sale, Sotheby's, 29 March 1960, lot 480, extract from sale catalogue loosely inserted

£ 1,500-2,000 € 1,750-2,300



41



44



**GUISE, MADEMOISELLE DE [LOUISE-MARGUERITE DE LORRAINE]**

Les amours du grand Alcandre, suivis de pieces intéressantes pour servir à l'histoire de Henri IV. Paris: Didot l'ainé, 1786

2 volumes, 12mo (147 x 85mm.), half-titles, folding genealogical table in volume 2, contemporary red morocco gilt, flat spines gilt with green morocco lettering-pieces, spines slightly faded, joints cracking, bookplate removed from volume 2

**PROVENANCE**

armorial bookplate with motto "Sapere aude", of the Parker family (as viscounts Macclesfield); loosely inserted is an extract from a 1950s Parke-Bernet sale, lot 136, giving the bookplate as De Marchaumont

£ 800-1,000 € 950-1,150

**LA FONTAINE, JEAN DE**

Contes et nouvelles en vers. Nouvelle edition enrichie de tailles-douces. Amsterdam: Henry Desbordes, 1685

Contes mis en vers par Monsieur D..... et poesies diverses. Cologne: Pierre Marteau, 1688, woodcut vignette on title-page

2 works in 2 volumes, 12mo (144 x 92mm.), additional engraved title-page, engraved illustrations by Romeyn de Hooghe, later half calf over marbled boards, marbled edges, cut slightly close

FIRST ISSUE OF THE FIRST ILLUSTRATED EDITION of the *Contes* of La Fontaine.

Loosely inserted is a letter from the bookseller William Downing, of Birmingham, dated 1 April 1898, to John P. Woodbury, about his order for this copy of La Fontaine and the fact that it is the original and not a later reprint.

**REFERENCES**

Landwehr, *De Hooghe* 62; Rochambeau, *Contes* 28; 2nd work: VD17 32:719080S

**PROVENANCE**

Sale, Parke-Bernet, 15 December, 1953, lot 326, property of a New York collector residing abroad

£ 800-1,000 € 950-1,150

**LA FONTAINE, JEAN DE**

Contes et nouvelles en vers... Nouvelle edition corrigée, augmentée, & enrichie de tailles-douces dessinées par Mr Romeyn de Hooghe. Amsterdam: N. Etienne Lucas, 1732

2 volumes, 12mo (158 x 92mm.), engraved title-page, engraved illustrations (each with a tissue guard), all by De Hooghe, later crushed brown morocco by Matthews, gilt edges, joints slightly rubbed

For the first edition of De Hooghe's illustrations, see lot 45.

**REFERENCES**

Rochambeau, *Contes* 62; cf. Landwehr, *De Hooghe* 67 (1721 Lucas edition)

**PROVENANCE**

Sale, Parke-Bernet, 15 December, 1953, lot 293, property of a New York collector residing abroad

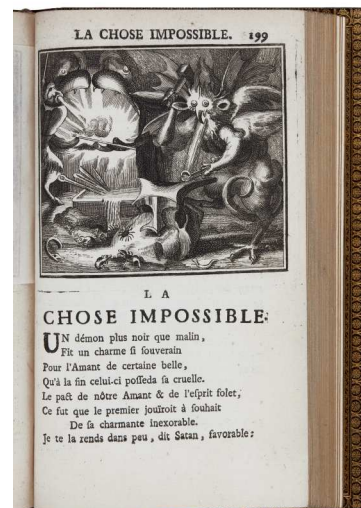
£ 500-700 € 600-800



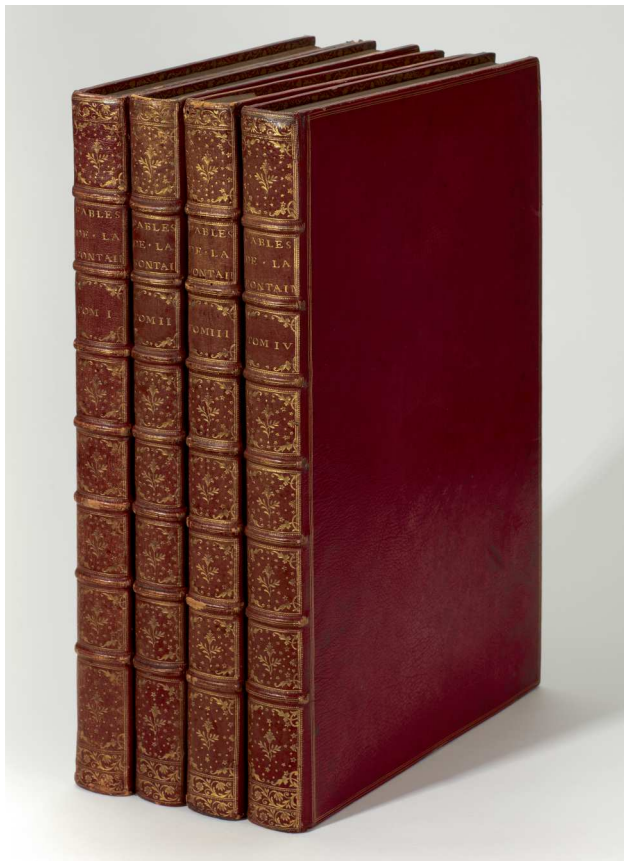
43



45



46



47



47

47

**LA FONTAINE, JEAN DE**

Fables choisies, mises en vers. Tome premier (-quatrième). Paris: Charles-Antoine Jombert for Desaint & Saillant, and Durand, 1755-1759

4 volumes, folio (501 x 330mm.), one of 100 copies on papier impérial d'Auvergne, half-titles, engraved frontispiece portrait of Oudry, additional engraved frontispiece portrait of Oudry by Tardieu after Largilliere bound after half-title, woodcut head- and tailpieces by Bachelier, 275 plates by Oudry engraved by Aubert, Aveline and others, plate for "Le singe et le léopard" in its first (unlettered) state, CONTEMPORARY RED MOROCCO GILT BY DEROME, WITH HIS TICKET, triple gilt fillet border, spines gilt in compartments, gilt edges, 2 buckram slipcases, some deckle edges, frontispiece slightly creased, occasional light foxing, corners and spines slightly rubbed, spines slightly faded, a few covers slightly spotted

A MAGNIFICENT LARGE PAPER COPY IN A SPLENDID DEROME BINDING.

Jean-Baptiste Oudry (1686-1755) prepared the artwork for this edition of La Fontaine between 1729 and 1734. He was renowned for his paintings of animals, many of which were based on the menagerie at Versailles. The illustrations were then revised by Cochin, who improved the artwork of the human characters at the expense of the animals.

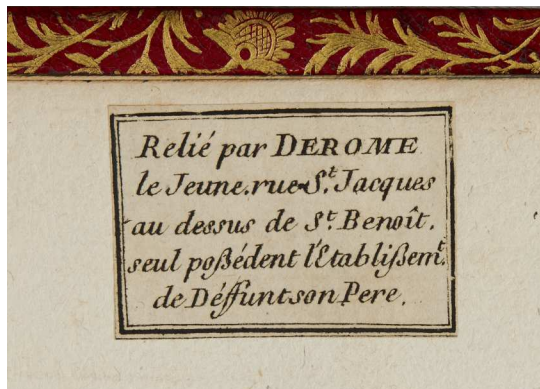
**REFERENCES**

Cohen-De Ricci 548; Rochambeau, Fables 86; Michel, Cochin 198; Ray 5

**PROVENANCE**

Lord Carrington, armorial bookplate (presumably Robert John, second Baron Carrington, 1796-1868), and Wycombe Abbey, Library, armorial bookplate; Lucius Wilmerding, bookplate, sale, Parke-Bernet, 6 March 1951, lot 358; Saul Cohn, sale, Parke-Bernet, 26 April 1955, lot 503, extract from sale catalogue loosely inserted

£ 40,000-60,000 € 45,500-68,500



47 detail

**LA FONTAINE, JEAN DE**

Contes et nouvelles en vers. *Amsterdam [i.e. Paris], 1762*  
 2 volumes, 8vo (179 x 115mm.), half-titles, engraved portraits of La Fontaine and of Eisen, 80 engraved plates after Eisen, 4 vignettes and 53 culs-de-lampe by Choffard, CONTEMPORARY RED MOROCCO, triple gilt fillet border, flat spines gilt, gilt edges, endleaves of white paper with gilt stars

A fine copy of the "Fermiers Généraux" edition, with the first printing of these plates, considered to be Eisen's best work. This copy has the plates "Le Cas de Conscience", "Le Diable de Papefiguiere" and "Le Féronde" in their uncovered state.

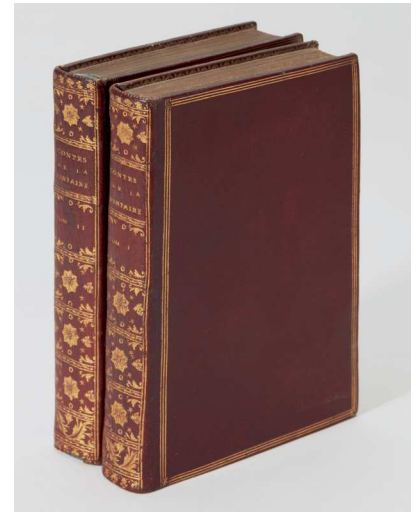
**REFERENCES**

Cohen-De Ricci 558; Rochambeau, Contes 79

**PROVENANCE**

Clarence McK. Lewis, sale, Parke-Bernet, 28 October 1954, lot 345, extract from sale catalogue loosely inserted

£ 1,500-2,000 € 1,750-2,300



48

**LA FONTAINE, JEAN DE**

Contes de La Fontaine avec illustrations de Fragonard.  
*Paris: J.Lemonnier, 1883*

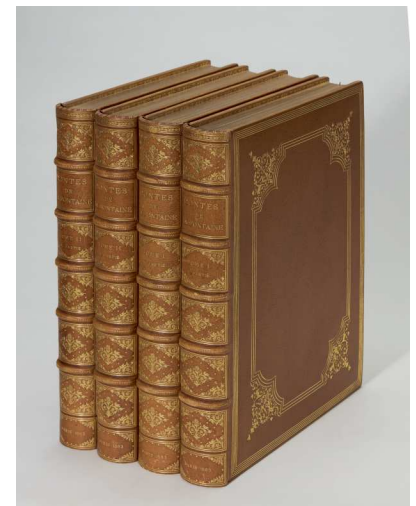
2 volumes bound in 4, 4to (318 x 240mm.), LIMITED EDITION, NUMBER 57 OF 100 COPIES ON JAPON, half-titles, 100 engraved plates and vignettes in 2 states (bistre and black), near-contemporary tan morocco by Pagnant, spines with raised bands, extensively gilt, each housed in slipcase

A GOOD AND CLEAN COPY.

**REFERENCES**

Rochambeau, Contes 178

£ 800-1,000 € 950-1,150



49

**LA HARPE, JEAN F. DE**

Tangu et Félimé. Poème en IV chants. *Paris: Pissot, 1780*

8vo (182 x 108mm.), engraved title-page by Marillier, 4 engraved plates after Marillier, contemporary navy morocco, triple gilt fillet border, flat spine gilt with red morocco lettering-piece, *binding faded and slightly scraped*

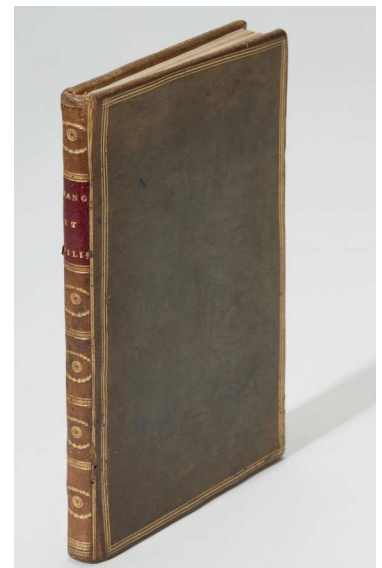
**REFERENCES**

Cohen-De Ricci 589

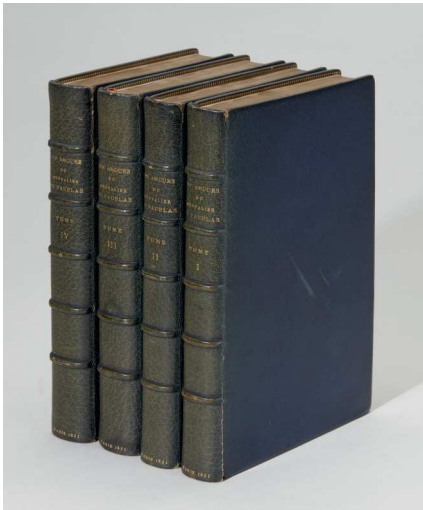
**PROVENANCE**

Mrs Andre de Coppet, sale, Parke-Bernet, 4 October 1955, lot 364

£ 400-600 € 500-700



50



51

51

**LOUVET DE COUVRAY, JEAN-BAPTISTE**

Les amours du chevalier de Faublas... Nouvelle édition.  
*Paris: Ambroise Tardieu, 1821*

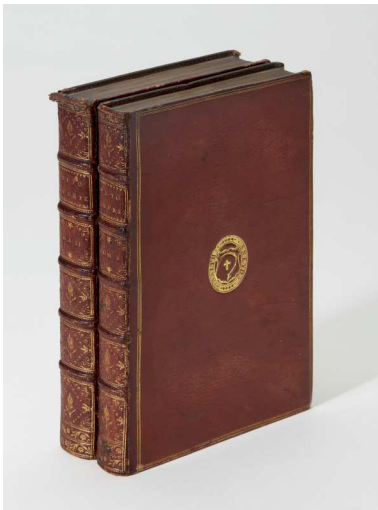
4 volumes, 8vo (210 x 130mm.), half-titles, 8 engravings after Colin, EXTRA-ILLUSTRATED with 82 engraved plates (some before letter), contemporary crushed blue morocco by David, spines with gilt lettering, tan morocco gilt doublures, gilt edges, *extremities slightly rubbed, a few joints starting to crack*

**REFERENCES**

Carteret III, 397

£ 1,000-1,500 € 1,150-1,750

52



52

**LUCRETIUS CARUS, TITUS**

Della natura delle cose libri sei... tradotti... di Alessandro Marchetti. *Amsterdam [Paris]: a spese dell'editore, 1754*

2 volumes, 8vo (220 x 140mm.), two engraved titles and two frontispieces by Le Mire after Eisen, six plates by Aliamet and others after Cochin and Le Lorrain, 12 head- and tailpieces by Baquoy and others after Eisen, Cochin and Vasse, contemporary French red morocco, triple gilt fillet border, spines gilt in compartments, gilt edges, armorial of Ralph Sneyd stamped later on covers, *spine of volume 2 chipped at head, bindings lightly rubbed*

**REFERENCES**

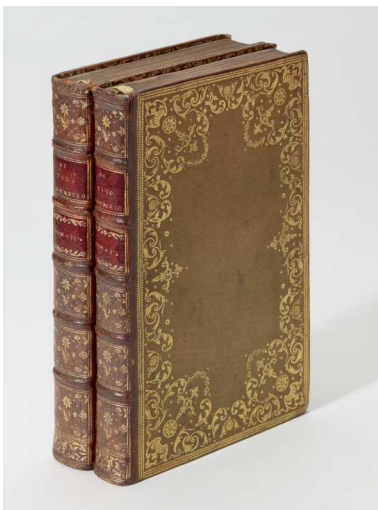
Cohen-De Ricci 665

**PROVENANCE**

Ralph Sneyd, booklabels and arms on bindings, sale, Sotheby's, 30 November 1927, lot 541; Princesse Jean Callimachi, armorial bookplate, sale, Sotheby's, 14 July 1952, lot 18

£ 2,000-3,000 € 2,300-3,450

53



53

**LUCRETIUS CARUS, TITUS**

Della natura delle cose libri sei... tradotti... di Alessandro Marchetti. *Amsterdam [Paris]: a spese dell'editore, 1754*

2 volumes, 8vo (225 x 135mm.), two engraved titles and two frontispieces by Le Mire after Eisen, six plates by Aliamet and others after Cochin and Le Lorrain, 12 head- and tailpieces by Baquoy and others after Eisen, Cochin and Vasse, contemporary French citron morocco gilt "à la dentelle", spines gilt in compartments, gilt edges, *extremities rubbed*

**REFERENCES**

Cohen-De Ricci 665

£ 2,000-3,000 € 2,300-3,450

**MARGUERITE DE NAVARRE**

Les nouvelles. *Berne: la nouvelle Société typographique, 1780-1781*

3 volumes, 8vo (190 x 114mm.), 3 half-titles, 3 frontispieces, 21+25+27 engraved plates, engraved head- and tailpieces, later crushed brown morocco by Duval, triple gilt fillet border, spines gilt in compartments, top edges gilt, others uncut, *bindings slightly rubbed*

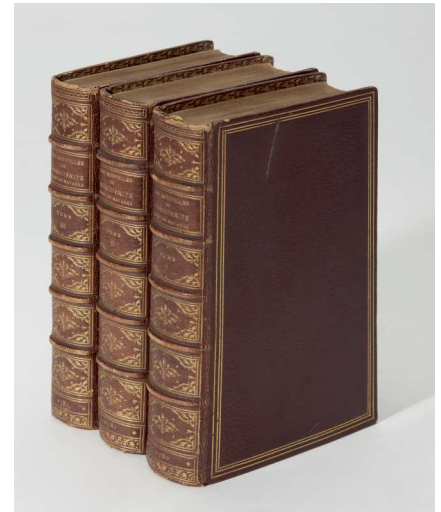
**REFERENCES**

Cohen-De Ricci 680

**PROVENANCE**

extract from a Parke-Bernet sale catalogue from the 1950s loosely inserted

£ 800-1,000 € 950-1,150



54

**MONTESQUIEU, CHARLES LOUIS DE SECONDAT, BARON DE**

De l'esprit des loix. *Geneva: Barrillot & fils, [1748]*

2 volumes, 4to (253 x 183mm.), half-titles, woodcut device on title-pages, woodcut tailpieces, contemporary speckled calf, spine gilt in compartments with green and navy morocco lettering-pieces, red speckled edges, *joints cracked, bindings slightly rubbed and scraped, ends of spines repaired*

FIRST EDITION OF MONTESQUIEU'S CLASSIC OF POLITICAL PHILOSOPHY. This copy does not contain an errata leaf.

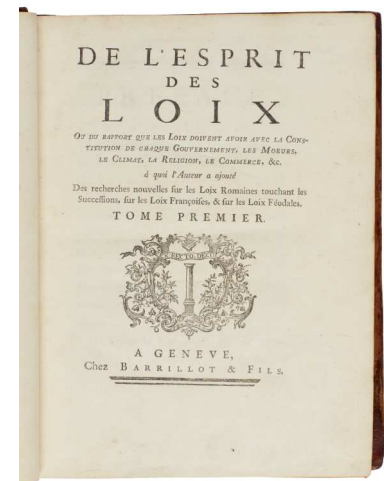
**REFERENCES**

PMM 197

**PROVENANCE**

Robert Day (1835-1914), armorial bookplate; C.S. Hutter, sale, Parke-Bernet, 13 May 1953, lot 486

£ 4,000-6,000 € 4,550-6,900



55

**MORAND, PAUL**

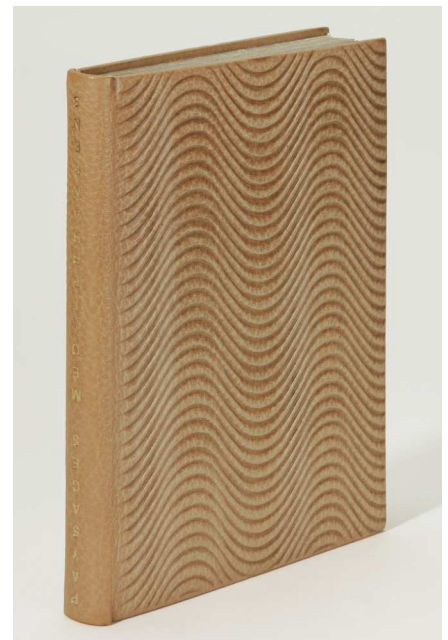
Paysages méditerranéens [illustrated by Schmied]. *Paris, 1933*

4to (263 x 185mm.), copy number 34 from a limited edition of 110 copies, numerous coloured woodcuts by François-Louis Schmied, crushed beige morocco by Creuzevault, textured to a wave pattern on covers, title lettered in gilt on spine, gilt edges, endpapers of coarse beige cloth, chemise and slipcase

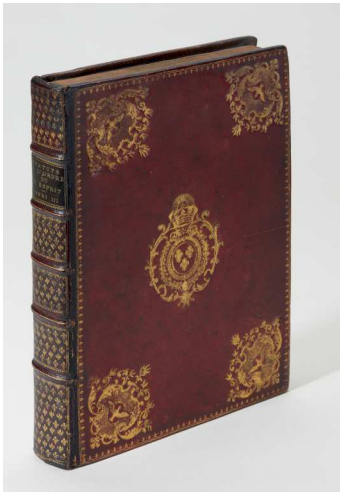
**PROVENANCE**

Sale, Parke-Bernet, 12 April 1955, lot 417 ("A binding of great charm and delicacy by Creuzevault")

£ 4,000-6,000 € 4,550-6,900



56



58

57

**OFFICIUM BMV**

Oficio de la virgen Maria. *Antwerp: Plantin, 1752*

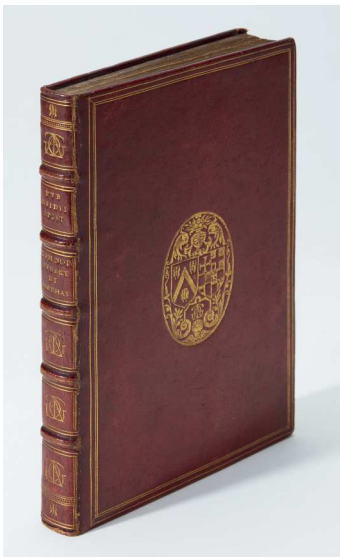
24mo (116 x 68mm.), printed in red and black, engraved vignette on title-page, contemporary cream morocco with coloured morocco inlays in a floral pattern with gilt dots on the background, spine tooled in coloured compartments, gilt edges, *binding rubbed, joints cracked and rubbed*; sold as a binding not subject to return

A charming binding in the style of Lemonnier (for a similar binding, see Davis Gift 176).

**PROVENANCE**

Libreria de Funt, Barcelona, ink stamp on title-page; from the library of Robert, duc de Chartres (1840-1910), sale, Sotheby's, 4 March 1958, lot 266

£ 700-1,000 € 800-1,150



59

58

**ORDRE DU SAINT ESPRIT**

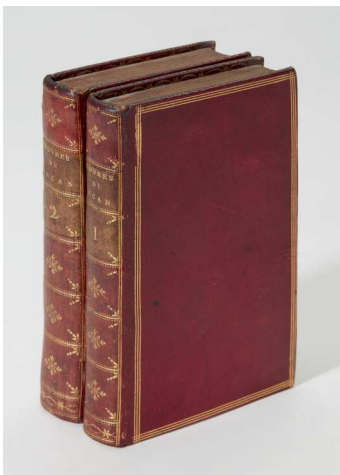
Les statuts de l'ordre du Saint Esprit. *Paris: Imprimerie royale, 1788*

4to (281 x 206mm.), engraved title-page, engraved and woodcut initials, head- and tailpieces, contemporary French red morocco gilt with the royal arms in the centre and the emblem of the Order in corners [Olivier 2494 fers 12 and 13], spine gilt in compartments with small fleur-de-lys tools, gilt edges, *a few small rust stains, binding slightly rubbed*

**PROVENANCE**

Harry Caresse, morocco booklabel, sale, Parke-Bernet, 23 November 1954, lot 583, extract from sale catalogue loosely inserted

£ 1,500-2,000 € 1,750-2,300



60

59

**OVIDIUS NASO, PUBLIUS**

Heroides epistolae. *Venice: Giovanni Griffio, 1581*

4to (207 x 145mm.), woodcut device on title-page, woodcut initials and illustrations, with two final blank leaves, early seventeenth-century French red morocco gilt, central arms of de Thou and his second wife on covers [Olivier 216 fer 8], spine gilt with their monogram [fer 9] and fly stamp in compartments, gilt edges, de Thou's ink shelfmark at head of upper cover (slightly faded) and on inside front cover, *extremities slightly rubbed*

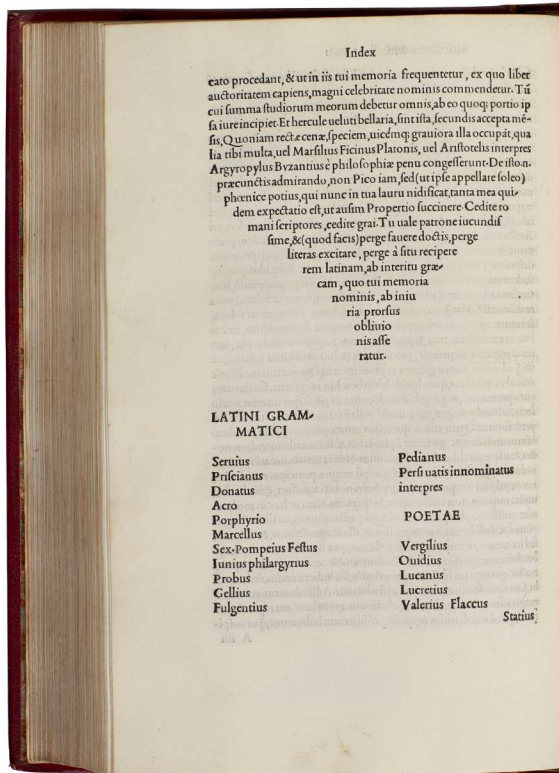
**REFERENCES**

Edit16 35408

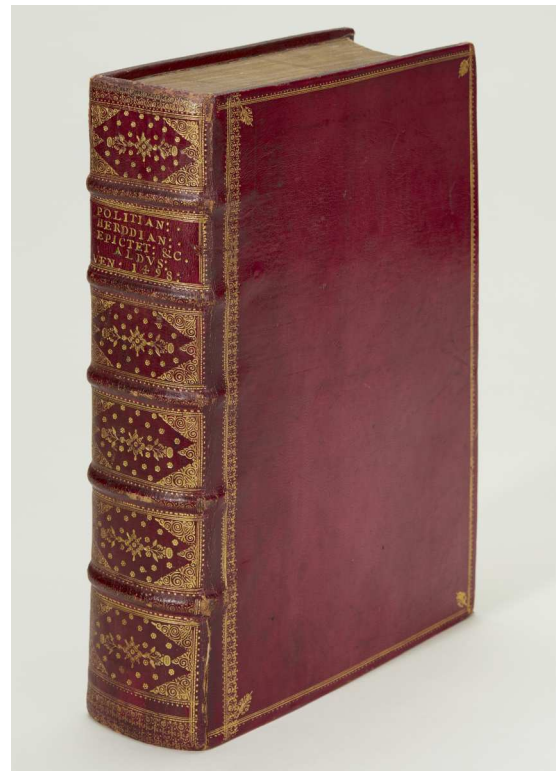
**PROVENANCE**

Jacques-Auguste de Thou and his second wife Gasparde de la Chastre, arms on binding; "Vente Giraud", inscription on flyleaf, presumably Charles Giraud (1802-1881), sales in 1855 and 1881; O'Sullivan de Grass de Séovaud (Brabant), armorial bookplate with motto Modestia victrix (perhaps Count Albert-Alphonse-Henri, born 1779, Belgian statesman); Lucius Wilmerding (1879-1949), bookplate, sale, Parke-Bernet, 6 March 1951, lot 492, \$65; Giorgio di Veroli of New York, bookplate, sale, Parke-Bernet, 29 February 1956, lot 870 (extract from sale catalogue pasted to flyleaf), \$35

£ 2,000-3,000 € 2,300-3,450



61



61

60

### RACAN, HONORAT DE BEUIL

Les oeuvres. Paris: Antoine Urbain Coustelier, 1724

2 volumes, 12mo (155 x 88mm.), half-titles, contemporary French red morocco gilt, flat spines gilt, gilt edges, *extremities slightly rubbed*

There is a catchword on the final verso of volume 2, "Ode", indicating that there should have been a further section. According to CCFr, however, the volumes should be bound the other way round, with the Pseumes in volume 1 and the Bergeries in volume 2, in which case the catchword does link to the Odes at the beginning of the following volume.

#### PROVENANCE

Michael Wodhull, notes and inscription on flyleaf dated 24 November 1792, 10s, "Payne's sale", and the dates April 17 and April 20 1799 written at end of each volume, his sale, Sotheby's, 19 January 1886, lot 2206, 13s, ?Thorin; Robert Hoe, morocco booklabel, sales, New York, 1911-1912 (not traced in catalogues); John B. Stetson, sale, Parke-Bernet, 10 March 1953, lot 367, extract from sale catalogue loosely inserted

£ 800-1,000 € 950-1.150

61

### POLITIANUS, ANGELUS

Opera [edited by Alexander Sarti, with translations of Greek works by Politianus]. Venice: Aldus Manutius, July 1498

Super-Royal folio (297 x 190mm.), 452 leaves, a-p<sup>8</sup> q-r<sup>10</sup> s-t<sup>8</sup> A-l<sup>8</sup> K<sup>4</sup> L-P<sup>8</sup> Q-R<sup>10</sup> S<sup>8</sup> T<sup>10</sup> V<sup>6</sup> X-Y<sup>10</sup> Z<sup>8</sup> &<sup>10</sup> aa<sup>10</sup> iteru[m] aa iteru[m] bb<sup>8</sup> bb-hh<sup>8</sup> ii<sup>6</sup> kk<sup>10</sup>, 38 lines plus headline, Greek and roman type, 2- to 9-line initial spaces with printed guides, early annotations, early eighteenth-century French red morocco gilt, spine gilt in compartments, gilt edges, *joints starting to crack, extremities slightly rubbed*

A CRISP COPY of the first complete edition of Poliziano's works, containing the first use of Hebrew type by Aldus on H8. Poliziano (1454-1494) was tutor to the sons of Lorenzo de' Medici before becoming chair of Latin and Greek at the Florentine Studio, and was renowned for his mastery of the Greek language. He had begun preparing his letters for publication himself, with the assistance of the Bolognese humanist Alessandro Sarti, but not published in Bologna at that time as the printer, Platon Benedetti, died in 1496; Aldus stepped in and completed the project.

#### REFERENCES

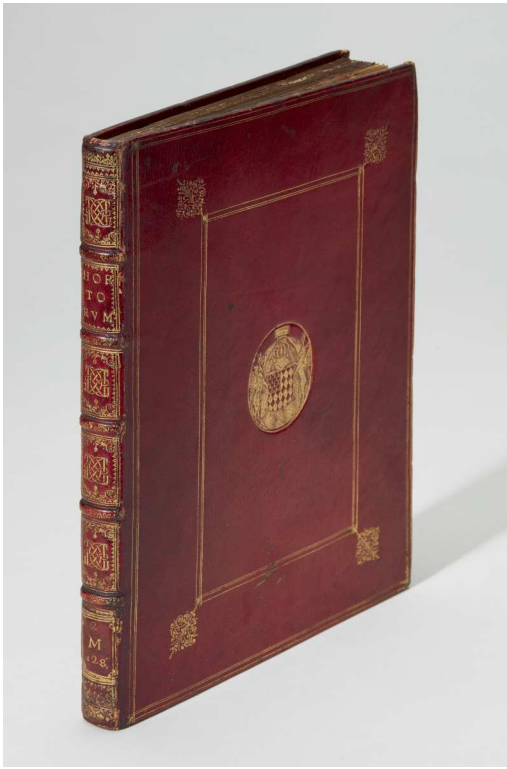
ISTC ip00886000; Aldo Manuzio *tipografo* 25; Renouard 17/4; Texas 22; UCLA 26

#### PROVENANCE

Ka.12, old shelfmark in red ink on verso of flyleaf; Nicolaus de Heere, canonicus, early inscription on title-page (a Nicolaus de Heere was dean of the cathedral chapter of Orléans, he founded the first literary society in Orléans and died in 1624); Giorgio di Veroli, bookplate, sale, Parke Bernet, 29 February 1956, lot 706, extract from sale catalogue loosely inserted

£ 15,000-20,000 € 17,100-22,800

37



62

62

**RAPIN, RENÉ**

Hortorum libri IV cum disputatione de cultura hortensi. Paris: Typographia regia, 1665

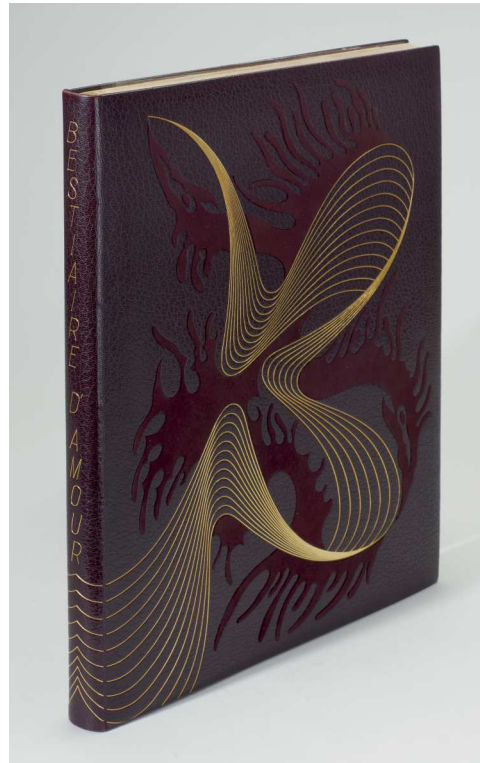
Large paper copy, 4to (270 x 206mm.), engraved vignette on title-page, additional engraved title-page, engraved initials, head- and tailpieces, CONTEMPORARY PARISIAN RED MOROCCO GILT WITH THE ARMS OF THE DEDICATEE, LAMOIGNON [Olivier 2015], spine gilt in compartments with his monogram and the shelfmark 2 M 128 stamped in gilt at foot of spine, gilt edges, with AN AUTOGRAPH LETTER BY LAMOIGNON loosely inserted (addressed to Monsieur Hermant, Docteur de Sorbone, in Beauvais, dated Paris, and with the seal of Lamoignon), binding slightly rubbed

THE DEDICATION COPY IN A FINE BINDING. FROM THE BECKFORD LIBRARY. The Hamilton Palace catalogue opines that the binding is by Boyet.

**PROVENANCE**

Guillaume de Lamoignon (1617-1677), arms on binding, printed paper label "Bibliotheca Lamoniiana" on inside front cover and crowned L stamp on A2 (his library was later bought by Thomas Payne and auctioned in 1793); William Beckford, sale of the Hamilton Palace Library, Sotheby's, 2 July 1883, lot 1183 (extract from catalogue pasted to flyleaf); Lucius Wilmerding, sale, Parke-Bernet, 6 March 1951, lot 536 (now with letter); another 1950s Parke-Bernet sale, lot 810, extract loosely inserted

£ 1,500-2,000 € 1,750-2,300



63

63

**ROSTAND, JEAN**

Bestiaire d'amour. Paris: Fequet et Baudier, 1958

large 4to (443 x 327mm.), COPY NUMBER 1 PRINTED FOR THE ARTIST, PIERRE-YVES TREMOIS, INSCRIBED BY ROSTAND AND TREMOIS TO BERTIL LIND, WITH AN ORIGINAL SKETCH BY TREMOIS OF LIND AS A FROG on the justification leaf, frontispiece portrait, engraved illustrations (some double-page), 5 additional engraved plates (one double-page) bound at the front, binding by Thérèse Moncey of crushed dark purple morocco gilt with suede onlays and gilt fillet swirls, spine lettered in gilt, gilt edges, brown suede endpapers, chemise and slipcase, original printed wrappers bound in

PRESENTATION COPY INSCRIBED BY THE AUTHOR AND THE ARTIST.

**PROVENANCE**

Bertil Lind, presentation inscription

£ 2,000-3,000 € 2,300-3,450

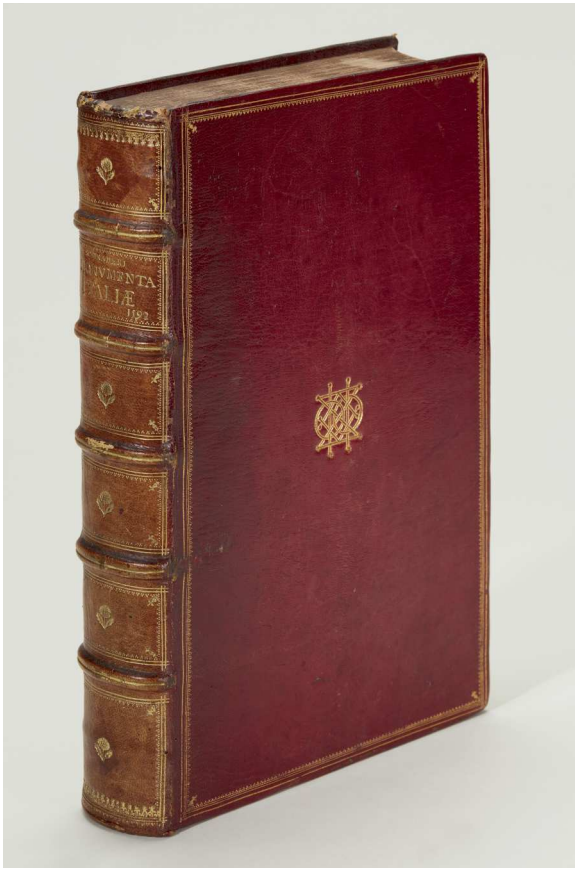
64

**SCHRADER, LORENZ**

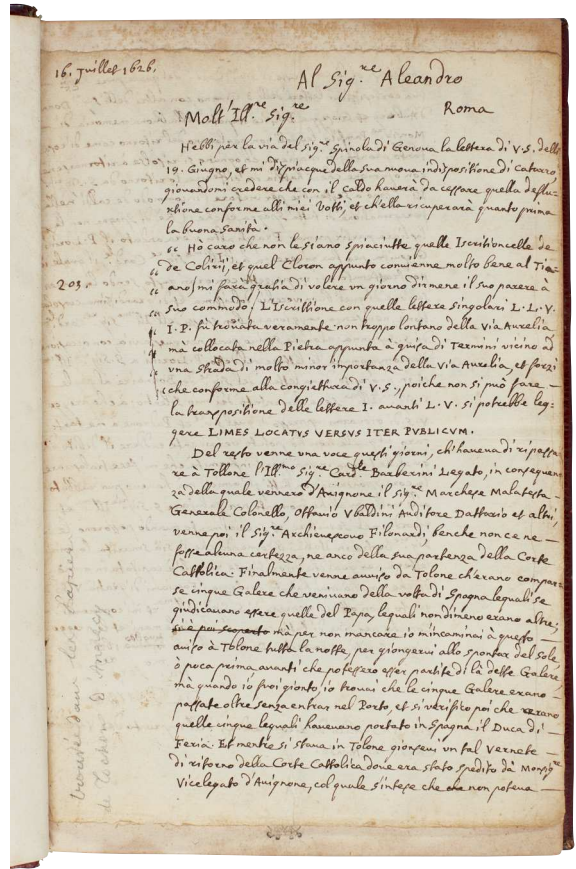
Monumentorum Italiae. Quae hoc nostro saeculo & a Christianis posita sunt, libri quatuor. Helmstedt: Jakob Lucius, 1592

folio (305 x 186mm.), woodcut device on title-pages, woodcut initials and headpieces, EARLY SEVENTEENTH-CENTURY RED MOROCCO GILT FOR FABRI DE PEIRESC, with his Greek monogram stamped on covers, most probably by Simon Corberan in Aix-in-Provence, spine gilt in compartments, title and dated lettered in gilt in second compartment, 2-page

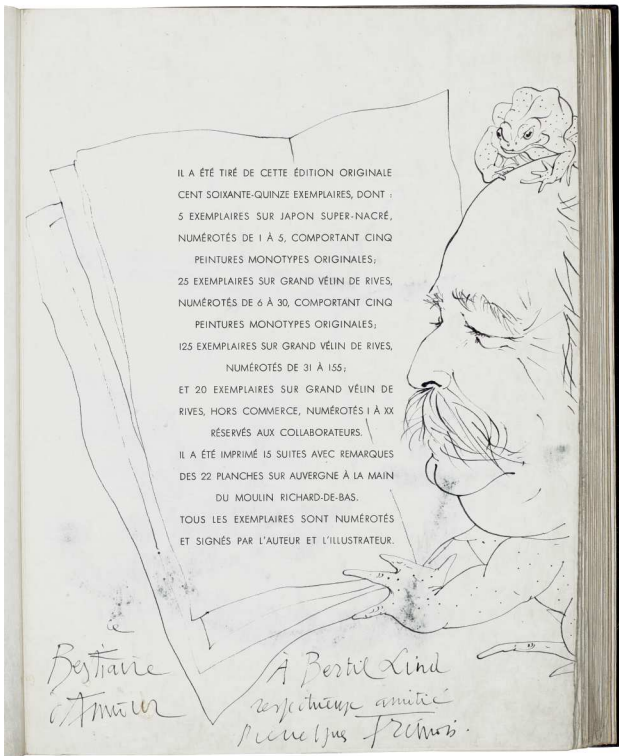




64



64



63

AUTOGRAPH LETTER SIGNED BY PEIRESC ("De Peiresc") tipped in at the front, some foxing and browning, extremities slightly rubbed

This copy of Schrader's compilation of Italian inscriptions has an autograph letter in Italian by Fabri de Peiresc tipped into the front of the volume, dated Aix, 16 July 1626, addressed "Al Sig[no]re Aleandro, Roma", i.e. the scholar Girolamo Aleandro the younger, 1574-1629 (a regular correspondent of Peiresc's). Aleandro worked for Cardinal Francesco Barberini, and through him Barberini acquired the Barberini Ivory (from a late antique diptych) from Peiresc. The letter discusses some inscriptions but the bulk of the letter seems to relate to various church dignitaries and Italian aristocrats, including Aleandro's patron Barberini, who have recently passed through Aix or Avignon.

REFERENCES  
VD16 S 4043

PROVENANCE

Nicolas Fabri de Peiresc (1580-1637), arms on binding and monogram stamped on title-page; DD.2.30. old shelfmark on inside front cover; Lucius Wilmerding, bookplate, sale, Parke-Bernet, 6 March 1951, lot 595; Saul Cohn, sale, Parke-Bernet, 19 October 1955, lot 846, extract from sale catalogue loosely inserted

Letter: from the Alfred Morrison collection, according to a pencil note on the flyleaf. Morrison (1821-1897) was a prolific collector of manuscripts, and the printed catalogue of his collection from 1891 contains two different letters by Peiresc but not this one (volume V, pp.100-102).

£ 6,000-8,000 € 6,900-9,100

39



65

65

**SAINT-LAMBERT, JEAN-FRANÇOIS DE**

*Les saisons, poëme. Amsterdam, 1769*

8vo (190 x 117mm.), half-title, engraved frontispiece, 4 engraved plates, engraved headpieces by Choffard, contemporary French red morocco, triple gilt fillet border, flat spine gilt with green morocco lettering-piece, gilt edges, *small stain on lower cover, extremities very slightly rubbed*

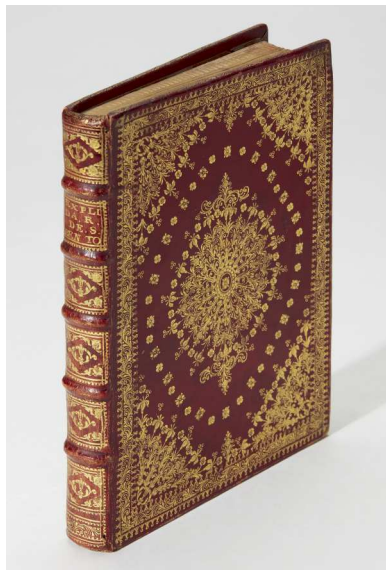
**REFERENCES**

Cohen-De Ricci 925

**PROVENANCE**

Saul Cohn, sale, Parke-Bernet, 19 October 1955, lot 830, extract from sale catalogue loosely inserted

£ 500-700 € 600-800



66

66

**TALBOT, GABRIEL**

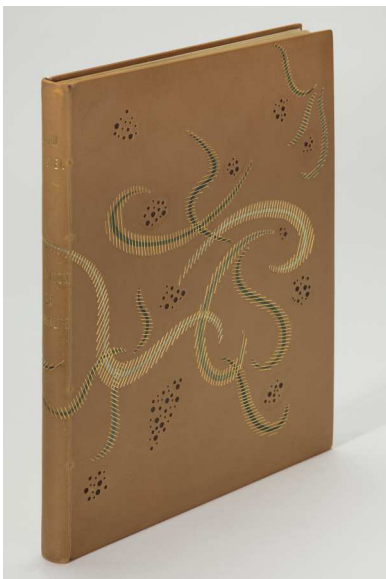
*Explicação breve ... da Santa Regra do grande Patriarca, e Principe dos Patriarcas o glorioso Saõ Bento. Lisbon: Miguel Manescal da Costa, 1744*

4to (205 x 138mm.), woodcut initials and headpieces, CONTEMPORARY PORTUGUESE RED MOROCCO GILT, covers tooled to a fan pattern, spine gilt in compartments, gilt and gauffered edges, *extremities slightly rubbed*

**PROVENANCE**

Dukes of Lafões, armorial ink stamp on verso of title-page (possibly João-Carlos, 2nd Duke of Lafões, 1719-1806); sale, Sotheby's, 3 March 1958, lot 201

£ 1,500-2,000 € 1,750-2,300



67

67

**TARDIEU, JEAN**

*Le demon de l'irréalité. Neuchâtel: Ides et Calendes, 1946*

4to (249 x 184mm.), copy number 9 of a limited edition of 1025 copies, one of 25 copies on *papier à la cuve puisé à la main*, contemporary smooth beige calf with coloured onlays and small gilt fillet designs on covers by Thérèse Moncey, lettered in gilt on spine, gilt edges, smooth beige calf endleaves, chemise and slipcase, original printed wrappers bound in, *joints slightly rubbed, chemise and slipcase broken*

For other bindings by Moncey, see lots 37 and 63.

**PROVENANCE**

Sale, Parke-Bernet, 12 April 1955, lot 450 ("a brilliantly conceived and executed binding by the recent laureate of the *Grand Prix de la Reliure Française*")

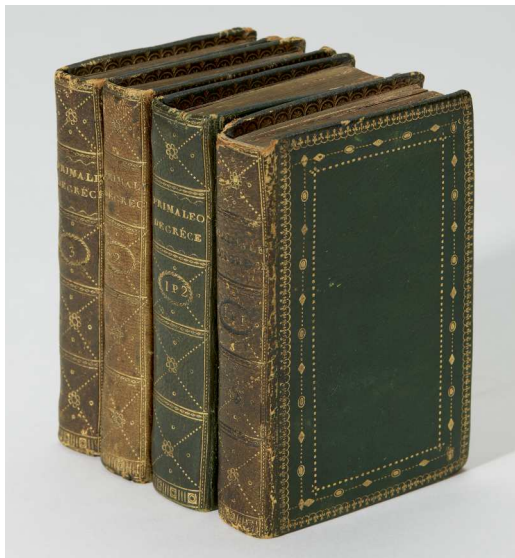
£ 1,000-1,500 € 1,150-1,750

68

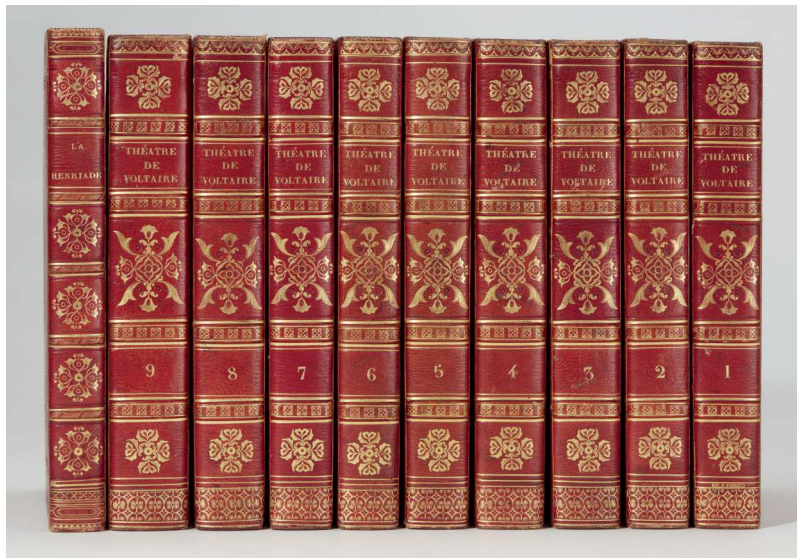
**[VÁZQUEZ, FRANCISCO]**

*L'histoire de Primaleon de Grèce* [translated by François de Vernassal and Gabriel Chappuis]. Lyon: *Benoit Rigaud (François Durelle), 1572; Pierre Rigaud, 1612-1624*

3 volumes in 4 (volume one split into 2), 16mo (110 x 65mm.), woodcut device on title-pages, later French green morocco gilt, plausibly by Derome, flat spines gilt, gilt edges, *cut close, extremities slightly rubbed, spines slightly faded*



68



69

#### REFERENCES

USTC 56407; *Rép. bibl. XVIIe siècle*, Lyon, Pierre I Rigaud, 231 & cf. 158 (the 1609 reprint of the third book)

#### PROVENANCE

Giroud (?), sale, no. 1895; £11-10-0, price on flyleaf; John B. Stetson, sale, Parke-Bernet, 10 March 1953, lot 361, extract from sale catalogue loosely inserted

£ 1,500-2,000 € 1,750-2,300

69

#### VOLTAIRE, FRANÇOIS-MARIE AROUET DE

*Théâtre*. Paris: Antoine-Augustin Renouard, 1809, 9 volumes, engraved frontispiece portrait, 44 engraved plates

*La Henriade*. Paris: P. Didot l'ainé, 1814

together 10 volumes, 8vo (204 x 122mm.), contemporary French red morocco gilt by Jean-Georges Purgold (tooling on *La Henriade* slightly different), all with the arms of George William, earl of Coventry, spines gilt in compartments, uniform blue watered silk gilt doublures, gilt edges, occasional light foxing

A SPLENDID SET. Although the binding on *La Henriade* is not signed, it was doubtless executed by Purgold as well. For another binding by Purgold with the same border, also with the arms of the earl of Coventry, see British Library c154b2.

#### PROVENANCE

George William, 7th earl of Coventry (1758-1831), arms on bindings; Clarence S. Bement, armorial bookplate; John B. Stetson, sale, Parke-Bernet, 10 March 1953, lots 427 and 428, extract from sale catalogue loosely inserted

£ 1,500-2,000 € 1,750-2,300

70

#### A COLLECTION OF VOLUMES MOSTLY IN FINE BINDINGS

11 volumes, comprising:

Les memoires d'Henri de Lorraine duc de Guise. Paris, 1681, 12mo, nineteenth-century red morocco gilt, gilt edges

COMBE, William. The tour of Doctor Syntax. London: Ackermann, 1812-1820, 3 volumes, 8vo, hand-coloured engraved plates, later red morocco gilt by Riviere, gilt edges, single slipcase

Real life in Ireland. London, 1821, 8vo, hand-coloured engravings, original printed boards, in a crushed green morocco case, boards worn

The history of Johnny Quae Genus, the little foundling. London: Ackermann, 1822, hand-coloured engravings by Rowlandson, original orange cloth, slipcase, upper hinge broken

SHAKESPEARE, William. Comedies, tragedies, & histories. London, 1623 [i.e. 1807], folio, facsimile of the First Folio, contemporary chestnut brown morocco gilt with a WS monogram, by Sangorski & Sutcliffe, gilt edges, slipcase

CARROLL, Lewis. Alice's adventures in Wonderland. London, [no date], 4to, illustrated by Rackham, red calf by Bayntun with March Hare stamped in gilt on upper cover, gilt edges, upper joint creased

The thoughts of the Emperor Marcus Aurelius Antoninus. London, 1897, 8vo, green crushed morocco with a gilt floral pattern on covers by Zaehnsdorf, top edge gilt, spine slightly faded

Swift, Jonathan. Voyages de Gulliver... eaux-fortes et bois de Gus Bofa. Brussels, 1929, 2 volumes, 4to, copy no. 225 of 360 copies, original printed wrappers, chemises and slippcases

£ 1,000-1,500 € 1,150-1,750

71

**ABRAVANEL, JUDAH [LEONE EBREO]**

Dialogi d'amore. (Venice): Aldus (sons of Aldus), 1541  
8vo (152 x 90mm.), woodcut Aldine device on title-page and final verso (otherwise blank), text in italics, eighteenth-century Italian calf, flat spine gilt, red edges, *title-page becoming detached at foot*

Second edition, originally printed by Antonio Blado in Rome in 1535. Abravanel, also known as Leone Ebreo, was a Portuguese Jew whose family left Spain in 1492 and settled in Italy. He probably wrote these dialogues on Platonic love while in Genoa, which he was forced to leave in 1501 because of legislation against the Jews.

**REFERENCES**

Censimento 16 CNCE 26696; Renouard 123/10; Texas 282; UCLA 303

£ 600-800 € 700-950

72

**AEGIDIUS (COLUMNA) ROMANUS**

De regimine principum [edited by Oliverius Servius].  
Rome: Stephan Plannck, 9 May 1482

Chancery folio (281 x 208mm.), 136 leaves. [a<sup>4</sup> b<sup>8</sup> c<sup>6</sup> d-i<sup>8</sup> k<sup>10</sup> l-q<sup>8</sup> r s<sup>6</sup>], double column, 46 lines, gothic type, old calf with paper lettering-piece on spine, *occasional light staining, a few small wormholes, binding repaired, flyleaves removed*

A tall copy of Colonna's Aristotelian ethical treatise on the government of princes, written in the 1270s at the behest of Philip III of France, and first printed in Augsburg in 1473; this is the second edition.

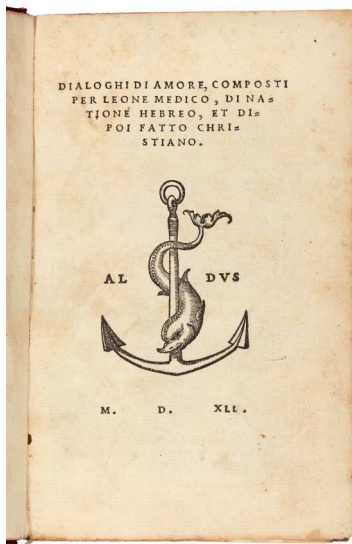
**REFERENCES**

ISTC ia00088000

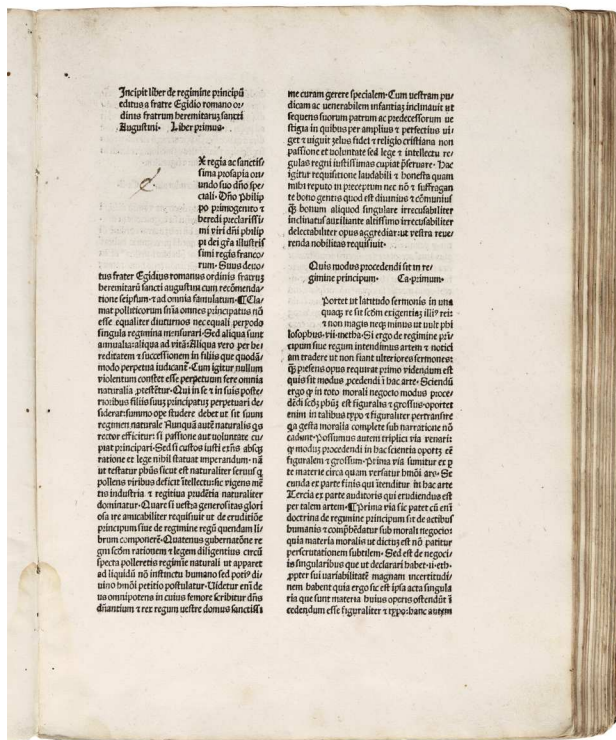
**PROVENANCE**

"J.C. Fed. Ferr.", inscription on first leaf

£ 2,000-3,000 € 2,300-3,450



71



72

73

**AELIANUS**

De militaribus ordinibus instituendis more graecorum (De instruendis aciebus opus) [translated by Francesco Robortello]. Venice: (Andrea and Giacomo Spinelli, July) 1552

4to (227 x 158mm.), title within woodcut border, woodcut initials, woodcut printer's device above colophon, with blank leaf K4, contemporary limp vellum, *occasional light staining, lacking 2 pairs of alum-tawed ties*

Written in about 110AD, Aelian's manual on tactical warfare describes the drills of the Macedonian and Roman armies, which were much imitated in the wars of the sixteenth and seventeenth century. Robortello edited the original Greek text (also printed by the Spinellis in 1552) as well as producing this Latin translation.

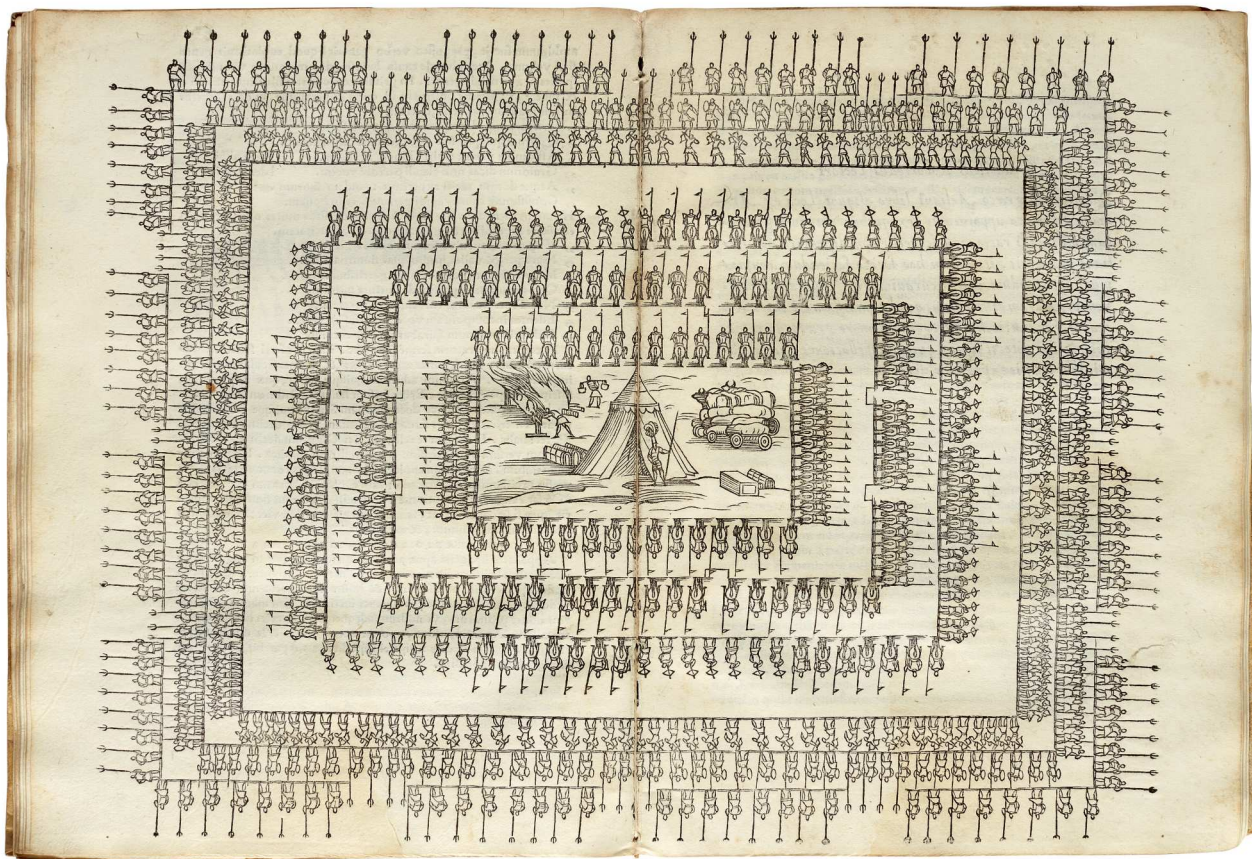
**REFERENCES**

Edit16 320; IA 100.765 & 100.766 (listing the two parts separately)

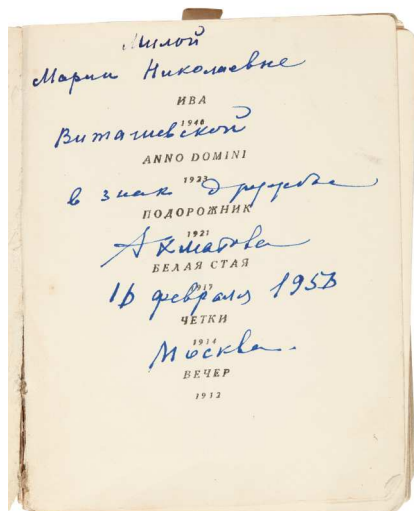
£ 1,000-1,500 € 1,150-1,750

74

NO LOT



73



75

75

**AKHMATOVA, ANNA**

Iz shesti knig: stikhovoreniya [From six books: verses]. Leningrad: Sovetskii Pisatel, 1940

square 8vo (143 x 115mm.), INSCRIBED BY AKHMATOVA on contents page, photographic portrait frontispiece, original printed white wrappers, somewhat worn, backstrip defective

This compilation includes verses from early in Akhmatova's career along with a new work, "Iva" [Willow]. Ten thousand copies were printed by the publisher ("Soviet Writer"), but it was then recalled and withdrawn from sale.

**REFERENCES**

Kilgour 8

**PROVENANCE**

"To dear Mariya Nikolaevna Vitashevskaya... Akhmatova Moscow, 16 February 1956", inscription on contents leaf. Vitashevskaya seems to have been a postal historian.

£ 1,500-2,000 € 1,750-2,300

76

NO LOT

77

NO LOT

**ALFONSO X OF CASTILE**

Tabule astronomice... nuper quam diligentissime cum additionibus emendate. *Venice: Petrus Liechtenstein, 1518 (1521)*

4to (214 x 158mm.), woodcut initials, large woodcut device printed in red and black on final verso, a few early manuscript annotations, Latin verses about Greek philosophers on rear flyleaf in a contemporary hand, old limp vellum, thirteenth-century manuscript fragments in binding, *spine repaired, lacking 2 pairs of alum-tawed ties*

These astronomical tables, computing the positions of the sun, moon and planets in relation to the fixed stars, were originally composed by the Cordoban astronomer al-Zarqali (c. 1029-c. 1087) and revised two hundred years later on the order of Alfonso X, "el Sabio" (1221-1284), and became known as the Alfonsine Tables. The Alfonsine Tables printed here are those edited by Johannes Santritter and previously published at Venice in 1492, in which new entries had appeared in the star table derived from John of Gmunden.

**REFERENCES**

Edit16 1132; Tomash & Williams A60; USTC 808746

**PROVENANCE**

bought from Libreria Mediolanum, Milan, 1997; Erwin Tomash, booklabel

£ 800-1,000 € 950-1,150

**ALTENBERG, PETER**

Three autograph letters signed ("Peter Altenberg"; "P. Altenberg"), to the publisher Samuel Fischer in Berlin concerning among other matters the publication of *Ashantee*, requesting the insertion of an additional section, to be placed before "Der Tag des Abschiedes", discussing a photograph for the volume, referring to the Ashanti troupe, noting that their impresario has informed him that his book is not to found in bookshops in Stockholm, Stettin and elsewhere, telling him that the troupe will be in Berlin at the end of February, and that he might also be there

...Der Impresario der Aschanti sagte mir heute, daß weder d. Buchhandlungen in Stockholm...noch Stettin mein Buch "Aschantee" hätten. Jetzt ist die Truppe in *Magdeburg*. Ende Februar kommen die Aschanti nach *Berlin*. Vielleicht ich auch!?...

4 pages, plus three blanks, 8vo, one letter on *Karten-Brief* paper with an autograph address panel, Vienna, c.1897-1898, *smudging to a few words of one letter*

Three letters by the seminal figure of turn-of-the century Viennese modernism Peter Altenberg (1859-1919). All the letters concern the publication of his writings, two of them referring to his book *Ashantee* (1897), inspired by an exhibition of Ashanti culture in Vienna in the summer of 1896. Although only two of the three letters are actually addressed to Fischer, the contents of the third suggests that Fischer was the addressee here too.

‡ £ 1,000-1,500 € 1,150-1,750

**ANDREAE, ANTONIUS, ANTONIUS TROMBETTA AND OTHERS**

Five works in one volume, comprising:

ANDREAE, Antonius. *Quaestiones super XII libros Metaphysicae Aristotelis* [edited by Lucas de Subereto]. *Venice: Johannes and Gregorius de Gregoriis, de Forlivo, 15 October 1495*, 52 leaves, a-h<sup>6</sup> i<sup>4</sup>, double column, 70 lines plus headline, gothic type, woodcut initials [ISTC ia00586000] ANTONIUS TROMBETTA. *Opus doctrinae Scoticae in Thomistas* [edited by Joannes Antonius Patavinus]. *Venice: Hieronymus de Paganinis, 1493*, 102 leaves, \*<sup>2</sup> A<sup>10</sup> B<sup>8</sup> C-<sup>16</sup> K-L<sup>8</sup> a-c<sup>6</sup> D<sup>6</sup>, double column, 69 lines plus headline, gothic type, initial spaces, headings printed in red, [ISTC it00462000] CORONEL, Antonio. [Questiones logice secundum viam realium et nominalium]. (*Salamanca: [Lorenzo de Liondedei et Juan de Porras, 1522]*), woodcut initials, [USTC 344422; cf. Palau 62406], *lacking title-page, some browning* THEMISTIUS. [Paraphrasis in posteriora analytica Aristotelis]. (*Salamanca: Lorenzo de Liondedei, 31 March 1518*), [Norton 581; Palau 10307], *lacking title-page* JOANNES DE SACRO BOSCO. [Textus de sphaera.. cum compositione Annuli astronomici Boneti Latensis, et geometria Euclidis Megarensis]. (*Paris: Simon de Colines, 1521*), [Renouard, *de Colines* p.22; Steck III.17; USTC 145470], woodcut initials and diagrams, *lacking title-page*

5 works in one volume, Chancery folio (287 x 200mm.), old reversed pigskin over contemporary wooden boards, two clasps, manuscript pastedowns, red edges, *first quire detached, binding rubbed, lacking both straps*

**PROVENANCE**

Dela libreria de la Hoz, inscription on title-page

£ 2,000-3,000 € 2,300-3,450

**ANGELUS DE CLAVASIO**

*Summa angelica de casibus conscientiae. Venice: Georgius Arrivabenus, 4 June 1492*

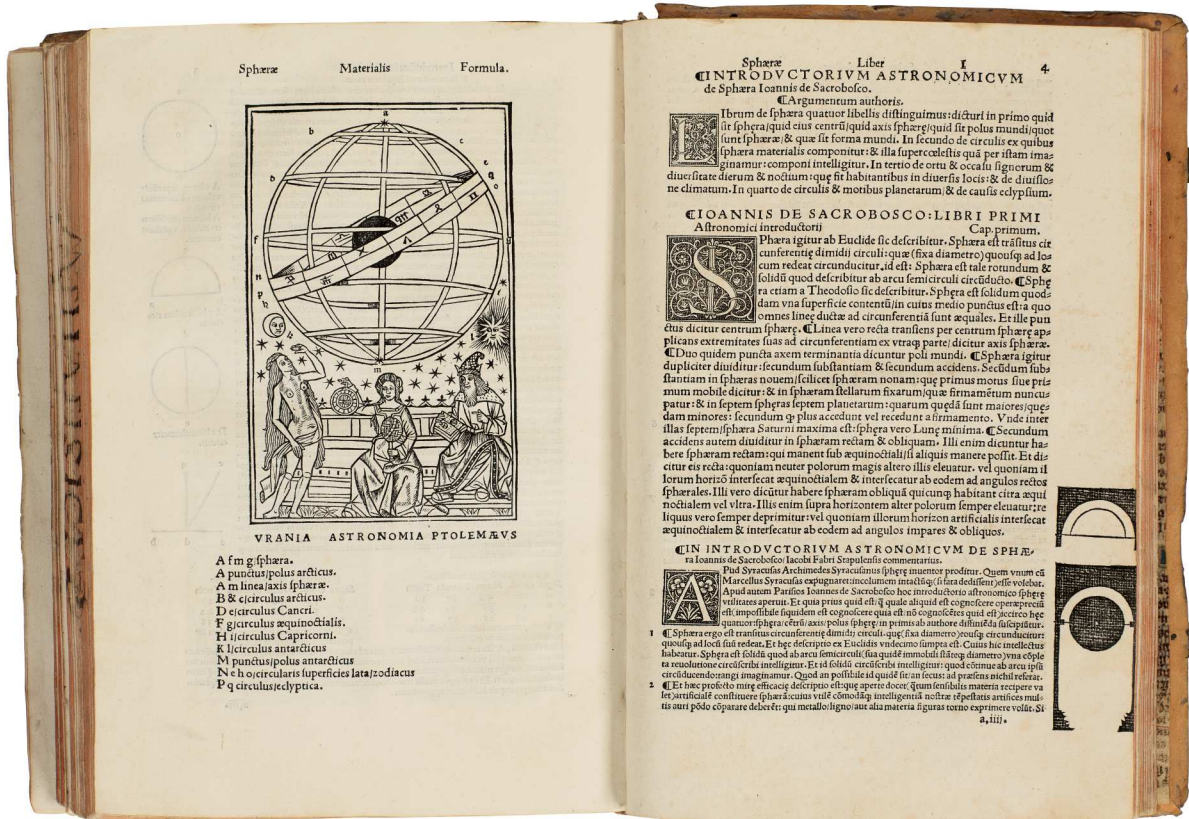
4to (177 x 120mm.), 540 leaves, \*<sup>8</sup> a<sup>8</sup> b-z A-V<sup>12</sup> X<sup>8</sup>; [Y]<sup>12</sup>, double column, 44 lines plus two sets of foliation "1-519" (fos a1-X7) and "1-12" (fos [Y1]-[Y12]), gothic type, initial spaces with added manuscript guide letters, woodcut printer's device at end, occasional manuscript marginal notes and nota signs, including manichulae, in brown or red ink and corrections to foliation in brown ink by 15th- and 16th-century readers, contemporary Italian (Venetian?) blind-tooled calf over pasteboard, vellum manuscript pastedowns (containing liturgical music or from a late 14th or early 15th century Italian liturgical manuscript with music notation), *first few leaves repaired with some loss of text, a few others with light water stains, a few small wormholes at end, rebaked to style, lacking 4 pairs of ties*

Each of the 45 quires of the edition (except perhaps the last) presents at least three different settings, and their random assembly makes no copy exactly the same as another (see ISTC).

**REFERENCES**

ISTC ia00723000

£ 2,000-3,000 € 2,300-3,450



ANTONINUS FLORENTINUS

De censuris ecclesiasticis, sive de excommunicationibus. De sponsalibus et matrimonio. Venice: Johannes de Colonia and Johannes Manthen, 23 September 1474

Median 4to (210 x 157mm.) 135 leaves (of 136, without initial blank), [a-b<sup>10</sup> c-k<sup>8</sup> l<sup>6</sup> m-q<sup>8</sup> r<sup>6</sup>], double column, 40 lines, gothic type, two contemporary illuminated initials decorated with three thistles (leaf a2, 7 lines) and a gentian (leaf l6, 9 lines), initials in red (7-9 lines), red paragraphs, yellow initial-strokes, late fifteenth-century foliation "1-135" in light brown ink and catchwords at the end of quires in dark brown ink, contemporary book-block sewing (swapping conjoint leaves f2-f7 and f3-f6), modern brown morocco, gilt title on spine, occasional light staining or foxing, cover with few damp-stains

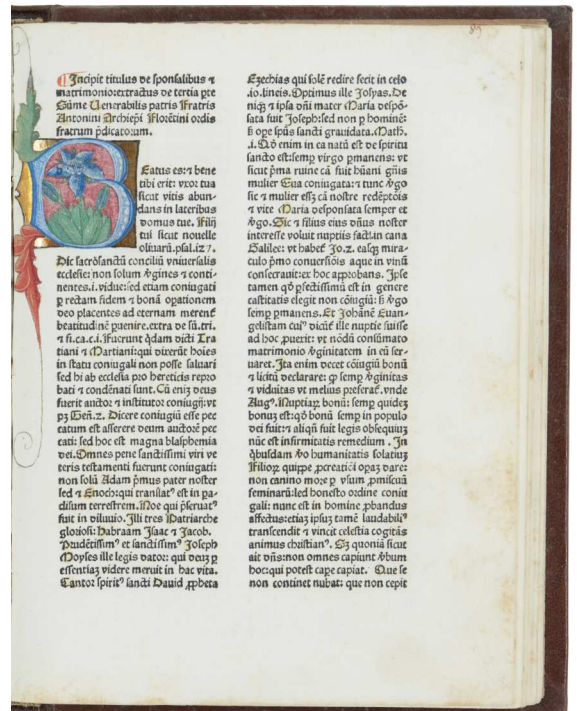
This first edition of Antoninus Florentinus' works on excommunication and marriage is the first surviving edition produced by Johannes de Colonia in association with the bookseller Johannes Manthen, an association that lasted from September 1474 to October 1480, and produced at least 81 editions.

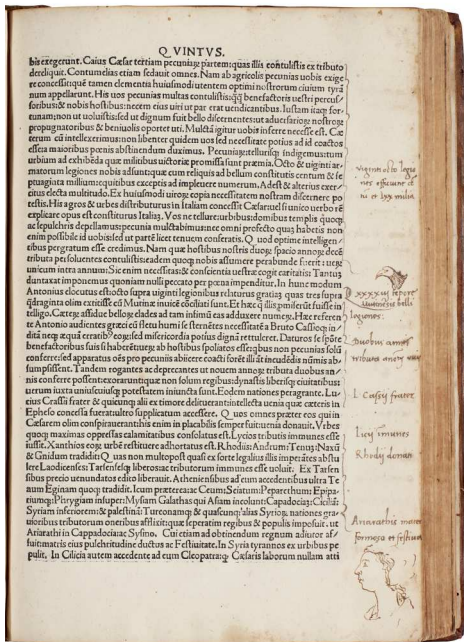
The text also includes two bulls by Pope Paul II ("Cum omnibus iudiciis", 11 May 1465, preceded by an introduction; "Etsi dominici gregis", 3 March 1469), one attributed to him but actually by Pope Eugenius IV (*Bulla contra symoniacos*, "Cum detestabile scelus", [23 November 1464]), Pius II's Constitutio ("Auctoritate apostolica", 17 November 1461), and two other anonymous texts.

REFERENCES

Goff A776

£ 4,000-6,000 € 4,550-6,900





85

83

**APIANUS, PETRUS**

Instrumentum sinuum, seu primi mobilis, nuper... inventum. *Nuremberg: Johann Petreius, 1541*  
4to (295 x 191mm.), title printed in red and black, woodcut diagrams, modern vellum, modern folding cloth box, early manuscript annotation to c3, *minor dampstaining and worming*

This is the second edition of Apianus's *Instrumentum primi mobilis*, first published in 1534. Although reduced in format, the text is essentially identical to the first portion of the first edition. However, Apianus has provided a new preface and has elected not to include the astronomy text of Gerardus Cremonensis issued with the first edition. Another noteworthy difference is the addition of two new leaves of text (c4-d1) describing a different form of quadrant (shown on the title page and again on leaf f1 together with supporting diagrams).

**REFERENCES**  
Tomash & Williams A85; USTC 666903; VD16 A3088

**PROVENANCE**  
bought from C.E. Rappaport, Rome, 1988, with bookseller's label; Erwin Tomash, booklabel  
£ 1,200-1,500 € 1,400-1,750

84

**APIANUS, PETRUS**

Cosmographie, oft beschrijunge der geheelder werelt begrypende de gelegentheyt ende bedeeeling van elck lantschap ende contreye der seluer geschreuen in Latijn deur Petrus Apianus. *Antwerp: Widow of Jan Verwithagen for Cornelis Claesz, 1592*  
4to (194 x 135mm.), title with woodcut of globe, numerous woodcut illustrations in the text, 4 with volvelles, contemporary panelled calf, *map trimmed at outer edges, binding rubbed, rebacked retaining some of original spine*

An adaptation of Apianus's *Cosmographia* (Landshut, 1524), corrected and enlarged by Gemma Frisius (1508-1555), and featuring his famous cordiform world map. This edition is based on the Dutch edition of 1573, "but here enlarged with material found in intervening Latin, French & Spanish editions" (Alden).

**REFERENCES**  
Alden & Landis 592/2; STCN 080085210; Tomash & Williams A81; Van Ortroij, *Apian* 63

**PROVENANCE**  
Anonymous consignor, sale in these rooms, 5-6 May 1988, lot 185; Erwin Tomash, booklabel

£ 500-700 € 600-800

85

**APIANUS**

Historia Romana (Partes I-II) [translated by Petrus Candidus Decembris]. *Venice: Christophorus de Pensis de Mandello, 20 November 1500*

Chancery folio (312 x 208mm.), 180 leaves, a<sup>8</sup> b-z & 2 ff A<sup>6</sup> B-C<sup>8</sup>, 46 lines plus headline, roman type, initial spaces, early annotations, contemporary Venetian blind-tooled calf over pasteboard, *erased inscriptions on title-page, occasional light brownning or foxing, t3-4 browned, paper repair to A3, a few small wormholes in gutter, rebacked retaining most of original spine, flyleaves repaired in gutter*

**REFERENCES**  
ISTC ia00929000

**PROVENANCE**  
Bernardino Fedrigi, inscription on title-page; Andreas Pelegrinus of Rome, inscription on title-page dated Rome 1653  
£ 2,000-3,000 € 2,300-3,450

86

**ARIOSTO, LODOVICO**

La Lena, comedia. [*Venice, c. 1538*]

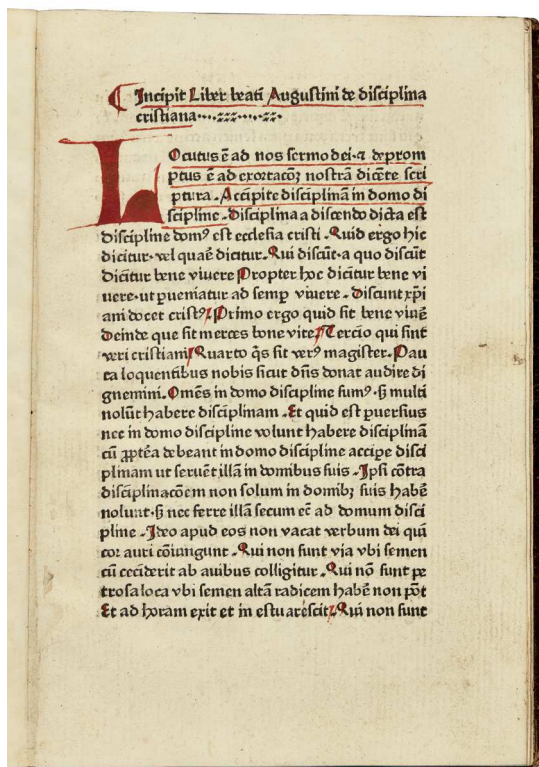
8vo (155 x 93mm.), woodcut portrait on title-page, text in italics, later morocco tooled in sixteenth-century style, slipcase, *title-page slightly soiled, joints rubbed, slipcase split at head*

Ariosto's light-hearted play was first performed in Ferrara in 1528, shortly after the Sack of Rome by the troops of Charles V.

Edit 16 lists around eight editions from the 1530s, most of which use the same woodcut portrait of Ariosto, first used in the 1532 Ferrara edition of *Orlando furioso* and based on the portrait by Titian. Baldacchini states that Zoppino is the printer of this edition, which appears to be a counterfeit of the first edition of c. 1533 (Censimento 16 CNCE 2567).

**REFERENCES**  
Censimento 16 CNCE 2559 (dated to c. 1538); Baldacchini, *Alle origini dell'editoria in volgare: Niccolò Zoppino da Ferrara a Venezia, annali (1503-1544)*, no. 378; Gamba 72; cf. Mortimer, *Harvard Italian* 27 (1535 edition) & Sander 538 (1533 edition); this edition not in *IA*  
£ 800-1,000 € 950-1,150





87

87

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST

### AUGUSTINUS, AURELIUS

De disciplina christiana. [Cologne: Ulrich Zel, about 1467-1470]

Chancery 4to in half sheets (204 x 140mm.), 8 leaves, [a<sup>8</sup>], 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

ISTC ia01260000; 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

£ 2,000-3,000 € 2,300-3,450

88

### AUGUSTINUS, AURELIUS

De Trinitate and De Civitate Dei in one volume:

De Trinitate. [Basel]: Johann Amerbach, 1489, 86 leaves, a-d<sup>8</sup> e-k<sup>6</sup> l-m<sup>6</sup>, double column, 54-55 lines plus headline, 66 lines for the index (leaves m3v-m6v) and poem "Equora si penetrat Cyclops latera ardua necdum / Tingens oceanum si brevis urna capit" (leaf m6v), gothic type, 3-6 line initial spaces with small guide-letters at the centre

De civitate dei [with commentary by Thomas Waleys and Nicolaus Trivet]. Basel: Johann Amerbach, 13 February 1489, 268 leaves, a<sup>10</sup> b-p<sup>8</sup> q-y A-l<sup>6</sup> K-L<sup>6</sup> M<sup>8</sup> N<sup>6</sup> O<sup>8</sup>, double column, 54 lines of text and 63-65 of commentary and index plus headline, gothic type, woodcut vignette on leaf a1v, 2- to 9-line initial spaces with small guide-letters at the centre

2 works in one volume, Median folio (304 x 220mm.), early seventeenth-century blind-tooled pigskin over wooden boards, manuscript title and number 1217 written on paper slips pasted onto four spine compartments, *lacking both straps*

A CRISP COPY of the first two editions of Augustine's works printed by Johann Amerbach in Basel in 1489. His edition of the *De Trinitate* was the second printed edition of Augustine's tract on the Trinity.

The woodcut representation of Augustine at his desk and the battle between Babylon and Syon on the verso of the title page of *De civitate Dei* is the first known work attributed to the Master of Haintz-Narr, the anonymous woodcutter responsible for a number of woodcut illustrations in Sebastian Brant's *Das Narrenschiff*, Basel, Johann Bergmann, de Olpe, 11 February 1494 (see lot 106 for a later edition).

#### REFERENCES

ISTC ia01343000 & ia01243000

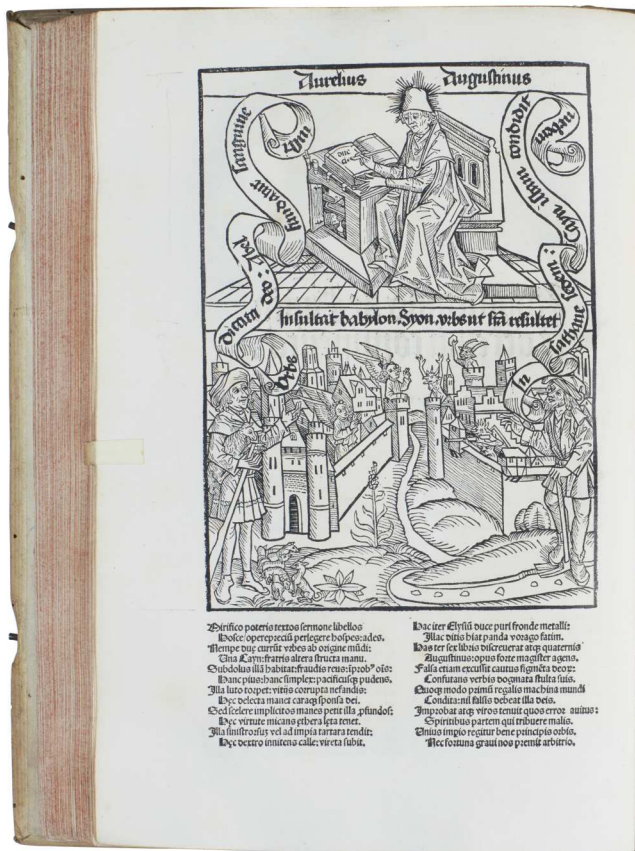
#### PROVENANCE

Vitus Carolus (Vitus Karl; fl. 1621-1637), doctor in theology, a student in Eismerszell in 1621 and then parson at the Spitalkirche in Dillingen, at Holzkheim b. Ulm in 1627, and at Höchstädt in 1637, his inscription "Ex lib. M. Viti Caroli s. Ulmae co-emptis 1627" on the first leaf of *De civitate Dei*, an identical ownership note found in a copy of Thomas Aquinas' *Glossa continua super evangelia*, Venice: Bonetus Locatellus for Octavianus Scotus, 4 June 1493, and a copy of Gregory I, *Moralia, sive Expositio in Job*, Basel, Nicolaus Kesler, 1496 (Oxford, Bodleian Library, Inc. c. 14.1493.3 and Auct. 5Q 4.36 respectively); Franz Töpsl (1711-1796), provost of Polling, diocese of Augsburg in Bavaria, Augustinian Canons, SS. Jacobus, Salvator and S. Crux, his usual book-plate removed from the upper pastedown; Augustinian Canons of Polling; the Royal Library, Munich, sold as a duplicate, "Duplum" inscribed in dark brown ink on upper pastedown and "S. I. N. 119-353 op. I; 354 op. II" marked in pencil on upper flyleaf.

Eight incunables formerly owned by Vitus Carolus and brought to Polling by Töpsl (1711-1796) are still at the Bayerische Staatsbibliothek (see in particular 2 Inc.c.a. 2400 d; 2 Inc.c.a. 3490a, 4 Inc.c.a. 822a; 4 Inc.c.a. 1004, with almost identical decoration; 2 Inc.c.a. 1757 m, with same stylised flower stamped in black ink at centre of the upper margin of the front pastedown; 2 Inc.c.a. 2029 and 2 Inc.c.a. 1107 with similar numbers marked the verso of the upper flyleaf).

£ 3,000-4,000 € 3,450-4,550

For illustration see overleaf



88

89

**BADIUS ASCENSIUS, JODOCUS**

Silvae morales. Lyon: Johannes Trechsel, 14 November 1492

4to (244 x 163mm.), 236 leaves, a<sup>6</sup> b-z & A-E<sup>8</sup> F<sup>6</sup>, 45 lines plus headline, roman type, initial spaces, woodcut illustration, later limp vellum with cover extensions along fore-edge, medieval music fragment (from a late twelfth-century Spanish manuscript containing non-diastematic neumes) used as spine liner, occasional light browning, binding slightly torn

**REFERENCES**

ISTC ib00003000

**PROVENANCE**

Jesuit college of Cuenca, inscription at foot of title-page

£ 2,000-3,000 € 2,300-3,450

90

**BAEZA, LUIS**

Numerandi doctrina praeclara methodo exposita, in qua breuiter continentur, & exponuntur aperte ea, quae ex vniuersa arithmetica sunt ad usum potiora. Paris: Benoit Prévost for Guillaume Cavellat, 1555

FIRST EDITION, 8vo (160 x 98mm.), one folding table, woodcut initials and head-pieces, later marbled paper wrappers, modern label on upper cover, modern folding cloth box, text block splitting, scattered staining, slight wear to spine

An early work on arithmetic. "It begins by presenting the Hindu-Arabic numerals, addition and multiplication tables, squares, cubes and square roots ... thereafter devoted to topics such as mixed radix arithmetic (addition of days, hours, minutes, etc.), including a table that could be used to convert days to hours, etc." (Tomash & Williams).

**REFERENCES**

FB 55613; Renouard, Cavellat, 79; Smith, Rara arithmetica, p.269; Tomash & Williams B74; USTC 151873

**PROVENANCE**

bought from Carlo Alberto Chiesa, Milan, 1989; Erwin Tomash, booklabel

£ 900-1,200 € 1,050-1,400

91

**BAPTISTA MANTUANUS**

A collection of three works bound uniformly, comprising: Parthenice secunda, sive Catharinaria [edited by Franciscus Ceretus]. Venice: Jacobus Pentius, de Leuco, 14 July 1499, 44 leaves, a-e<sup>8</sup> f<sup>4</sup>

In Robertum Severinatem panegyricum carmen. Somnium Romanum. Epigrammata ad Falconem. Venice: Jacobus Pentius, de Leuco, 6 August 1499, 50 leaves, A-E<sup>8</sup> F<sup>6</sup> G<sup>4</sup>

De suorum temporum calamitatibus [with additions by Franciscus Ceretus]. Venice: Jacobus Pentius, de Leuco, 10 September 1499, 60 leaves, aa-ff<sup>8</sup> gg-hh<sup>6</sup>, some paper repairs at end

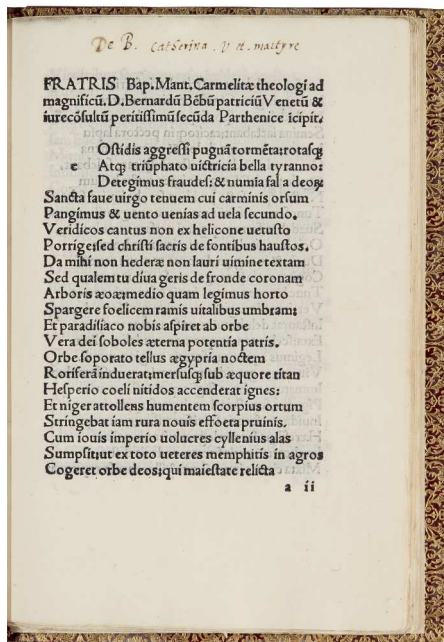
together 3 volumes, 4to (200 x 132mm.), all 25 lines, roman type, modern burgundy crushed morocco, slipcases, repaired wormholes in margins

These three works were originally bound together (as shown by the marginal worming).

**REFERENCES**

ISTC ib00071000, ib00087000, ib00093000

£ 3,000-4,000 € 3,450-4,550



91

92

### BARTOLI, COSIMO

Del modo di misurare le distantie, le superficie, i corpi, le piante, le provincie, le prospettive, & tutte le altre cose terrene, che possono occorrere a gli huomini, secondo le vere regole d'Euclide, & de gli altri piu lodati scrittori. Venice: Francesco de' Franceschi, 1564

FIRST EDITION, 4to (225 x 170mm.), elaborate woodcut border on title-page, woodcut portrait of the author, woodcut initials and headpieces, woodcut diagrams, 2 folding woodcut plates, signature M in duplicate, contemporary vellum, ties, last leaf holed affecting a few letters

First edition of one of the most important Renaissance treatises on instruments and methods for measuring by sight. Substantially based on the *Protomathesis* of Oronce Fine and *Underweysung der Messung* of Dürer, both works which Bartoli had translated into Italian (the latter from Camerarius's Latin translation; see lot 124), it was largely completed by 1559 (dated holograph in Biblioteca Medicea Laurenziana, Ms. Pluteus30, cof. 27). The author lived in Venice as an agent of the Medici between 1562 and 1572 and gave his book to the local press of Francesco de' Franceschi.

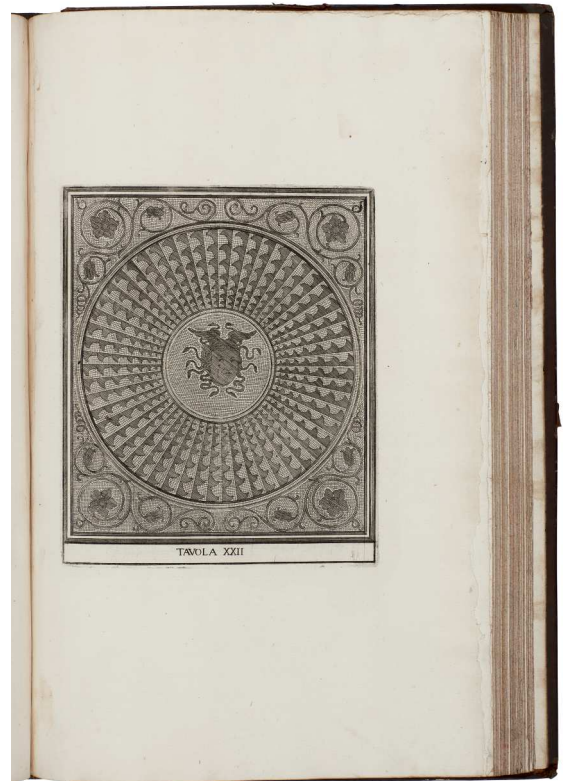
#### REFERENCES

Edit16 4299; Mortimer, *Harvard Italian* 45; Riccardi i, 90; Tomash & Williams B109; USTC 812411

#### PROVENANCE

bought from Jonathan Hill, New York, 1979; Erwin Tomash, booklabel

£ 400-600 € 500-700



93

93

### BARTOLI, PIETRO SANTI AND GIOVANNI PIETRO BELLORI

Le pitture antiche delle grotte di Roma e del Sepolcro de' Nasoni. Rome: Gaetano Zenobi, 1706, woodcut papal arms on title-page, woodcut initials and vignettes, 24 (1 double-page) + 35 (1 double-page) + 16 engraved plates, a few plates slightly browned

MALVASIA, Carlo Cesare. Il claustro di S. Michele in Bosco di Bologna, dipinto dal famoso Lodovico Carracci. Bologna: heirs of Antonio Pisarri, 1694, engraved frontispiece (slightly trimmed at head), engraved armorial headpiece, woodcut initials and tailpieces, 19 engraved plates (4 folding), plates shaved at head 2 works in one volume (Malvasia bound first), folio (374 x 236mm.), near-contemporary English calf, binding slightly rubbed, spine defective

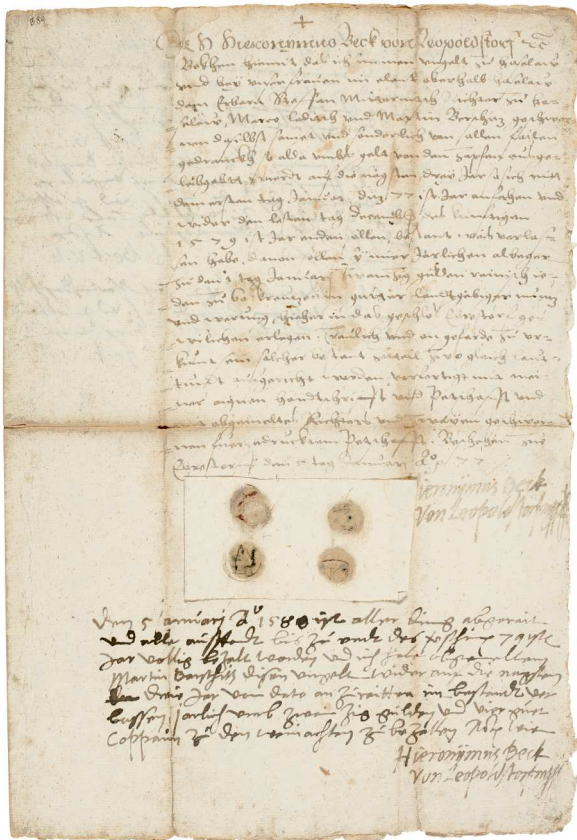
#### REFERENCES

Cicognara 1119 & 3405

#### PROVENANCE

The Earl of Portsmouth, Eggesford House (Devon), inscription on inside front cover

£ 1,500-2,000 € 1,750-2,300



94

94

**BECK VON LEOPOLDSDORF, HIERONYMUS**

Document signed with signed autograph additions ("Hieronymus Beck von Leopoldstorff"; "H: Beck v. L.") 3 pages, 4to (315 x 215cm.), papered seal, Ebreichsdorf (?), 5 January 1577-6 January 1582; together with: an autograph letter signed by Hannibal Beck von Leopoldsdorf (1556-1608, son of Hieronymus Beck), 1 page, Vienna, 12 December 1603; and an Italian translation of a decree by Louis XIV, papered seal, Nice, 9 December, 1707

The Austrian Hieronymus Beck von Leopoldsdorf (1525-1596) was a notable Renaissance scholar, the owner of a famous humanist library, which included the so-called *Becksche Porträtbuch*, a 320-page codex with copies of 235 portraits.

£ 1,000-1,500 € 1,150-1,750

95

**BERNARDUS CLARAVALLENSIS**

Modus bene vivendi in christianam religionem. [Venice: Bernardinus Benalius and Matteo Capcasa, 16 December 1490]

4to (210 x 155mm.), 46 leaves, a-e<sup>8</sup> f<sup>6</sup>, double column, 40-42 lines, roman type, old limp vellum, final verso containing early manuscript verses in praise of Jesus, stamp removed from flyleaf, binding slightly worn

First edition. This is a variant without the imprint on the final leaf.

**REFERENCES**

ISTC ib00412000

**PROVENANCE**

crossed-through inscriptions and faded library stamp on title-page; "Ego Frater Dominicus Capellus Mediolanensis", inscription on inside lower cover; "Di Thomaso Giliamonti", inscription on b8-c1 (a Tommaso di Gliamonti of San Miniato is recorded in the second half of the sixteenth century)

£ 1,500-2,000 € 1,750-2,300

96

**BERNARDUS CLARAVALLENSIS**

Sermoni devotissimi... a una sua sorella monacha. (Venice: Cristoforo Pensi, 10 December 1502)

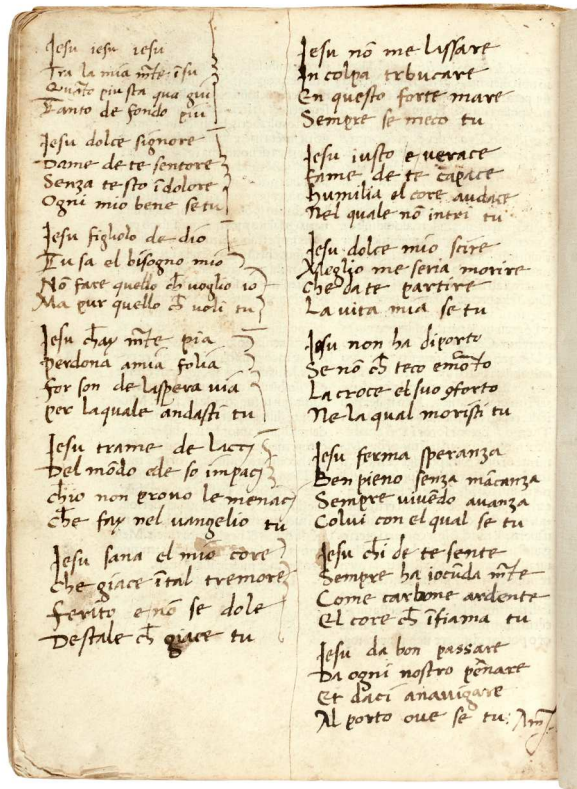
4to (205 x 148mm.), woodcut illustration on title-page depicting a preacher in front of a group of nuns and monks, woodcut initials, modern crushed black morocco by Wallis, gilt edges, small tear at foot of m1

This collection of sermons is also attributed to Thomas of Beverley (c. 1150-c. 1225). The woodcut of a preacher was previously used by Pensi in an edition of Caracciolo's sermons, printed on 10 October the same year.

**REFERENCES**

Edit16 33448 (listing 4 copies); Sander 957

£ 2,000-3,000 € 2,300-3,450



95

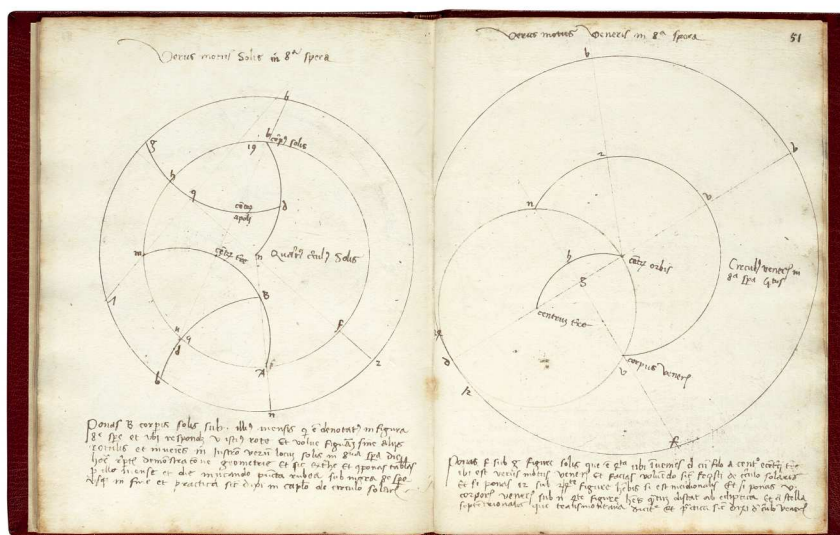
50

SOTHEBY'S

MUSIC, MEDIEVAL AND RENAISSANCE MANUSCRIPTS AND CONTINENTAL BOOKS



97



97

97

**BOETHIUS**

De institutione arithmetica. Augsburg: Erhard Ratdolt, 20 May 1488

FIRST EDITION, 4to (196 x 145mm.), 48 leaves, a-f<sup>8</sup>, double column, 40 lines, gothic type, 6- to 13-line woodcut white-on-black initials, woodcut diagrams, 7pp. of contemporary manuscript notes and diagrams in brown ink bound at end, the first entitled "Verus locus Sat[ur]ni i[n] sua spera", modern crushed chestnut morocco, slipcase, inscription neatly erased from head of a1

Boethius' treatise was "the first systematic and well-developed treatise on the mathematical subject in the Roman world" (Jean-Yves Guillaumin, "Boethius' *De institutione arithmetica* and its influence on posterity", in *A Companion to Boethius in the Middle Ages*, p. 135). It is an adaptation with additions of the work with same title by Nicomachus of Gerasa, written in c. 100 AD, and it became the main textbook on arithmetic in the medieval period. In this work Boethius introduces the concept of the *quadrivium*, the meeting of the four branches of science (arithmetic, music, geometry and astronomy). Boethius dedicates his text to his father-in-law, Symmachus, who encouraged Boethius to undertake this work, which was his first book (his last being the *Consolation of Philosophy*).

The manuscript notes at the end, in an Italian hand, show the movements of Saturn, Jupiter, Mars, Venus, Mercury, and the sun and moon.

**REFERENCES**

ISTC ib00828000; Riccardi i, 139, Smith, *Rara arithmetica* p.25; Tomash & Williams B184

**PROVENANCE**

Sale, Sotheby's, 1 November 1976, lot 90, Brandon, £1,500; sale, Sotheby's, 27 September 1988, lot 158, £8,500, to; Erwin Tomash, booklabel

£ 15,000-20,000 € 17,100-22,800

98

**BOISSIÈRE, CLAUDE DE**

L'art d'arithmetique... reveu & augmenté par Lucas Tremblay. Paris: (Benoît Prevost for) Guillaume Cavellat, 1563

Third edition, 8vo (169 x 103mm.), woodcut diagrams and illustrations, old vellum, modern folding cloth box, binding lacking ties, possibly a remboîtage

**REFERENCES**

Renouard, Cavellat, 181 (locating two copies: Bibliothèque nationale de France, V 19176; and Columbia University; see Smith, *Rara arithmetica*, p.262); Tomash & Williams B191; USTC 60074 (same copies)

**PROVENANCE**

bought from Librairie Thomas-Scheler, Paris, 1987, Catalogue 12: Précurseurs et novateurs: Mathématiques, item 510, FF 3500; Erwin Tomash, booklabel

£ 900-1,200 € 1,050-1,400

**BONAPARTE, PRINCESS CHARLOTTE  
NAPOLÉONE**

Princess Charlotte's album, containing 14 documents by sovereigns and notable Swedish ministers, with annotations by Princess Charlotte and others

including documents by: Gustav II Adolf (Gustavus Adolphus), King of Sweden (letter signed, AND WITH AN AUTOGRAPH VALEDICTION AND POSTSCRIPT IN GERMAN, to John Casimir, Count Palatine of Kleeburg, requesting the release of a former prisoner's mother and children, 2 pages, *integral address panel, papered seal, Stockholm, 25 May 1625*); Adolf Frederick, King of Sweden (2 documents signed, 4 pages, *one letter with integral address panel, 21 June 1753 and 20 November 1761*); Frederick I of Sweden (document signed, 2 pages, *17 October 1749*); Gustav III of Sweden (autograph document signed, 1 page, *Drottningholm, 27 August 1782*); and also by Count Wetterstedt, Count d'Engestrum, Eric de Bergstedt, Hermann de Schubart, and Samuel Niclas Casström, all to Jakob Gråberg från Hemsö

c.58 pages in all, plus blanks, various sizes, volume size 4to (32 x 22cm), the documents bound in at the front, some also mounted on the paper of accompanying annotations, some accompanying translations and notes in the hand of Jakob Gråberg från Hemsö, some annotations by Princess Charlotte ("Envoyée de Stockholm, par ma Tante"), original tanned morocco, UPPER AND LOWER COVERS BLIND-STAMPED WITH CHARLOTTE'S MONOGRAM ("C"), manuscript paper label to upper cover ("Suédois. Lettres autographes d'hommes Célèbres"), the documents dated Stockholm and elsewhere, 1625-1825, the volume assembled c.1829 or later

A remarkable volume belonging to Charlotte Napoléone Bonaparte (1802-1839), the niece of Emperor Napoleon I, and the daughter of the sister of Désirée Clary, Napoleon's first love, who also provided Charlotte with some of the items in the album. A number of the other items are accompanied by a translation or notes provided by the diplomat and writer Jakob Gråberg från Hemsö (1776-1847).

£ 1,500-2,000 € 1,750-2,300

## 100

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-d<sup>8</sup> e<sup>4</sup>, 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 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 nele 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**

ISTC ib00920000; 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

£ 1,500-2,000 € 1,750-2,300

## 101

**BONAVENTURA**

Opuscula. *Strassburg: [Printer of the 1483 Jordanus de Quedlinburg (Georg Husner)], 1495*

2 volumes, Chancery folio (283 x 196mm.), Part I: 380 leaves, [\*<sup>8</sup>] 2-4<sup>6</sup> a b<sup>8</sup> c-f<sup>6,8</sup> g h<sup>6</sup> i-y<sup>8,6</sup> z<sup>8</sup> A-M<sup>6,8</sup> N-Q<sup>6</sup> R-Y<sup>8,6</sup> Z<sup>8</sup> AA<sup>6</sup> BB<sup>8</sup> CC DD<sup>6</sup> EE<sup>8</sup>; part II: 370 leaves, <sup>2</sup>A<sup>8</sup> B C<sup>6</sup> aa bb<sup>8</sup> cc-qq<sup>6,8</sup> rr-tt<sup>6</sup> vv-zz<sup>8,6</sup> <sup>2</sup>AA-QQ<sup>8,6</sup> RR SS<sup>6</sup> TT-YY<sup>8,6</sup> ZZ<sup>8</sup> Aaa-Eee<sup>6</sup>, double column, 52 lines plus headline and foliations "I-CCCLV" (I, fos a1-EE7), and "I-CCCXLIX" (II, fos <sup>2</sup>A1-EEE6), gothic type, initial spaces, 4 woodcut illustrations, a few contemporary marginal notes, cancellation of lines of text, and nota signs (including maniculae) in brown ink throughout, contemporary blind-stamped Italian sheep over wooden boards, paper labels on spines, two clasps, *bindings worn and repaired, lacking all straps*

**REFERENCES**

ISTC ib00928000

**PROVENANCE**

possibly the Franciscan Capuchins of the convent of Santa Margherita in Cortona, their late fifteenth-century inscriptions on title: "Iste liber fuit est et erit ad usum fratris Alexandri de Cortona [?]" (fols [\*1r], <sup>2</sup>A1r); "Iste liber pertinet ad locum sancte Margheritae de Cortona [-] / [-] fratris [Alexandri] [-]" (fos EE8v, EEE6v)

£ 4,000-6,000 € 4,550-6,900

## 102

**BONIFACIUS VIII AND CLEMENS V**

Two works of canon law in one volume, comprising:

BONIFACIUS VIII. Liber sextus Decretalium [with the gloss of Johannes Andreae]. *Venice: Andreas Torresanus, de Asula and Bartholomaeus de Blavis, de Alexandria, 23 March 1485*, 146 leaves, a-r<sup>8</sup> s<sup>10</sup>

CLEMENS V. Constitutiones [with the gloss of Johannes Andreae]. *Ibid., [20 April?] 1485*, 78 leaves, A-F<sup>8</sup> G<sup>12</sup> H<sup>10</sup> I<sup>8</sup>

2 works in one volume, 4to (241 x 176mm.), 67 lines, gothic type, printed in red and black, woodcut printer's devices in red, early manuscript running titles, contemporary half calf over wooden boards, early manuscript indexes at front, *some staining and worming, lacking two straps, binding rubbed and slightly wormed*

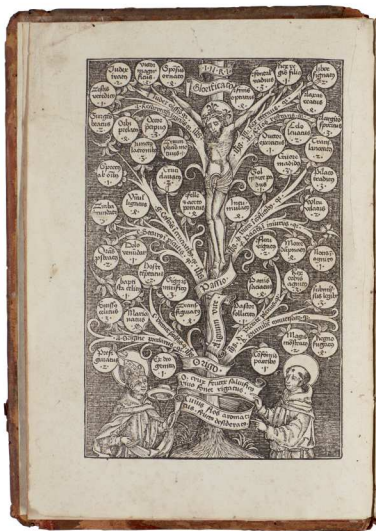
**REFERENCES**

ISTC ib00999000 & ic00732000

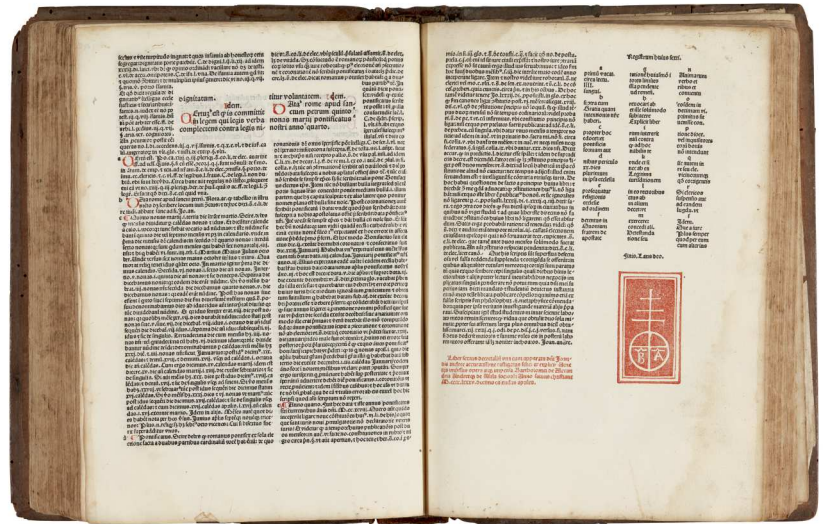
**PROVENANCE**

Fr Paulo de Silla di Cast—, early inscription on E2 of second work

£ 5,000-7,000 € 5,700-8,000



101



102

103

**BOSSUET, JACQUES-BÉNIGNE**

Relazione intorno al quietismo. Paris: Jean Anisson, 1698

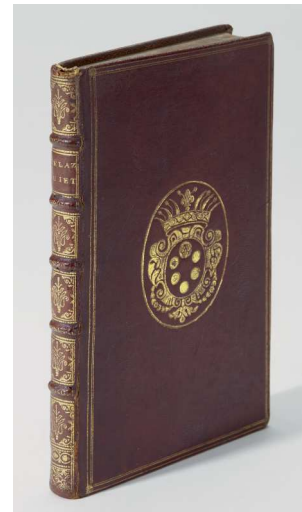
8vo (188 x 116mm.), vignette on title-page, woodcut initials, head- and tailpieces, contemporary red morocco gilt with the arms of Cosimo III de' Medici, spine gilt in compartments, gilt edges, flyleaves browned, head of spine slightly chipped

An Italian translation of one of Bossuet's writings against François Fénelon during the Quietist controversy. Quietism had been condemned by the Pope in 1687, but a further work by Bossuet on the subject caused Fénelon to reply in print and led to his own condemnation by the Church in 1699.

**PROVENANCE**

Cosimo III (1642-1723), grand duke of Tuscany, arms on binding

£ 1,000-1,500 € 1,150-1,750



103

104

**BOSSUS, MATTHAEUS**

Recuperationes Faesulanae. Bologna: Bazalerius de Bazaleriis, (28 October?) 1493

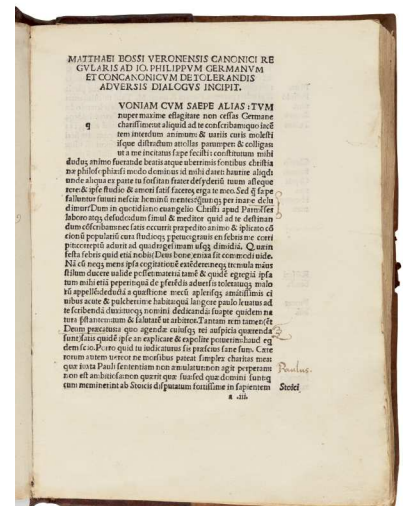
4to (213 x 158mm.), 166 leaves, a-1<sup>b</sup> K<sup>9</sup> I-1<sup>u</sup> x<sup>6</sup>, 36 lines, roman type, early annotations, contemporary wooden boards with later calf spine, single clasp, author and title lettered on upper and lower boards, deckle edges, spine repaired, new pastedowns, lacking strap

Bossus (1427-1502) became prior of Fiesole in 1489, and this collection of letters is so-named from the period of his tenure there. The dedication is to Giovanni de' Medici, the future Leo X, whom Bossus had invested as cardinal in 1492 in Fiesole.

**REFERENCES**

ISTC ib01046000

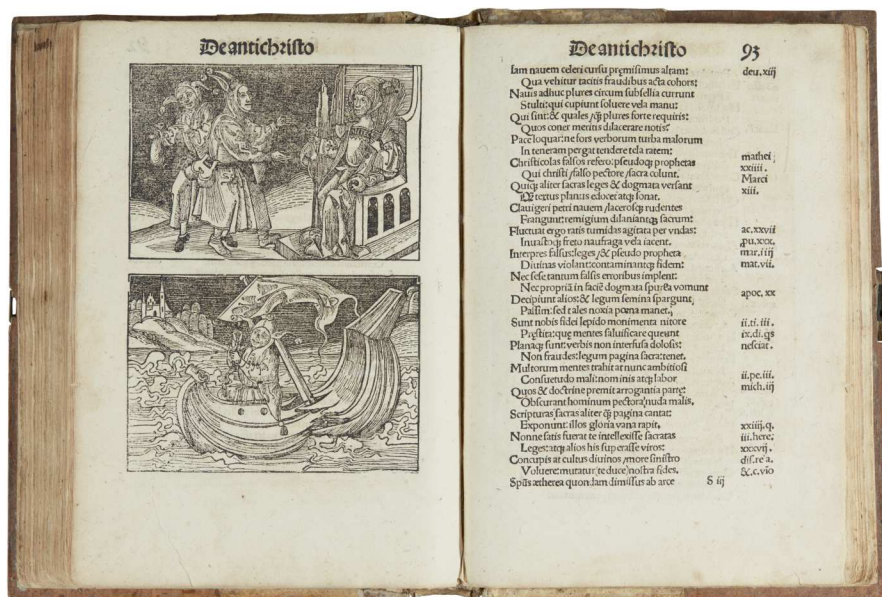
£ 3,000-4,000 € 3,450-4,550



104



106



106

105

### BRANDER, GEORG FRIEDERICH

Arithmetica binaria sive dyadica, das ist die Kunst nur mit zwey Zahlen. *Augsburg: widow of Eberhard Klett, 1769*

Second edition, 8vo (184 x 112mm.), folding table at end, old patterned boards, modern folding cloth box

The author, an instrument-maker and member of the Bavarian Academy of Science, credits his knowledge of binary notation to Johann Bernhard Wiedeburg's *Dissertatio mathematica* (Jena 1718), itself based on publications of Leibniz and Bernard le Bovier de Fontenelle. "Brander expressed the hope that [his] work on dyadics might serve the reader for recreational purposes, and perhaps even for keeping one's personal accounts unintelligible to prying eyes" (Anton Glaser, *History of binary and other nondecimal numeration*, Los Angeles: Tomash Publishers, 1981, pp.65-66).

#### REFERENCES

Tomash & Williams B231; VD18 12622575

#### PROVENANCE

Erwin Tomash, booklabel

£ 1,000-1,500 € 1,150-1,750

106

### BRANT, SEBASTIAN

Stultifera navis [translated into Latin by Jacobus Locher Philomusus, with the addition of Philomusus' *Carmina varia*]. *Strassburg: Johann (Reinhard) Grüninger, 1 June 1497*

4to (217 x 153mm.), 112 leaves (numbered in print as follows: 1-4, 7, 6-20, 15, 24-32, 35-116), A<sup>6</sup> B-1<sup>6.4</sup> K-V<sup>4.6</sup> x-y<sup>6</sup>, 35-39 lines plus headline, roman type, 118 woodcut vignettes from 78 blocks, occasional Latin and German manuscript verse added in the margin by a late fifteenth- or early sixteenth-century German reader, contemporary blind-stamped half pigskin over wooden boards, one clasp with catch, spine painted white with a blue section at foot of spine with the shelfmark, occasional light browning or staining, later pastedowns of blue paper, repair to head of spine using old pigskin

A sound copy of the fourth printed edition of the Latin translation of the Brant's popular satire of the foolishness of mankind.

#### REFERENCES

ISTC ib01089000

#### PROVENANCE

Jesuit College of Rottenburg, 1662, inscription on fol. a1 recto, possibly obtained from Peter Klaus, parson in Neuhausen (the college was dissolved in the late eighteenth century)

£ 20,000-30,000 € 22,800-34,100





107

107

#### CASSIODORUS

Expositio in Psalterium. Basel: Johann Amerbach, 1491

Chancery folio (290 x 215mm.), 340 leaves, aa<sup>8</sup> bb<sup>6</sup> cc<sup>8</sup> a–m<sup>8,6</sup> n–p<sup>8</sup> q–z A–D<sup>6,8</sup> E–G<sup>6</sup> H–T<sup>8,6</sup> U–Y<sup>8</sup>, double column, gothic type, initial spaces, contemporary half stamped pigskin over wooden boards from St Peter in Salzburg (EDBD w002683), two clasps, manuscript fragments in binding, O3 repaired at fore-edge, binding slightly rubbed, one strap splitting

A crisp copy in a fine contemporary Salzburg binding.

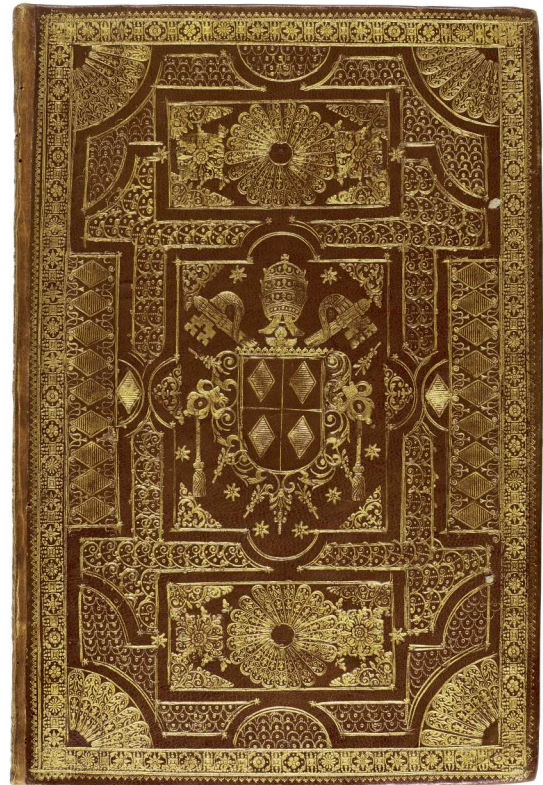
#### REFERENCES

ISTC ic00236000

#### PROVENANCE

Georgius Meringer, presbyter; Leonhardus Graf, presbyter in Eichstätt, early inscriptions on title-page

£ 3,000-4,000 € 3,450-4,550



108

108

#### CATHOLIC CHURCH. CONGREGATIO SACRORUM RITUUM

Canonizationis Beatae Mariae Magdalenae de Pazzis Ordinis Beatae Mariae de Monte Carmelo. Positio super dubio. Rome: ex typographia Reverendae Camerae Apostolicae, 1667

folio (297 x 195mm.), woodcut initials and tailpieces, manuscript document signed by Cardinal Azzolini bound after title-page (submitting the canonisation document to the Pope), p.38 with a signature and cardinal's seal, contemporary Roman brown morocco gilt with the arms of Clement IX, probably from the Andreoli workshop, gilt edges, modern slipcase, offsetting from title-page onto first flyleaf, offsetting from p.38 onto rear flyleaf, rebacked, lacking 2 pairs of ties

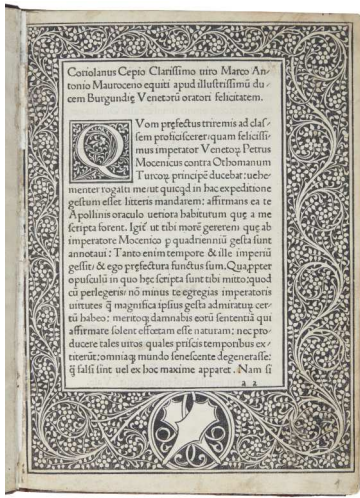
Maria Maddalena de' Pazzi (1566-1607) was a Carmelite nun who experienced ecstasies and visions; she was beatified in 1669 by Clement IX. For another Andreoli binding for Clement IX on a related book, with very similar but not identical decoration, see *Legatura romana barocca*, plate 66; the flat spine of that copy has the Rospigliosi diamond stamped on it.

ICCU records one copy of this work, in Veroli. The book in *Legatura romana barocca* (belonging to Martin Breslauer Inc of New York, which was number 103 in their Catalogue 110, Fine Books and Manuscripts in Fine Bindings), was on a book dated 1668 with the same title, but with more material (158pp. instead of 38pp.), though also containing a signed letter from Cardinal Azzolini presenting the book to the Pope.

#### PROVENANCE

Pietro Ginori-Conti, bookplate; La Bibliofilia, Milan, bookseller's label

£ 800-1,200 € 950-1,400



109

### CEPIO, CORIOLANUS

Petri Mocenici imperatoris gesta. Venice: Bernhard Maler (Pictor), Erhard Ratdolt and Peter Löslein, 1477

4to (203 x 145mm.). 53 leaves (of 54, without initial blank), [a-f<sup>8</sup> g<sup>6</sup>], 23-25 lines, roman type, woodcut border on a2r, woodcut initials (5-6 lines; a2r, a3r, c4r, e4v, g4v), a few contemporary marginal annotations, early sixteenth-century gilt-tooled brown morocco over pasteboard, marked "I" in black ink on upper board, title-page cut close and slightly repaired in gutter, binding slightly rubbed

The text is an encomium of the life of Pietro Mocenigo (1406-1476), Doge of Venice from 1474 to his death, and in particular his deeds against the Ottomans, written by Coriolano Cippico [Cepione] (1425-1493), a businessman and naval commander from Dalmatia. Cippico was an officer in the Venetian army and served under Mocenigo when the Venetians captured Smyrna and defeated the Turks at Scutari. With the financial gains from the campaign, Cippico built a palace in Traù, his home town, and a fortress on the coast, now known as Castel Vecchio, for which he was praised and economically supported by the Venetian government.

The work was dedicated to Marcantonio Morosini, Venetian ambassador to the Duke of Burgundy: the dedication letter precedes the text (a2r-a3r). Its text is an invaluable source of first-hand information, and was heavily used by Marcantonio Sabellico and Marin Sanuto for their works on the history of Venice. It was republished in Latin in 1594, following an Italian translation printed in 1570.

The edition is also the first to survive among the twelve produced by Bernhard Maler (Pictor), Erhard Ratdolt and Peter Löslein between 1476 and 1478.

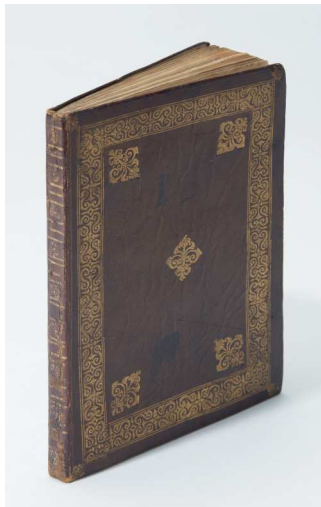
#### REFERENCES

ISTC ic00378000

#### PROVENANCE

E.P. Goldschmidt, catalogue 120 (1961), no. 21; Georgios J. Arvanitidis, prominent collector of Byzantine and Ottoman history, his red leather bookplate pasted onto upper pastedown

£ 8,000-12,000 € 9,100-13,700



109

### CICERO, MARCUS TULLIUS

Epistolae ad Atticum, ad Brutum, & ad Q. fratrem. Lyon: Antoine Gryphius, 1585

16mo (119 x 64mm.), text in italics, woodcut printer's device on title-page, contemporary Italian calf gilt, upper cover lettered TORQUAT CUIPIUS with armorial, lower cover lettered IO. BAP. CRESCEN with Crescenzi armorial, spine gilt in compartments, edges gilt and gauffered, modern slipcase, somewhat stained at foot, a few marginal wormholes, lacking 2 pairs of ties; sold as a binding not subject to return

#### REFERENCES

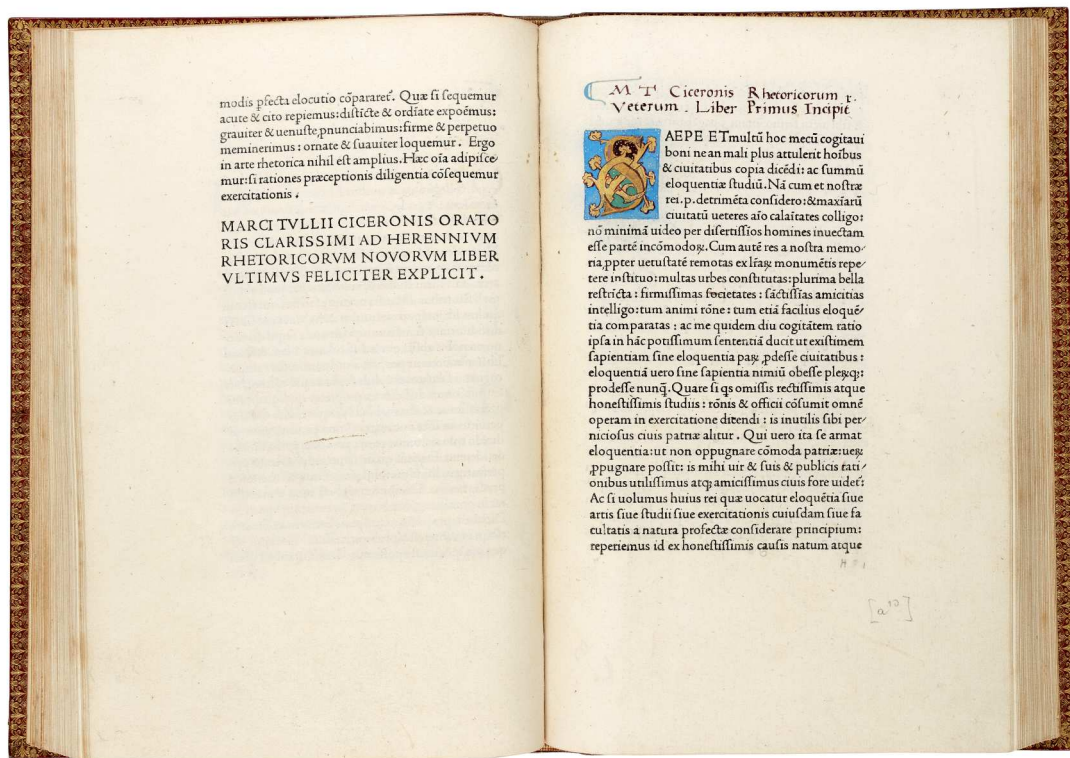
IA 139.764; von Gültlingen XIV, Gryphius 239

#### PROVENANCE

Torquatus de Cupis (a Roman Jesuit who taught at the Collegio Romano) and Giovanni Battista Crescenzi (the painter and architect, 1577-1635), names on binding



110



111

Other bindings with both de Cupis and Crescenzi's arms are recorded, for example Davis Gift 356, a Soresini binding from c. 1600-1610. An almost identical binding on the same Lyon edition of Cicero was in the collection of Anton W.M. Mensing (1866-1936) of Amsterdam, and sold at Sotheby's, 15 December 1936, lot 127. It seems that they had two copies of this work bound in this way, perhaps one copy for each of them.

£ 500-700 € 600-800

111

### CICERO, MARCUS TULLIUS

Rhetorica ad C. Herennium; De inuentione [edited by Omnibonus Leonicensus]. Venice: Nicolas Jenson, 1470

2 works in one volume, Royal half-sheet 4to (269 x 178mm.), 68 leaves [a-f<sup>10</sup> g<sup>8</sup>] and 70 leaves [a-g<sup>10</sup>], 30 lines, roman type, first page with later decorative border in period style, later illuminated initials in period style, later manuscript incipits, nineteenth-century red morocco gilt by Koehler, in folding box, first [G]3-6 repaired with some text supplied in pen facsimile, a few small marginal repairs at end

BOTH FIRST EDITIONS. These are some of the earliest works to be printed by Jenson, who began his printing career in 1470 with Cicero's *Letters to Atticus*.

#### REFERENCES

ISTC ic00672000 & ic00644000

#### PROVENANCE

"Vente Salmon no. 342, 130f.", ink note on verso of flyleaf; Count Oswald Seilern, booklabel, sale, Christie's, 26 March 2003, lot 48

£ 15,000-20,000 € 17,100-22,800

112

### CICERO, MARCUS TULLIUS

Opera rhetorica, oratoria, & forensia [edited by Jodocus Badius Ascensius]; Orationes. (Paris): Jean Petit and Jodocus Badius Ascensius, (15 May 1527)

2 parts in one volume, folio (339 x 226mm.), title printed in red and black within a woodcut border, woodcut printer's device on title-page, criblé woodcut initials, a few early annotations, contemporary German stamped calf over wooden boards with owl and double-headed eagle stamps (Wedinghausen, Westphalia, EBDW 000295), metal shoes, two clasps, manuscript pastedowns (from a legal text, probably France, late thirteenth century), lacking both straps, binding slightly rubbed, lacking 2 shoes

A LARGE CRISP COPY in a contemporary German binding; the Premonstratensian monastery at Wedinghausen plausibly had its own bindery. This volume contains two of the four parts of the complete works of Cicero issued by Ascensius in 1527-1528.

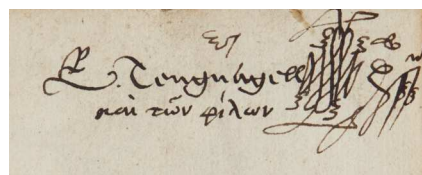
#### REFERENCES

BP16 105347 & 105348; Renouard, *Badius Ascensius* II 298 & 308

#### PROVENANCE

"P. Tengenagel και των φιλων", early inscription on flyleaf; ES, purple ink stamp at end

£ 2,000-3,000 € 2,300-3,450



112



113



114

113

**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 € 1,750-2,300

**DALÍ, SALVADOR**

Le Bestiaire de la Fontaine Dalinisé. *Paris: Robert Mourlot, 1974*

large folio (775 x 575mm.), copy number 23 out of 250 copies on Arches paper (from a total edition of 682 copies), 12 drypoints with pochoir by Dalí (each signed in pencil), loose in printed wrapper, in blue cloth portfolio lettered in gilt on upper cover, without the justification leaf

£ 2,000-3,000 € 2,300-3,450

**CLAVIUS, CHRISTOPH**

Gnomonices libri octo. *Rome: Francesco Zanetti, 1581*

folio (330 x 225mm.), engraved title-page, woodcut initials and tailpieces, woodcut diagrams, woodcut printer's device above colophon, contemporary vellum, a few small corrections to the text in ink, occasional light browning, a few small wormholes in binding, joints split, lacking 4 pairs of ties

FIRST EDITION of Clavius's extensive description of fixed and portable sundials, including details on construction as well as use.

**REFERENCES**

Edit16 12671; Tomash & Williams C101; USTC 822862

**PROVENANCE**

"Abbatiae Carcerum", i.e. the abbey of Santa Maria delle Carceri (near Padua), engraved bookplate on inside covers (the abbey was sold by the Venetian state in 1690); Rev. Antonio de Lazzaris, canon of the Congregation of San Giorgio [in Alga?], inscription on inside front cover; TA, red monogram stamp on verso of title-page and elsewhere; bought from Martayan Lan, New York, 1990; Erwin Tomash, booklabel

£ 900-1,200 € 1,050-1,400

**DANTE ALIGHIERI**

Comedia... con la dotta & leggiadra spositione di Christophoro Landino. (*Venice: Bernardino Stagnino, 1536*)

4to (210 x 154mm.), woodcut illustrations (one full-page), contemporary Venetian calf gilt lettered DANTE and GABRIEL on upper cover and ALIGHIERI and FRANCO on lower cover, central medallion gilt on each cover, edges gilt and gaufered, lacking first quire (including title-page with portrait of Dante) and preliminary leaves BB1-3 and 6-8, wormed and stained, binding slightly rubbed, lacking 4 pairs of ties; sold not subject to return

The medallion portrait stamp on the binding is lettered but as it is somewhat rubbed it is difficult to make out the subject of the portrait; it is plausibly the Emperor Hadrian.

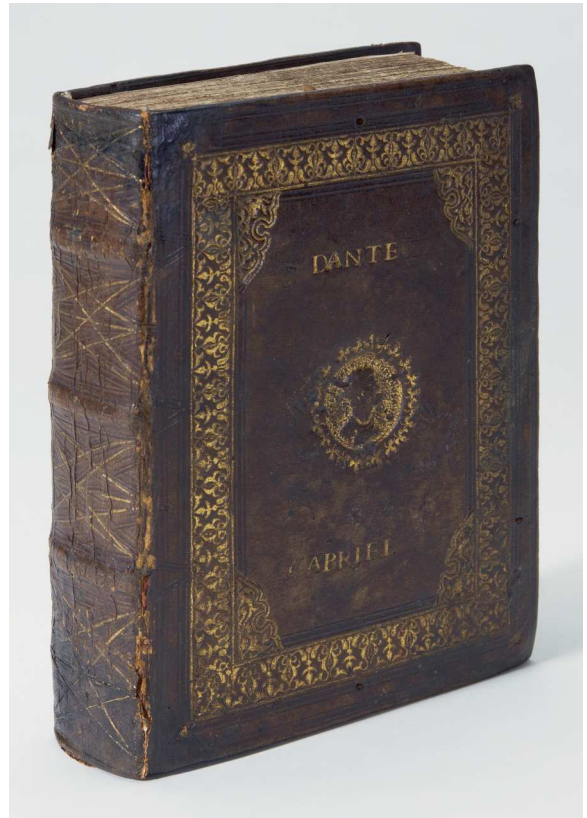
**REFERENCES**

Edit16 1162

**PROVENANCE**

Gabriel Franco, name on binding; Bernard Mould, inscription on half-title dated 1717

£ 600-800 € 700-950

**DANTI, EGNAZIO**

Trattato dell'uso et della fabbrica dell'astrolabio... Con l'aggiunta del planisferio del Rojas. *Florence: heirs of Bernardo Giunta, 1569*

FIRST EDITION, 4to (220 x 150mm.), woodcut device on title with the Medici arms on a globe depicting Asia and Africa, woodcut initials and diagrams, old vellum, new endpapers, modern folding cloth box

A woodcut on p.124 shows a woman surveyor using an astrolabe (together with dividers, cross-staff, quadrant, and square) to measure a tower. It is "The first picture of a mortal female using a scientific instrument" and "We can conclude that the picture hopes to draw women into the fraternity (sorry!) of instrument users, or even that women were already seen (at least in Italy) as not excluded" (A.V. Simcock, "The Lady and the Astrolabe" in *Bulletin of the Scientific Instrument Society*, volume 51, 1996, pp.2-3).

**REFERENCES**

Edit16 15995; Riccardi i, 389; Tomash & Williams D5; USTC 825459

**PROVENANCE**

J: Delphinus, early inscription on title, deleted; Antonio Santini (1577-1662, the merchant and mathematician, a friend of Galileo who is mentioned in the *Difesa*, and who later became a monk of the Somaschan order and was buried at Montecitorio), inscription on title-page; Chiesa di San Biagio a Montecitorio, Rome, inscription on title-page; bought from Luigi Gonnelli & figli, Florence, 1993, Catalogue 33, item 336; Erwin Tomash, booklabel

£ 800-1,200 € 950-1,400

**DAVILA, ENRICO CATERINO**

Historia delle guerre civili di Francia. Paris: Stamperia reale, 1644

2 volumes, large folio (218 x 280mm.), half-title in volume 1, engraved device on title-pages, engraved headpieces and initials, eighteenth-century French red morocco gilt, single gilt fillet border, spine gilt in compartments with green lettering-pieces, gilt edges, occasional light foxing, without final blank at end of volume 2, extremities very slightly rubbed

£ 3,000-4,000 € 3,450-4,550

**DE GAULLE, CHARLES**

The corrected typescript of his speech given at Oran in 1943, celebrating the fall of Mussolini and the German reverses in Russia

WITH EXTENSIVE AUTOGRAPH REVISIONS AND ADDITIONS, including an entire autograph paragraph added at the end, in which de Gaulle describes the struggle of the Russian, American, British and French people, fighting the forces of evil, the recent success of the Russians along the Dnieper, the collapse of Mussolini and of Fascism in Italy, and proclaims that the tide is now turning in favour of the Allies, looks forward to the Liberation of France, the final defeat of Hitler and to France taking a leading role in world reconstruction and in dealing with Vichy and collaborators ("...il est vrai que l'esprit d'abandon d'une fraction de ce qu'il était convenu d'appeler nos élites, et la trahison que quelques misérables d'envergure commissent à la faveur du désastre militaire, ont en partie saboté l'effort national dans la guerre. Le peuple français qui est juge, et, j'ajoute, seul juge, en la matière, se fera rendre à ce sujet tous les comptes qui lui sont dus...")

6 leaves, versos blank, folio (c.330 x 205mm.), Oran [Algeria], 12 September 1943, small rust-stain from a paper-clip to the top of the first page

In May 1943, Charles de Gaulle (1890-1970), leader of the Free French Forces, had moved his headquarters from Britain to Algiers, to work with the Resistance there (and finally return to "French soil"). This speech came nine days after the armistice was signed with Italy and four days after Italy's formal withdrawal from the Axis Powers was signed by Marshal Badoglio and General Eisenhower on 8 September 1943.

£ 7,000-9,000 € 8,000-10,300

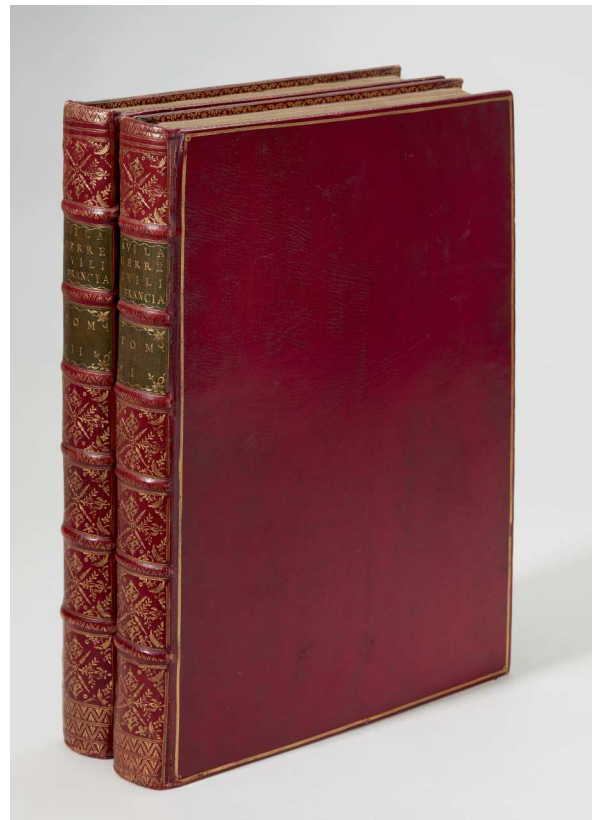
**DIOMEDES**

Ars grammatica. Phocas: De nomine et verbo.

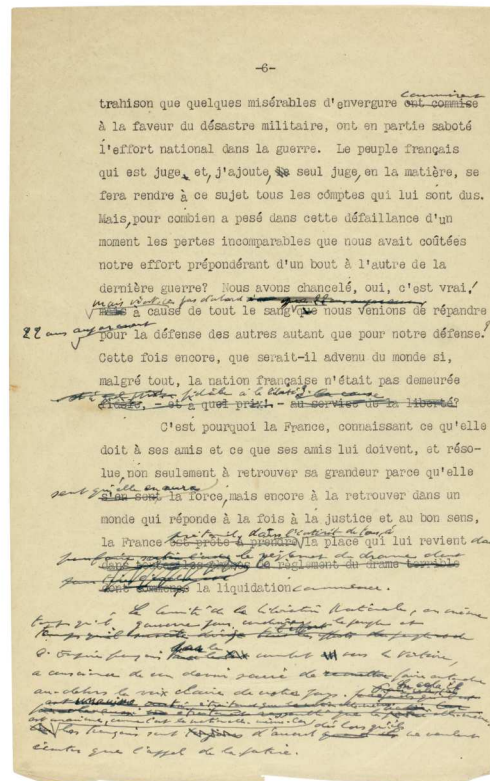
Priscianus: Institutio de nomine, pronomine, et verbo;

(Pseudo-) Flavius Caper: De orthographia et latinitate verborum. Agroecius: De orthographia et proprietate et differentia sermonis. Aelius Donatus: De octo partibus orationis et de barbarismo. Maurus Servius Honoratus: Commentarius in artem Donati. Venice [i.e. Milan: Leonardus Pachel], 10 March 1494

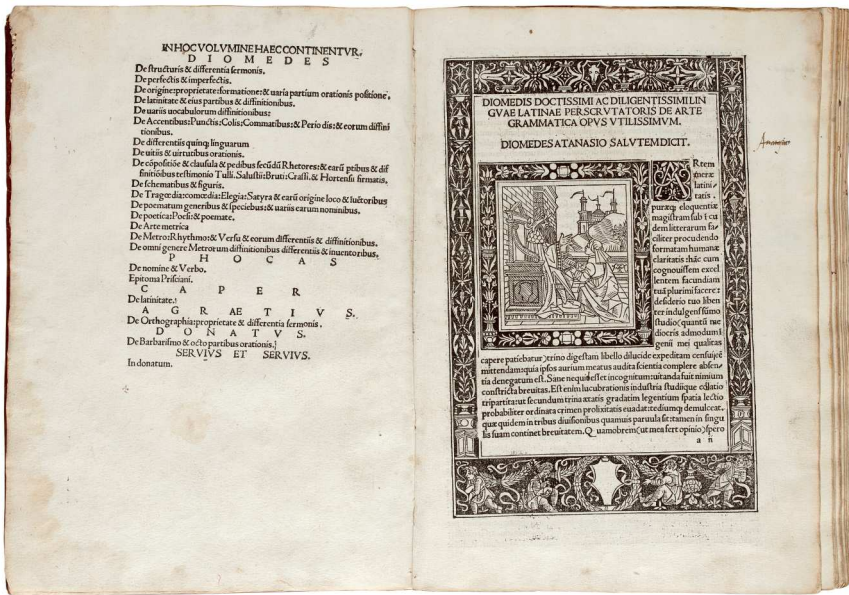
folio (308 x 214mm.), 84 leaves, a-0<sup>6</sup>, 46 lines, roman type, woodcut initials, a2 with woodcut initial and illustration within a white-on-black woodcut border, contemporary blind-ruled Italian calf over pasteboard, contemporary manuscript notes



118



119



120

(in Latin and Greek) on flyleaf and in margins, *occasional light staining, a few small wormholes, binding slightly rubbed and lacking 4 pairs of alum-tawed ties*

This compilation of Latin grammatical texts was first printed by Nicolas Jenson c. 1476. This edition is copied from the Venice edition of 1491, hence the false imprint, which features in other works printed by Pachel from Venetian originals.

Diomedes probably wrote his comprehensive treatise in the late fourth century; it contains numerous examples of dactylic hexameters and is considered the most extensive grammatical treatise to survive from that time. The woodcut on the title-page depicts Diomedes presenting his treatise to Athanasius, the dedicatee.

#### REFERENCES

ISTC id00237000 (listing 11 copies); Sander 2434

£ 1,500-2,000 € 1,750-2,300

121

#### DONATUS, AELIUS

De octo orationis partibus libri octo. (*Perugia: Cosimo Bianchini, 22 January 1517*)

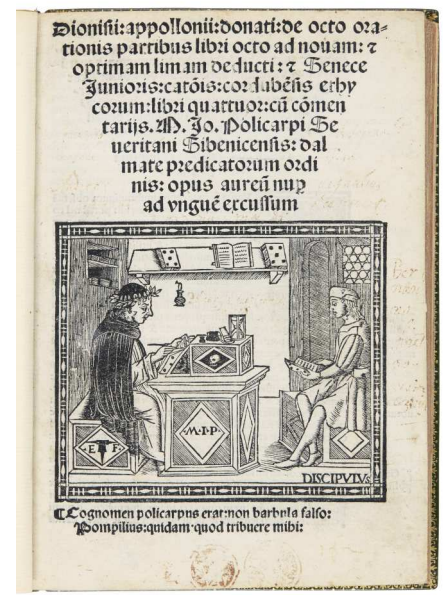
4to (196 x 133mm.), woodcut illustration of a teacher and pupil on title-page, woodcut initials, woodcut printer's device and woodcut arms of Perugia on final leaf, a few manuscript annotations, modern crushed green morocco, gilt edges, *cut slightly close at head, inscription washed from title-page*

The fine woodcut on the title-page depicts the editor, the Croatian Dominican scholar Joannes Policarpus Severitanus, sitting at a desk before a student, with books on a shelf at the far side of the room and in a high alcove behind Policarpus. The woodcut is signed by Eustachio Celebrino with his anvil device.

#### REFERENCES

Edit16 17642; Mortimer, *Harvard Italian* 162; Sander 2437

£ 2,000-3,000 € 2,300-3,450



122

122

#### DRYANDER, JOHANN

Annulorum trium diversi generis instrumentorum astronomicorum componendi ratio atque usus. *Marburg: Eucharius Cevicornus, 1537*

FIRST EDITION, 4 parts in one volume, 4to (198 x 150mm.), large woodcut of an armillary sphere on first title and on verso, woodcut devices, woodcuts and diagrams in text, large historiated woodcut initials, printer's device on verso of final leaf, modern binding reusing old vellum, old ink annotations to last leaf, *some dampstaining and browning, vellum soiled*

A treatise on astronomical rings, instruments that could be used to tell the time, and had applications in surveying. About two-thirds of the book is devoted to the author's version of the instrument (modelled on one ascribed to Gemma Frisius, which Dryander inscribed with new markings) and the remainder to astronomical rings of other sorts, including Regiomontanus' Metheroscope, and the rings of the Jewish physician Bonet de Lattes.

#### REFERENCES

Dommer, *Marburg* 83; Tomash & Williams D66; VD16 E674; USTC 608553

#### PROVENANCE

Mario Lanfranchi, London; bought from Robin Halwas, London, 1994; Erwin Tomash, booklabel

£ 900-1,200 € 1,050-1,400

**DÜRER, ALBRECHT**

A group of three treatises in Latin translation in one volume, comprising:

Quatuor his suarum institutionum geometricarum libris, lineas, superficies & solida corpora tractavit [translated by Joachim Camerarius]. *Paris: Christian Wechel, 5 August 1532*, woodcut printer's device on title-page and final verso (otherwise blank), woodcut initials and illustrations (with pasted extensions on P6 and Q1), early manuscript annotations in a fine humanist hand, *a few small paper repairs to title-page and to margin of the next few leaves*

De urbibus, arcibus, castellisq[ue] condendis, ac muniendis rationes aliquot [translated by Joachim Camerarius]. *Paris: Christian Wechel, 1535*, woodcut printer's device on title-page and final verso (otherwise blank), woodcut initials and illustrations (some double-page)

De symmetria patrium humanorum corporum libri quatuor [translated by Joachim Camerarius]. *Paris: Charles Perier, 1557*, woodcut printer's device on title-page, woodcut initials and headpieces, woodcut illustrations (one folding), o2v with replacement woodcuts pasted over, early notes in Italian on b4v, *some browning, spotting and staining, a few small paper repairs*

3 works in one volume, folio (330 x 215mm.), nineteenth-century green calf-backed marbled boards with vellum corners

FIRST LATIN EDITIONS of two of Dürer's works on perspective, military architecture and the human body; the latter is probably the third edition of Camerarius's translation. The woodcuts are close copies of those from the original German printings of 1525, 1527 and 1528 respectively.

**REFERENCES**

BP16 106935, 107841; Mortimer, *Harvard French* 182, 184, 185

**PROVENANCE**

"Em. & Amic. —", early inscription in red beneath colophon of first work; Antonio Carradori dei Flamini, inscription on first title-page (plausibly Conte Antonio Carradori Flamini, of Recanati, 1814-1882)

£ 8,000-10,000 € 9,100-11,400



123

123

FROM THE SVEN GAHLIN COLLECTION

**DRTIKOL, FRANTIŠEK**

Les nus de Drtikol. Préface de Claude de Santeul. *Paris: Libraire des arts décoratifs, A. Calavas, (1929)*

FIRST EDITION, folio (395 x 295mm.), half-title and title, 4pp. letterpress, 30 photogravure plates of female nudes, loose as issued, original cloth-backed drab boards, upper cover with printed label, uncut, *half-title and verso of final plate browned, spotted*

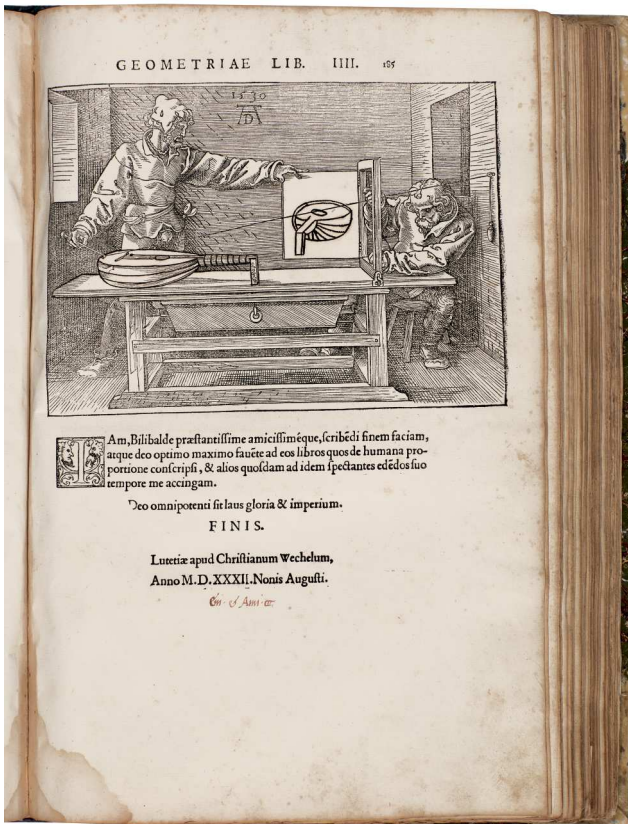
Drtikol (1883-1961) "is considered to be the founder of modern Czech photography... His nude photographs taken between 1910 and 1930 were considered to be revolutionary, sensitive, and absolutely modern... Drtikol's modernity consists of successful integration of elements of Cubo-Futurism into his work; particularly to integrate them into his nude photography, without submitting himself to the prevailing modes" (*Encyclopedia of Twentieth-Century Photography*).

**REFERENCES**

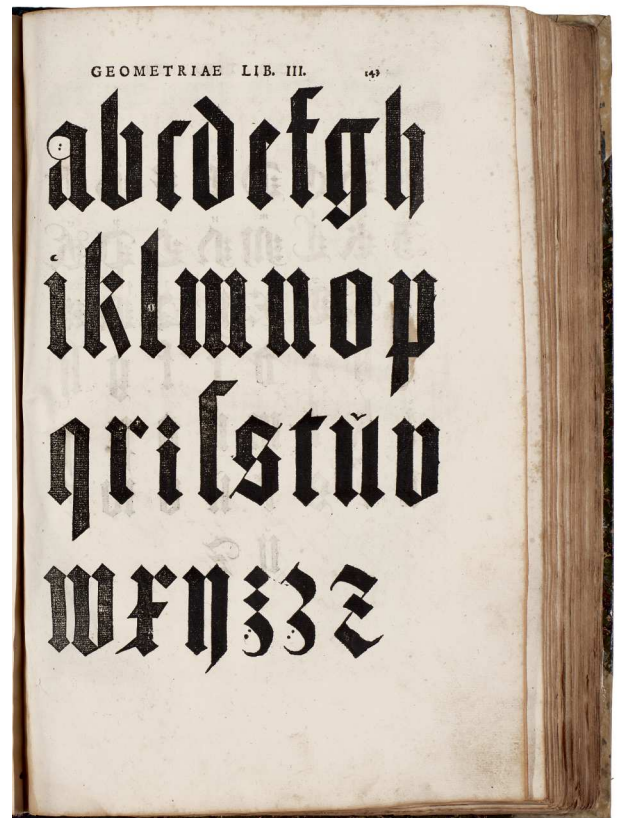
Birgus, *Czech Photographic Avant-Garde 1918-1948* (2002), p.39

£ 2,000-4,000 € 2,300-4,550

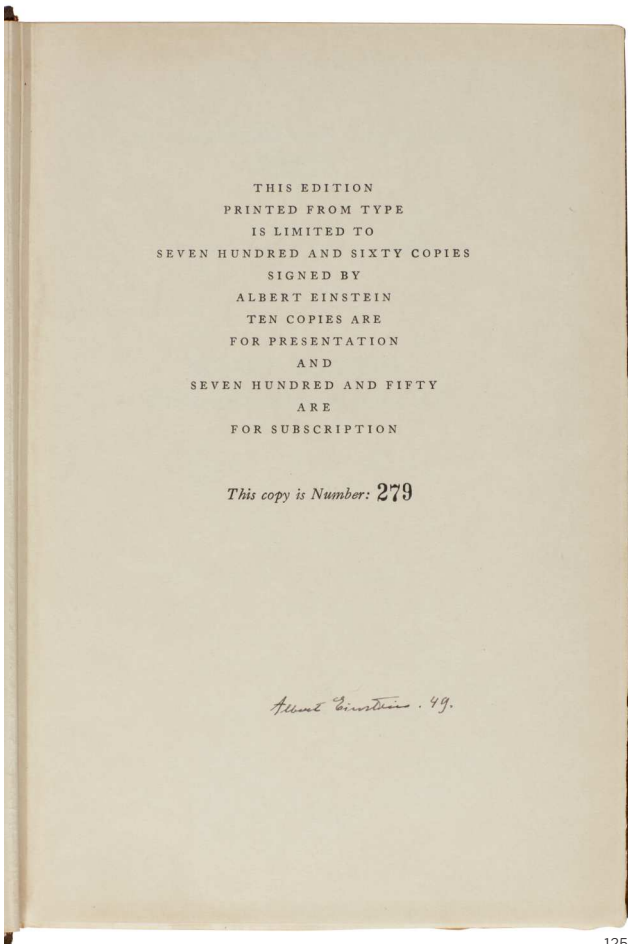




124



124



125

125

**EINSTEIN, ALBERT**

Albert Einstein: philosopher-scientist [edited by Paul Arthur Schilpp]. *Evanston IL: The Library of Living Philosophers, 1949*

8vo (238 x 155mm.), SIGNED BY EINSTEIN beneath the limitation statement, copy no. 279 of a limited edition of 750 copies, 2 photographic plates, illustrations, original brown cloth with Einstein's signature stamped in gilt on upper cover, slipcase, uncut, in modern brown morocco-backed folding box containing remains of glassine wrapper

FIRST EDITION of Einstein's autobiography in German with facing English translation. It also includes a bibliography of Einstein's works.

£ 2,000-3,000 € 2,300-3,450

63

**EINSTEIN, ALBERT**

Hand-print of Einstein's left hand, signed and dated by him ("A. Einstein 9.IV.30")

c.230 x 175mm., in black ink, an unedited copy, without manuscript alterations

Sotheby's sold both Einstein's hand-prints, left and right, on 5 June 2013, lot 348, from the same collection as this one and done on the same day. The prints were taken by Marianne Raschig. In those prints, each was circumscribed in pencil, whereas these remain in their original state (the right-hand print also bore Raschig's stamp ("M.Raschig's Handarchiv"), [Berlin], 9 April 1930).

This image was taken by the hand-reader Marianne Raschig, one from a large project, for her book *Hand und Persönlichkeit. Einführung in das System der Handlehre* (Hamburg: Enoch, 1931). Raschig devotes nearly a page to analysing Einstein's particularly strong life- and head-lines ("Durch Klarheit zur Wahrheit!": pp.134-135). That no one else took comparable examples from Einstein is indicated by the fact that Raschig's prints were used for later analyses by Nathaniel Altmann *Palmistry: The Universal Guide* (2009) p.77; and by the Dutch chirologist Martijn van Mensvoort.

# £ 8,000-10,000 € 9,100-11,400



126

127

NO LOT

128

NO LOT

129

**EUSEBIUS CAESARIENSIS**

Historia ecclesiastica [translated by Rufinus Aquileiensis]. Mantua: Johannes Schallus, [not before 15] July 1479

Chancery folio (293 x 195mm.), 171 leaves (of 172, without final blank), [a-s<sup>8</sup> t-y<sup>6,8</sup>], roman type, 34 lines, 4- to 6-line initial spaces with printed guides, later cat's paw calf gilt with the arms of Pius VI, spine gilt in compartments, blue edges, *first quire slightly wormed with a few paper repairs, small wormhole at end with slight loss of text, slightly stained at end, binding rubbed with a few small defects and repairs*

Fourth edition, dedicated by Schallus to Federigo Gonzaga, duke of Mantua. The History of the Church written by Eusebius is one of the most important sources for the history of Christianity. The work, which in its last recension in the author's lifetime was extended to ten books, was translated into Latin in the fourth century by Rufinus of Aquileia, a friend of St Jerome and a considerable translator from the Greek.

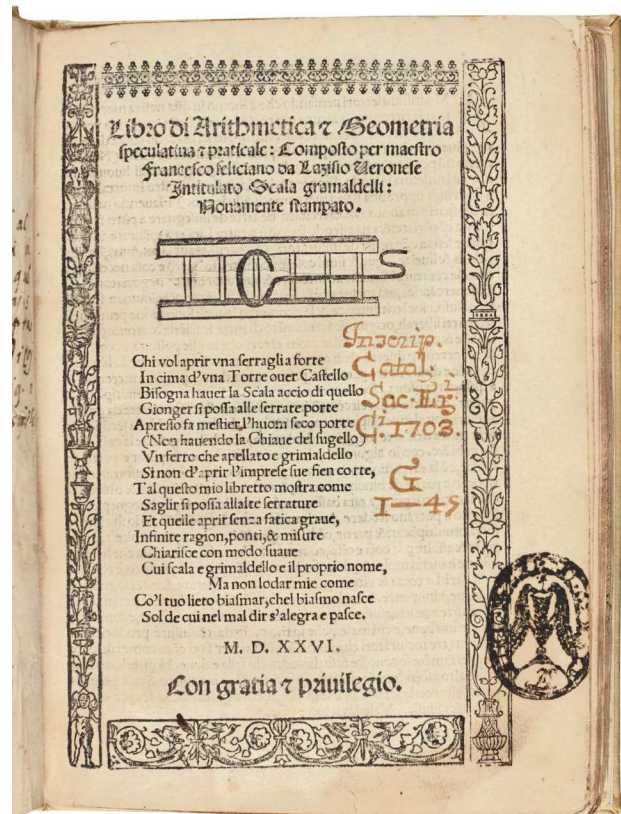
**REFERENCES**

ISTC ie00127000

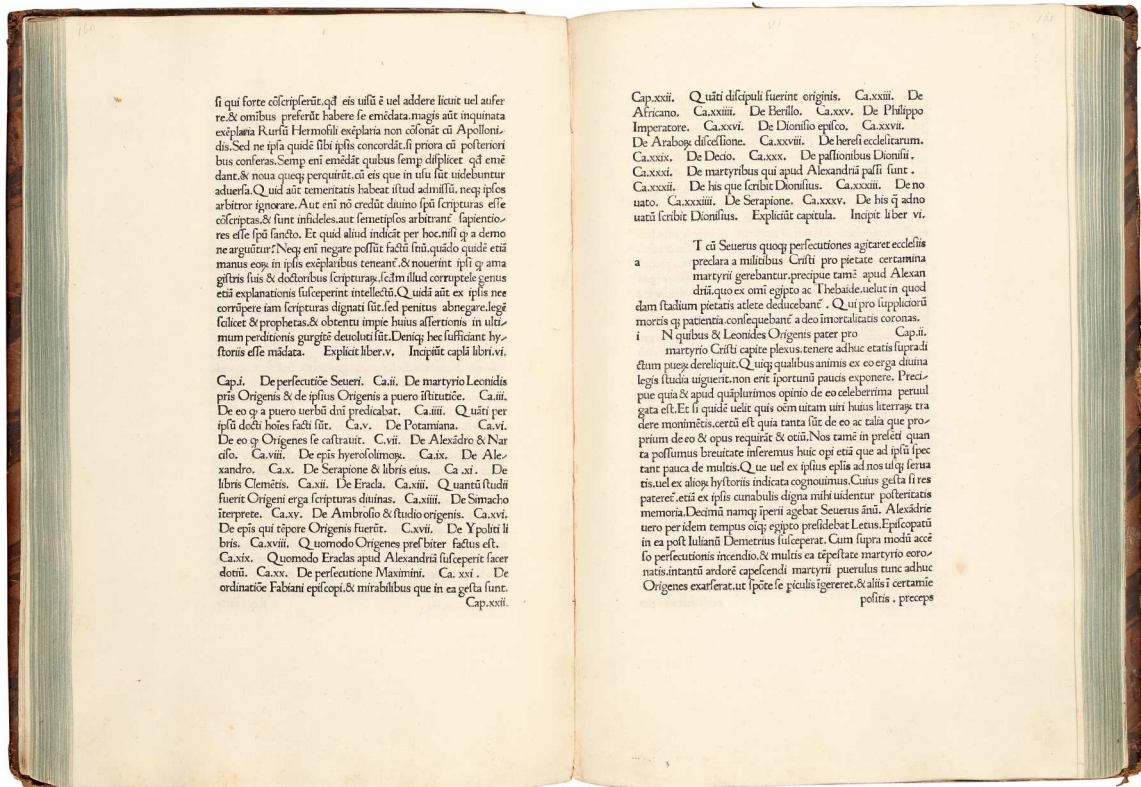
**PROVENANCE**

Pope Pius VI (1717-1799), arms on binding; presented by Samuel Putnam Avery (1822-1904) to the Grolier Club, bookplate, sold by them, 15 November 1968, to Goodspeed's

£ 3,000-4,000 € 3,450-4,550



130



129

130

**FELICIANO DA LAZISIO, FRANCESCO**

Libro di arithmetica & geometria speculativa & praticale... intitolato Scala gramaldelli, novamente stampato. Venice: Francesco Bindoni and Maffeo Pasini, 1526 (January 1527)

FIRST EDITION, 4to (210 x 145mm.), title within woodcut border, woodcut diagrams, early manuscript annotations in Italian, later vellum, some slight soiling

The title "Scala gramaldelli" is symbolic, referring to the ladder needed to climb the tower of mathematics, and key (*grimaldello*) to unlock the highest chamber at the top; both implements are depicted on the title-page. The author was a private teacher of arithmetic in Verona and expert surveyor. He divides this work in three parts: the first two are aimed at merchants, and deal with commercial transactions, roots and algebra (*Regola della cosa*); the third is for land surveyors, and devoted to practical geometry and problems of measurement. Here Feliciano provides the first printed explanation of the use of the surveyor's cross (*squadro agrimensorio*). Eleven editions are recorded by Riccardi, the last dated 1692; "Few books had greater influence on the subsequent teaching of elementary mathematics" (Smith).

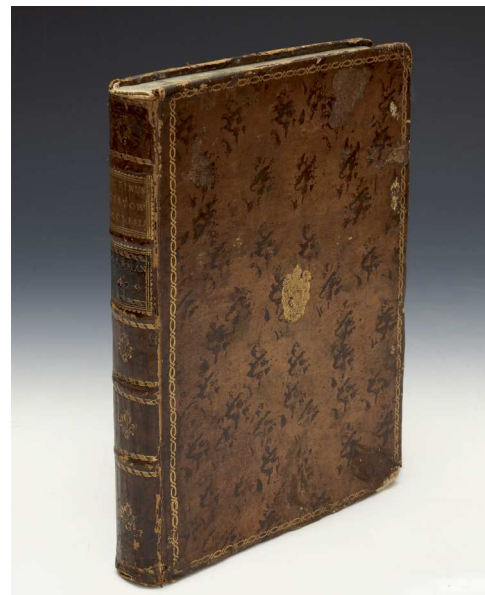
**REFERENCES**

Edit16 18697; Hoock & Jeannin F3.4; Riccardi ii, 21; Sander 2687; Smith, *Rara arithmetica*, p.146; Tomash & Williams F30; USTC 828971 (as 1527); Arturo Gallozzi, "Francesco Feliciano De Scolari (1470–1542)" in *Distinguished Figures in Descriptive Geometry and Its Applications for Mechanism Science: From the Middle Ages to the 17th Century*, edited by Michela Cigola (2016), pp.53-75

**PROVENANCE**

unidentified inkstamp on title (two animals on hind legs drinking from a cup); title-page inscription: Inscrip Catal. Sac. Eliz. C. 1703, and shelfmark: G 1-45; bought from Martayan Lan, New York, 1990; Erwin Tomash, booklabel

£ 700-900 € 800-1,050



129

**GALLUCCI, GIOVANNI PAOLO**

Della fabrica et uso di diversi stromenti di astronomia, et cosmografia, ove si vede la somma della teorica, et pratica di queste due nobilissime scienze. *Venice: Roberto Meietti, 1598*

FIRST EDITION, second issue, 4to (218 x 160mm.), engraved title-page, woodcut initials and headpieces, woodcut illustrations, folding woodcut plate, Pp1 with a volvelle on each page (both in later facsimile and detached), Qq1 with 4 volvelles, part of caption for woodcut on Nn4v in gutter of Nn1r, part of caption for woodcut on Fff1v in gutter of Fff4r, a page of macaronic verses in manuscript on rear flyleaf, old limp vellum, *lacking 2 volvelles, small wormhole in C4 and D4, D1 torn and repaired, quire E slightly browned, X2 slightly soiled, Oo1 with slight loss of caption at fore-edge, lower hinge split, lacking 2 pairs of ties*

Gallucci's encyclopedia of contemporary astronomical and mathematical instruments contains world maps on Oo2-3 which are repeated as the volvelles for Pp1.

**REFERENCES**

Edit16 20299; Shirley, *Mapping of the World* 199; Tomash & Williams G23; USTC 831629

**PROVENANCE**

bought from Bernard Quaritch, London, 1987, Catalogue 1070, item 55; Erwin Tomash, booklabel

£ 700-900 € 800-1,050



131

131

**FRANCO, GIACOMO**

Habiti d'huomeni et donne venetiane con la processione della Ser[enissi]ma Signoria et altri particolari cioe trionfi feste cerimonie publiche della nobilissima citta di Venetia. [*Venice*]: *Forma in Frezaria al sol*, [c. 1610]

folio (326 x 226mm.), engraved title-page, 31 engraved plates, old mottled calf, *slightly rubbed, spine defective*

This fine collection of detailed views and scenes of Venetian life and costume was issued with varying numbers of plates. Some copies contain a dedication printed on the back of the plate of the Gran Consiglio, dated 1610, which is not present in this copy. Lipperheide considers this edition to be somewhat later.

**REFERENCES**

Lipperheide 1326 (containing 28 plates)

**PROVENANCE**

Edward Cheney, armorial bookplate and the date 1860; C.F.G.R. Schwerdt, armorial bookplate, sale, Sotheby's, 10 July 1939, lot 1376, £7-10s, to Rau

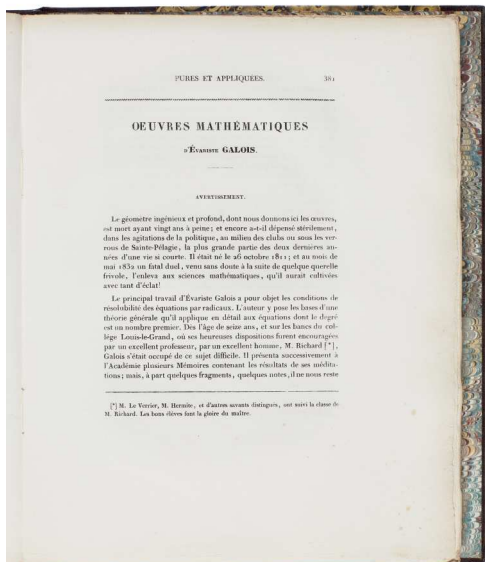
£ 3,000-4,000 € 3,450-4,550

132

NO LOT



133



134

134

**GALOIS, EVARISTE**

Oeuvres mathématiques [in] *Journal de Mathématiques pures et appliquées*, tome XI année 1846, pp.381-444. Paris: Bachelier, 1846

4to (281 x 224mm.), original printed wrappers, uncut, in modern chemise and slipcase, light foxing, backstrip slightly torn at foot

FIRST EDITION, published posthumously by Joseph Liouville, the editor of the journal. Galois (1811-1832) died young but he had already published papers on number theory. "Galois's terse style, combined with the great originality of his thought and the modernity of his conceptions, contributed as much as the delay in publication to the length of time that passed before Galois's work was understood, recognized at its true worth, and fully developed... It was only with the publication in 1866 of the third edition of Alfred Serret's *Cours d'algèbre supérieure* and, in 1870, of Camille Jordan's *Traité des substitutions* that group theory and the whole of Galois's oeuvre were truly integrated into the body of mathematics" (DSB V, p.264).

£ 3,000-4,000 € 3,450-4,550

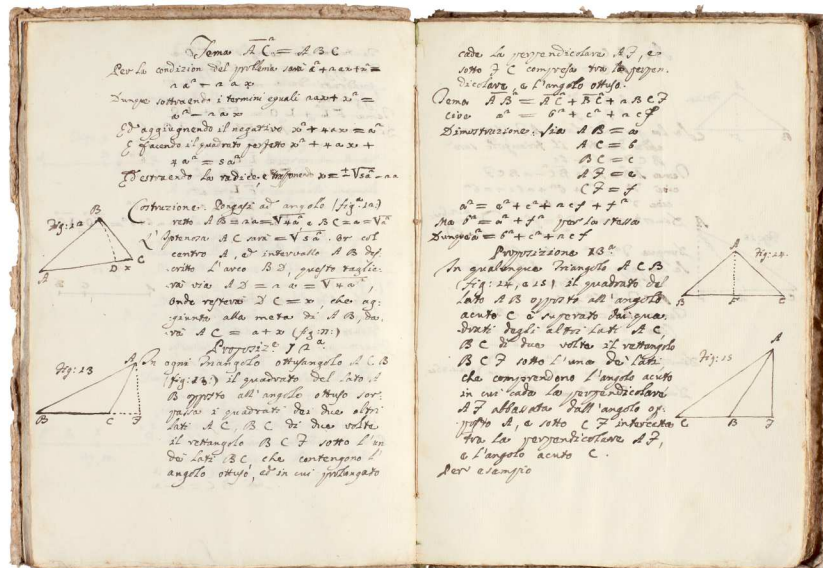
135

**GEMMA FRISIUS**

De astrolabo catholico. *Antwerp: J. Steelsius (and J. Grapheus), 1556*

FIRST EDITION, 8vo (162 x 100mm.), woodcut vignette on title, full-page coat-of-arms, illustrations and diagrams, 2 folding plates, contemporary vellum (with modern printed label on spine, slightly spotted, a few side-notes just shaved, lacking ties

This work was unfinished at Gemma Frisius' death in 1555 and was completed by his son Cornelius and published in the following year. Gemma had founded a workshop which produced globes and mathematical instruments and was



136

noted for his skills as an instrument-maker by Tycho Brahe, among others. Here he describes the construction and use of an astrolabe of his own devising and includes sections on eclipses and their observation, sundials and horoscopes.

**REFERENCES**

Tomash & Williams G37; Houzeau & Lancaster 3276 (mentions an edition of 1550, but the instrument was not invented by Gemma Frisius until 1555); USTC 403235

**PROVENANCE**

"ad usus Gasparii servanii", old inscription on title; sale in these rooms 23 April 1987, lot 186, Quaritch; bought from Bernard Quaritch, London, 1990; Erwin Tomash, booklabel £ 1,200-1,500 € 1,400-1,750

136

**GEOMETRY**

A treatise in Italian on practical geometry, preceded by "Libro secondo d'Euclide". [Italy, eighteenth century]

4to (228 x 162mm.), around 100ff. plus blanks, manuscript in ink on paper, with diagrams (some loosely inserted), contemporary carta rustica, in modern folding box

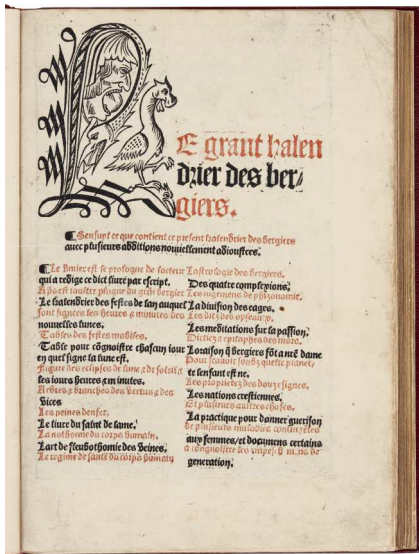
This treatise contains sections on plain trigonometry, the construction of trigonometrical tables, surveying, logarithms, solid geometry and conic sections.

The 1966 catalogue entry opined that the initials CB found in the manuscript may refer to Carlo Benvenuti (1716-1789), a Jesuit from Livorno, who translated a geometrical treatise by Clairault into Italian.

**PROVENANCE**

bought from Puttick and Simpson in 1861 by; Sir Thomas Phillipps, Phillipps MS 15862, sale, Bibliotheca Philippica, Sotheby's, 27 June 1966, lot 344, £12, Hugh K. Elliott Ltd; Arnaud de Vitry d'Avaucourt, sale, Sotheby's, 10 April 2002, lot 350 (under Euclid)

£ 700-1,000 € 800-1,150



138

137

GLAREANUS, HENRICUS LORITI

De VI arithmeticae practicae speciebus. (Freiburg im Breisgau: Joannes Faber, 1539)  
 FIRST EDITION, 8vo (157 x 98mm.), woodcut device on title, woodcut initials, modern boards, spine gilt, a few leaves slightly shorter, new endpapers, slight soiling also to binding

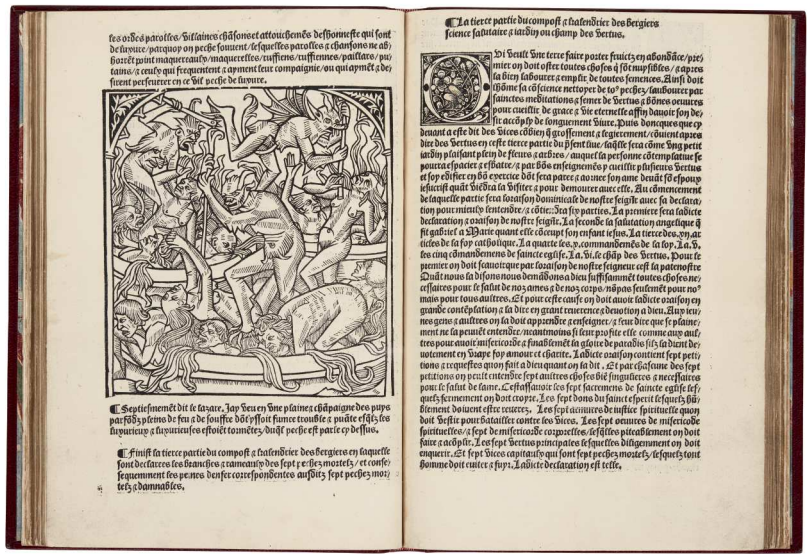
A theoretical text treating quadrivial mathematics in accordance with Boethian number theory, with a lengthy excursus on the correct grammatical use of numerals; at the end is a short "compendiolum" on proportions. It is one of the author's most successful books, passing through at least four more editions at Freiburg im Breisgau and four others printed abroad.

REFERENCES

Smith, *Rara arithmetica*, pp.191-192; Tomash & Williams G49; USTC 631941; VD16 L2670 (cf. L2669, different setting of the title-page)

PROVENANCE

Kiefer & Moirandat, Basel, 26-27 April 1996, lot 108; Erwin Tomash, booklabel  
 £ 300-400 € 350-500



138

138

GRAND KALENDRIER

Le grant kalendrier des bergiers. Sensuyt ce que contient ce present kalendrier des bergiers avec plusieurs additions nouvellement aduistees. [Lyon: Claude Nourry], ?1511 (date on b7v)  
 4to (235 x 162mm.), a-m<sup>8</sup>, lettres batardes, title and calendar printed in red and black, woodcut initials and illustrations (one full-page on verso of title-page, depicting the Virgin and Child with saints), modern crushed burgundy morocco by Lobstein, slipcase, incomplete (lacking e1 & e8, g1, [2 other leaves from g], l2, m1 and m8), b1-6 defective at foredge and repaired, e3 repaired at lower corner, a few other small paper repairs, inscription washed from foot of title-page

A rare survival of this popular encyclopedia and almanac with medical receipts and moral precepts, as well as a monthly calendar of festivals, comparing the life of man with the cycle of the year, and illustrated with fine woodcuts. Numerous editions were produced from the late fifteenth century onwards, all of which are rare. The woodblocks in the various Nourry editions were smaller copies of those in Guy Marchant's versions from 1491 onwards.

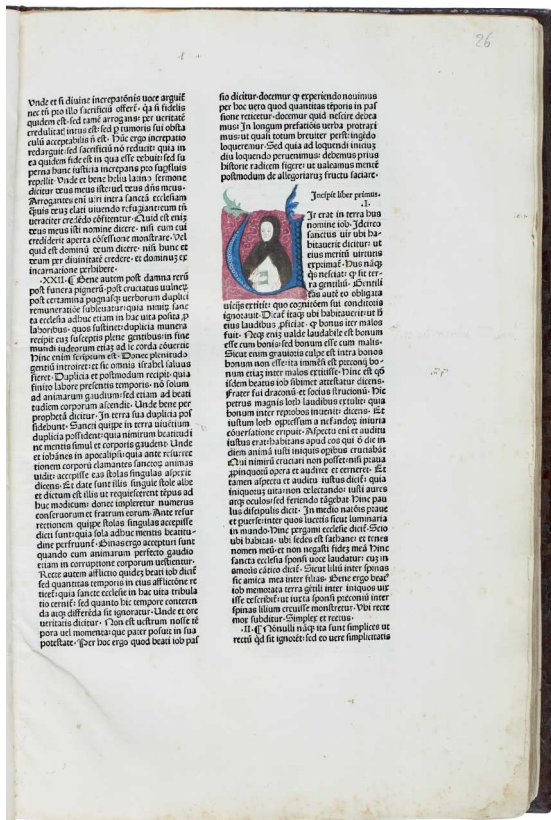
The eclipses listed in c1-2 cover the years 1511-1551, which is the same as Nourry's 1510 edition. The inhabited woodcut L on the title is also used by Nourry for his 1508 and 1510 editions, which have very similar (but not identical) title-pages.

RARE. We have not been able to trace another copy of this edition. Bechtel opines that editions would most likely have been printed every year (p.108).

REFERENCES

cf. Bechtel, *Les Gothiques français C-17* and von Gültlingen, Nourry 35 (1510 edition, with the same dates for the eclipses but with "nouvellement imprime" added to the title), and Mortimer, *Harvard French 126* (a later Lyon edition of 1551 using Nourry's woodblocks)

£ 15,000-20,000 € 17,100-22,800



139

**GRAY, HENRY**

Anatomy descriptive and surgical. London: John W. Parker and son, 1858

FIRST EDITION, 8vo (256 x 157mm.), half-title, numerous illustrations (some with hand-colouring) by Henry Vandyke Carter, 2pp. advertisements at end, some annotations, contemporary brown pebble cloth, spine lettered in gilt, occasional light staining, front flyleaf repaired, rebaked retaining original spine

**REFERENCES**

Eimas 1914; Garrison-Morton 418; Norman 939

**PROVENANCE**

Thomas Jones, Medical Books, 91 Aldersgate Street, London, bookseller's label on inside front cover; C.M. Kernot, University College London, inscription on half-title dated October 1859; Thomas P. Murdock, bookplate

£ 1,500-2,000 € 1,750-2,300

140

**GREGORIUS I**

Moralia, sive Expositio in Job [with prefatory letter by Dominicus de Dominicis, bishop of Brescia]. Rome: Apud Sanctum Marcum (Vitus Puecher), 5 September 1475

Royal folio (423 x 290mm.), bound in 2 volumes (first volume quires a-u; second volume quires x-Q), 364 leaves (of 366, wanting first leaf with De Dominicis' prefatory letter, and final blank), [a<sup>12</sup> b<sup>3</sup> c-d<sup>10</sup> e<sup>3</sup> f<sup>10</sup> g-h<sup>3</sup> i-k<sup>10</sup> l<sup>8</sup> m<sup>10</sup> n-o<sup>3</sup> p-q<sup>10</sup> r<sup>8</sup> s-t<sup>10</sup> u<sup>8</sup>

x-2<sup>10</sup> A-B<sup>10</sup> C<sup>8</sup> D<sup>10</sup> E<sup>8</sup> F-K<sup>10</sup> L<sup>8</sup> M-P<sup>10</sup> Q<sup>8</sup>], double column, 56 lines, roman type, full border in foliate design and illuminated initial (10 lines) with portrait of Gregory I (leaf c2 recto), coloured initial inhabited by a Dominican Friar (8 lines; leaf c6 recto), coloured initials with foliate or flower decoration or parted initials (6-10 lines) in red and blue with pen-work decoration in contrasting colour or flower decoration over a yellow ground at the beginning of books, initials in blue with pen-work decoration or in alternating blue or red for initial index and chapters (4 lines), capitals in the index and chapter numbers touched in yellow throughout, marginal annotations and nota signs by a contemporary German reader in brown and light purple ink, seventeenth-century mottled brown calf with gilt-tooled decoration over pasteboard, spine gilt in compartments, slight foxing and staining, a few paper repairs (that on first leaf with slight loss of text)

A fine copy with contemporary decorated full border and inhabited initials, possibly Southern Germany, Austria or Bohemia.

According to the prefatory letter by Dominicus de Dominicis, the edition was produced in 300 copies by 3 men working for 3 months.

**REFERENCES**

ISTC ig00428000

**PROVENANCE**

Unidentified Dominican convent, its inscription "Hic liber est conventus ... ordinis praedicatorum" on first leaf of volume two (leaf x1 recto); coat-of-arms (argent, five fusils in fess sable?) supplied later in dark brown ink in dedicated blank space on leaf c2 recto

£ 10,000-15,000 € 11,400-17,100



141

141

**GRIBANOV, KONSTANTIN MATVEEVICH**

[Geograficheskie karty Rossii s izobrazheniem gerbov... sochinennye Konstantinom Gribanovym. *St Petersburg, 1830*]

60 engraved cards, each 97 x 64mm., hand-coloured, each representing a Russian province, with the rectos divided into four with the playing card symbol in miniature, a costume portrait, the coat-of-arms of the province and a list of its towns, the versos with a map of the province outlined in watercolour, no visible tax stamp, *some finger soiling, without wrapper*

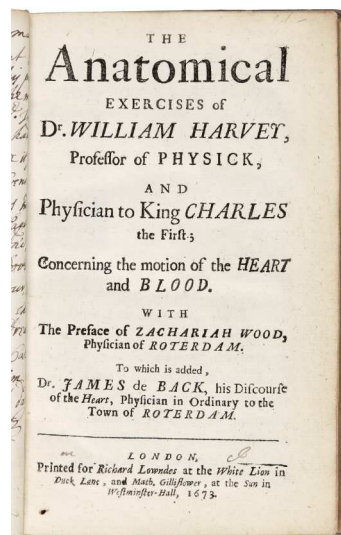
A RARE COMPLETE SET OF THESE EXQUISITE RUSSIAN EDUCATIONAL PLAYING CARDS. The set comprises 52 non-standard suit cards, together with an additional eight cards required to complete the number of Russian provinces in existence at the time. The 1856 pack of geographical playing cards had to expand to 82 cards to represent the increased number of provinces.

The designs of the court cards are very similar to those illustrated in *All Cards on the Table* (Marburg, 1990), number 140, a Russian pack dated to c. 1830. The details of the maps and the heraldry were based on the 1821 *Pyadyshev atlas* and two early nineteenth-century armorial works; the costume designs were taken from the works of Georgi and Rechberg.

**REFERENCES**

Fournier, *Russia 5* (dating the pack to 1787, presumably from the date printed on the Ekaterinoslav card); Hargrave, p.272; Schreiber, *Russian 3* (incomplete set)

‡ £ 8,000-10,000 € 9,100-11,400



143

142

**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 € 1,750-2,300

143

**HARVEY, WILLIAM**

The Anatomical Exercises... Concerning the motion of the Heart and Blood. With The Preface of Zachariah Wood ... To which is added, Dr. James de Back, his Discourse of the Heart. *London: for Richard Lowndes and Math. Gilliflowe, 1673*





142

second English edition, 8vo (167 x 105mm.), with lengthy eighteenth-century annotations concerning Harvey to both endpapers, ownership inscription to first free endpaper, contemporary calf, expertly rebacked, some worming to lower margin

The second English edition of Harvey's celebrated *De motu cordis*.

#### REFERENCES

Wing H1084

£ 2,000-3,000 € 2,300-3,450

144

#### HERCULANEUM, PAESTUM AND STABIAE

Album of 45 watercolours and gouaches of frescoes, a mosaic, a ceiling and wall paintings. [*late nineteenth century*]

folio (392 x 270mm.), calligraphic pen and ink title, and index leaf with numbered list of drawings, 45 watercolour and gouache paintings on paper (various sizes, average 215 x 180mm., or the reverse), each mounted on paper, recto only, most with paper guards, early twentieth-century brown crushed morocco gilt, spine in compartments with raised bands gilt, gilt edges, some drawings becoming loose, two drawings torn, some guards torn or soiled, occasional spotting, covers detached, slightly worn

This album contains 43 paintings, by several hands, of Herculaneum, and one each of Paestum and Stabiae.

#### PROVENANCE

Mitchell Henry (1826-1910), Kylemore Castle, Ireland, armorial bookplate

£ 1,000-1,500 € 1,150-1,750



144

145

#### HERTZ, HEINRICH RUDOLF

Ueber sehr schnelle electrische Schwingungen; Nachtrag zu der Abhandlung über sehr schnelle electrische Schwingungen; Ueber einen Einfluss des ultravioletten Lichtes auf die electrische Entladung [in] *Annalen der Physik und Chimie*, neue Folge, Band XXXII. Leipzig: J.A. Barth, 1887

8vo (210 x 133mm.), half-title, contemporary marbled boards, red paper lettering-piece, modern black folding box, library stamps removed from first 2 leaves

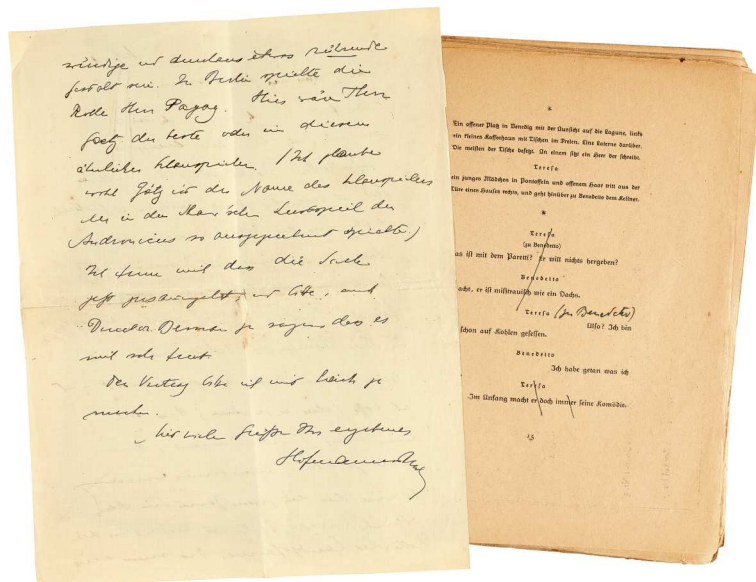
FIRST PRINTINGS of Hertz's articles on wireless telegraphy. "Hertz determined that electromagnetic waves were longer than light waves and showed that they were in complete correspondence with the waves of light and heat in the transverse nature of their vibration and their susceptibility to reflection, refraction and polarization. Hertz did not pursue the practical applications of his investigations, which in the hands of Marconi and others led eventually to the development of airwave technology" (Norman, p.386).

This volume of the *Annalen* also contains articles by Bunsen, Planck, Woigt and Röntgen.

#### REFERENCES

Norman 1060; cf. *PMM* 377 (a collected edition of Hertz's papers in the *Annalen* from 1887 to 1892)

£ 1,500-2,000 € 1,750-2,300



146

146

**HOFMANNSTHAL, HUGO VON**

Annotated proof of *Florindo* signed in several places ("Hugo v Hofmannsthal")

autograph title-page signed in two places ("Eigenes Manuscript...Hofmannsthal *Florindo* Scene von Hugo v Hofmannsthal die Striche beachten..."), with extensive deletions, and a number of annotations, in pencil, some in ink, including to half-title ("Christines Heimreise [deleted and replaced by:] *Florindo* / Scenen / von H. v. H.") and 'Personen-Verzeichnis' ("*Florindo* / Die Unbekannte / Teresa / Benedetto, Kellner...")

105 unopened pages, plus blanks, large 8vo (235 x 158mm.), publisher's stamp to title ("Avalun-Verlag Wien IX. Peregringasse 1"), disbound, no place, c.1923?, browned, title-page detached and with traces of old repairs

together with: an autograph letter signed ("Hofmannsthal") to the writer and actor Heinrich Glücksmann, discussing a staging, and making suggestions for the casting of the roles, 2 pages, small 4to, no place, or date ("Mittwoch"), browned and creasing; and an autograph letter signed by the actor Josef Kainz, 4 pages, 8vo, autograph envelope, Vienna, 15 June 1900

Corrected proofs of complete works by Hofmannsthal are of the utmost rarity at auction.

# £ 2,000-3,000 € 2,300-3,450

147

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

£ 200-300 € 250-350

148

NO LOT

149

**HULSIUS, LEVINUS**

Ocularis et radicalis demonstratio usus quadrantis. Das ist: ein Augenscheinlicher und gründtlicher Bericht vom gebrauch des gevierdten Geometrischen Instruments alle höhe weite lenge und tieffe abzumessen. *Nuremberg: Christoph Lochner for the author, 1596*, engraved illustration on title, 2 folding double-page engraved plates, corner of F1-2 restored

BRENTEL, Georg. Quadrantis astronomici et geometrici utilitates. Ein Tractat vom astronomischen und geometrischen Quadranten. *Lauringen: Jacob Winter, 1611*, title within woodcut border, text within typographical borders, 3 woodcut illustrations, lacking errata leaf at end, one border slightly cropped

2 volumes in one, FIRST EDITIONS, small 4to (184 x 142mm.), old red vellum, occasional slight browning, soiling or staining, lacking ties

**REFERENCES**

*Hulsius*: Tomash & Williams H185; USTC 679127; VD16 H5879; *Brentel*: T&W B244; USTC 2119976; VD17 3:000106H

**PROVENANCE**

Martin Breslauer, New York; bought from Robin Halwas, London, 1990; Erwin Tomash, booklabel

£ 1,500-2,000 € 1,750-2,300

[HUSWIRT, JOHANNES]

Arithmetice liliū triplicis practice quam pulcherrime utputa. Tum in integris tum in fractis. Tum in proiectilibus adiunctis nonnullis mercatorum regulis pulcherrimis cuiilibus hominum statui nonmodo non modicum utilis. [Cologne: heirs of Henrich Quentel], 1511 4to (203 x 142mm.), woodcut of the Trinity on verso of title-page, large woodcut of arms of Cologne on final leaf, modern vellum-backed boards with German lettering on spine, stubs of index tabs, some leaves reinforced or repaired, front hinge starting

RARE. "The threefold lily of practical arithmetic" presents basic arithmetic operations such as addition and multiplication for whole numbers and fractions. Like the author's *Enchiridion novus algorismi* (Cologne 1501; reprinted 1504, 1507), it is divided into four treatises: integers, fractions, counters (abacus), and "Regula de Tri". Huswirt (Hauswirth) studied at the university of Cologne; in 1512, he was chaplain to Matthäus Schiner during the Pavia campaign in northern Italy, and in recompense obtained in 1515 the parish of St Mauritius in Saanen (Kanton Bern).

REFERENCES

Tomash & Williams H190: USTC 613100; VD16 H6212

PROVENANCE

Harrison D. Horblit (1912-1988), sale, Sotheby's, 10 June 1974, lot 57; Laurence Witten Rare Books, Monroe, CT, Catalogue 6, item 10; bought from Diana Parikian, Oxford, 1989, Catalogue 42, item 40, £700; Erwin Tomash, booklabel

£ 2,000-3,000 € 2,300-3,450



152

151

JOSEPHUS, FLAVIUS

De antiquitate Judaica. De bello Judaico [translated by Rufinus Aquileiensis, edited by Hieronymus Squarzaficus]. Venice: Johannes Rubeus Vercellensis, 23 October 1486

Chancery folio (310 x 209mm.), 276 leaves (of 278, without initial and final blanks), a<sup>10</sup> b-r f s-x<sup>8</sup> y<sup>6</sup> A-L<sup>8</sup> M<sup>6</sup>, 56 lines, roman type, initial spaces, early annotations, nineteenth-century half vellum, spine gilt, some deckle edges, some foxing or staining

A reprint of the 1481 Noviomagus edition.

REFERENCES

ISTC ij00486000

PROVENANCE

Nathan Schur, booklabel; sale, Sotheby's, 23 March 1999, lot 125

£ 2,000-3,000 € 2,300-3,450

152

JOSEPHUS, FLAVIUS

De antiquitatum Iudaeorum libri decem posteriores. Lyon: Sébastien Gryphius, 1528

8vo (170 x 102mm.), woodcut printer's device on title-page and on final verso, woodcut initials, contemporary Italian (probably Venetian) blind-tooled goatskin with title lettered in gilt in centre of upper cover, a gilt stamp of Fortune on lower cover, binding slightly rubbed, lacking 4 pairs of ties

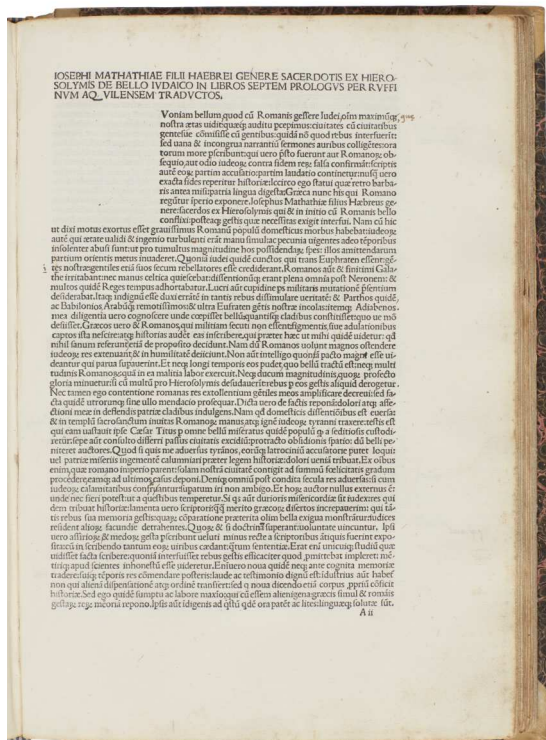
REFERENCES

von Gültlingen, Gryphius 57

PROVENANCE

"Jris Prosperi —", inscription on second leaf

£ 800-1,200 € 950-1,400



152



154



157



155

153

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 foreedge, 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**

Edit16 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

£ 200-300 € 250-350

154

**JUVENALIS, DECIMUS JUNIUS**

Satyrae [with commentaries by Antonius Mancinellus, Domitius Calderinus, Georgius Merula and Georgius Valla]. Venice: Johannes Tacuinus, de Tridino, 24 July 1498

folio (308 x 214mm.), 218 leaves (foliated I-CCVI in print on leaves a1-R6), A-B<sup>6</sup> a-z<sup>8</sup> &<sup>8</sup> 2<sup>8</sup> P<sup>6</sup>, 62 lines of commentary plus headline, roman type, woodcut vignette representing the four commentators at their desk on title page (leaf A1 recto), woodcut initials (3-7 lines), occasional marginal annotations and nota signs by a contemporary reader in brown and red ink, contemporary Italian half brown sheepskin over wooden boards, two catches, some staining, binding worn

The woodcut vignette is taken from the block of the edition of 28 January 1494, but the text of the caption has been modified to provide the name of the four commentators, omitting the name of the author.

**REFERENCES**

ISTC ij00666000; Sander 3729

£ 2,000-3,000 € 2,300-3,450

155

**JUVENALIS, DECIUS JUNIUS**

Iuvenal tradotto di latino in volgar lingua per Georgio Summa Ripa veronese, novamente impresso. [Toscolano]: (Paganino and Alessandro Paganini), [1527-1533]

8vo (150 x 93mm.), text in italics, contemporary Italian calf gilt with arms of the Sacchetti family on covers, lettered IUVVENAL at head of each cover, blue edges, first and last few leaves wormed and repaired with slight loss of text and some staining, binding slightly worn and repaired; sold not subject to return

**REFERENCES**

Edit16 28202

**PROVENANCE**

Sacchetti family, of Rome, arms on covers

£ 300-400 € 350-500

**KISLING, MOÏSE**

Collection of autograph letters and inscribed editions by Moïse Kisling to his friend Thadé Bloch, 1923-1937

6 autograph letters in all, 3 with autograph envelopes, 2 on printed stationery, 2 on postcards; 2 photographic black and white reproductions of paintings by Kisling with autograph notes in ink; four catalogues of exhibitions of Kisling's work, 1924-1928, 3 with autograph dedications to Thadé Bloch, and other items (postcards and newspaper clippings), *stamp removed from one postcard, wrappers of exhibition catalogues worn or torn*

The letters are in French, except for one postcard in Polish. Kisling expresses in a very poignant way how difficult life in Paris had become for him as an artist without a regular income, particularly now after the birth of his first child, admitting his fear that his situation might even deteriorate after the birth of his second child which is why he decided to move to the French Riviera to save money (undated letter from Var).

# £ 1,500-2,000 € 1,750-2,300

157

**KOKOSCHKA, OSKAR**

Autograph drawing signed ("Oskar Kokoschka") and inscribed to the actor and director Rudolf Steinboeck being a drawing of turtle and a sun with human features, executed in black pen, with an autograph inscription ("Ein langes glückliches Leben wünscht Rudi Steinboeck... Euer Oskar Kokoschka")

1 page, c.298 x 210mm., no place, 1973, *some light creasing, light browning to edges*

The recipient of the drawing in 1973 was the actor and director Rudolf Steinboeck (1908-1996), who some years before had directed a cycle of plays by Ferdinand Raimund with stage sets by Kokoschka.

# £ 1,000-1,500 € 1,150-1,750

158

**LEFÈVRE D'ÉTAPLES, JACQUES**

In *Arithmetica Boethi epitome, una cum difficiliorum locorum explicationibus & figuris...* nunc per Ioannem Scheubelium adornatis & adiectis. Accessit Christierni Morssiani *Arithmetica practica...* Basel: *Heinrich Petri, (August 1553)*

8vo (162 x 102mm.), woodcut initials and diagrams, later marbled paper wrapper, folding box with spine tooled in period style, some deckle edges

A new edition of Lefèvre's *Epitome* of Boethius, edited and illustrated with diagrams by the mathematician Johannes Scheubel. The appended introduction to arithmetic by Christian Torkelsen Morsing (c. 1485-1560), professor at the University of Copenhagen, had been first published at Cologne in 1528.

**REFERENCES**

Tomash & Williams B187; USTC 664777; VD16 L954

**PROVENANCE**

bought from Carlo Alberta Chiesa, Milan, 1989; Erwin Tomash, booklabel

£ 500-700 € 600-800

159

**LEO I**

Sermones [edited by Johannes Andreas, bishop of Aleria]. Johannes Andreas: *Letter. Symbolum Nicaenum. Testimonia quod Jesus semper verus sit deus et verus homo. Venice: Lucas Dominici F., Venetus, 7 August 1482* Chancery folio (290 x 200mm.), 128 leaves, a-c<sup>10</sup> d-o<sup>8</sup> p<sup>10</sup>, 37 lines, roman type, initial spaces, eighteenth-century half calf, a few early annotations, *a few small stains*

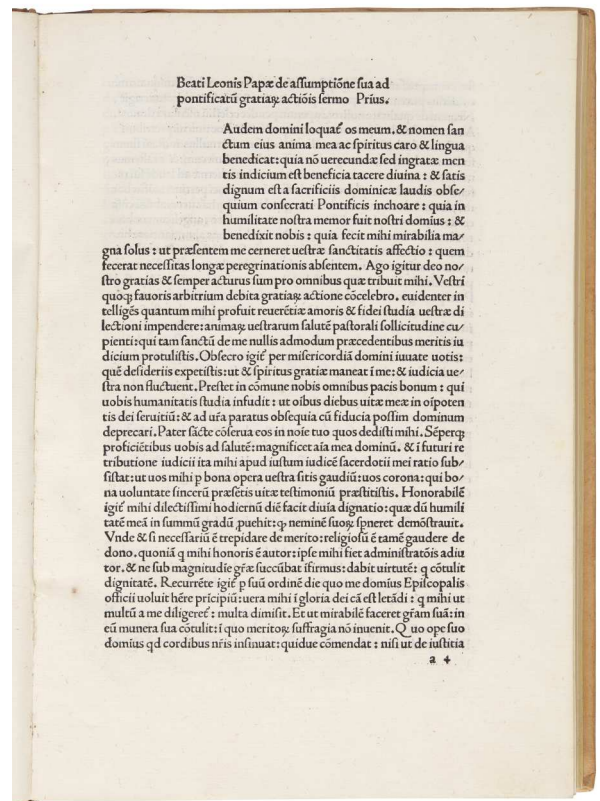
**REFERENCES**

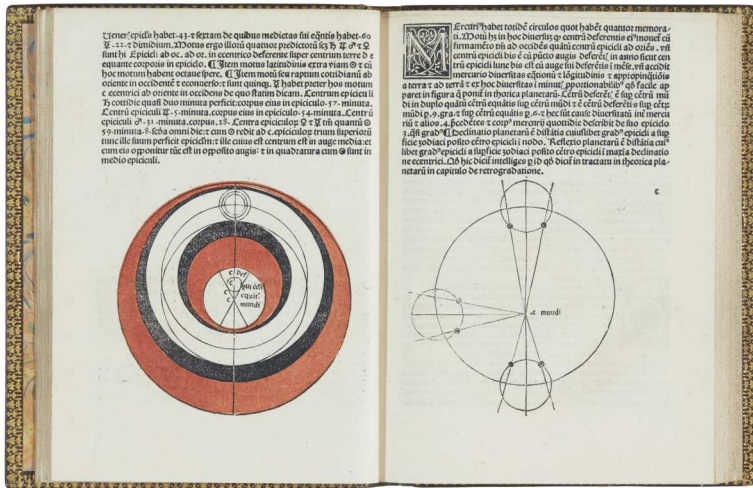
ISTC iI00134000

**PROVENANCE**

Amedeo Svajer (1727-1791), armorial bookplate, sale, Venice, 1794; sale, Sotheby's, 13 December 2001, lot 50

£ 1,500-2,000 € 1,750-2,300





160

160

### LEUPOLDUS, DUX AUSTRIAE

Compilatio de astrorum scientia. Augsburg: Erhard Ratdolt, 9 January 1489

4to (188 x 138mm.), 109 leaves (of 110, without final blank), a-n<sup>8</sup> o<sup>6</sup>, 41 lines, gothic type, woodcut initials, woodcut illustrations (a couple printed in red), modern crushed brown morocco, last few leaves slightly stained

First edition of Leopold of Austria's compilation in ten books of translations from Arabic authors, written in the thirteenth century, and elegantly printed by Ratdolt with numerous woodcut diagrams and illustrations.

#### REFERENCES

ISTC il00185000; Zinner 364

£ 4,000-6,000 € 4,550-6,900

161

### LIVIVS, TITUS

Historiae Romanae decades [edited by Marcus Antonius Sabellicus]. Venice: Philippus Pincius, for Lucantonio Giunta, 3 November 1495

Median folio (323 x 222mm.), 274 leaves (foliated I-CCLIII in print on leaves c1-ii8), A<sup>8</sup> a<sup>8</sup> b<sup>4</sup>; c-1<sup>8</sup> m-n<sup>10</sup>; [2]A<sup>8</sup> B-K<sup>8</sup> L<sup>10</sup>; aa-ii<sup>8</sup>, 60 lines, roman type, woodcut architectural border, large vignette and initials at the beginning of the First, Third and Fourth Decades, woodcut initials (7-9 lines) and 171 small vignettes throughout, publisher's device (device C) in red on leaf ii7 verso, extensive marginal annotations by at least three hands, one writing in a contemporary humanistic cursive, and two in sixteenth-century italic cursive, manuscript index of the First Decade drawn by the late fifteenth-century humanistic cursive hand on leaf ii8 recto, modern vellum, occasional light staining, traces of a small burn in the inner margin of leaves k5-k6

The large vignettes at the beginning of the First, Third and Fourth Decades (leaves c1 recto, [2]A1 recto and aa1 recto) represent a battle scene, Hannibal's Oath, and the reception of the Ambassador of Ptolemy VI at the Roman Senate respectively.

The architectural border, which shows the figure of a scholar (Livy) at his desk inset in the tympanum, is the same for each opening of the three Decades and was formerly used in the Bible translated into Italian by Niccolò Malermi and printed in Venice by Giovanni Ragazzo for Lucantonio Giunta on 15 October 1490 (ISTC 1b00644000), whereas the small vignettes, many of which were signed "F", were already found in the Italian translation of Livy printed at Venice by Joannes Rubeus on 11 February 1493 for Lucantonio Giunta (ISTC il00255000).

The woodcut device on leaf ii7 verso, printed in red in the present copy, corresponds to device C of Lucantonio Giunta (see BMC v 493).

#### REFERENCES

ISTC il00247000

#### PROVENANCE

Unidentified coat-of-arms (a bar/ladder and the initial "F") sketched in grey ink in the border on leaf c1 recto; "Saporosus Massiuccius Firmanus Sanctis georgii et sancti vangeli / Marchio 1763" on leaf A1 recto

£ 2,000-3,000 € 2,300-3,450

162

### MAGINI, GIOVANNI ANTONIO

Tabula tetragonica, seu quadratorum numerorum cum suis radicibus. Venice: G.B. Ciotti, 1592

4to (194 x 144mm.), engraved vignette on title, modern boards, slightly spotted, a few leaves slightly browned

These tables are a separate issue of the tables that form part of Magini's *De planis triangulis* which appeared in the same year. They are tables of squares, which before logarithms enabled the performance of complex calculations.

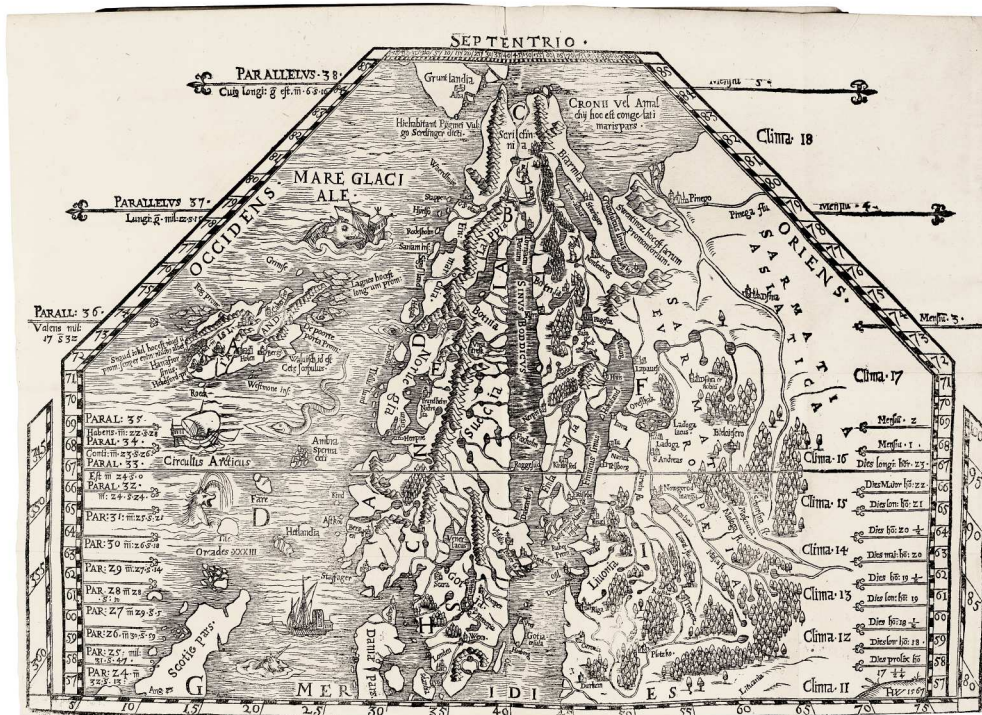
#### REFERENCES

Edit16 24192; Riccardi ii, 66; Tomash & Williams M17: USTC 839612; Dennis E. Rhodes, *Giovanni Battista Ciotti (1562-1627?): publisher extraordinary at Venice* (Venice, 2013), 35-36 (1592 issues of *De planis triangulis*)

#### PROVENANCE

Pietro Riccardi (1828-1898), historian of mathematics; Biblioteca Riccardi in Modena, library label; bought from Michael Phelps, Cowfold, Sussex, 2001; Erwin Tomash, booklabel

£ 300-500 € 350-600



163

163

### MAGNUS, OLAUS

Historien der Mitternachtigen Lander. Basel: Henricpetri, (1567)

small folio (297 x 198mm.), woodcut folding map of Scandinavia, numerous woodcut vignettes, full-page printer's device on verso of final leaf, bound in a large manuscript vellum leaf, c. 450 x 300mm., of an very elegantly written troped Sanctus from the Kyriale of a Gradual, with music in square notation on five-line staves for the Sanctus trope, "Adonay athanatos" [France (or England?), 13th century], map trimmed to neatline at foot, scattered small wormholes, lacking ties, spine slightly worn

This copy is complete with the rare decorative map of northern Europe, including Greenland. It is a reduction of Magnus's 1539 *Carta Marina*.

Only two other sources are known for the troped Sanctus on the manuscript binding; one late 12th or 13th century, the other dated 1363, both in the Archive of Prague Castle. The present setting has the same melody for the tropes as do the Prague sources, but with slight variants (see H. Vihová-Wörner, *Tropi Ordinarii Missae: Sanctus, Repertorium troporum Bohemiae medii aevi*, 3, 2010, SaTr 1).

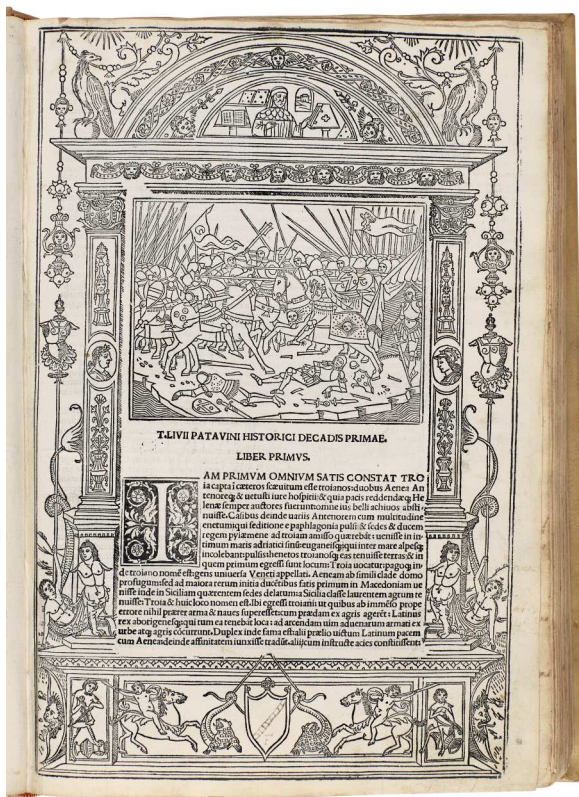
### REFERENCES

VD16 M227

### PROVENANCE

Friedrich August, Herzog von Braunschweig-Lüneburg-Oels (1740-1805), armorial bookplate; "Kgl. öffentl. bibliothek zu Dresden", and "Doublette", ink stamps to title; Per Hierta (1864-1924), Swedish book collector, inscription and signature (Hierta owned a large collection of about 300 incunabula, which in 1911 were given to the Swedish Royal Library), sale, Björn and Börjesson, Stockholm, 26 October-30 November 1932, 100 kroner; bought by K.A. Jacobsen, bookplate; his son Ole Lars Jacobsen, bookplate

£ 4,000-6,000 € 4,550-6,900



161

**MARIANI, GIOVANNI**

Tariffa perpetua con le ragion fatte per scontro de qualunque mercadante si voglia, che dimostra quanto monta ogni quantita de cadauna mercantia ad ogni precio, si a peso come a numero. *Venice: Francesco Rampazetto for the author, 1564*

FIRST EDITION, 12mo (147 x 82mm.), title within elaborate woodcut border, woodcut illustration on A6 verso, last leaf with large woodcut printer's device, contemporary vellum with ties, A6 verso cropped, some staining at beginning, binding somewhat worn

"This set of tables is a ready reckoner for the conversion of various northern Italian weights and measures. The first edition was in 1535, and editions are known as late as the end of the sixteenth century" (Tomash & Williams).

**REFERENCES**

Edit16 59138; Riccardi ii, 115; Smith, *Rara arithmetica*, p.180; Tomash & Williams M36; USTC 840927

**PROVENANCE**

Pietro Riccardi (1828-1898), historian of mathematics, bookplate; Reiss & Auvermann, Auktion 54, 20-23 April 1994, lot 5452; Erwin Tomash, booklabel

£ 500-700 € 600-800

**MARLIANI, BARTOLOMEO**

Urbis Romae topographia... ad Franciscum regem Gallorum eiusdem urbis liberatorem invictum. (*Rome: Luigi and Valerio Dorico, September 1544*)

folio (303 x 207mm.), woodcut initials, woodcut illustrations and maps (one double-page), woodcut printer's device on final leaf, contemporary limp vellum, occasional light staining, first few leaves damp-stained at upper corner (particularly affecting flyleaf), a few leaves becoming loose, binding slightly torn around sewing stations and becoming loose, lacking 2 pairs of alum-tawed ties

First illustrated edition of Marliani's work on ancient Rome, which depicts for the first time the statue of Laocoön and the Capitoline Wolf, together with a large map of Rome by Giovanni Battista Palatino.

**REFERENCES**

Edit16 34273; Mortimer, *Harvard Italian* 284

**PROVENANCE**

Frid. Mentz, 1718, inscription on title-page (perhaps Friedrich Mentz, 1673-1749, the professor of philosophy from Leipzig); Walter Ashburner (1864-1936, professor at Oxford and co-founder of the British Institute of Florence), Florence, 1907, inscription on title-page

£ 1,500-2,000 € 1,750-2,300

**MEDLER, NICOLAUS**

Facilima et exactissima ratio extrahendi radicem quadratam et cubicam... in gratiam studiosae juventutis aedita. *Wittenberg: Veit Creutzer, 1550*

Small 8vo (147 x 92mm.), woodcut border to title, last leaf blank, modern morocco-backed boards, slight staining or spotting, strengthened at gutter

This work is a reprint of the last part of the second edition of Medler's *Rudimenta Arithmeticae practicae*, also printed in 1550.

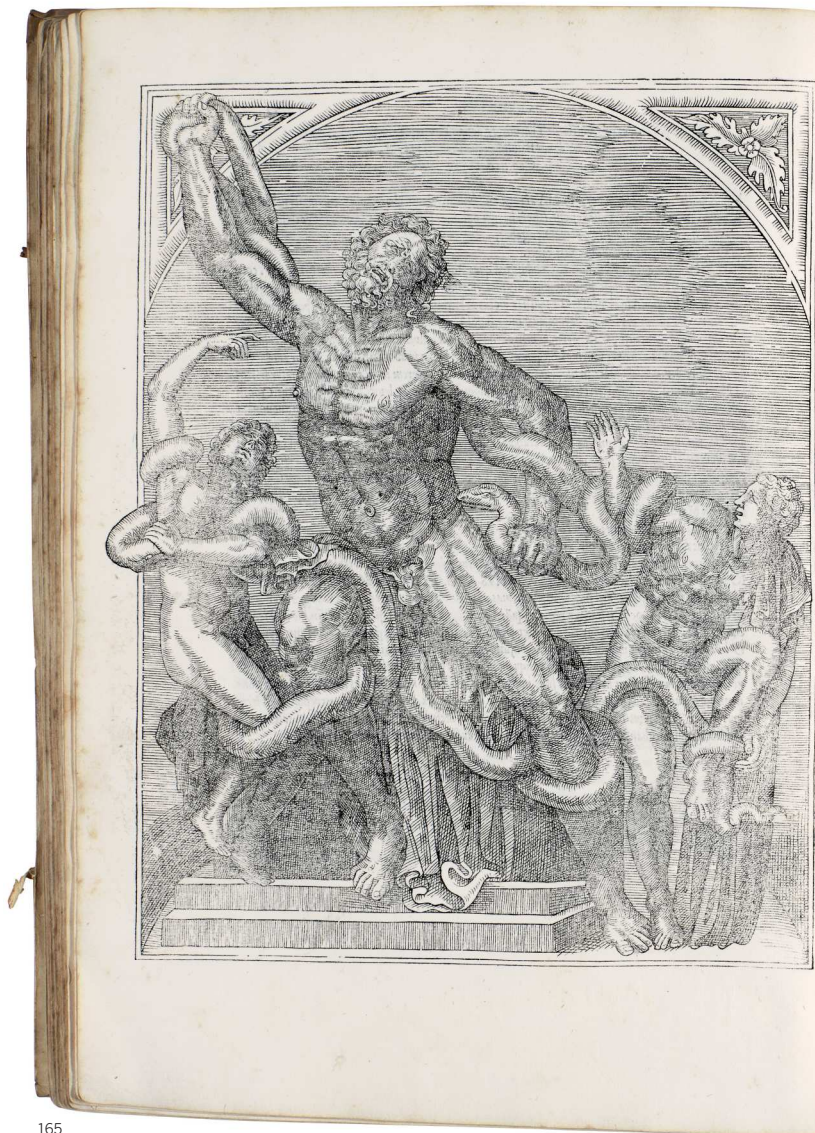
**REFERENCES**

Tomash & Williams M79; Smith, *Rara arithmetica*, pp.223, 496; USTC 657182; VD16 M1885

**PROVENANCE**

Zisska & Kistner, Auktion 12/II, 25-27 October 1988, lot 1869; bought from Bernard Quaritch, London, 1989; Erwin Tomash, booklabel

£ 400-600 € 500-700





**MONTE, GUIDOBALDO DEL**

Planisphaeriorum universalium theorica. *Pesaro: Girolamo Concordia, 1579*

FIRST EDITION, folio (258 x 185mm.), woodcut diagrams in text, some full-page, last leaf with errata and imprint on recto, seventeenth-century calf gilt, red edges, *minor spotting, lacking final two leaves (containing errata and colophon), rebounded partially retaining original spine, slightly rubbed at repaired at places*

First edition of a treatise on planispheric compasses, two instruments designed by the author to facilitate the tracing of curves in universal planispheres.

**REFERENCES**

Cinti 4; Edit16 16712; Riccardi ii, 179; Tomash & Williams M120; USTC 826164

**PROVENANCE**

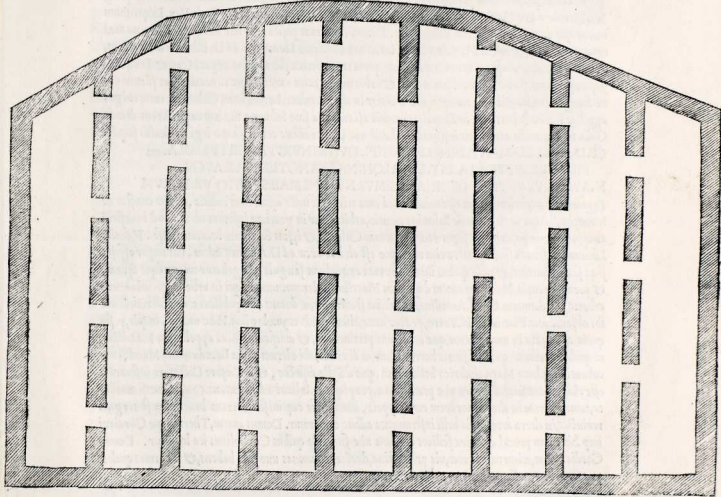
bought from Simon Finch, London, 2000; Erwin Tomash, booklabel

£ 1,200-1,500 € 1,400-1,750

QVARTVS.

81

Sed quoniam de septem Salis, de quibus modo facta est mentio: & de loco in thermis Dioclitiani Borte de therme nuncupato, magna est questio, cui usui essent: non ignorandum, aquarum castella fuisse. Nam non modo thermae publicis sibi deputatae castella habebant, in qua iuxta modum erogationem suas accipiebant quinarias, quas balneis, prout usus exigeret, sumministrarent; sed etiam privatis, ut Eron, commemorat, castella in eadem erant, in qua ex publico castello aquam, quam accipissent, deriuarent, iidemque in usus sibi necessarios distriberent. Sed cum thermarum Titi castelli conuersiones sint nouem, ne scio qua ratione uulgus septenario numero eas appeller. Nisi forte quod ex quibusdam ostijs septem dumtaxat cernatur. Omnes autem sunt latitudine pedum XVII, cum dimidio altitudine XII. Longitudo uaria est, sed ubi maxima pedes CXXXVI l. continet.



Domus Balbini, inquit Lampridius, etiam nunc Romae ostenditur in Carinis magna, & potens, & ab eius familia luc usque possessa. Domum Pompei in eisdem Carinis sitam fuisse, testis est Suet. in Tib. & in libris de grammaticis: ubi Linaeus eiusdem Pompei libertus grammaticum docuit. Domum quoque Ciceronis in Carinis fuisse, testatur M. Cicero eius frater cum ad eum scribens, sic inquit. Domum uero in Carinis mundi habitatores Camia condixerunt. Hanc autem esse asserit Sex. Rufus. Nam alteram

H 111

PROPERTY OF THE MLLTOWN PARK CHARITABLE TRUST  
**MÉLIADUS DE LÉONOIS**

Les nobles faitz darmes du vaillant roy Meliadus de Leonnoys: ensemble plusieurs autres nobles proesses de cheualerie faitces 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 of 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*

**REFERENCES**

BP16 107310; 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

£ 500-700 € 600-800

**NEWTON, ISAAC**

Opticks: or, a treatise of the reflections, refractions, inflections and colours of light. The second edition, with additions. *London: for W. and J. Innys, 1718*

8vo (192 x 117mm.), woodcut initials, head- and tailpieces, a few diagrams, final leaf containing list of books for sale by Will. Innys, 12 folding engraved plates, contemporary calf, modern folding box, *front flyleaf detached, edges of plates slightly soiled, binding slightly stained, rebounded, lower cover detached*

**REFERENCES**

ESTC T18663; Wallis 175

**PROVENANCE**

George Wald (1906-1997, Nobel Prize winner in Physiology in 1967), inscription on flyleaf

£ 1,500-2,000 € 1,750-2,300

**IL NOVO CORTEGGIANO**

Il novo corteggiano de vita cauta et morale. [*Venice: Giovanni Tacuino, c. 1530*]

4to (202 x 152mm.), title within woodcut border, woodcut initials (one with a portrait of a monk), with both final blanks (one used as rear pastedown), contemporary limp vellum, *lacking two pairs of alum-tawed ties*

This treatise has been attributed both to Mario Equicola and to Girolamo Savonarola. It is an ascetic treatise with counter-reformation tendencies, with no connection to the renaissance courts of Castiglione.

**REFERENCES**

Edit16 34939; Sander 6978

£ 1,000-1,500 € 1,150-1,750



171



171

171

#### OFFICIUM BMV

L'office de la vierge Marie, pour tous les temps de l'annee... avec plusieurs prieres... faictes par le R. P. Cotton... (Oraisons devotes...). Paris: Eustache Foucault, 1611-1612

2 parts in one volume, 8vo (178 x 105mm.), engraved portrait of St Joanna, additional engraved title-page, letterpress title-page printed in red and black, second title-page with engraved armorial, engraved illustrations (10 full-page), ALL FINELY HAND-COLOURED, contemporary French olive morocco gilt, monogram MP and name lanne Vallee tooled in centre of covers, flat spine with vertical gilt tooling, gilt edges, two clasps, incomplete (lacking â4-7, ê1, ê4, î8, A1, T4, Z5), a few marginal tears, binding slightly rubbed

A rare and charming devotional work.

#### PROVENANCE

MP, monogram stamped in centre of covers and illuminated manuscript armorial on a vellum leaf bound at front; lanne Vallee, name stamped on covers; Symphorien Le Tonnelier de Connerray, inscription on letterpress title dated 16 November 1697

£ 1,500-2,000 € 1,750-2,300

172

#### OROSIUS, PAULUS

Historiae adversus paganos [edited by Aeneas Vulpes and Laurentius Brixiensis]. Venice: Bernardinus Venetus, de Vitalibus, 12 October 1500

Chancery folio (295 x 195mm.), 80 leaves, a-m<sup>6</sup> n<sup>8</sup>, 44 lines, roman type, 7 woodcut initials (6 lines), printer's device (device A) on last leaf, extensive manuscript annotations, later vellum with manuscript spine title "Pauli Orosii Historiae" in ink in first compartment, water-stained in the lower part of leaves, new endpapers, some annotations trimmed

The edition includes Bartholomaeus Paiellus' verse "Ut ipse titulus margine in primo docet", printed here anonymously and in abbreviated form as in Scotus' edition of 1483 (ISTC i00098000), without the caption with the name of the author and 4 lines providing the name of Hermann Liechtenstein, the printer of the first edition (Vicenza: Aeneas Vulpes and Laurentius Brixiensis, c. 1475, ISTC i00097000).

#### REFERENCES

ISTC i00101000

#### PROVENANCE

Bartolomeo Giuseppe Fattori, possibly identifiable with the son of Pietro Fattori of Rovereto [?] and student at Padua on 27 January 1728 (see A. Segarizzi, "Professori e scolari trentini nello studio di Padova", in *Archivio Trentino* 29 (1914), 5-51, p. 24, no. 2741), his inscriptions "Bartholomaeus Josephus Fattori, Doctor Phisico-Medicus, approbatus etiam a collegio Mediolani, sumpsit hunc librum Mediolani praetio solidorum apud Cathedralam" (leaf a1 recto), and "Del Signor js Fattori fisico di Ro [sic]" (second flyleaf recto); Ignazio Bianchi, parson of Santa Maria del Cerro in Cassano Magnago, Lombardy, from 1828, teacher at the private secondary school in Legnano in 1830-1838 and in Varese in 1841, his inscription "Del Curato Ignazio Bianchi di Cassano Magnago" (second flyleaf recto)

£ 1,500-2,000 € 1,750-2,300

173

#### ORTIZ DE CAGIGUERA, GABRIEL

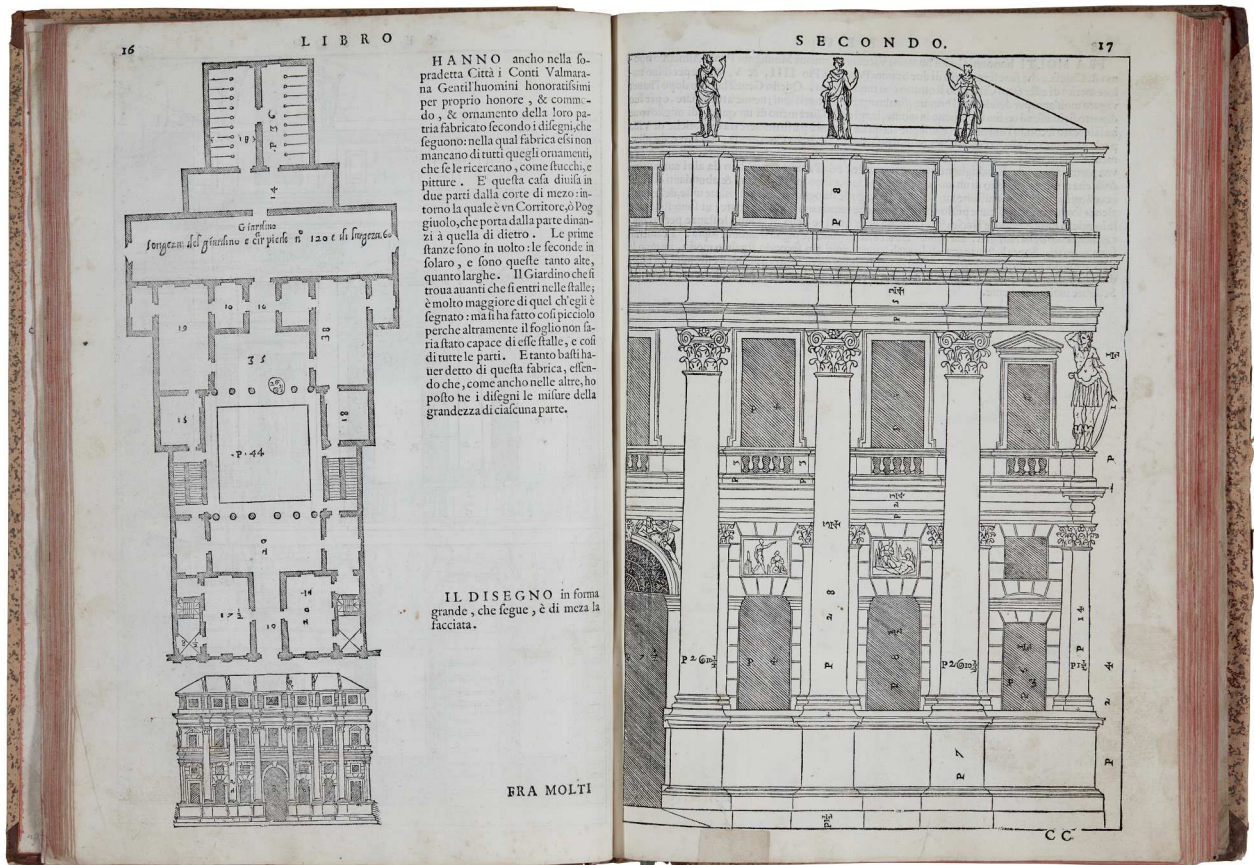
Carta executoria for Josef Antonio Capistrano Remon Ortiz. Madrid, 9 October 1794

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 € 1,750-2,300



174

#### PADOVANI, GIOVANNI

Viridarium mathematicorum: in quo omnia fere, quae in rebus astronomicis desiderari possunt, facillime pertractantur. Venice: Bolognino Zaltieri, 1563

FIRST EDITION, 4to (207 x 150mm.), woodcut illustrations in the text, 3 folding letterpress tables at end, contemporary vellum, small hole in title, minor dampstaining, one or two gatherings browned, lacking ties

"This is a work on the calendar with additional material on astrology, the planets, sexagesimal calculation and the use of the astrolabe. It contains much of the material found in his later work, *Della computatione*" (Tomash & Williams).

#### REFERENCES

Edit16 38188; Riccardi ii, 232; Tomash & Williams P5; USTC 846033

#### PROVENANCE

bought from H.P. Kraus, New York, 1993; Erwin Tomash, booklabel

£ 600-800 € 700-950

175

#### PALLADIO, ANDREA

I quattro libri dell'architettura... ne' quali, dopo un breve trattato de' cinque ordini, & di quelli avvertimenti, che sono piu necessarii nel fabricare; si tratta delle case private, delle vie, de i ponti, de i xisti, et de' tempj. Venice: Domenico de' Franceschi, 1570

4 parts in one volume, folio (296 x 200mm.), titles within elaborate architectural woodcut border, woodcut initials, numerous woodcut illustrations and diagrams (some full-page), woodcut printer's device on final verso, with blank leaf kk4 but without blank leaf 4R4, seventeenth-century Italian calf-backed boards, early annotations, title-page repaired at foot, first few leaves slightly soiled at lower corner, signature I2 shaved, a few small marginal tears and repairs, small stain at foot of gutter in 4G-4H, binding repaired at head of lower joint, spine chipped at head, extremities slightly rubbed

FIRST EDITION of Palladio's magisterial and widely influential architectural treatise, which both describes his own buildings and analyses the design and construction of major surviving Roman buildings. Palladio first travelled to Rome in 1541 to examine Roman remains and he collaborated with Daniele Barbaro on his edition of Vitruvius of 1556.

#### REFERENCES

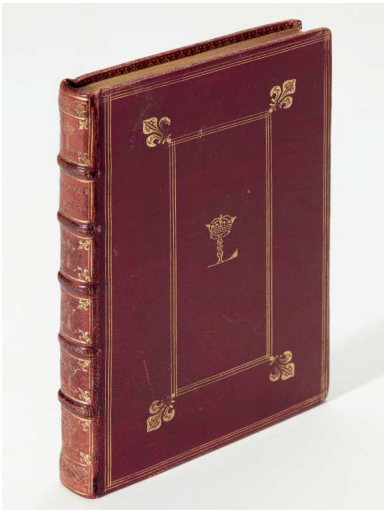
BAL RIBA 2383; Censimento 16 CNCE 27391; Mortimer, *Harvard Italian* 352; PMM 92

#### PROVENANCE

P.D., 1937, pencil inscription on flyleaf

£ 15,000-20,000 € 17,100-22,800

175



176

**PARADIN, CLAUDE**

Devises heroïques. Lyon: Jean de Tournes and Guillaume Gazeau, 1557

8vo (163 x 105mm.), title within woodcut border, woodcut initial and illustrations, with 6 contemporary ink drawings added to o6, o7 and final blank, woodcut printer's device on final verso, late seventeenth-century French red morocco gilt with a crowned L in centre of covers and in spine compartments, fleurs-de-lys at corners of central panel and in corners of spine compartments, gilt edges

Second edition of Paradin's influential emblem book, containing the devices of characters such as François I and Diane de Poitiers; this edition contains more devices than the first and includes a paragraph of information about each emblem, as well as sources noted in the printed marginalia. It was regularly reprinted throughout the sixteenth century, with various additions and also in translation. This is a charming copy, with a few additional emblems neatly added in a contemporary hand (in keeping with the printed illustrations, and plausibly the hand of the engraver), in a fine red morocco binding.

**REFERENCES**

Adams, Rawles & Saunders F.461; Cartier, *de Tournes* 379; Landwehr, *Romanic Emblem Books* 564; Mortimer, *Harvard French* 410

**PROVENANCE**

Crowned L on binding (similar to those used by Louis XIII, Olivier 2493 fer 8, and Louis XIV, Olivier 2494 fer 16); William Salloch, New York, catalogue 388 (1983), item 186

£ 2,000-3,000 € 2,300-3,450

177



177

**PETRA, CARLO**

De transferendis serenissimi Alphonsi de Aragonia... cineribus a Neapolitana urbe ad basilicum maiorum tumulum paraenesis. Naples: Novello de Bonis, 1668

4to (222 x 159mm.), contemporary Roman or Neapolitan red morocco elaborately gilt with the arms of Clement X, flat spine gilt, two green cloth ties, gilt edges, later slipcase, *lacking engraved frontispiece, binding slightly rubbed, spine faded*

The binding is plausibly from the Andreoli workshop, though the tools do not match up exactly with those in *Legatura romana barocca*. *Legature papali* records a Neapolitan binding made for Clement X, which seems to contain the same papal tiara stamp.

**PROVENANCE**

Clement X (pope, 1670-1676), arms on binding; HH.c.24, old shelfmark on inside lower cover; John Roland Abbey, armorial bookplate dated 1933, sale, Sotheby's, 21 June 1967, lot 2208

£ 600-800 € 700-950



179



178

178

#### PHILIP II OF SPAIN

Carta Executoria de hidalguía a pedimento de Pedro de Segovia. *Granada, dated 6 February 1562*

folio (c.315 x 225mm.), manuscript on vellum, i+99 leaves, collation: i22, ii46, iii34-3 (last 3 blanks cancelled), 34 lines, illuminated with four full-page miniatures, a 14-line historiated initial, and numerous 10-line and smaller initials, with a fine marginal ink-drawing of Cain killing Abel with the jawbone of an ass (?) (f.27v); original binding sewn with a thick yellow, green, red, and white cord, on four bands and bound in red velvet over pasteboards made with printed and manuscript waste, red silk pastedowns, in a modern protective red velvet wrapper

The subjects of the four full-page miniatures are: the Annunciation, facing the Adoration of the Shepherds (ff.2v–3r), and St James Conquering the Moors, facing the Arms of Pedro of Segovia (ff.3v–4r), lettered in gold in their borders "Ihesus Maria / Don Filippe por / la gracia de dios / rey de Castilla / de Leon, de Arago(n) / de las dos / Secilias"; the fine historiated initial depicts King Philip II of Spain in armour, holding a sword and orb, half-length (f.97v).

#### PROVENANCE

unidentified red ink-stamp (Lugt 642d) on f.1r

£ 5,000-7,000 € 5,700-8,000

179

FROM THE SVEN GAHLIN COLLECTION

#### PHOTOGRAPHS

Two albums of photographs of the human form for use by artists. [Paris, c. 1860s-1880s]

[IGOUT, Louis] "Album d'études - Poses". (Paris: A. Calvas, c.1880), 4to (337 x 225mm.), 39 albumen prints (208 x 135mm.), showing a total of 624 figure studies (each photograph showing 16 subjects), mounted on card, recto only, with publisher's name printed at foot of each mount, nineteenth-century red cloth-backed marbled boards, flat spine titled in gilt, mounts slightly bowed, light spotting and browning, minor stains, spine slightly worn, corners rubbed [IGOUT, Louis] "Album d'études - Poses". [Paris, c. 1863], oblong 4to (227 x 317mm.), 22 albumen prints (135 x 185mm.), showing a total of 176 figure studies (each photograph showing 8 subjects), mounted on card, recto only, nineteenth-century red cloth-backed marbled boards, flat spine titled in gilt, [Alfred Cappelli, blindstamp and ink inscription on final free endpaper, with the artist's name and address ("3 Rue Gaveau"), price paid ("50.F."), and dated 1863], slight spotting to endpapers, slight toning to mounts, corners and edges rubbed

£ 800-1,200 € 950-1,400



180



180

180

**PIRANESI, GIOVANNI BATTISTA**

A collection of four works in one volume:

**Opere varie di architettura, prospettive, grotteschi, antichità.** Rome, 1750 [but 1761 or later], title printed in red and black with engraved vignette, engraved frontispiece, and 27 plates (16 full-page, 5 plates with 2 views, and 6 double-page), [Focillon nos. 2-13, 17-18, 20-23, and 121-132; Hind pp.78-81 ('later edition B')]

**Carceri d'invenzione.** [c. 1761], double-page engraved title, and 15 double-page plates (numbered II-XVI), [Focillon 24-39; Hind pp. 24-29, 81 ("about 1761")]

**Trofei di Ottaviano Augusto.** Rome: G.G. Salmoni, 1753, title printed in red and black with engraved vignette, and 8 (of 9) unnumbered plates, 4 double-page, [Focillon 134, 136-143; Hind p.82-83], *lacking one plate, title spotted, 2 plates detached*

**Antichità Romane de' Tempi della Republica.** Rome, (1748), 30 engraved plates (including title, dedication, and 2 plates of inscriptions), [Focillon 41-71; Hind pp.75-76]

together 4 works in one volume, folio (530 x 395mm.), eighteenth-century half calf, marbled boards, *upper cover detached, binding worn*

**PROVENANCE**

André Hachette (1873-1945), bookplate

£ 35,000-50,000 € 40,000-57,000



181

## PIRANESI, GIOVANNI BATTISTA

Opere varie di architettura, prospettive, grotteschi, antichità, sul gusto degli antichi Romani. *Rome, 1750 [but 1761 or later]*

folio (559 x 410mm.), title printed in red and black with engraved vignette, engraved frontispiece, and 27 engraved plates, comprising 16 full-page, 5 plates with 2 views, and 6 folding, nineteenth-century half vellum, papered boards, title and frontispiece spotted, other light spotting marginal soiling, one folding plate slightly frayed a edge, binding with some worming and worn

## REFERENCES

Focillon nos. 2-13, 17-18, 20-23, and 121-132; Hind pp.78-81 ('later edition B')

## PROVENANCE

Conte Giuseppe Martelli of Florence, eighteenth-century armorial bookplate with motto "Sola virtus vera nobilitas" [Bragaglia 541]

£ 3,000-5,000 € 3,450-5,700

## PLINIUS SECUNDUS, GAIUS

Historia naturalis [edited by Hermolaus Barbarus and revised by Johannes Baptista Palmarius]. *Venice: Bernardinus Benalius, '1497' [not before 13 February 1498]*

Royal folio (350 x 244mm.), 268 leaves, a-e<sup>8</sup> f<sup>6</sup> g-z & A-1<sup>8</sup> K<sup>6</sup>, double column for table of contents only (fols a5r-b8v), 55-56 lines plus headline, roman type, initial spaces, early annotations or manuscript marginal notes, notabilia and nota signs by contemporary and sixteenth-century readers (some washed), nineteenth-century calf-backed marbled boards, some light staining and worming

The text is a revision of Hermolaus Barbarus' edition by Johannes Baptista Palmarius. The dating of Palmarius' dedication letter to Gonzales Ruiz de la Vega y Mendoza (fol. a2v) to the Ides of February 1498 in the twelfth year of the Doge Agostino Barbarigo (r. 30 August 1497-29 August 1498), is more precise than the 1497 (*more veneto*) given in the colophon (fol. K6r), and narrows the production of the edition to between 13 and 28 February 1498.

## REFERENCES

ISTC ip00799000

## PROVENANCE

Joseph Guzzardi of Ferla (Sicily), inscriptions on title-page dated 1626

£ 5,000-7,000 € 5,700-8,000

## PLINIUS CAECILIUS SECUNDUS, GAIUS

Epistolarum libri X. Eiusdem panegyrici Traiano Principi dictum [and other works]. (*Venice: in the house of Aldus and Andrea Torresani, June 1518*)

8vo (151 x 93mm.), text in italics, woodcut printer's device on title-page and final verso (otherwise blank), with two blank leaves, nineteenth-century red morocco gilt by R. Storr of Grantham, with his ticket, Aldine device gilt on covers, spine gilt in compartments, gilt edges, extremities very slightly rubbed

A fine copy of the second Aldine edition of Pliny the Younger's letters, reprinted from the 1508 edition, with an additional index of subjects and an interpretation of Greek passages.

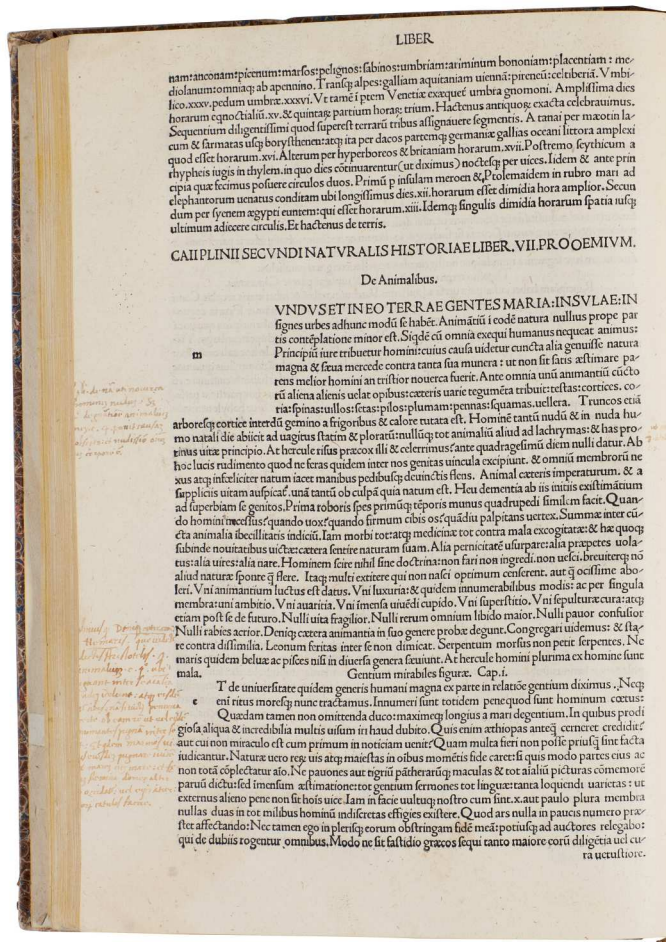
## REFERENCES

Cataldi Palau 37; Edit16 37589; UCLA 166

## PROVENANCE

Sir John Hayford Thorold, Syston Park bookplate, sale, Sotheby's, 18 December 1884, lot 1568, £2-4s; ES, engraved bookplate; Robert Hoe, morocco booklabel and gilt monogram stamped at foot of front pastedown, sale, Anderson Auction Company, New York, 18 November 1912, lot 2569

£ 800-1,200 € 950-1,400



**POBLACIÓN, JUAN MARTINEZ**

De usu astrolabi compe[n]diū, schematibus commodissimis illustratum. Paris: Jean Barbé for Jacques Gazeau, 1546

8vo (154 x 92mm.), woodcut initials and illustrations throughout, modern vellum, numerous contemporary annotations, *G5 repaired with minor area supplied in facsimile, marginal repair to preliminary leaf, occasional dampstaining, some annotations cropped, lacking 6ff at end (see footnote)*

A treatise on use of the astrolabe by a lecturer in the Collège Royale, first printed in Paris in 1519, and reprinted there at least seven times (the last in 1557). This copy lacks 6 leaves at the end of the book, where Población reprinted Giorgio Valla's translation of a short text on the astrolabe by the Byzantine astronomer Nikephorus Gregoras.

**REFERENCES**

BP16 112577; Palau 156391; Tomash & Williams P96; USTC 149570

**PROVENANCE**

bought from Librairie Alain Brioux, Paris, 1990; Erwin Tomash, booklabel

£ 300-400 € 350-500

185

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 cover extensions at fore-edge, gilt crest on spine, *title-page slightly soiled with repair at lower corner*

**REFERENCES**

Cataldi Palau 41; Edit16 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

£ 300-500 € 350-600

186

**PRAYER BOOK**

Christliches und Catholisches Hand-Büchlein 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.

£ 1,500-2,000 € 1,750-2,300





**PUFENDORF, SAMUEL, BARON VON**

Sieben Bücher von denen Thaten Carl Gustavus Königs in Schweden. Nuremberg: Christoph Riegel, 1697

7 parts in one volume, folio (347 x 221mm.), half-title, additional engraved title, 12 engraved portraits, 114 double-page or folding maps and views, and one LARGE FOLDING ENGRAVED PANORAMA OF STOCKHOLM, engraved head-pieces and initials, near-contemporary sheep, spine gilt in compartments, red morocco spine label, speckled edges, a few minor areas of restoration or repairs, slightly rubbed with a few repairs of wormholes

Pufendorf's expansive history of Karl X Gustav of Sweden (1622-1660). The engravings show scenes, maps, and views of Karl X Gustav's wars against Poland and Denmark. The most famous scenes are of the siege of Copenhagen, warship formation and subsequent war in Øresund, and maps over Danish trade towns. This volume also includes the 13-sheet panorama showing his funeral procession through the streets of Stockholm.

**REFERENCES**

VD17 39:124159Q

**PROVENANCE**

H.C.G.V.S. [i.e. H.C. Graf/Greve von S.], initials on flyleaf together with price of the book (10) and the cost of the binding (1); K.A. Jacobsen, bookplate; his son Ole Lars Jacobsen, book label; thence by family descent

£ 8,000-10,000 € 9,100-11,400

**QUINTILIANUS, MARCUS FABIVS**

Institutiones oratoriae. Venice: Bonetus Locatellus, for Octavianus Scotus, 17 July 14[93]

Chancery folio (305 x 206mm.), 206 leaves, \*2 a-z & 8 2 18<sup>6</sup>, 61 lines, roman type, white-on-black woodcut initials and initial spaces, woodcut diagrams, woodcut printer's device at end, modern tan morocco with plateresque decoration, marbled edges, slipcase, title-page torn and repaired, occasional slight foxing

There was a later reprint with the same colophon but a different device.

**REFERENCES**

ISTC iq00029000

£ 2,000-3,000 € 2,300-3,450

**RABELAIS, FRANÇOIS**

La plaisante, et joyeuse histoyre du grand Geant Gargantua. Prochainement reveue & de beaucoup augmentée par l'Auteur mesme. A Valence: chés Claude La Ville, 1547 [i.e. Geneva, c. 1600]

4 parts in one volume, 16mo (117 x 78mm.), woodcut on title-page, woodcut illustrations, 5 blank leaves at end of part 1 and one blank leaf at end of part 4, contemporary mottled calf, spine gilt in compartments, binding somewhat worn

A counterfeit of the first collected edition of the first three books, though this counterfeit also contains the fourth book. The woodcut illustrations (numerous and repeated) are considered to be superior to those of the original Valence edition.

**REFERENCES**

Plan, *Bibliographie rabelaisienne* 85; Tchemerzine IX, p.297

£ 3,000-5,000 € 3,450-5,700





**RANTZAU, HEINRICH**

Diarium sive calendarium romanum, oeconomicum, ecclesiasticum, astronomicum, et fere perpetuum. Ad dies veteri Iuliani & novi Gregoriani anni accommodatum. *Wittenberg: Christoph Axin, 1593*

4to (192 x 157mm.), title printed in red and black, other occasional printing in red, woodcut armorial on verso of title-page, woodcut initials and illustrations, woodcut printer's device above colophon, modern boards, *occasional light browning*

FIRST EDITION, one of two issues printed in 1593 (the other one has the name Paul Helwig in the colophon). Rantzau was a nobleman from Schleswig-Holstein, first and foremost a politician, but he also demonstrated great interest in many different intellectual pursuits. He attracted the attention of Tycho Brahe and subsequently provided him with one of his castles, in Wansbeck, just outside Hamburg, where Tycho was able to continue his researches (Tycho had had to leave Hven following his falling-out with the Danish king).

This work attempts to reconcile the Julian and Gregorian calendars, together with tables for calculating movable feasts and a section on astrology, where Rantzau casts his own horoscope. There is also a listing of the fairs in various towns across Europe, in particular those in Germanic lands. It should be remembered that the Gregorian calendar, which was implemented in October 1582, did not reach Protestant states until much later (Denmark adopted it in 1700).

**REFERENCES**

Tomash & Williams R12; USTC 662061; VD16 R 234

**PROVENANCE**

bought from Jeffrey D. Mancevice, Worcester, MA, 1999; Erwin Tomash, booklabel

£ 500-700 € 600-800

194

**RASCHIG, MARIANNE**

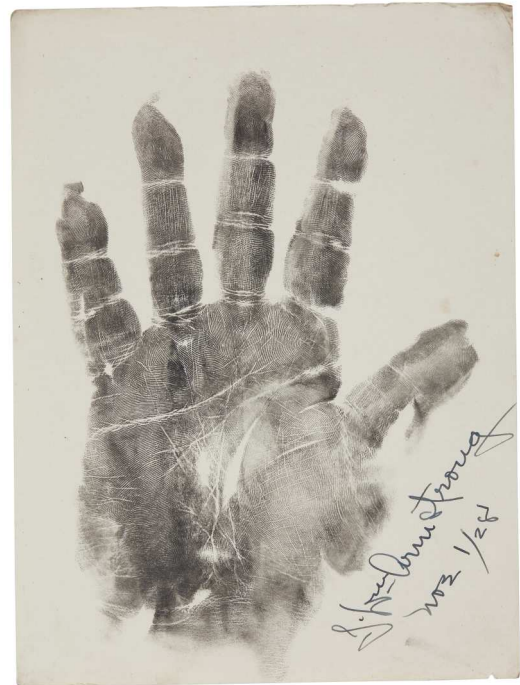
Important collection of around seven hundred hand-prints SIGNED by musicians, singers, artists, sculptors, writers, actors, film directors, politicians, sportsmen and others, collected by Raschig during the first third of the twentieth century, *mainly 1920s, including*

**Musicians and singers:** Pasquale Amato, Louis Armstrong, Claudio Arrau, Edwin Fischer, Wilhelm Furtwängler, Dusolina Giannini, Bronislaw Huberman, Maria Ivogün, Emmerich Kálmán, Frida Leider, Lauritz Melchior, Karl Muck, Siegfried Ochs, Hans Pfitzner, Heinrich Schlusnus, Artur Schnabel, Meta Seinemeyer, Margarete Siems, Richard Tauber, Tamara Karsavina and Igor Stravinsky (unsigned)

**Artists:** Lovis Corinth, Charlotte Behrend-Corinth, Ernst Böhm, Max Esser, "Fidus", Karl Hofer, Georg Kolbe, Max Liebermann, Emil Orlik, Leonid Pasternak, Heinrich Zille, Wolfgang Gurlitt, Eduard von der Heydt

**Writers, actors and directors:** Alfred Döblin, Max Friedländer, Franz Wallner, Oscar Bie, René Clair, Emil Geyer, Gerhard Lamprecht, Fritz Lang, Seymour Nebenzahl, Carl Opitz, Leni Riefenstahl, Josef von Sternberg, Friedrich Zelnik, Vera Baranovskaya, Lilia Harvey, Eugen Klöpfer, Peter Lorrie, Jean Moreau, Mark Sorkin, together with Janos and Oscar Plesch, Wilhelm Doegen, Max Planck, Siegfried von Kardorff, Erich Koch, Toni Pfülf, Gustav Stresemann, Louis Adlon and many others

c. 700 items in 7 ring-binders, each with brief printed biographical data, mainly Berlin, 1920s



194



194

Marianne Raschig was the leading palm-reader in Germany between the two World Wars. She collected a substantial archive of hand-prints, invariably signed by the subjects themselves, offering a fine conspectus of famous men and women in Berlin, mainly during the 1920s. Raschig seems to have had no interest in eugenics; hers was a highly organized and concentrated study in personality as revealed by hand-lines. Her classic book, *Hand und Persönlichkeit. Einführung in das System der Handlehre* (1931), contains 158 plates of photographic negatives, based on her hand-prints (all reduced), together with her analyses of the results. It has become a source of information for palmists ever since.

# £ 6,000-8,000 € 6,900-9,100

## REGIOMONTANUS, JOHANNES

De triangulis omnimodis libri quinque... Accesserunt huc in calce pleraque D. Nicolai Cusani De Quadratura circuli, deque recti ac curui commensuratione: itemque Io. de monte Regio eadem de re  $\epsilon\lambda\epsilon\gamma\kappa\lambda\iota\kappa\alpha$  hactenus a nemine publicata. Nuremberg: Johann Petreius, 1533

FIRST EDITION, 2 parts, folio (293 x 197mm.), title with woodcut diagram, divisional title, woodcut diagrams in the text, later boards, *title vignette with two small holes*

"Regiomontanus' monumental work on triangles, the first publication of which was delayed until 12 August 1533, attracted many important readers and thereby exerted an enormous influence on the later development of trigonometry because it was the first printed systematization of that subject as a branch of mathematics independent of astronomy" (DSB XI, p.350).

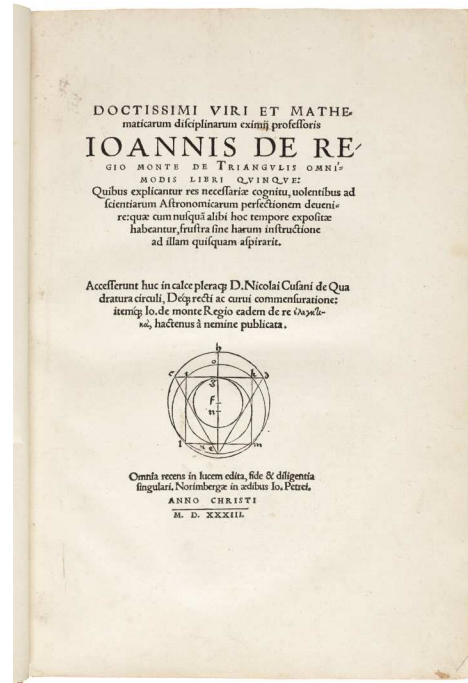
## REFERENCES

Fairfax Murray, *German* 487; Tomash & Williams R60; USTC 639761; VD16 M6570

## PROVENANCE

C.E. Rappaport, Rome, bookseller's ticket; S.S. Dunham, inscription dated 1934; Robert S. Dunham (1906-1991), sale in our New York rooms, 10 December 1993, lot 761, \$6500; Erwin Tomash, booklabel

£ 3,500-4,000 € 4,000-4,550



195

## REISCH, GREGOR

Margarita philosophica. Freiburg im Breisgau: Johann Schott, 1503

FIRST EDITION, 4to (207 x 150mm.), woodcut title-page, woodcut initials and illustrations, 2 folding woodcut plates, woodcut music (some in *hufnagelschrift*), folding woodcut map, woodcut printer's device on final verso, without final blank leaf, later vellum, *a few small wormholes at beginning and end, small section at fore-edge of title-page excised, plates repaired along folds, map damaged and laid down (supplied from another copy)*

Reisch's "Philosophical pearl" is an encyclopedic handbook of science, medicine, music, natural history and philosophy, which was widely used in universities and for private study throughout the sixteenth century. The author was prior of the Carthusian monastery at Freiburg and former tutor of the printer, Johann Schott. A section on geography is illustrated by a Ptolemaic map of the world showing the Indian Ocean enclosed by land, however Reisch shows awareness of the voyage of Vasco da Gama in a note thereon, announcing that - contrary to Ptolemy's claims - "Here there is not land but sea, in which there are such islands not known by Ptolemy".

## REFERENCES

Alden & Landis 503/6; Benzing-Müller II, p.71 no. 7; RISM B VI, 694; Shirley, *Mapping of the World* 22 (1); Tomash & Williams R66; USTC 675099; VD16 R1033; John Ferguson, "The Margarita philosophica of Gregorius Reisch: a bibliography" in *The Library* 10 (1929), pp.194-216

## PROVENANCE

Colloredo (the princely family of Austria, based in the castle of Opočno in Bohemia), stamp at foot of title-page; bought from Hans-Horst Koch, Berlin, 1997; Erwin Tomash, booklabel

£ 5,000-7,000 € 5,700-8,000



196

## RIDLEY, HUMPHREY

The anatomy of the brain. Containing its mechanism and physiology; together with some new discoveries and corrections of ancient and modern authors upon that subject. London: for Samuel Smith and Benjamin Walford, printers to the Royal Society, 1695

8vo (187 x 115mm.), initial licence leaf, 5 folding engraved plates by Michael van der Gucht, modern crushed brown morocco (bound in 1952), top edge gilt, a few deckle edges, small tears in folds of a few plates, a couple of plates trimmed close to plate mark, occasional light brown spotting, upper joint starting to crack at foot

The first English treatise on the brain. "This is an excellent book. In it Ridley gives the first account of the circular venous sinus which he names. He also gives the first English account of a pineal tumour" (Russell, p.188).

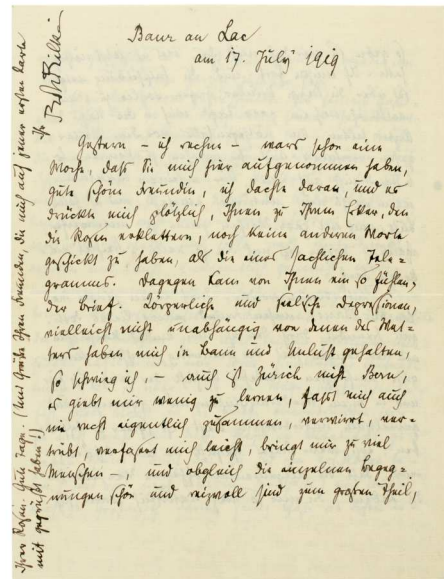
## REFERENCES

ESTC R2833; Wing R1449; Norman 1833; Russell, *British Anatomy* 699

## PROVENANCE

John Scott, presentation inscription on flyleaf dated 1978

£ 2,000-3,000 € 2,300-3,450



198

198

## RILKE, RAINER MARIA

Autograph letter signed ("RMRilke"), to the singer Albertina Cassani

apologizing for not having sent her in the intervening week since their meeting anything other than a matter-of-fact telegram, citing physical and mental depression as an excuse, also blaming his silence on the fact that Zürich is not Bern, and that the former confuses and makes him gloomy, explaining that he desired to leave the place, although he wanted to spend a few days near his doctor so that he could speak with him before travelling, referring to news he has just received concerning a female friend of his in Paris, commenting at length on breakfast with Busoni, noting how he loves the atmosphere surrounding the 'Master'; in the closing passages of the letter Rilke recounts his sadness at retracing a walk they had shared together and muses on the notion which had occurred to him that he should do without her

...Körperliche und seelische Depressionen, vielleicht nicht unabhängig von denen des Wetters haben mich in Bann und Unlust gehalten, so schwieg ich, - auch ist Zürich nicht Bern, es giebt mir wenig zu lernen, faßt mich nie recht eigentlich zusammen, verwirrt, vertrübt, verfasst mich leicht, bringt mir zu viel Menschen -, und obgleich die einzelnen Begegnungen schön und reizvoll sind zum großen Theil, so geben sie mir doch nicht das, was ich jetzt nöthig hätte. Ich müßte fort...

4 pages, 200 x 150mm., autograph envelope annotated by the recipient ("Herrn Direktor Rudolf Steinböck von der Empfängerin dieses Briefes freundlichst zugeeignet"), black seal, Baur au Lac, 17 July 1919

In May 1919 Rilke had received an invitation from a reader's circle in Hottingen, Switzerland, to read his poems. It was while on the train to Zürich on 11 June that he made the acquaintance of his correspondent, the singer Albertina Cassani, known as 'Putzi'. This letter is one of a touching series written to the singer between June and November 1919.

## REFERENCES

Ulrich Keyn, ed. *Briefe an eine Reisegefährtin. Eine Begegnung mit Rainer Maria Rilke* (Vienna, 1947), pp.61-65

# £ 4,000-6,000 € 4,550-6,900

## SANNAZARO, JACOPO

Fine sixteenth-century Italian manuscript of an important letter about Latin poetry, to Antonio Seripando, the author 'signing' himself as "Syncerus tuus", [c. 1521]

comprising a lengthy discussion, analysis and defence of Sannazaro's still unpublished Latin poem *De partu Virginis*, closely written in a humanistic Renaissance hand, up to forty lines per page, with a few additions inserted between the lines, deletions and corrections, in which he expresses pleasure at the retirement and departure of Pietro Bembo ("...Chel s[ign]or [messer] Pietro Bembo sia partito et habbia havuto il Cambio sto allegro..."), and responds to critiques of his poem by Antonio Tebaldeo and others, the drafts of which he has sent out to friends for their opinion, adducing over sixty short quotations in Latin from the poem in question, matched with a similar number from Virgil, Ovid and others in his defence, together with a few in Greek, concluding with a complaint that his health is affected by the weather, and reporting that this has limited his studies of Judaea and Syria

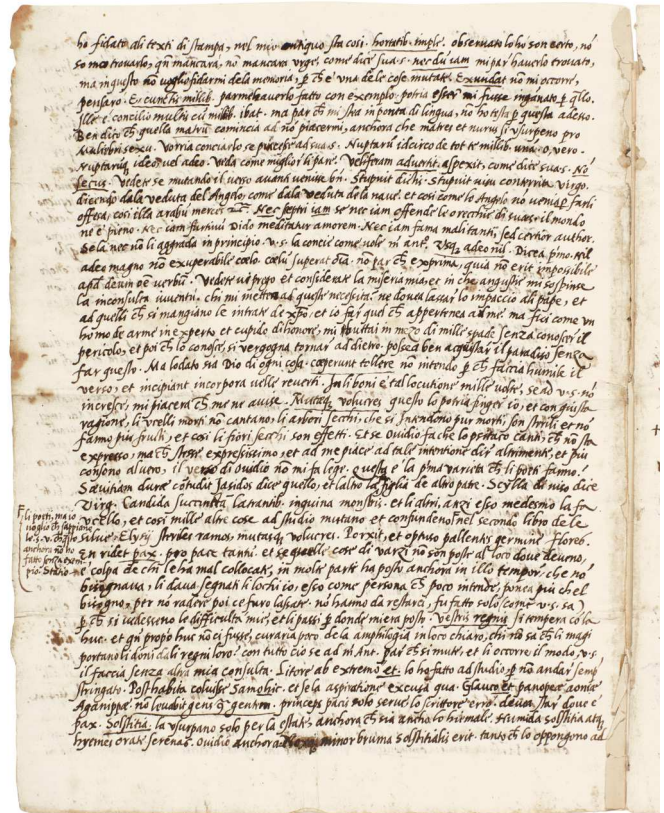
"...Ringratiō infinite volte [messer] Ant<sup>o</sup> Thebaldo de le fraterne et amorevoli admonitioni et le excuse, come son soverchie, che come V.S. sa però mandai queste mie ineptie in Roma, per intendere il parere deli amici et de tali amici mi son piaciute due cose, l'una che vedo che va per la via che vo io, benche più cautam<sup>te</sup> et con più felice corso. L'altra che non solo riprende, ma pensa ali remediū, che anchora non so ha fatto alcuno..."

6 pages, folio (c.285 x 215mm.), closely written, possibly a retained copy made directly from the autograph, later pencil pagination, remains of stitching, [probably Naples, c.1521], a few tiny perforations from oxidation of the ink, staining to margins

RARE: this is the most important manuscript of Jacopo Sannazaro (1458-1530) to appear at auction for many years; he was one of the luminaries of the Italian Renaissance and the father of Arcadian poetry (see lot 200). This letter, originally dating from around 15-20 April 1521, is by far his longest known; it is arguably one of the most informative documents on the writing of Latin poems in the early modern age. Sannazaro here agonizes over the final redaction of his poem *De partu Virginis*, after sending drafts to Antonio Tebaldeo, Jacopo Sadoletto, Giles of Viterbo and Seripando himself.

This copy could possibly have been made at the time and directly from the original, so that Sannazaro had a record of his lengthy literary arguments; these cover seven pages in the autograph manuscript (now British Library Add Ms 12058, ff.1-4), and twice that in modern printed editions. Certain small additions, which in the autograph are inserted between the lines, are in this manuscript mostly integrated into the continuous text; however, not all: one is omitted and there are two passages, one nineteen words long, that are also additions here. Possibly, Sannazaro only added them to his autograph after this manuscript had already been copied from it. The humanistic hand is quite similar to Sannazaro's own and might well be that of a pupil or relative.

*De partu Virginis* is a Latin poem in hexameters overtly inspired by Virgil, fusing classical epic poetry with a biblical episode, in this case the birth of Christ. The poem was published in 1526 and again by Aldus in 1528, but, as the author points



199

out, it circulated in manuscript well before that. Sannazaro states in this letter that the poem was the result of more than thirty-eight years of study, and it is characteristic of the self-conscious intellectualism of his milieu that he feels compelled to explain and justify his art. Sannazaro's comment on Bembo's recent retirement dates the letter to 1521 and is the last and longest of his letters to Antonio Seripando (1476-1531), secretary to Cardinal Luigi d'Aragona. Sannazaro's academic name was "Actius Syncerus", and he frequently signs himself "Syncerus tuus" as here: see also the letters sold at Sotheby's on 25 June 1968 (Phillipps Collection), lot 884, now at the Morgan Library and Museum.

Sotheby's is happy to acknowledge the advice of Carlo Caruso and Brian Richardson in preparing this description.

## REFERENCES

J. Sannazaro, *Opere volgari*, ed. by A. Mauro (Bari: Laterza, 1961), letter LIII, pp. 375-88 (dated 15 April 1521); also in *De partu Virginis*, edited by C. Fantazzi and A. Perosa (Florence: Olshki, 1988), Appendix, IV, pp. 95-108. Fantazzi, 'Poetry and religion in Sannazaro's *De partu Virginis*', in *Ut Granum Sinopsis. Essays in Honour of Jozef IJsewijn*, (1997), p.236.

± £ 8,000-10,000 € 9,100-11,400

**SANNAZARO, JACOPO**

Arcadia. (Venice: Aldus, September 1514), woodcut printer's device on title-page and final verso (otherwise blank)

BEMBO, Pietro. Gli Asolani. (Venice: in the house of Aldus and Andrea Torresani, May 1515), woodcut printer's device on title-page and final verso (otherwise blank), stain in last few quires

2 works in one volume, 8vo (160 x 93mm.), contemporary Bolognese brown goatskin gilt, with the name of the works stamped in a circle on the upper cover "SANN/AZRO EL/BENBO" and the name of the owner in a circle on the lower cover "PETRUS/MARIAE/.C.", red edges, spine repaired, joints weak, lacking 4 pairs of ties

The wolf's head is a motif found stamped on Bolognese bindings of the period (see de Marinis, vol. II, p. 5, nos 1249 and especially 1271, both of which are connected with German students at the university). De Marinis no. 1287 (a binding dated Bologna 1522) has the same outer border and the same flame corner-pieces. The owner of this work could well have been a student at the *Natio Germanica Bononiae*, the association of German students in Bologna.

**REFERENCES**

Edit16 36176 & 4988; UCLA 126 & 134; 2nd work: Cataldi Palau 5

**PROVENANCE**

Petrus Maria C., name on binding; "Dalla raccolta Martini... comprato da Hoepli nel '39 per L.1000", pencil note on flyleaf

£ 1,000-1,500 € 1,150-1,750



200

**SAVONAROLA, GIROLAMO**

Trattato dell'orazione. Florence: Antonio Miscomini, 20 October 1492

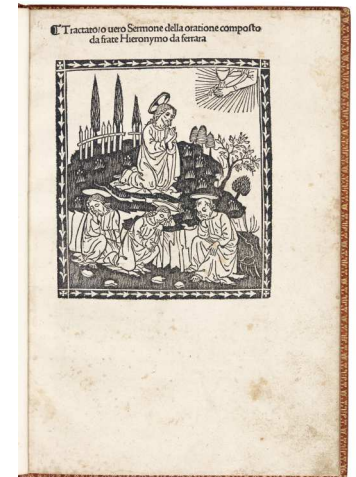
4to (196 x 135mm.), 14 leaves, a<sup>8</sup> b<sup>6</sup>, roman type, woodcut illustration on title-page, modern crushed tan morocco, triple gilt fillet border, washed, cut close at head

FIRST EDITION of an early work by Savonarola, a treatise on the usefulness of prayer in maintaining charity and humility.

**REFERENCES**

ISTC is00265000; Sander 6836

£ 1,000-1,500 € 1,150-1,750



201

**SAVONAROLA, GIROLAMO**

Logica. [Venice: Lazzaro Soardi, c. 1510]

4to (218 x 155mm.), title within arabesque woodcut border, woodcut initials and diagrams, old reused vellum, occasional light staining, binding slightly rubbed

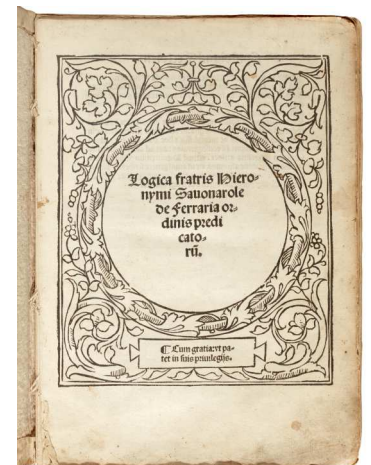
RARE. Savonarola's manual of logic was first printed in 1492; he taught logic at the monastery of San Marco in Florence in the early 1490s.

There is a pencil note at the back indicating that this copy was the one offered for sale by Vincenzi in 1937 for 1500 lire (as also noted by Sander).

**REFERENCES**

Edit16 55979; Sander 6756

£ 1,500-2,000 € 1,750-2,300



202



204

203

PROPERTY OF THE MILLTOWN PARK CHARITABLE TRUST  
**SCRIPTORES HISTORIAE AUGUSTAE—EGNAZIO,  
 GIOVANNI BATTISTA**

De Caesaribus libri III... in Spartiani, Lampridique  
 vitas... Nervae & Traiani atque Adriani principum vitae...  
 (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**

Edit16 18053 & 23057; Renouard xlv/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

£ 300-400 € 350-500

204

**SENECA, LUCIUS ANNAEUS**

Tragedie Senecae cum duobus commentariis [by  
 Bernardinus Marmita and Daniel Caietanus]. Venice:  
*Filippo Pinzi*, 1510

folio (308 x 213mm.), woodcut illustration on title-page  
 of Seneca and his commentators, woodcut initials and  
 illustrations, contemporary blind-tooled calf over wooden  
 boards, title-leaf slightly soiled, occasional foxing or browning,  
 some repaired marginal worming, spine repaired with new  
 pastedowns, lacking both straps, a few tears on covers

**REFERENCES**

Edit16 CNCE 34904; Palau 308294; Sander 6928

**PROVENANCE**

Convent of St Francis, Murcia, inscription on title-page

£ 2,000-3,000 € 2,300-3,450

205

**SFORTUNATI, GIOVANNI**

Nuovo lume, libro de arithmetica. Intitulato: Nuovo  
 lume imperoche molte propositioni che per altri auttori  
 sono falsamente concluse, in questo si emendano: &  
 castigano, con chiare, lucide et aperte dimostrazioni.  
 (Venice: *Bernardino Bindoni*), 1544 (1545)

4to (207 x 148mm.), title within woodcut border, woodcut  
 initials and diagrams, printed calculations in margins, woodcut  
 printer's device at end, a few manuscript calculations, last leaf  
 blank, modern vellum in period style, small tear in margin of i2  
 (just touching text), occasional light foxing

The *Nuovo lume* is the only publication of the *maestro  
 d'abaco*, Giovanni Sfortunati. Born in Siena probably in 1485,  
 and instructed there in arithmetic by Lattanzio and Pietro  
 Moreschi, Sfortunati was called to teach in Ferrara by Alfonso  
 d'Este. All five editions of his book (first 1534, last 1568) were  
 printed in Venice.

**REFERENCES**

Edit16 47811; Hoock & Jeannin S20.3; Tomash & Williams S91;  
 USTC 856134

**PROVENANCE**

Zisska & Kistner, Auktion 12/II, 25-27 October 1988, lot 1887;  
 Erwin Tomash, booklabel

£ 300-500 € 350-600

206

**SIDONIUS APOLLINARIS**

Epistolae et carmina [edited by Joannes Baptista Pius].  
 Milan: *Uldericus Scinzenzeler*, for *Hieronymus de Asula  
 and Johannes de Abbatibus*, 4 May 1498

Chancery folio (292 x 196mm.), 144 leaves, A<sup>4</sup> a<sup>6</sup> b<sup>6</sup> c-s<sup>8</sup>, 57  
 lines of commentary, roman type, woodcut initials, modern  
 crushed red morocco gilt, gilt edges, a few small repaired  
 wormholes at end

**REFERENCES**

ISTC is00494000

£ 2,500-3,500 € 2,850-4,000

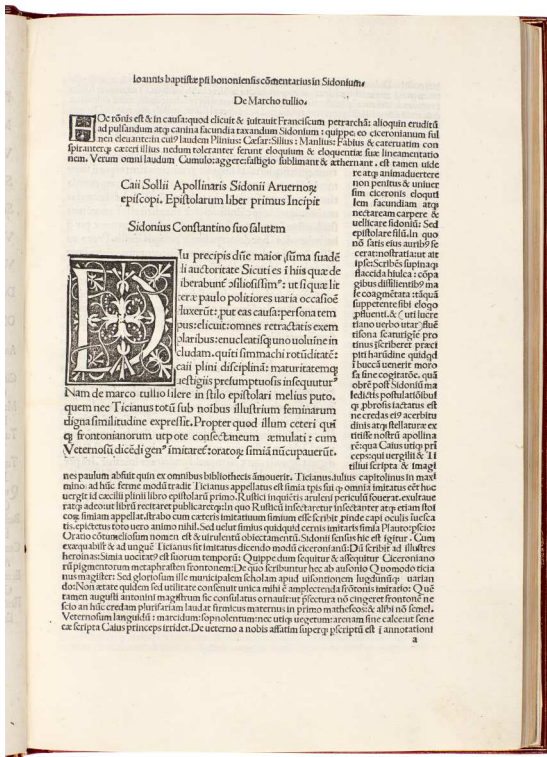




207



207



206

207

**SOLNTSEV, FEDOR GRIGOREVICH**

Drevnosti rossiiskago gosudarstva, izdanniya po vysochaishemu povelniyu. Otdlenie I (-VI) [Antiquities of the Russian State, published by the highest command]. Moscow: Aleksandr Semen, 1849-1853

6 volumes bound in 9 (first 3 volumes each bound in 2), folio (583 x 420mm.), chromolithographed title-pages in Russian, 470 (of 508) chromolithographic plates, each plate (approx. 530 x 385mm.) tipped to card mounts with cloth hinges, old morocco-backed cloth boards, *without text volume, lacking title-page in French, lacking 38 plates (some supplied in photocopy), occasional staining or foxing, tissue guards torn and creased, bindings damaged and crudely repaired*; sold as a collection of plates not subject to return

This elaborate description of a wide range of Russian artefacts, from crowns to armour to altarpieces to chalices to church facades, was conceived by A.N. Olenin, president of the Academy of Arts, and undertaken with the patronage of Nicholas I. The print run was a modest 600 copies.

For a more detailed list of contents, please see online or contact the department.

£ 20,000-30,000 € 22,800-34,100

**STADIUS, JOANNES**

Tabulae bergenses aequabilis et adparentis motus orbium coelestium. *Cologne: Arnold Birckmann, 1560*

FIRST EDITION, folio (300 x 200mm.), woodcut portrait vignette on title, woodcut initials, contemporary limp vellum, *browned and dampstained*

A compendium of astronomical tables, named after the author's patron, the prince Bishop of Liège, Robert de Bergues, in pompous imitation of the Alfonsine tables. It includes "De fixis stellis commentarius", an update of Ptolemy's astrological star catalogue for 1560.

**REFERENCES**

Tomash & Williams S176; USTC 695966; VD16 S8483

**PROVENANCE**

bought from Martayan Lan, New York, 1990; Erwin Tomash, booklabel

£ 700-900 € 800-1,050

**STOEFFLER, JOHANN**

Elucidatio fabricae ususque astrolabii... atque totius spherice doctissimo nuper ingeniose concinnata atque in lucem edita. *Oppenheim: (Jacob Köbel), 1513 (1512)*

FIRST EDITION, folio (264 x 202mm.), title within woodcut border, woodcut initials, woodcut illustrations (some full page), some with printed extensions slips (B3v, C4v with 3, D3r with 2, D4r (in wrong place), woodcut printer's device at end, modern half vellum lettered in black ink on spine, *library stamp erased from foot of title-page, repaired tear to first 2 leaves, lacking extension slips on A6v, G2 partly detached, a few leaves at end strengthened in gutter*

The first German book on astrolabes, produced on the first press established in Oppenheim. "Handsomely illustrated and with detailed instructions both for the construction and use of an astrolabe, this early work set the standards and provided material for a host of imitators" (Owen Gingerich). Stoeffler, professor of mathematics at Tübingen, also achieved fame for calculating fifty years of ephemerides; he was the teacher of Sebastian Münster, Johann Schöner, and Georg Rheticus. Benzing attributed the woodcuts to the Master DS.

**REFERENCES**

Benzing, *Köbel*, 27; Tomash & Williams S197; USTC 649878; VD16 S9191; Zinner 991

**PROVENANCE**

Harrison D. Horblit (1912-1988), booklabel; bought from H.P. Kraus, New York, 1988, Catalogue 168, item 82; Erwin Tomash, booklabel

£ 3,000-4,000 € 3,450-4,550

**TASSO, TORQUATO**

La Gierusalemme liberata, ovvero il Goffredo... Di nuovo ricorretto, et secondo le proprie copie dell'istesso autore ridotto a compimento tale, che non vi si può altro più desiderare. *Parma: Erasmo Viotto, 1581*

4to (214 x 147mm.), woodcut printer's device on title-page and final verso, woodcut initials and headpieces, nineteenth-century diced calf tooled in gilt and blind, spine gilt in compartments, *occasional light spotting or staining, small repair to \*2 with loss of a couple of letters, A1 repaired in gutter and with repaired tear at head, upper joint splitting, extremities slightly rubbed*

An early edition of Tasso's epic *La Gerusalemme liberata*, which was first published (without Tasso's approval) in Ferrara earlier in 1581. This is the second of two Viotti editions from 1581, which includes Tasso's allegories on each canto, as well as Orazio Ariosti's verse summary.

**REFERENCES**

Edit16 38929

£ 500-700 € 600-800

**TASSO, TORQUATO**

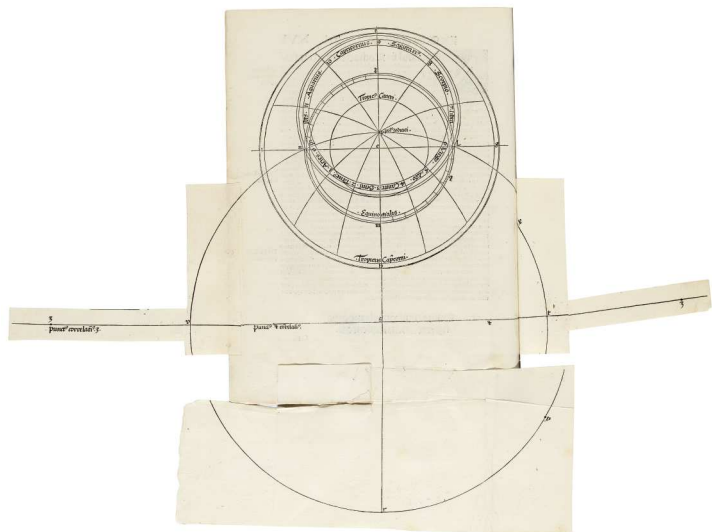
La Gierusalemme... con gli argomenti del sig. Gio. Vincenzo Imperiale. *Genoa: Giuseppe Pavoni, 1604*

12mo (134 x 69mm.), engraved title-page, woodcut initials and headpieces, engraved illustrations by Bernardo Castello, woodcut printer's device at end, without final blank leaf, later seventeenth-century red morocco gilt with the arms of Loménie de Brienne [Olivier 1077], spine gilt in compartments, gilt edges, *occasional light staining, a few engravings shaved, some offsetting from engravings, extremities very slightly rubbed*

**PROVENANCE**

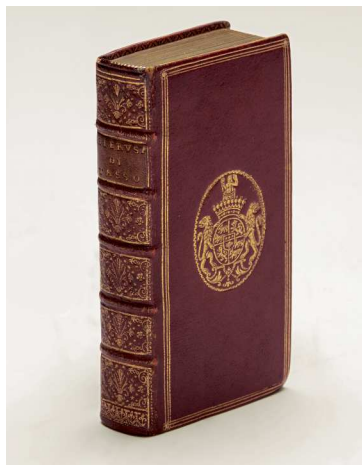
Loménie de Brienne, arms on binding, probably Louis-Henri de Loménie (1636-1698), whose library was sold in London on 28 April 1724

£ 400-600 € 500-700





213



211

212

### THOMAS AQUINAS

Opuscula [edited by Antonius Pizamanus, with a life of St Thomas]. Venice: Bonetus Locatellus, for Octavianus Scotus, 31 December 1498

folio (291 x 204mm.), 341 leaves (of 342, without final blank), aa<sup>10</sup> bb–zz [et et] [con con] [rum rum] AA–PP<sup>8</sup> QQ RR<sup>6</sup>, double column, 65 lines plus headline, gothic type, white on black woodcut initials, woodcut printer's device at end, eighteenth-century mottled calf, spine gilt in compartments, *first leaf and last few leaves repaired at foredge, some staining throughout (severe at foredge of first few leaves), binding repaired, new endpapers*

#### REFERENCES

ISTC it00257000

£ 1,500-2,000 € 1,750-2,300

213

### THURAH, LAURIDS DE

Den Danske Vitruvius. Copenhagen: Ernst Heinrich Berling, 1746-49

FIRST EDITION, 2 volumes, folio (473 x 305mm.), title and text in Danish, French and German, engraved architectural additional title, 281 engraved plans, views, maps and plates (some double-page or folding), contemporary sheep, spines gilt, red edges, *slight spotting at places, occasional minor marginal repairs or restoration (also to edges of bindings), lightly rubbed*

Laurids de Thurah (1706-1759) was the most important architect in Denmark during the reign of Christian VI (1730-1746). He had a military education before studying architecture in Germany and Italy. In Italy, he was attracted to the baroque style, to which he remained faithful throughout his career. He was the mind behind some of the greatest buildings in Denmark. His most original work was the spiral tower which he added to the Vor frelserkirke (Our Saviour) at Christianshavn in 1750, which had been built by Lambert von Haven in 1682-1694. Other famous buildings by Thurah include the Royal Palace in Roskilde, Eremitageslottet, Børglum Kloster, Gammel Holtegård and the spire to Vor Frue Kirke, among others. Around 1750 Thurah retired to Borgumkloster, a medieval abbey which he rebuilt with larger windows and gables.

Thurah's *Den Danske Vitruvius* was the only large scale influential work on architecture published in Denmark. Published at the expense of Christian VI, and printed by the best printer in Denmark at the time, Ernst Heinrich Berling, the volumes illustrate buildings in Copenhagen and the royal palaces outside the city, providing a survey to Thurah's architectural career. Berling also published *Danske Post Tidender*, which would later become *Berlingske Tidende*.

#### REFERENCES

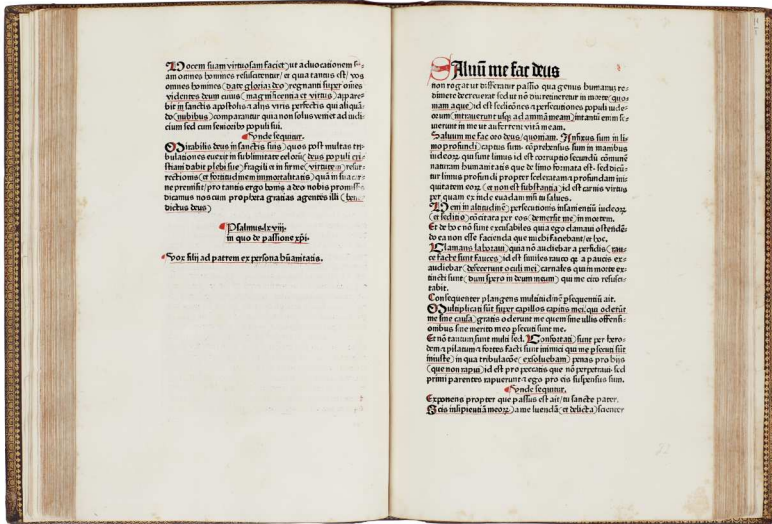
BAL RIBA 3317; Bibl. Danica II 602; Berlin Cat. 2259

#### PROVENANCE

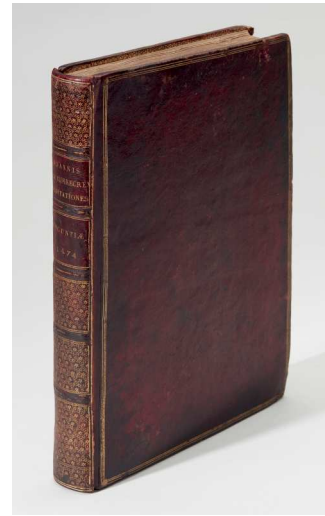
K.A. Jacobsen, bookplate; his son Ole Lars Jacobsen, book label; thence by family descent

£ 2,500-3,500 € 2,850-4,000

97



214



214

214

**TURRECREMATA, JOHANNES DE**

Expositio super toto psalterio. Mainz: Peter Schoeffer, 11 September 1474

Chancery folio (305 x 201mm.), 173 leaves, [a-h<sup>10</sup> i<sup>10+1</sup> k-q<sup>10</sup> r<sup>12</sup>], 35 lines, gothic type, colophon and printer's device in red, first initials in red with penwork decoration (somewhat faded), red initials and underlining, faded red ruling, later French red morocco gilt, spine gilt in compartments, traces of gilt edges, two leaves misbound, occasional light foxing or damp-staining, last leaf slightly soiled, new pastedowns, rebacked retaining original spine

**REFERENCES**  
 ISTC it00520000

**PROVENANCE**  
 Anatole Delorme of Orléans, manuscript label pasted to inside front cover; Ned J. Nakles, sale, Christie's, 17 April 2000, lot 3  
 £ 7,000-10,000 € 8,000-11,400

215

**TURRECREMATA, JOHANNES DE**

Expositio regulae S. Benedicti. Paris: Pierre Levet, for Nicolaus Militis, 4 May 1491

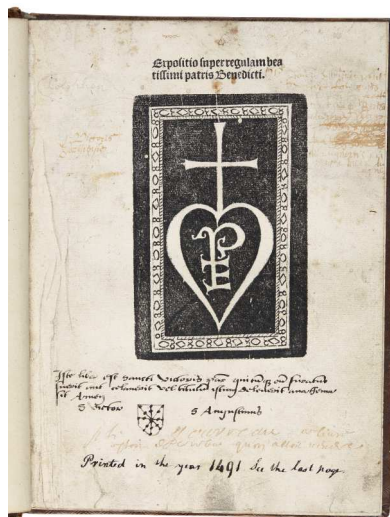
4to (231 x 167mm.), 162 leaves, +<sup>2</sup> a-v<sup>8</sup> (a1 bound before the table), double column, 50 lines plus headline, gothic type, initial spaces, large woodcut device on Levet on title-page, nineteenth-century calf in period style, title leaf laid down, occasional light staining, upper cover becoming loose, binding rubbed

**REFERENCES**  
 ISTC it00516000

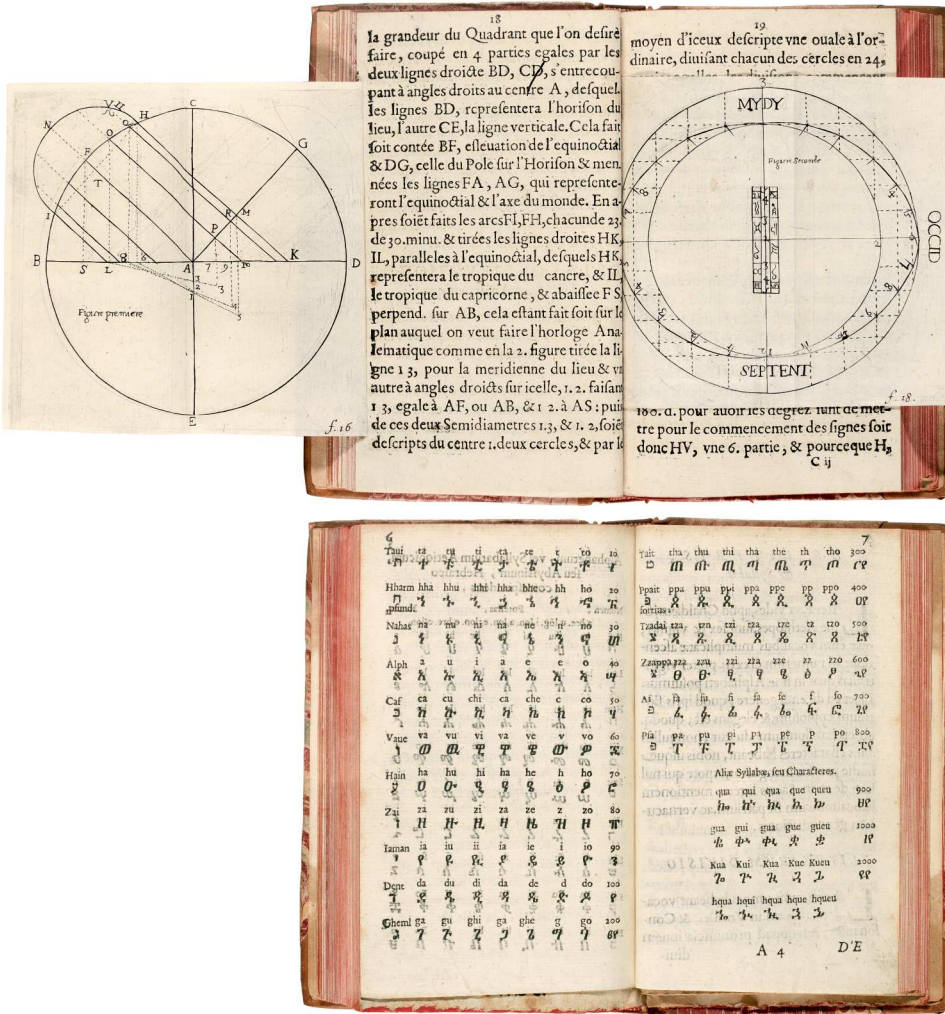
**PROVENANCE**  
 Augustinian abbey of St Victor, Paris, early inscription on title-page; Fort Augustus Abbey, bookplate, sale, Christie's, 16 February 2001, lot 116  
 £ 3,000-4,000 € 3,450-4,550

216

NO LOT



215



MISCELLANEOUS TRACTS—VAULEZARD, JEAN LOUIS DE

Traité... du quadrant anématique, par lequel avec l'ayde de la lumiere du soleil, on trouve en un instant sans aiguille aimantée la ligne meridienne... *Paris: Jean Le Brun, 1644*, engraved plates pasted to the edges of pp. 18, 26, 48 and 50, title-leaf folded at top edge and slightly soiled, some leaves shaved at foredge by the binder

ST PETERSBURG ACADEMY OF SCIENCES. Catalogue des livres imprimés aux dépens de l'Academie... qui se vendent en sa librairie. *St Petersburg: Academy of Sciences, 1748*, ff. [7], listing books, engravings, maps and books "sous presse" COSPI, Antonio Maria. L'interpretation des chiffres, ou regle pour bien entendre & expliquer facilement toutes sortes de chiffres simples... *Paris: Augustin Courbé, 1641*, woodcut initials and headpieces

[EISLER, Tobias] Das auss neue wohl zubereitete Tinten-Fass: oder Anweisung wie man gute schwarze, buntfärbige auch andere curiöse Tinten auf mancherlei Weise zubereiten, auch wie man mit Gold, Silber und andern Metallen aus des Feder auf Pappier, Pergament und andere Dinge schreiben solle... *Helmstadt: zu finden in Buchladen, 1732*, contemporary manuscript note at foot of title-page "Instructions to make all sorts of ink"

[VITTORI, Mariano, *bishop of Rieti*] Chaldea, seu aethiopicæ linguae institutiones. Opus utile, ac eruditum [revised by A. Veneri]. *Rome: Sacra Congregatio de Propaganda Fide, 1630*

5 works in one volume, Vaulezard bound second, 12mo (160 x 90mm.), eighteenth-century half calf, spine gilt in compartments, red morocco lettering-piece, red edges, upper joint starting to crack

Vaulezard was a mathematician and geometer who was one of the first translators of Viète.

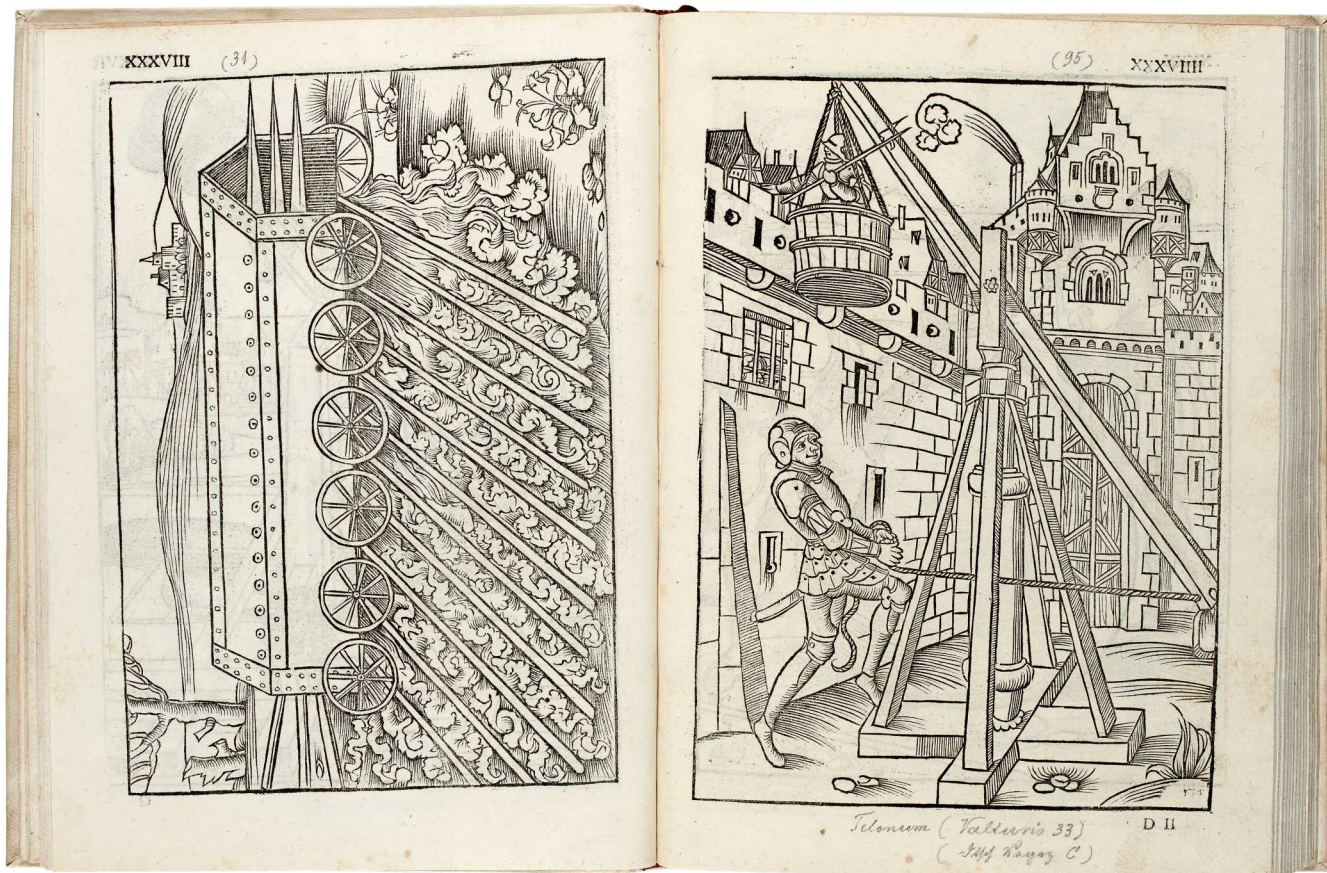
The press of the St Petersburg Academy of Sciences was founded in 1727; the list of books available in 1748 is comprehensive and, interestingly, this copy has some ink markings perhaps indicating which books were considered desirable or were already to be found in the substantial library of the Earl of Macclesfield at Shirburn Castle.

The Ethiopic grammar is a revision of the work originally published in 1552 by Vittori, which, as is remarked in the preface, had long been out of print.

PROVENANCE

Earls of Macclesfield, library blindstamp and armorial bookplate, sale, Sotheby's, 14 April 2005, lot 1416

£ 5,000-7,000 € 5,700-8,000



218

218

### VEGETIUS, FLAVIUS

*De re militari*. [Erfurt: Hans Knappe, c. 1512]

folio (289 x 215mm.), 195 full-page woodcut illustrations, early manuscript notes in Italian on final blank, later pencil notes in German on most pages, modern vellum gilt, top edge gilt, occasional light staining

An edition of Vegetius containing the fine woodcut illustrations without the text; Hans Knappe of Erfurt had previously issued an edition of the text in German translation in 1511, with most of the woodcuts (VD16 V465), but this edition contains an additional seventy odd illustrations not issued with that text. Some of the woodcuts are signed HK (Knappe) and MS (Melchior Schwarreberg).

The woodcuts are partly based on an earlier illustrated Vegetius printed in Augsburg in around 1475. They contain anachronistic illustrations of cannons and soldiers in contemporary costume, indicating that the book was intended for practical rather than academic use.

The pencil notes in German in this copy indicate the source of the illustrations, from editions of Valturius to manuscripts such as a *Feuerwerckbuch* of c. 1440 (Germanisches Nationalmuseum Cod. 719) and the Nuremberg gunner Johann Formschneider's manuscript of the 1460s (Munich Cod. Germ. 734).

#### REFERENCES

VD16 ZV 9905 (listing 2 copies, Munich and Schweinfurt only)

£ 8,000-12,000 € 9,100-13,700

219

### VEGETIUS, FLAVIUS

*De re militari libri quatuor* [with works by Frontinus, Aelianus and Modestus; edited by Guillaume Budé]. Paris: Christian Wechel, 1535

folio (308 x 207mm.), woodcut printer's device on title-page and final verso, full-page woodcut illustrations, modern vellum, title slightly spotted, occasional light browning

For the original German edition of the woodcuts, see lot 218. This is one of several editions printed by Wechel in the 1530s, and the woodcuts here were previously used in his 1532 edition. According to Mortimer, these blocks are close copies of Heinrich Steiner's cuts for the 1529 Augsburg edition, which were themselves taken from the original Erfurt edition.

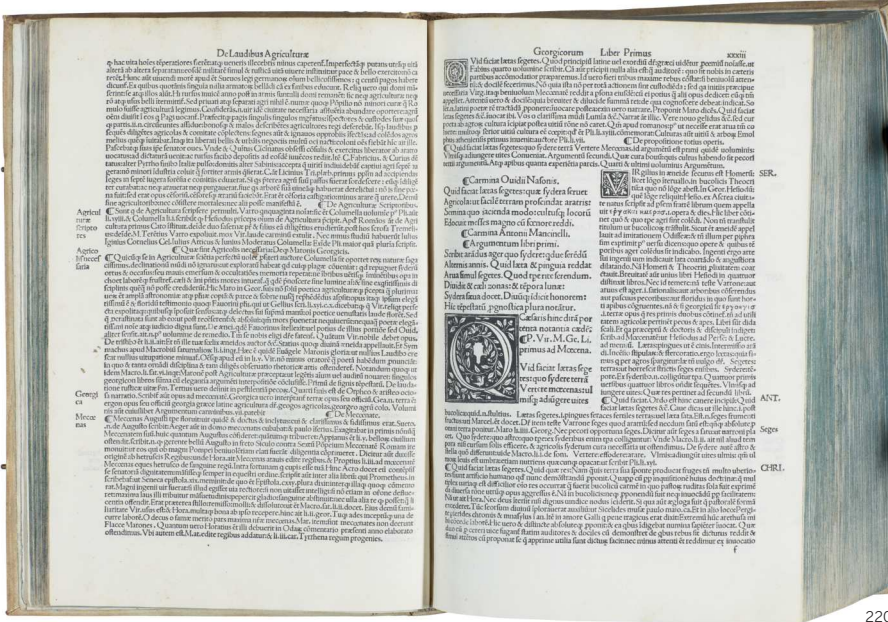
#### REFERENCES

BP16 107711; Mortimer, *Harvard French* 487

£ 1,000-1,500 € 1,150-1,750



219



220

220

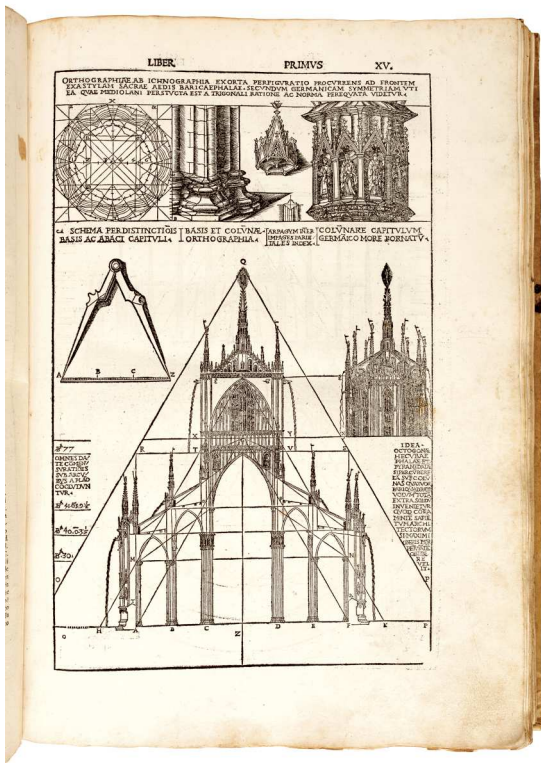
### VERGILIUS MARO, PUBLIUS

Opera: Bucolica and Georgica [with argumenta and commentary by Servius, Landinus and Macrinellus]; Aeneis [with argumenta and commentary by Servius, Donatus and Landinus]; with additions, including Maphaeus Vegius' Liber XIII of Aeneidos. *Venice: Philippus Pincius, 3 February 1499/1500*

Chancery folio (310 x 210mm.), 366 leaves (foliated i-ccclx in print on leaves b1-v8), a<sup>6</sup> b-z<sup>8</sup> & p<sup>8</sup> A-V<sup>8</sup>, 46 lines of text, 62 lines of commentary plus headline, roman type, woodcut initials (3-9 lines), occasional marginal annotations

by contemporary readers in brown and red ink, later German pigskin with blind-tooled decoration over wooden boards, two clasps and pins, blue edges, last leaf becoming loose

REFERENCES  
 ISTC iv00194000  
 PROVENANCE  
 Leonhard Cantzler (died 1506 in Rome), bequeathed to Peter Straus, inscription by the latter on a2r; unidentified coat-of-arms, bearing the initials "S H", drawn in brown ink on leaf a1 recto, with Latin verse in a cartouche; Maximilian von Lerchenfeld-Heinersreuth, armorial bookplate dated 1873  
 £ 3,000-4,000 € 3,450-4,550



221

221

### VITRUVIUS POLLIO

De architectura libri dece traducti de latino in Vulgare affigurati, commentate, & con mirando ordine insigniti [edited and translated by Cesare Cesariano]. (Como): *Gottardo da Ponte*, (15 July 1521)

folio (420 x 290mm.), woodcut printer's device on title-page and another beneath the register, woodcut initials (that on A1r depicting a scholar or an astronomer at a desk), numerous woodcut illustrations (some full-page), with the earlier state of the errata leaf (see BAL RIBA), some manuscript annotations (by Giusti? see provenance), later Italian vellum over pasteboards, occasional light foxing or soiling, title-page with numerous paper repairs, A2, D1, P1 and P3 with marginal repaired tear, G1 torn and repaired (affecting image but without loss), R1 and R8 slightly browned, final leaf torn and repaired, binding slightly worn

FIRST ITALIAN EDITION OF VITRUVIUS. Cesariano, the editor and translator, also produced many of the woodcuts, though due to a dispute with his collaborators (Massimo Bono Mauro and Benedetto Giovio), his commentary on the last few books was not included and they had to supply the text; some of this information is provided in the letter at the end by the sponsors of the printing, Agostino Gallo and Aloisio Pirovano. The contract regarding the financing of the printing was dated 11 April 1521.

"The most beautiful of all the early editions" (PMM, p.16).

#### REFERENCES

BAL RIBA 3519; Edit16 49742; Mortimer, *Harvard Italian* 544

#### PROVENANCE

Gianfrancesco Giusti, inscription on flyleaf (plausibly the eighteenth-century abbot from Lucca who was a mathematician and architect)

£ 8,000-12,000 € 9,100-13,700

222

### WHISTON, WILLIAM

Sir Isaac Newton's mathematick philosophy more easily demonstrated: with an account of comets illustrated. *London: J. Senex and W. Taylor, 1716*

8vo (200 x 117mm.), half-title with list of books by Whiston on verso, errata on final verso, one blank leaf at end, modern calf panelled in strictly period style, plates lightly browned, one plate frayed at edges

An English translation of Whiston's Cambridge lectures, held in Latin from 1703 onwards.

#### REFERENCES

ESTC T145870; Wallis 168 ("First major collection of extracts from the *Principia* in English")

#### PROVENANCE

Geo. Cummins, early inscription on half-title

£ 1,000-1,500 € 1,150-1,750

223

### WITELLO

Περὶ ὀπτικής, id est de natura, ratione, & proiectione radiorum visus, luminum, colorum atque formarum, quam vulgo Perspectivam vocant, libri X. *Nuremberg: Petrus Apianus, 1535*

folio (313 x 202mm.), title printed in red and black, woodcut illustration on title-page, full-page woodcut armorial, woodcut initials and diagrams, with final blank leaf, contemporary blind-tooled calf, roll-tooled border with initials WL, PERSPECTIVA VITELLION stamped at head of upper cover, manuscript fragment in binding (possibly thirteenth-century), rebacked and repaired at edges

FIRST EDITION. A FINE COPY IN A CONTEMPORARY GERMAN BINDING. Witelo (or Vitellio), of Silesia, wrote his treatise on perspective in the 1270s. The first book contains the mathematical principles required to understand perspective, designed to supplement Euclid's *Elements*, and the remaining nine books on optics and perspective were based primarily on Alhazen, though Witelo shows his familiarity with other mathematical sources. It was a very influential text, becoming a university textbook alongside Alhazen, and was a considerable influence on practical perspective in art as well as among scientists, until Kepler's *Ad Vitellionem paralipomena* of 1604 rewrote the science of optics while acknowledging his debt to Witelo.

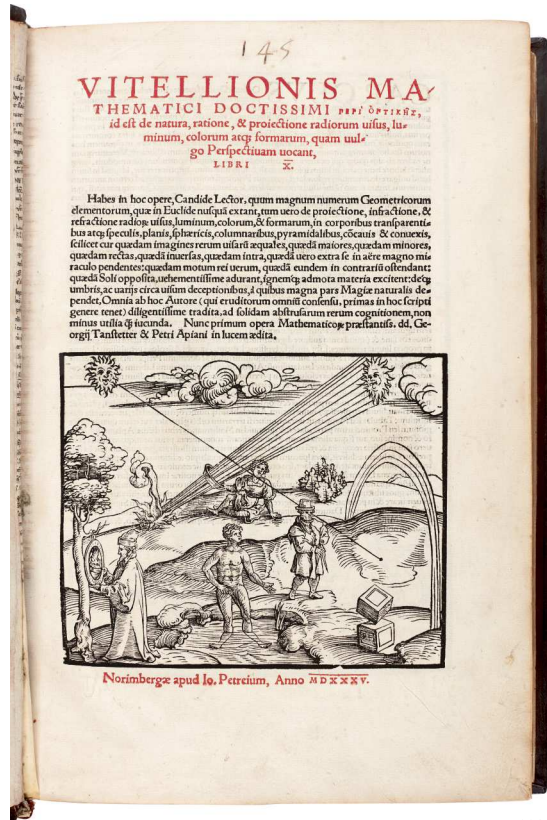
The roll-tooled border has been connected with the binder Wenzel Dörffler (active 1561-1581; Haebler I 273) and with a Cologne binder, but neither of these is considered correct. The watermark in the pastedowns is similar to Briquet 5006 and 5007 (a tall crown containing a star), variants of which were common across Germany from the 1520s onwards.

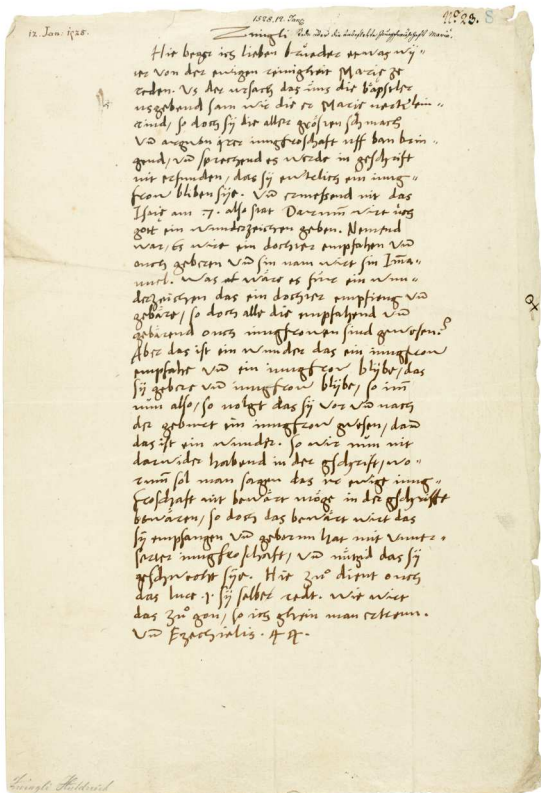
#### REFERENCES

VD16 V 1759

£ 60,000-80,000 € 68,500-91,000







225

225

ZWINGLI, HULDRYCH

Autograph manuscript relating to the Berne Disputation on the subject of the Immaculate Conception, rejecting the claim of the 'papists' that they diminish the importance of Mary and state that there is no scriptural basis that she remained a virgin, and citing various passages from the bible to support his view

...Was wäre es für ein wunderzeychen, das ein tochter empfieng und gebäre, so doch alle, die empfaen und gebären, ouch junckfrowen sind gewesen. Aber das ist ein wunder, das ein junckfrow empfae und ein junckfrow bliibe, das sy gebäre und junckfrow bliibe. So im nun also, so volget, das sy vor und nach der Geburt ein junckfrow gewesen; dann das ist ein wunder...

1 page, folio (325 x 220mm.), later annotations in ink ("12. Jan. 1528...1528.12.Jan. Rede über die unbefleckte Jungfrauschaft Mariae...N.º 23..." and pencil, [presumably Berne, by 12 January 1528], tiny hole at centre of leaf

AUTOGRAPH MANUSCRIPTS BY ZWINGLI ARE OF THE GREATEST RARITY AT AUCTION.

We have not traced an autograph manuscript by Zwingli at auction since 1961, when another autograph relating to the Berne Disputation, from the Geigy-Hagenbach Collection, was offered by J. A. Stargardt and Haus der Bücher.

The disputation or debate held at Berne between 6 and 25 January 1525 marked an important step in the history of the Reformation in Switzerland. While an earlier disputation held at Baden, 16 May to 18 June 1526, had resulted in a conclusion favourable to Catholic theologians, the Berne gathering was a decisive triumph for Zwingli and his Reformation supporters. The outcome of the disputation was the categorical Reformation mandate issued by the Berne government on 7 February 1528; the proceedings themselves were published by Froschauer in Zürich on 23 March 1528.

The autograph contains a few minor divergences in orthography from the text in *Huldreich Zwinglis sämtliche Werke*.

REFERENCES

*Huldreich Zwinglis sämtliche Werke*, vol. 6.1. (Zürich, 1961) (Corpus reformatorum 93.1), Nr.113: Voten Zwinglis an der Berner Disputation, 6. bis 25. Januar 1528; G.R. Potter, *Huldrych Zwingli* (London, 1978), pp.76-77

£ 10,000-15,000 € 11,400-17,100

END OF SESSION

224

ZOLA, ÉMILE

Autograph letter signed ("Emile Zola"), to an unnamed lady ("Mademoiselle"), about *LES TROIS GUERRES* and *LA DÉBÂCLE*

explaining that he has been unwell and that he has put off serious matters until his return to Paris on Monday, noting that the sum of 1500 francs for a single chapter of *Les trois guerres* was acceptable to him, especially since the chapters were no more than four to five hundred lines long, but stressing that he would prefer M. Grove to publish his piece complete with its three chapters, for which he would accept 2000 francs, observing that he fears that a chapter on its own might not be understood, and asking for a definitive reply concerning *La Débâcle*

...Mais je désirerais beaucoup que M. Grove publiât l'étude toute entière les trois chapitres, que je lui laisserais pour 2000 fr. L'intérêt est dans le morceau complet, et je crains qu'un chapitre séparé ne soit pas très compréhensible...

2 pages, 8vo (207 x 132mm.), Médan, 30 December 1891, vertical and horizontal folds, some dust-staining

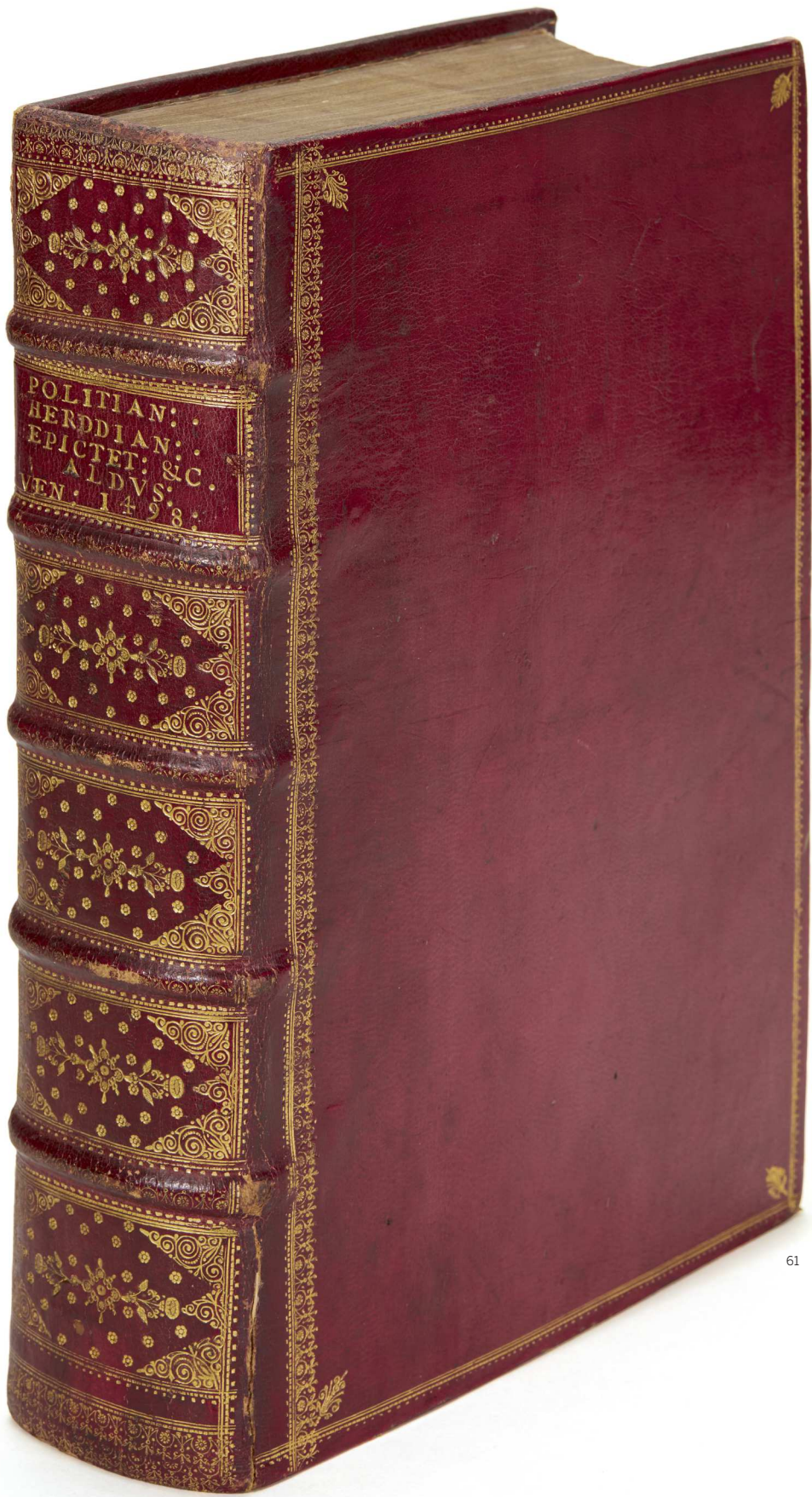
*Les trois guerres* is a short piece by Zola with separate chapters on the Crimean War, the Second War of Italian Independence and the Franco-Prussian War. First published in Russian in 1877, it only appeared under its eventual title in 1892, when it was published in the collection *Bagatelles*, with contributions by various writers. The second work referred to in the letter, *La Débâcle*, published the following year, is the penultimate novel of the famous *Les Rougon-Macquart* series. Also dealing with the Franco-Prussian War, it was the best-selling of all Zola's novels during the writer's lifetime.

£ 800-1,000 € 950-1,150

104

SOTHEBY'S

MUSIC, MEDIEVAL AND RENAISSANCE MANUSCRIPTS AND CONTINENTAL BOOKS





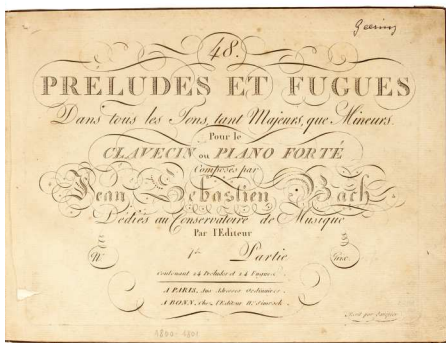
FINE PRINTED AND MANUSCRIPT MUSIC

SESSION  
TWO

LONDON  
TUESDAY  
4 DECEMBER 2018  
2.30 PM

LOTS 226-335

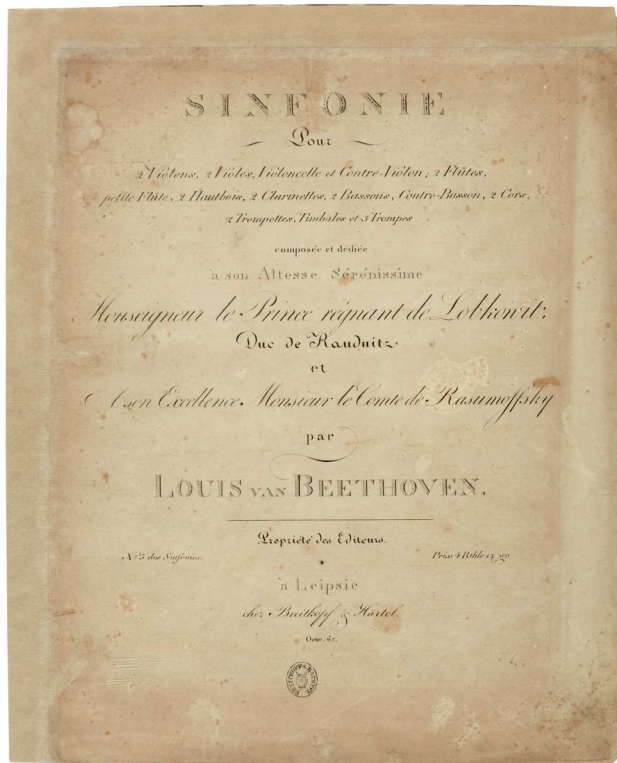




226



227



228

226

**BACH, JOHANN SEBASTIAN**

48 Préludes et Fugues dans tous les tons, tant Majeurs, que Mineurs. Pour le Clavecin ou Piano Forté. [Books 1 and 2], Paris and Bonn: Simrock, [1801-1802]

FIRST SIMROCK EDITION OF "DAS WOHLTEMPERIRTE CLAVIER", 2 volumes in one, oblong 4to (23.5 x 31.5cm), 97 & 83 pages, engraved throughout ("Écrit par Sampier"), titles unpriced and unnumbered, each followed by blank openings, plate numbers 138 & 166, early nineteenth-century cloth boards, manuscript labels to cover and spine, some light browning, to corners and edges rubbed, pp.95-97 loose in Book 2

RARE. We have no record of offering Bach's complete "48" in Simrock's first edition; even few libraries contain both volumes. This celebrated work contains many of Bach's best-loved keyboard pieces, including the Prelude in C major BWV 846. Simrock published Book 1 first in 1801 and the second the following year: here both Books bear the same title page, originally issued for Book 2, and are numbered by hand, albeit incorrectly (Book 2 is bound before Book 1). Two other editions of the "48" were published almost contemporaneously in Zurich and Vienna, but Simrock's edition is considered to be the first. It contains an extra bar (bar 23) in the C major prelude. Plate numbers were not engraved on the titles, page 7 of Book 1 or pages 14 & 60 of Book 2.

**REFERENCES**

RISM B 497 & B 498; Hirsch, iii 57; cf Hoboken 94 & 97; Fuld pp.117-118; BWV 846-893.

£ 4,000-6,000 € 4,550-6,900

227

**BACH, JOHANN SEBASTIAN**

Grosse Passionsmusik nach dem Evangelium Matthaei... vollständiger Klavierauszug von Adolph Bernhard Marx, BWV 244, Berlin: Schlesinger, 1830

FIRST EDITION OF THE VOCAL SCORE OF THE "ST MATTHEW PASSION", 190 pages, oblong 4to (25.4 x 33.2cm), engraved title, subscription list (3 numbered pages), contents list (verso blank), and music (plate number 1571), publisher's stamp to title, contemporary half calf, ownership inscription to flyleaf ("A. Ergmann"), worn with spine defective, some staining to corners

This is a good early copy of one of the greatest masterpieces of Western music, with clear impressions and little sign of wear to the engraved plates.

**REFERENCES**

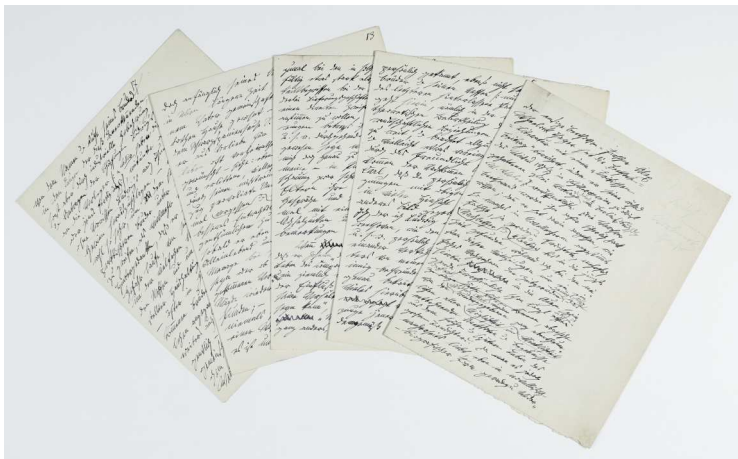
RISM B 436; Hirsch, IV, 1136; Fuld, p.171; cf. Hoboken, I, 27 (with 4 uncorrected plate numbers)

£ 2,500-3,000 € 2,850-3,450

228

**BEETHOVEN, LUDWIG VAN**

[Fifth Symphony]. Sinfonie pour 2 Violons, 2 Violes, Violoncelle et Contre-Violon; 2 Flûtes, petite Flûte, 2 Hautbois, 2 Clarinettes, 2 Bassons, Contre-Basson, 2 Cors, 2 trompettes, Timbales et 3 Trompes...No.5 des Sinfonies, op.67, Leipzig: Breitkopf & Härtel, [possibly c.1810s]



229

A COMPLETE SET OF THE TWENTY-TWO ENGRAVED ORCHESTRAL PARTS, large 4to (c.34.5 x 26.5cm), plate no.1329, title-page to Violino I<sup>mo</sup>, modern folding box, green-gilt label & spine, unbound and uncut, no advertisements, a few early markings in pencil, *title re-margined, a few tears repairs, some browning and foxing*; together with four engraved orchestral parts for the Ninth Symphony op.125, the string parts only, no metronome marks, 4to, plate no.2321, *lacking title-wrappers, ownership stamps*

RARE: we know of no other copy of the engraved parts of Beethoven's Fifth, arguably the most famous of all symphonies, offered at auction for over fifty years. In an era before conductors were common, it was in this format, rather than as a score, that the work was published; the score ("Partition") appeared only seventeen years later in 1826. Several variants of the first edition were issued during Beethoven's lifetime, of which this is the third. There are relatively few cracks observable in the plates but it is evidently not the first pressing. When originally published in April 1809, the iconic "fate" motif was only four bars long; Beethoven changed this almost immediately, but many copies had already been sold. This copy has the corrected opening "fate" motif (pause-marks on bars 2 and 5), and some additional markings to the viola part in the third and last movements.

#### REFERENCES

Hoboken 301; Kinsky (2014), p.369 (no.3); Fuld, p.557; Hirsch, IV 307.

£ 3,000-5,000 € 3,450-5,700

229

#### BEETHOVEN, LUDWIG VAN, —GERHARD VON BREUNING

Autograph draft by Breuning for a projected article, ABOUT BEETHOVEN'S RELATIONSHIP WITH HIS FAMILY MEMBERS, PARTICULARLY HIS BROTHER JOHANN

commenting on and offering criticism of a recent publication by the Beethoven scholar A. W. Thayer, which exposed the bogus nature of much writing about Beethoven, referring to his own reminiscences of Beethoven, *Aus dem Schwarzspanierhaus*, rejecting on the basis of his and his father's close acquaintance of Beethoven the description of the

composer as "crazy [nährisch]", correcting Thayer on many points, including in his view of Beethoven's relations with his brother Johann, remarking on the dubious nature of Johann's business dealings, recalling Johann's importunate meddling in Beethoven's affairs, describing Johann as the least unpleasant of Beethoven's relations, contradicting Thayer flatly in his assertion that Johann was appreciative of Beethoven's music, noting his description of it as "incomprehensible, foolish, crazy stuff", remarking on Beethoven's constant laments regarding Johann and his nephew Carl, noting that Thayer for all his researches was not personally acquainted with Beethoven, as he was, nor with Beethoven's nephew and Schindler, regretting that Thayer did not discuss his views with him before publication, remarking that Beethoven was indeed a very weak character, highly dependent on others on account of his deafness and lack of ability in dealing with practical matters, commenting on the baleful influence in Beethoven's life exerted by his other brother, Caspar, referring to Beethoven's wishes to be married, his frequent changes of address, and many other matters

20 closely-written pages, 21 x 17cm, cut down from a larger leaf, HEAVILY CORRECTED AND ANNOTATED IN INK AND PENCIL IN THE MARGINS BY BREUNING, autograph pagination ("1"- "20"), later pencil annotation, no place or date [c.1877], *some discolouration to outer pages*; with further autograph notes by Breuning on a smaller, separate leaf

AN IMPORTANT BIOGRAPHICAL SOURCE, WRITTEN BY A KEY WITNESS TO BEETHOVEN'S LAST MONTHS. Gerhard von Breuning (1813-1892) was the son of Beethoven's lifelong friend Stephan von Breuning. The teenage Gerhard was a constant companion to Beethoven in his final illness and published a noted memoir - *Aus dem Schwarzspanierhaus* (Vienna, 1874) - which is our best source for information on the composer in his last months. Thayer's article, which prompted Breuning's draft, was *Ein kritischer Beitrag zur Beethoven-Literatur vorgelesen im "Schillerverein"* (Berlin, 1877).

#### REFERENCES

Rudolf Klein, 'Gerhard von Breuning über Beethovens Beziehung zu seinen Verwandten. Ein unbekannter Entwurf zu seinem Artikel', *Österreichische Musikzeitschrift*, xxix (1974), pp.67-75 (the deleted passages not transcribed); TNG, iv, pp.331-332

# £ 4,000-5,000 € 4,550-5,700

229A

#### BEETHOVEN, LUDWIG VAN

Grand Quatuor en Partition pour deux Violons, Alto et Violoncelle, Oeuv.127, Mainz: B. Schott Fils, [1826]

FIRST EDITION OF THE SCORE, 8vo (25.8 x 16cm), lithographed throughout, plate no. 2426, no price on title, without the later headline above the first page of music, trace of blue wrappers, later boards, owner's numbering to flyleaf and wrappers ("87"), a fine crisp impression, *some foxing and spotting* [Kinsky (2014), p.844; Hoboken 508; Beethoven-Haus C 127/2]

A RARE AND IMPORTANT EDITION. This was the first Beethoven chamber work to be published as a "study score" (in addition to the playing parts), a distinction not previously accorded Haydn's and Mozart's quartets, nor his own.

#### PROVENANCE

Adela Maddison (1862-1929), composer, by descent.

£ 1,500-2,000 € 1,750-2,300

**BEETHOVEN, LUDWIG VAN**

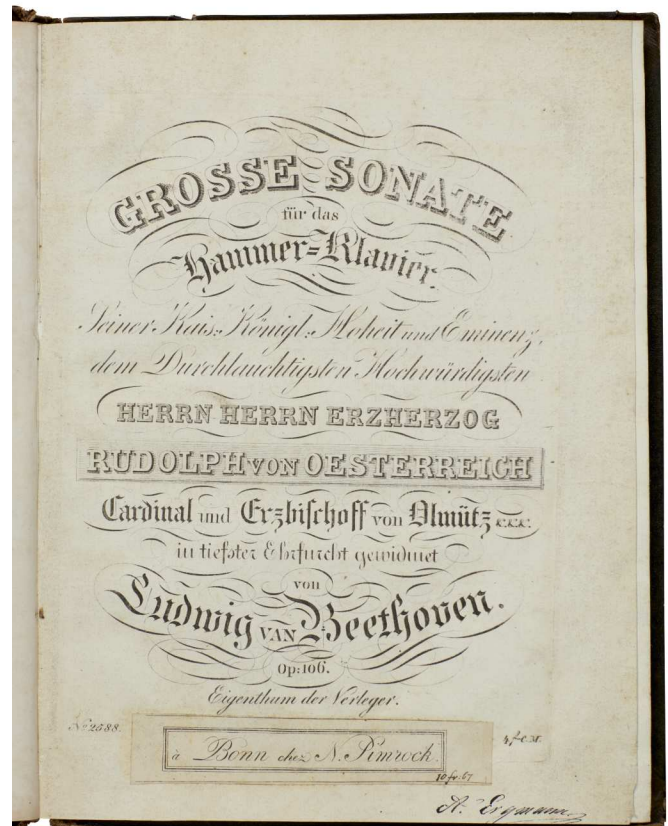
Bound collection of first and early editions of the Piano Sonatas and Bagatelles, Vienna: Artaria & T. Haslinger, et al [c.1820-1840], including:

Grosse Sonate für das Hammer-Klavier, Op.106, with the 'Catalogue des Oeuvres', 59 pages, priced at "4f.C.M.", Simrock's label on title, engraved throughout, Vienna: Artaria, [c.1820], [Hoboken, ii 436; Kinsky (2014), p.667 (2b)]—Six Bagatelles Op.126, FIRST EDITION, 19 pages, lithographed title with lyre-vignette, priced ("Pr: 1 Fl 24 kr."), 2 blank pages following title, engraved music, plate no. 2281, Mainz: Schott, [1825] [Hoboken, ii 506; Kinsky p.805]—the other late sonatas from Haslinger's complete edition: Opp.101, 109, 110 & 111, engraved, Vienna: Haslinger, [c.1833-1835], and: Opp.2, 7, 10, 13, 14, 22, 26, 27, 28, 31, 49, 53, 54, 57, 77 (Fantaisie), 78, 79, 81 & 90, lithographed, Offenbach: André, [c.1840]

4 volumes, 4to, coloured titles to the André & Haslinger editions, contemporary black roan-backed boards, nineteenth-century ownership inscriptions of Auguste Ergmann, some staining and foxing, rather worn, spine on first volume detaching

ALL ISSUES OF THE FIRST EDITION OF THE GREAT "HAMMERKLAVIER" SONATA ARE RARE AT AUCTION. Artaria originally issued it in Vienna without the contemporary four-page catalogue; this lists Beethoven's compositions up to Op.106 and includes Artaria's address which was omitted after 1820.

£ 2,500-3,000 € 2,850-3,450



230

231

**BELLINI, VINCENZO**

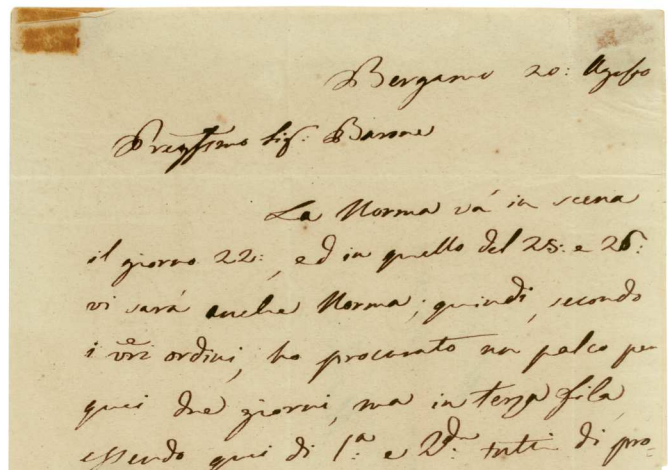
Autograph letter about the production of "Norma" at Bergamo, signed ("Bellini"), 20 August 1832

to Baron Denois, the French Consul at Milan, confirming the imminent staging of "Norma" at Bergamo on 22nd of August, telling him how pleased both he and his soprano Giuditta Pasta are to learn that the Baron will attend the performance on the 25th, that he has arranged a box for him on the third row and that he has conveyed the Baron's greetings to Madame Pasta, who returns the compliment ("...La Norma vá in scena il giorno 22., ed in quello del 25: e 26: vi sarà anche Norma...Ho goduto assai nel sentire la vostra risoluzione di venire costì il giorno 25: ed anche M[adam]a Pasta, alla quale ho presentato i vostri complimenti...")

1 page, 8vo (c.20.5 x 13.3cm), integral autograph address leaf ("Monsieur le Baron Denois Consul General de France à Milan"), watermarked stationery ("Finsou & Blossau Edenburg"), red seal, postmarked, annotated by recipient on the address leaf, Bergamo, 20 August [1832], staining to corners from tape mounts,

UNPUBLISHED: not in *Vincenzo Bellini Carteggi*, edited by G. Seminara (2017); nor in the editions by L. Cambi and C. Neri. *Norma* is recognized as Bellini's masterpiece, and his letters from this crucial time in his career are relatively scarce. Bellini supervised the very successful staging of *Norma* in Bergamo on 22 August 1832, with Giuditta Pasta reprising the title role she had created at La Scala only eight months earlier.

‡ £ 2,000-3,000 € 2,300-3,450



231

232

NO LOT



**BERLIOZ, HECTOR**

Unpublished letter, completed and signed ("Hector Berlioz"), about his concerts for the Universal Exhibition of 1855, [24 October 1855]

in which he asks for the best sight-readers for his orchestra and chorus, adding in his hand the request for musicians from the Lyons Opera ("[...]d]e l'orchestre et du chœur du grand théâtre de Lyon..."), if any wish to participate in the concert scheduled for 19 [sic] November, giving the proportions of the strings and chorus required, and details of where they should report for the dress rehearsal at 8am on the 14 November

1 page, folio (c.26.5 x 21cm), integral blank, printed stationery ("Commission Impériale de L'Exposition Universelle, Commissariat Général, Palais de l'Industrie"), Paris, [c.24 October] 1855, some spotting, slight splitting and creasing at central fold

See catalogue note at SOTHEBYS.COM

# £ 1,000-1,500 € 1,150-1,750

## 234

**[BERLIOZ, HECTOR]—PETER CORNELIUS.**

Autograph letter signed ("P. Cornelius"), [to the publisher Julius Kistner.] ABOUT BERLIOZ

informing him about Berlioz's stay in Weimar with Liszt, discussing his conducting commitments including *L'Enfance du Christ* and the *Symphonie fantastique*, mentioning his fascination with the song *La captive*, which he is certain will enter the repertoire, explaining the magical and captivating effect of Berlioz's music and urging Kistner to encourage music-lovers to Weimar to hear these works

3 pages, 8vo (18.5 x 12.4cm), decorative embossed borders, annotated by the recipient on the final blank, some later pencil and ink annotations, Weimar, 16 February 1855, tiny hole at hinge

A remarkable account of Berlioz and of the rehearsals and reception of his music at Weimar by the composer and writer Cornelius, whose German translation of *L'enfance du Christ* was used in the Weimar performance. The letter is written the day before a large Berlioz concert, which included *La captive*. The instigator of these events was Franz Liszt, whose first piano concerto was premiered in the same concert. Four days later, after much rehearsal, Berlioz conducted his oratorio and several other works to great acclaim. Berlioz describes the performances in his *Memoirs*, vol.ii.

‡ £ 500-600 € 600-700

**BERNIER, NICOLAS (1665-1734)**

Early eighteenth-century French manuscript of four secular cantatas, some with violin.

written by three copyists, in brown ink on up to ten staves per page, in two- or three-stave systems, including duets and solo cantatas with violin obbligato, comprising: 'La Vengeance Cantate a Violon', for alto voice, violin and continuo, 31 pages; 'Bachus Cantate a Violin', for bass voice, violins and continuo, 33 pages; 'Iris et Daphné', a duet for two sopranos and continuo, 37 pages; 'Jupiter et Europe Cantate a deux avec Violons', a duet for soprano and bass voices, two violins and continuo, 51 pages; the first two works in the hand of the same copyist ("de Rignauld"), named on the first page, the remaining works by other copyists

152 pages, folio (37.5 x 24.5cm), 10-stave paper, eighteenth-century mottled calf, gilt spine in compartments, red-gilt title-label to spine, French provenance, first half of the eighteenth century, some splitting at joints repaired, sound 10 x 15 inches (25.5 x 38.3 cm).

We have not traced the first cantata among the known works by Nicolas Bernier (1665-1734): 'La Vengeance' ("Le soleil adoroit la reine de Paphos"), composed to a text by Jean-Baptiste Rousseau. The other cantatas here are 'Bacchus' ("Chantons le dieu bachus chantons et que sa gloire soit l'Eternel objet"), the text also by Jean-Baptiste Rousseau, published in Bernier's fourth volume of *Cantates françoises ou musique de chambre* (1703); 'Iris et Daphné' ("Triomphés liberté charmante triomphés fixes", published as the first number in *Les Nymphes de Diane* (1703), also in 1703; and 'Jupiter et Europe' ("Quel prodige misterieux"), also published in Bernier's fourth volume.

£ 1,500-2,000 € 1,750-2,300

## 236

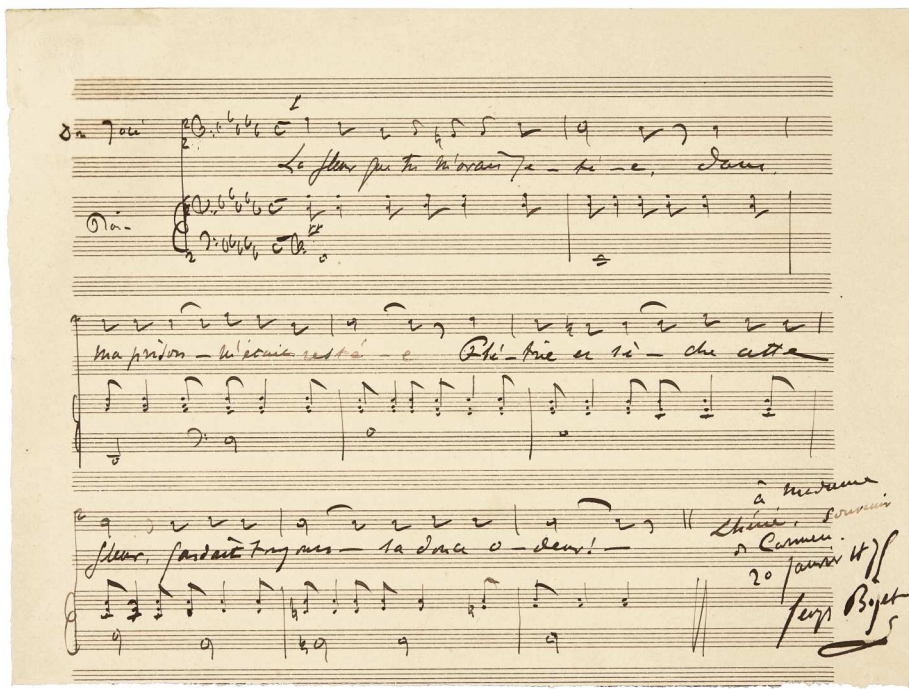
**BERNSTEIN, LEONARD**

Autograph musical quotation from "West Side Story" and a photograph inscribed with a quotation from the "Mass", both signed ("LeonardBernstein")

1) Quotation of two bars from the song 'Somewhere' from *West Side Story*, written in black ink on one hand-drawn staff with the words "There's a place for us...", and marked "Adagio", 1 page, on card (c.19 x 21.5cm), laid down, dust-mark from former mount below the music, no date—2)

Photograph with an autograph quotation from Bernstein's *Mass*, two bars written in blue-black ink on a hand-drawn staff, signed and inscribed ("Sing God a Simple Song" (Mass) LeonardBernstein"), c.14 x 9.5cm, laid down on card, no date

£ 1,000-1,500 € 1,150-1,750



237

237

#### BIZET, GEORGES

Fine autograph musical quotation from the celebrated 'Flower Song' from "*Carmen*", SIGNED, in the album of Mme Clémence Lhérie, wife of the first Don José, Paul Lhérie

together with quotations and manuscripts by Cherubini, Saint-Saëns, Reyer, Massenet, Gounod, Delibes, Thomas, Auber and others:

1) Bizet, "La fleur que tu m'avais jetée" from Act 2 of *Carmen*, inscribed by Bizet ("à Madame Lhérie, souvenir de Carmen 20 janvier 1875 Georges Bizet"), written before the premiere, notated for tenor ("Don José") and piano, in brown ink on nine staves, 1 page, oblong 4to (c.18 x 33cm), mounted at one corner, 20 January 1875

2) L. Cherubini, "Canone a 4 voci uguali di L. Cherubini", notated on seven staves, comprising a work of twenty-eight bars in all, c.22 x 29cm, no place or date, c.1840 or earlier

3) Gounod, "O blanc bouquet de l'épousée!" from *Le Tribut de Zamora*, signed ("Ch. Gounod")

4) Delibes, "N'ai-je pas l'impertinence" from *Le Roi l'a dit*, signed and inscribed ("à Madame Lhérie, très sympathique Hommage Léo Delibes,"), notated for tenor ("Benoit") and piano on nine staves, comprising seventeen bars in all, 24.5 x 35.5cm, July 1873

5) Saint-Saëns, "Anime-toi, respire!", from the one-act opera *La Princesse jaune*, notated for voice and piano on six staves, signed and inscribed ("à Madame Lhérie, C. Saint-Saëns, Juin 1872")

6) Massenet, the *cavatine* "Que de ta lèvre en fleur" from *Don César de Bazan*, signed and inscribed ("à Madame Lhérie, Hommage respectueux. J. Massenet"), notated in black ink on six staves, December 1872

30 pages, oblong folio (overall size: c.25 x 36cm), some ruled

with a rastrum, nineteenth-century red morocco, blocked in blind, gilt-lettered on cover ("C. L."), gilt clasps and edges, Paris, 1840-1945, (but mainly 1868-1875), some items laid down or mounted

A REMARKABLE COLLECTION OF AUTOGRAPH QUOTATIONS BY FRENCH COMPOSERS, INCLUDING AN EXCERPT FROM ONE OF THE BEST-LOVED OPERAS OF ALL TIME.

*Carmen* was first given at the Opéra-Comique on 3 March 1875 and its lurid "realism" was greeted with outrage by the audience and press. Bizet died only three months later, before its success was assured: *Carmen* is now one of the best-loved operas in the repertoire, but its comparative failure is thought by some to have contributed to Bizet's decline. When the rehearsals began in September 1874, Bizet faced opposition from the director of the theatre, who asked for the "realism" of the drama to be toned down. "Fortunately Bizet was firmly supported by Gall-Marié and his Don José, Lhérie, so that few compromises had to be made" (OG, i, 735). It would appear that Bizet penned the present rare memento of Don José's famous lyrical outburst, whilst the opera was still in rehearsal, and in recognition of his tenor's support during that trying period.

The album contains further autograph quotations, also mainly operatic, by Ambroise Thomas (from *Hamlet*), Reyer (from *Erostrate*), Auber, Massé (a piano piece), François Bazin (from *Le Voyage en Chine*), Carafa ('Il dispetto'), Raoul Pugno, Lenepveu (from *Le Florentin*), Auguste Mermet (from *Roland à Roncevaux*), Ferdinand Poise (from *Bonsoir, voisin*), Ambroise Dubois, Maillart, Eugène Gautier ('Nouvel Air'), Weckerlin, Jules Cohen, Gevaert, Henri Potier and others; together with signatures etc. by VICTOR HUGO, Alphonse Dubois and Line Zilgien. Some of the earlier entries are inscribed to Mademoiselle Clémence Abazaër or Lhérie-Abazaër.

£ 20,000-30,000 € 22,800-34,100



238

238

#### BIZET, GEORGES

Four elaborately hand-painted lithographs illustrating the original set designs for the first production of Bizet's "Carmen.", within the publisher's printed title-wrappers, Paris: Choudens, 1875:

Théâtre de l'Opéra comique. Carmen Opéra comique en 4 Actes. de la Nouvelle de Prosper Mérimée, Poème de H. Meilhac & L. Halévy, Musique de Georges Bizet, [Paris Choudens père et fils, 30 Boulevard des Capucines]: the imprint on a label affixed to the cover, containing the instruction "N.B. Aussitôt après la première représentation nous renvoyer par poste franco ce Modèle des Décors")

The four coloured lithographs depict the scenery for each act, as described in the libretto and Choudens's staging manual [translations]:

Act 1: "A square in Seville. On the right, the door of a tobacco factory. At the back, facing the audience, a working bridge whose entire length crosses the stage...Carmen goes straight to Don José, who pays no attention to her"

Act 2: "The tavern of Lillas Pastia. Tables to the right and left... At the extreme left, two guitarists seated on the ground... Carmen is in front of the [left-hand] table, the lieutenant [José] to her left"

Act 3: "The curtain opens on some rocks...a scene picturesque and wild...Frasquita and Mercedes move downstage to the forestage...Carmen, who has been watching the [card-]game of the other Gypsies a bit over her shoulder, comes to the left of the forestage, draws up a pack that is near the group of men and moves to the card layout"

Act 4: "A plaza in Seville. At the back of the theatre the walls of an old bullring. The entrance to the ring is closed by a long awning. It is the day of the bullfight...the entrance of Escamillo from the left into the arena; Carmen is with Frasquita and Mercedes at right centre..."

oblong 4to (c.27 x 35cm), 4 lithographs depicting each of the four acts of Bizet's opera, 25.8 x 18.8 cm, mounted to larger sheets, the last two signed "A[uguste] Lamy"

THE FOUR SET DESIGNS FOR THE ORIGINAL PRODUCTION OF "CARMEN", as issued by Bizet's publisher to provincial opera houses.

VERY RARE. The original drawings are lost and these coloured lithographs of them were, until relatively recently, completely unknown. A copy was discovered by Evan Baker in the archives of Choudens, who published the vocal score of *Carmen*, and described by him in a scholarly article in *19th-Century Music* in 1990. Until then there was no well-attested iconographical documentation for one of the most famous productions in the history of opera. Other production materials appear to have been destroyed in a fire at the Opéra-Comique in 1887.

These printed stage designs are rare, because they were never produced for general sale, unlike costume designs. Antoine Choudens sent copies like this to provincial opera houses that hired the music, along with the staging manual as part of the rental package. The note on the label affixed to the top of the title page makes clear that, directly after the first performance, the designs should be sent back to the publisher. Sotheby's thanks Dr Baker for the information that a single institutional copy of the set survives in the Bibliothèque Nationale, Département Arts du Spectacle. We have traced no copies of these designs in auction records.

#### REFERENCES

Evan Baker, 'The Scene Designs for the First Performances of Bizet's *Carmen*', in *19th-Century Music*, 13 (1990), 231-242. Baker, *From the Score to the Stage. An Illustrated History of Continental Opera Production and Staging* (2013), Nr. 110, p. 229 and also *The New Grove Dictionary of Opera* (1992), i, 736 (for Act 1) and iii, 694 (Choudens's poster based on the Act 4 scene design: also in *TNG*, 18, 483)

‡ £ 8,000-10,000 € 9,100-11,400



239

239

## BRAHMS, JOHANNES

Fine autograph manuscript of the song 'Es liebt sich so lieblich im Lenze!', op.71 no.1, for voice and piano, signed and inscribed ("Zum fröhlichen Ostermontag 1877. JBr ")

the hitherto lost manuscript of the complete song, here with the title "Wiegenlied für Klein u. Groß frei nach H[einrich] H[eine] u. Jul[ius] St[ockhausen]", and with some textual differences from the published scores

notated in black ink on three three-stave systems per page, with a few divergences from the published text at the start of the second verse ("Das knospet u. quillt mit Duften der Lust", rather than "Das knospet und quillt und duftet und blüht"), and again at the start of the third verse ("Es reitet ein Reiter den Fluß", rather than "Ein Reiter reitet den Fluss"), the rhythms of the vocal line also slightly different and here marked "Animato", a few phrase markings lacking,

4 pages, small oblong 4to (c.16 x 23cm), 12-stave laid paper, watermarked ("...E Co."), untrimmed, "Easter Monday" [2 April] 1877, slight browning to edges, 2 light vertical folds

THIS MANUSCRIPT WAS HITHERTO PRESUMED LOST, known only from a description in 1927. The autographs of all five songs from op.71 are lost as is the contemporary copy used for the first edition (*Stichvorlage*).

This is evidently a presentation manuscript for the Brahms's lifelong friend Julius Stockhausen (1826-1906), who in 1868 had sung the baritone solo part in the *German Requiem*, the first largely complete performance conducted by Brahms. He was the first singer to perform complete song cycles by Schubert (including *Die schöne Müllerin* in 1856) and by Schumann (*Dichterliebe* in 1861, accompanied by Brahms). The premiere of this song was given by Louise Dustmann in Vienna on 8 April 1878. As with the manuscript of 'Geistliches

Wiegenlied für Klein u. Groß  
frei nach H. H.  
u. Jul. St.

Wiegenlied' op.91 no.2 sent to Joachim in 1864, this one too is written on small paper, and possibly sent to the dedicatee in Berlin by post (see sale in these rooms, 26 October 2017, lot 11). Otherwise, autograph manuscripts of complete songs by Brahms are rare at auction.

SOME OF THE WORDS DIFFER IN THE AUTOGRAPH FROM THE PUBLISHED SCORES. Brahms notes in the title inscription that his words diverge from Heine's poem, describing it as "frei nach H.H u. Jul.St" (Stockhausen also composed a song to this text). The poem comes from Heine's *Neue Gedichte—Romanzen* (1839), no.13 ('Frühling'). In the second verse, Heine's opening line originally read "Das knospet und quillt und duftet und blüht", which is the version used by Simrock for the first edition of Brahms's song, no.1 in *Fünf Gesänge* op.71 (July/August 1877). However, in this manuscript, Brahms's reading is much closer, although not identical, to Heine's revision, "Das knospet und quillt, mit duftender Lust". McCorkle notes that Brahms owned a copy of the *Sämtliche Werke* (1861-1863), containing the revised text, but avers that he nevertheless used Heine's 1839 original. However, the appearance of this lost autograph proves this not to be the case.

### REFERENCES

Julia Wirth (née Stockhausen), *Julius Stockhausen. Der Sänger des deutschen Liedes* (Frankfurt, 1927), p.418; McCorkle, p.303.

### PROVENANCE

Julius Stockhausen (1826-1906), the celebrated singer and friend of Brahms. The most valuable manuscripts from Stockhausen's estate were dispersed at auction after his death.

£ 50,000-70,000 € 57,000-80,000



240

240

#### BRAHMS, JOHANNES

Exceptionally large photograph signed on the mount ("Zu freundlicher Erinnerung an Wien und an Johannes Brahms"), showing the great composer in his mid fifties c.57.5 x 46.5cm, albumen print by C. Brasch of Berlin, photographer's device stamped to lower corner ("C. Brasch, Berlin W. 1897."), contemporary wood frame with sculpted gilt edges and corner bosses, glazed (overall size: c.91.5 x 75.5cm), 1897

This is the largest photograph of a great composer that Sotheby's has ever offered at auction. Although dated 1897, this image shows the composer in 1889, the time of Brasch's celebrated "Triplex" photographs, and may derive from the same sitting: compare Brahms-Institut Inv. No. ABH 1.7.1.39 (a cabinet photograph with the image reversed)

# £ 8,000-12,000 € 9,100-13,700

241

#### BRAHMS, JOHANNES

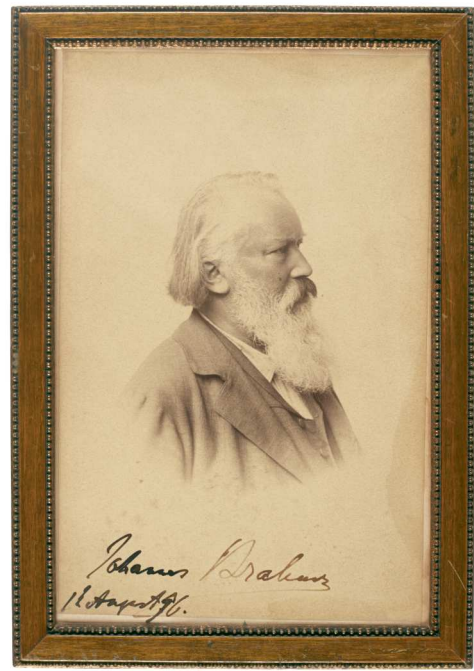
Photographic portrait signed and dated ("Johannes Brahms, 11 August 96")

inscribed on the image in brown ink, showing the composer in profile, facing right, in his early sixties

gilt frame (unglazed), overall size: c.22.5 x 16cm, 1896, small stain to right-hand margin

This photograph, by Krziwanek of Vienna, was taken at Ischl in 1895 (cf *Brahms-Institut* no. ABH 1.7.1.49). From the collection of the great Austrian conductor Hans Swarowsky.

# £ 4,000-5,000 € 4,550-5,700



241

242

#### BRAHMS, JOHANNES

Engraved visiting card inscribed by Brahms with an autograph note about Carl Goldmark, [1890s]

to an unidentified lady ("Verehrteste"), referring to Goldmark only as "G", and giving her his address at Alserstrasse no.8, even though he is not absolutely certain that it is still valid ("...Hoffentlich wohnt G. auch diesmal wieder Alserstrasse 8. Leider ist dessen nicht ganz sicher. Ihr allerergebenster ./.")

5.5 x 8.7cm, written on the reverse of the card, with Brahms's name and address engraved on the recto ("Johannes Brahms IV. Karlsgasse 4."), [Vienna], no date [probably 1890s], horizontal crease, a few small stains

The Hungarian composer Carl Goldmark (1830-1915) was one of Brahms's leading contemporaries in Vienna, through his opera *Die Königin von Saba* (1875) and his First Violin Concerto (1877). There is some poignancy in Brahms's remarks: the two composers were close friends in the 1860s and 1870s (Goldmark was still "a most delightful person" in 1877), but they gradually became somewhat distant, as this note betrays. Here Brahms is no longer certain that Goldmark is still living at Alserstrasse no.8 (in the ninth Bezirk), his address when Sibelius came to study with him in 1890-1891. The unidentified recipient is possibly Elisabeth von Herzogenberg.

#### REFERENCES

C. Goldmark, *Erinnerungen aus meinem Leben entstanden ab 1910*, (1922), p.45, and *ibid*, edited by K.M. Guth (2015), p.31; cf Wien-Geschichte-Wiki (online resource), entry on Goldmark.

# £ 1,500-2,000 € 1,750-2,300

243

NO LOT

**BRUCH, MAX, (1838-1920)**

Important collection of autograph and corrected working manuscripts of the opera "Die Loreley" op.16, in Bruch's original four-act version of 1863

**1)** Autograph manuscript full score of the overture: "Einleitung zur Loreley. Partitur" (the original title "Overture" deleted), dated "Mannheim April 1863" on the title, notated for orchestra in full score, in dark brown ink on seventeen staves per page, with deletions and alterations, and additions in pencil, 19 pages, folio (c.33 x 24cm), 20-stave paper, two blanks between pp.15 & 16 originally stuck together, Mannheim, April 1863 ("Instrumentiert an Pfingst-Sonntag 1863"), some staining, browning on title, modern cloth-backed boards, publishers' stamp: Kistner & Siegel of Leipzig, trimmed by the binder.

**2)** The twenty-three orchestral parts used for the premiere of the opera in June 1863, in scribal hands, WITH AUTOGRAPH REVISIONS AND ADDITIONS BY BRUCH, including new music written on slips of paper laid down over the old versions in most of the parts (nos 14 'Gesang der Loreley' and 24 'Finale'), including whole pages in places, extensively marked up in red and blue crayon for a later performance (including many cuts marked "Vi....de"), 23 volumes, folio, stamps of the Mannheim opera house, the overture ('Einleitung') on a separately-titled bifolio, most volumes dated by the scribe at the end (Mannheim, 19-30 May 1863), with contemporary and later inscriptions documenting performances in 1863-1866 ("Zum 1<sup>ten</sup> male den 14<sup>ten</sup> Juni 1863"), 1916 and 1938 (both under Hans Pfitzner), contemporary cloth-backed wrappers with manuscript labels, the overture and some inserts loose, staining to corners, some tears to margins and small rust-stains; with a later set of parts for No.5 Ensemble in G major, in a wrapper inscribed: "Verl[age] no. 5346, Bruch Op.16...Alte Ausgabe"

**3)** Die Loreley, Grosse romantische Oper...op.16 Partitur, Breslau: F.E.C. Leuckart, [c.1863-1865], FIRST EDITION, FULL SCORE, 124, 48, 111, & 91 pages, large 4to (c.34.5 x 26.5cm), lithographed from a manuscript full score, marked up for a later performance (possibly Hans Pfitzner's in 1916), blue lithographed cloth-backed boards

**4)** Collection of four printed choral parts, PROOF COPIES, CORRECTED BY THE COMPOSER, for the edition in three acts (performed by Mahler in Leipzig in 1887), lithographed music, plate no. 8318, AUTOGRAPH WRAPPER SIGNED AND INSCRIBED BY BRUCH ("An die Siegel'sche Verlagshandlung (Herrn R. Linnemann) Leipzig/ Loreley/ 4 Chorstimmen/ Bad Landeck, 20. Juli 1887/ Max Bruch"), annotated by the editor; the four choral parts MARKED UP BY THE COMPOSER IN BLUE CRAYON, with titles ("Sopran" etc.), tempo and dynamic markings, [Leipzig: C.F.W. Siegel, c. 1887, pl.no.8137], EACH SIGNED AT THE END ("Revid, M.B. Bad Landeck, 18. Juli 87"), together with 42 further uncorrected copies: Soprano (8), Alt (12), Tenor (10) and Bass (12)

THIS IS THE MOST IMPORTANT COLLECTION OF SOURCE MATERIAL FOR THE MUSIC OF MAX BRUCH TO HAVE APPEARED AT AUCTION.

The full orchestral score of the overture to *Die Loreley* is the most substantial autograph manuscript by the composer to have been offered for over twenty-five years. This is a richly lyrical piece, based on the 'Gesang der Loreley' in Act 2, and is still performed separately as a concert work.

We have been unable to trace any other surviving autograph manuscript for *Die Loreley* (1863), the most successful of Bruch's three operas and one of his most significant works (composed three years before the famous Violin Concerto op.26). This collection of primary sources bears witness to the 1863 première, the reduced 1887 version in three acts (conducted by Mahler), and the revival of the four-act version by Hans Pfitzner (1869-1949) in 1916. The original manuscript orchestral parts, which still contain Bruch's autograph additions and revisions for the 1863 première, were evidently used in later performances, recorded in pencil annotations at the end. Pfitzner retained a lifelong devotion to Bruch's opera, which he staged with the composer's blessing at Strassburg in 1916. The choral parts for the 1887 three-act version provide new information about Bruch. These corrected proofs are signed and inscribed by the composer and contain annotations throughout.

**REFERENCES**

C. Fifield, *Max Bruch: His Life and Works* (1988), pp.41-46.  
Hans Pfitzner, *Meine Beziehungen zu Max Bruch...Bericht über meine Aufführungen von dessen Oper "Die Loreley"*, (1938).

£ 20,000-30,000 € 22,800-34,100



**BRUCH, MAX**

Autograph musical quotation from the Violin Concerto no.1 op.26, and an autograph letter about Richard Strauss, both signed

1) Autograph musical quotation from the second movement of the First Violin Concerto op.26, notated on two hand-drawn staves, signed and inscribed ("Adagio...A M<sup>lle</sup> Isab. Corto, Max Bruch/ Berlin 30/7 1913, 1 page, 8.7 x 11.3cm—2) Remarkable autograph letter signed ("Dr M. Bruch"), about Richard Strauss, describing him as the greatest corrupter of art of all time (...Es kann nicht meine Absicht sein mir die Stille meines schöne ländlichen Aufenthalts durch discussionen über den größten Kunstverderber unserer Zeit und aller Zeiten Herrn Richard Strauss zu trüben..."), averring that "Man cannot serve God and the Devil at the same time", pointing out that Music and Anti-Music are two irreconcilable things, and criticizing his correspondent and Dr. Leopold Schmidt for having anything to do with such Musical Anarchy ("...deren Hauptvertreter Herr R. Str. ist..."), 3 pages, small 4to (c.17.5 15cm), Iglar Hof bei Berg-Gladbach (Rhine), 30 June 1909, light browning to first page



See catalogue note at SOTHEBYS.COM

‡ £ 1,500-2,000 € 1,750-2,300

**BRUCKNER, ANTON**

Cabinet-style photograph signed ("Dr A Bruckner[paraph]"), [c.1890]

in black ink at the foot of the image, a head-and-shoulders portrait, showing the composer full-face

by Anton Huber of Vienna, c.17 x 10.3cm, photographer's gilt etiquette to mount, framed and glazed (overall size: c.21 x 15.5cm), [Vienna, c.1890]. From the collection of the great Austrian conductor Hans Swarowsky.

# £ 4,000-5,000 € 4,550-5,700

247

**[CACCINI, FRANCESCA (1587-C.1641)] –  
FERDINANDO SARACINELLI (1583-1640).**

*La Liberazione di Ruggiero dall' Isola d'Alcina. Balletto Rapp<sup>ta</sup> in Musica al Ser<sup>mo</sup> Ladislao Sigismondo Principe di Polonia e di Suezia Nella Villa Imp<sup>le</sup> della Sereniss<sup>ma</sup> Arcid<sup>ssa</sup> d'Austria Gran Duch<sup>sa</sup> di Toscana, Florence: Pietro Cecconcelli, 1625*

45 pages, 4to (c.24 x 18cm), signed A-F<sup>4</sup> with final blank, engraved title and 5 folding plates by Alfonso Parigi, showing the first performance at the Villa Poggio Imperiale and the four main scene changes ("Imperiale Villa della Sereni[ssi]<sup>ma</sup> Archiducessa di Toscana", "Prima scena dove interviene Nettuno", "Isola d'Alcina seconda muta delle scene", "Isola d'Alcina ardente terza muta delle scene" and "Quarta muta dove escono delle grott' i cavalieri e dame, dopo escono i cavalieri a cavallo"), UN CUT, unbound still with the original manuscript title-flag ("liberaz<sup>ne</sup> di Ruggiero"), modern red calf folding box, *browning to title, stitching renewed*

FRANCESCA CACCINI (1587-c.1637) WAS THE FIRST WOMAN TO COMPOSE AN OPERA; FOR WHICH THIS IS THE FIRST EDITION OF THE LIBRETTO. There are five engraved folding plates, including an illustration of the first performance before Prince Ladislao of Poland at the Villa Poggio Imperiale in Florence. Francesca was the daughter of Giulio Caccini (Romano), the composer of the first surviving opera (*L'Euridice*) in 1600; she worked for the Medici family for nearly four decades (1600 to 1637). This "balletto rappresentata in musica", is characteristic of early seventeenth-century Florentine opera, with its mix of elaborate scenery, singing and dancing, including the final "Ballo a cavallo", shown in the first engraved plate.

There are two separate issues of Ferdinando Saracinelli's libretto; USTC lists ten copies in all, without distinguishing between them. This is the longer of the two issues, 45 pages, signed A-F<sup>4</sup>, of which there are copies in the British Library (11715.cc.20.) the Houghton Library at Harvard (Theatre Collection, TS 8385.598 1625) and the Bibliothèque nationale, Paris. In fact, the standard bibliographies only mention the shorter 36-page issue. This issue does not contain Andrea Salvadori's sonnet in praise of Saracinelli (page 4 has a cast list instead), but priority has yet to be established. Francesca Caccini's music was also published at this time (RISM C 3 (five copies)), the only opera by her to survive.



246

*La liberazione di Ruggiero* was first performed on 3 February 1625 at the Villa di Poggio Imperiale in Florence, in honour of the visit of the Polish Prince Wladislaw ("Ladislao"), the future King Sigismund IV of Poland (1595-1648). Watanabe-O'Kelly & Simon do not record this opera but only a shorter piece given to celebrate the same event, Salvadori's *La precedenza delle dame* with music by Jacopo Peri. Ferdinando Saracinelli's feminist libretto was praised for the beauty of the sirens' songs, Francesca Caccini's music for her distinction between male characters, who sing in sharp keys, and female characters, who sing in flat keys. The engraved plates are of special note, in particular the first plate showing part of the villa itself, destroyed in the 18th century.

**REFERENCES**

STC (Italian), p.822; not in Sonneck or Watanabe-O'Kelly & Simon (but cf 1273); for the 36-page issue, see USTC 4007119, ICCU\MUS\0007138 and Berlin Kataloge 4113

£ 4,000-5,000 € 4,550-5,700





247

248

**CARUSO, ENRICO**

Fine large autograph caricature of Ruggero Leoncavallo, signed and inscribed ("Enrico Caruso 1907")

in black crayon on paper, 1 page folio (c.35.6 x 21.5cm), 1907, staining from remains of former mounting with adhesive tape, editorial stamp to verso

the operas of Leoncavallo were central to Caruso's repertory, particularly Canio in *Pagliacci*. In 1907 alone he performed the role in Baltimore, Chicago, Milwaukee, London and Hamburg.

‡ £ 800-1,200 € 950-1,400

249

**COPLAND, AARON**

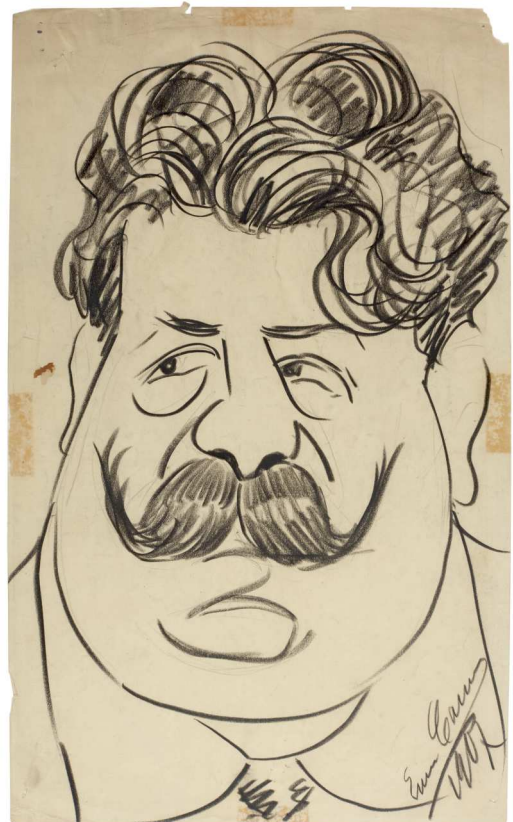
Autograph musical quotation from "Rodeo", signed and dated ("Aaron Copland 1981")

notated in black ink on a single hand-drawn stave, inscribed "For Dawn Williams Greetings!", 1 page, oblong 8vo, c.8 x 11.5cm, 1981, laid down on card; together with a small photograph of Copland conducting, signed by him on verso ("Aaron Copland 1983")

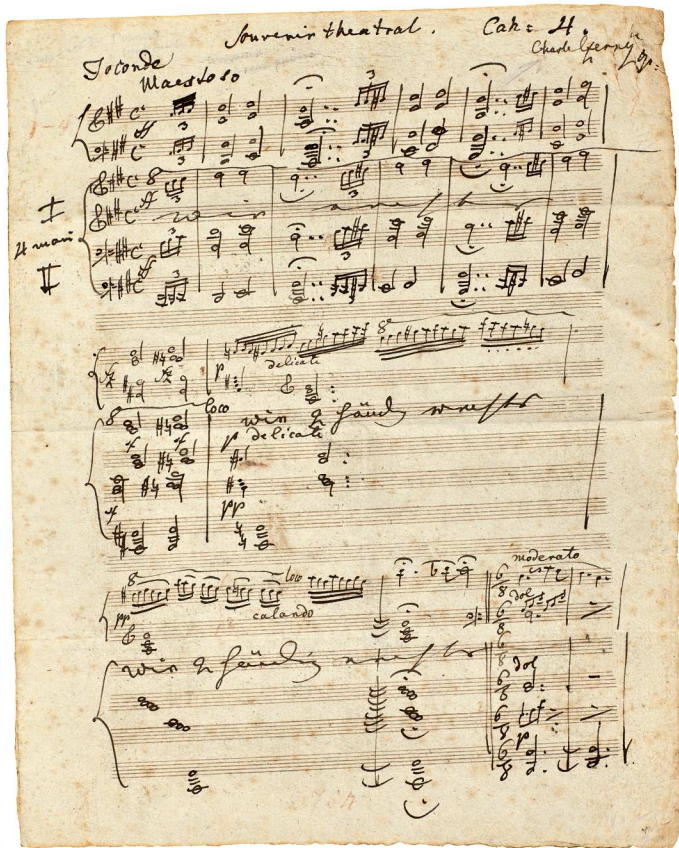
£ 600-800 € 700-950

250

NO LOT



248



251

251

#### CZERNY, CARL

Autograph manuscript of the opening of his "Souvenir théâtral", Op. 247 based on Isouard's opera "Joconde", SIGNED AND INSCRIBED ("Souvenir théâtral. Cah: 4. / Joconde Charles Czerny..."), for three players on two pianos

the *Stichvorlage*, notated in brown ink on three six-stave systems per page, the second piano part notated for four systems per page, comprising a *maestoso* section followed by sixteen bars of a *moderato* section, marked by the printer in red crayon, with plate number "3754"

2 pages, folio (c.31 x 24.2cm), 20-stave paper, no place or date [c.1855], traces of guard on verso, some light spotting

Isouard's *Joconde*, written for Paris in 1814, was produced in Vienna in 1815 and revived later in 1855, this latter date being consistent with a Peters plate number of 3754, as inscribed by the publisher on the manuscript.

£ 2,000-3,000 € 2,300-3,450

252

#### DELIUS, FREDERICK

Autograph manuscript of part of the String Quartet in C minor, comprising the two hitherto-unknown opening movements, unsigned but dated above the music ("1888-"), with other sketches

two opening movements complete, the first unknown, the second almost completely unknown, written in dark brown (almost black) ink on four systems of four staves each, with extensive revisions, deletions and alterations in ink and pencil, including the conclusion to both movements rewritten, Delius's dating "1888-1891", partly deleted in pencil.

- 1) "Allegro assai" in 4/4 metre, C minor, 13 pages, paginated 1-13, one leaf inserted containing a revised ending
- 2) "Allegro vivace" in 3/4 metre, G minor, 10 pages, paginated 14-21, including a revised version of pp.18 & 19
- 3) three pages of pencil sketches, some on four-stave systems, in 3/8, 3/4 and 6/8 metres

24 pages, folio (c.35 x 27cm), 16-stave quartet paper, one gathering of five bifolia with an inserted leaf (pp.11/12) and bifolio (pp.18-21), 1888, lower margins affected by damp, some flaking in the second half of the manuscript, affecting text on the lowest stave

UNPUBLISHED. Delius's String Quartet in C minor has up to now remained incomplete. Only the third and fourth movements (both in C minor), are already known: in the British Library, MS Mus. 1745/1/35, ff.1-6. ("Lacking the first movement and most of the second movement"). The BL manuscript contains only eleven bars of the second movement, a different briefer ending. Although written on very similar paper to BL MS Mus. 1745/1/35, the present manuscript does not seem to be merely an early part of it, but instead represents a different draft or stage of composition. There are two different endings to the second movement, both apparently longer than in the BL manuscript, which therefore does not seem to follow on from it.

The pencil sketches at the end of the manuscript include music in 6/8, probably for the final "Agitato, Allegro" in 6/8 found in the BL manuscript, and the second movement. There is also material which Delius later used in the 'Scherzo' movement of the revised version of the 1916 String Quartet, [Threlfall VIII/8]. The alteration to the date over the opening, which originally read "1888-1891", may shed some light on the various references to string quartets from the following years [Threlfall, p.175; VIII/4]

#### REFERENCES

R. Threlfall, *A Catalogue of the Compositions of Frederick Delius* (1977), VIII/1; not in the *Oxford Catalogue of Works* [DCW]

£ 20,000-25,000 € 22,800-28,500

*Ande*

*p dolce poco rit.*

*a tempo*

*p dolce poco rit.*

*a tempo*

*dolce poco rit.*

*p dolce poco rit.*

*a tempo*

*mf*

*Alto*

*mp poco rallentando*

*mp poco rallentando*

*mp poco rallentando*

*mp poco rallentando*

## DELIUS, FREDERICK

Corrected manuscript with autograph additions of the "Quartet for Strings" [DCW 49], the complete original version in three movements, signed, 1916

with autograph title wrapper ("Quartet for Strings, Frederick Delius, Grez-sur-Loing (Seine et Marne) 1916"), the music mainly laid out by Delius's wife Jelka, notated for quartet on three or four systems per page, in dark brown ink, corrected and revised by Delius in lighter ink on nearly every page, a few passages in his hand, comprising six sections in all, including two versions of the slow movement (a different piece from the revised version) and two later heavily re-worked drafts

**(1)** "With Animation", in 3/4 metre, in the hand of Jelka Delius, revised by the composer, with many corrections, markings and annotations throughout, diverging in details from the published edition (1922), especially in the final two pages, 20-stave paper, 3 bifolia, paginated 1-13

**(2)** titled 'Late Swallows', ("With slow waving movement"), in 3/2 metre, a completely different movement from that published in 1922, with a revised passage (pp.17/18) inserted on new paper, with corrections, markings and annotations by the composer, 18-stave paper, 2 bifolia, paginated 14-20

**(3)** "With slow waving movement", the title 'Late Swallows' erased, now constituting the second half of the movement, ending in 4/2 metre in C major, written by Frederick and Jelka Delius, 1 bifolium, paginated 21-24

**(4)** "Vigorously"..."With bright and elastic movement", in 4/4 metre, written by Frederick and Jelka Delius, with corrections, markings and annotations by the composer, 4 bifolia, paginated 25-40; together with the following later revisions:

**(5)** the slow movement in 3/2, a later draft of the second half, copied by Jelka from pp.17-24 of (2) and (3), with additions and sketches added by the composer in pencil, and with corrections, markings and annotations, probably part of Delius's revision of the work after the 1916 premiere, 2 bifolia, paginated 21-28, with a revised passage pasted down on page 25

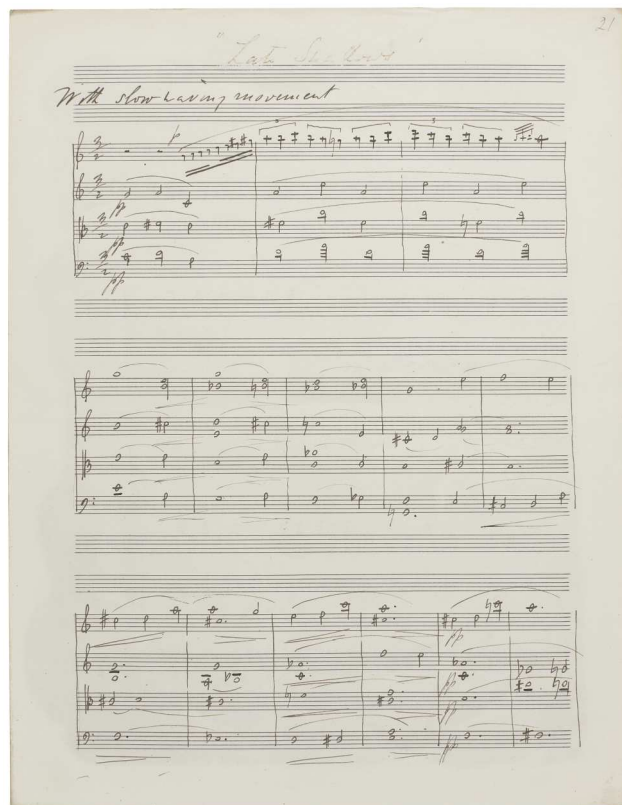
**(6)** "Very Quick and Vigorously", in 4/4 metre, comprising two later working drafts, heavily reworked by Delius for the revised version, copied by Jelka from pp.25-27 and pp.37-40 of (4), with many deletions and alterations, with corrections, markings and annotations by the composer, and additions below the systems, 2 bifolia, paginated 41-44 & 55-58

57 pages in all, folio (c.35 x 27cm), 18- and 20-stave paper, title wrapper on 24-stave paper, Grez-sur-Loing, 1916

THIS IS THE COMPLETE MANUSCRIPT OF THE ORIGINAL VERSION OF DELIUS'S STRING QUARTET. Complete manuscripts of major works by Delius are rarely offered for sale.

The first performance of this three-movement work took place here in the Aeolian Hall, London, on 17 November 1916, by the London String Quartet led by Albert Sammons. Although successful, Delius nevertheless revised the outer movements, added a scherzo and replaced the slow movement (still with the old title 'Late Swallows'): a four-movement work premiered in 1919 and published in 1922.

This is a characteristically complex composition score of Delius's maturity, assisted by his wife Jelka throughout. It relates closely to the manuscripts and drafts in British Library MS Mus. 1745/2/5. Most of the manuscript has been copied by Jelka page-for-page from Delius's draft and nearly every page bears the composer's markings and annotations. For



253

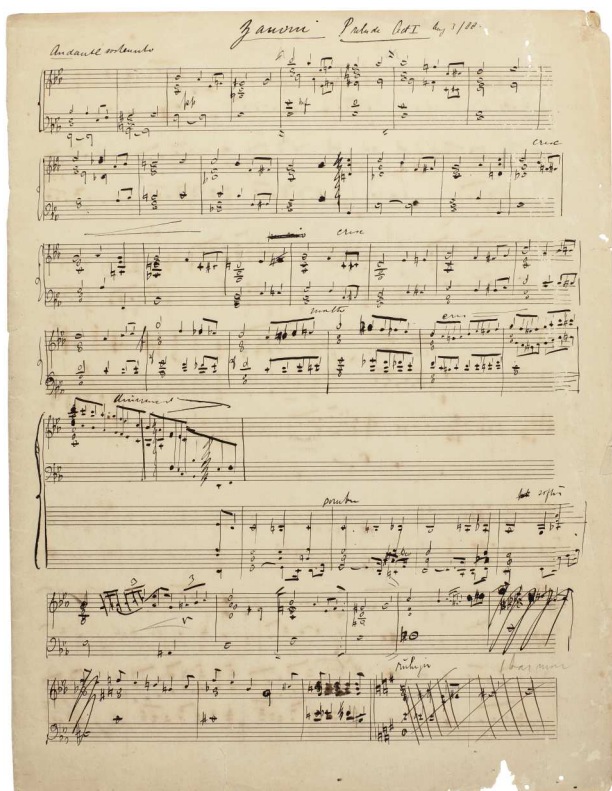
example, section **(1)** has been copied by Jelka from the earlier of two complete drafts by the composer (BL ff.136-160), and then extensively corrected by Delius; whereas Sections **(5)** and **(6)** relate to the Delius's later revision in four movements (BL ff.192-224). These are "intermediate" versions of pages in the BL ms. Progress on composition can be traced not just through the rejected drafts **(5)** and especially **(6)**, but also in the changes of paper and leaves inserted into the continuous score. The 20-stave paper (embossed "HL") is used for **(1)** the first movement (expect for the final page), one leaf of **(2)** and for the first bifolium of the last movement **(4)**. The same paper-types are found in the BL manuscript.

This manuscript was described (and one page reproduced) in the magazine *Tempo* in 1944; see Robert Threlfall's 1977 catalogue of Delius's music (pp.178-180). However, in the same author's *Supplementary Catalogue* (1986), pp.105-107, the old entry is replaced by a new one, describing a different manuscript, the one now in the British Library discussed above.

## REFERENCES

R. Threlfall, *A Catalogue of the Compositions of Frederick Delius* (1977), VIII/8, Ms (a); *Tempo* no.7, June 1944, p.25 ('Miscellaneous: Manuscripts of Elgar, Delius and Holst'); BL MS Mus. 1745/2/5 (no.5), ff.139-160 & 192-224. *Delius Catalogue of Works* [DCW] no.49

£ 15,000-20,000 € 17,100-22,800



254

254

**DELIUS, FREDERICK**

Autograph working manuscript of part of the incidental music to "Zanoni", [Threlfall I/1], the hitherto lost opening leaf, 1888

unsigned but inscribed by Delius above the music "Zanoni. Prelude Act I Aug 3/88", the draft piano score notated in dark brown ink on eight systems per page, with many deletions, alterations and corrections, comprising some ninety bars, a few crossed out

2 pages, folio (c.35 x 26.5cm), 16-stave paper, [St Malo], 3 August 1888, some holes repaired, slightly affecting the music near the leading edge, and to the lower margin.

UNPUBLISHED. This is the opening leaf of a working draft of Delius's first dramatic work; the remainder of the piece is found in the British Library: BL MS Mus. 1745/1/39, ff.4-14, of which Threlfall notes "autograph draft piano score...pp.3-21, incomplete". Delius wrote this incidental music to the play by Edward Bulwer Lytton's romance *Zanoni* of 1842, but it has never been performed nor published.

**REFERENCES**

R. Threlfall, *A Catalogue of the Compositions of Frederick Delius, Sources and References* (1977), I/1, pp.19-20 (the music in this manuscript leads directly into the page illustrated on Plate 1, p.18).

£ 6,000-8,000 € 6,900-9,100



255

255

**DELIUS, FREDERICK**

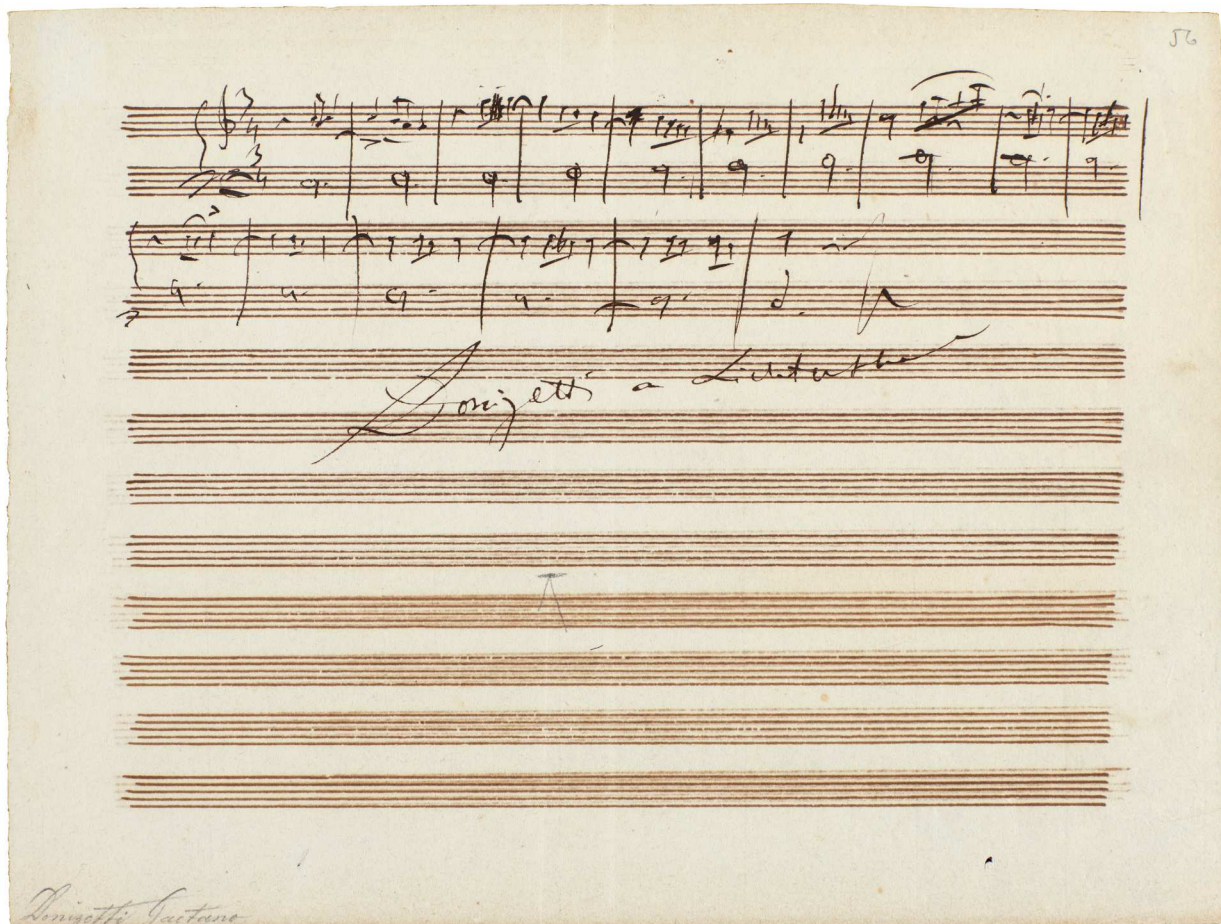
Autograph working manuscript of the unknown song "Wohl waren es Tage der Sonne", signed ("Fritz Delius 1890")

a setting of a poem by Emmanuel Geibel, notated for piano and voice in black ink on four and two systems of three staves each, with many deletions, alterations and corrections in ink and pencil,

2 pages, folio (c.35 x 27cm), 12-stave song-writing paper, browning to top margin, small tear to lower margins,

UNPUBLISHED. Not in Threlfall; the Delius scholar mentions this song only in passing in his 1977 catalogue. This "mysterious" song still remained "unidentified and unlocated" in his *Frederick Delius: A Supplementary Catalogue* (1986). Delius had composed another Geibel setting in 1888, "O schneller mein Ross" (Threlfall V/7).

£ 6,000-8,000 € 6,900-9,100



256

256

#### DONIZETTI, GAETANO

Autograph musical album-leaf, signed and inscribed to Peter Lichtenthal ("Donizetti a Lichtenthal")

A sixteen-bar passage of two-part counterpoint, the treble being a countermelody to a rising and falling scale in the bass, notated in dark brown ink on two systems, four staves in all

1 page, small oblong 4o (c.17 x 22.5cm), 12-stave paper, [probably 1830s]

Peter Lichtenthal (1778-1852) is believed to be the anonymous Milan correspondent of the *Allgemeine musikalische Zeitung* who made generally disparaging reports on the operas of Donizetti and Verdi. Donizetti addresses him rather familiarly here as "Lichtenthal", who in return is thought to be the author of a sketch of the composer in the *AmZ* in September 1845: "Donizetti: handsome man... his character resembles that of an honest German, pleasant and friendly, he sometimes makes witty remarks and has no trace of pride" (M. Conati, *Encounters with Verdi* (1984), p.12).

£ 800-1,000 € 950-1,150

257

#### DONIZETTI, GAETANO

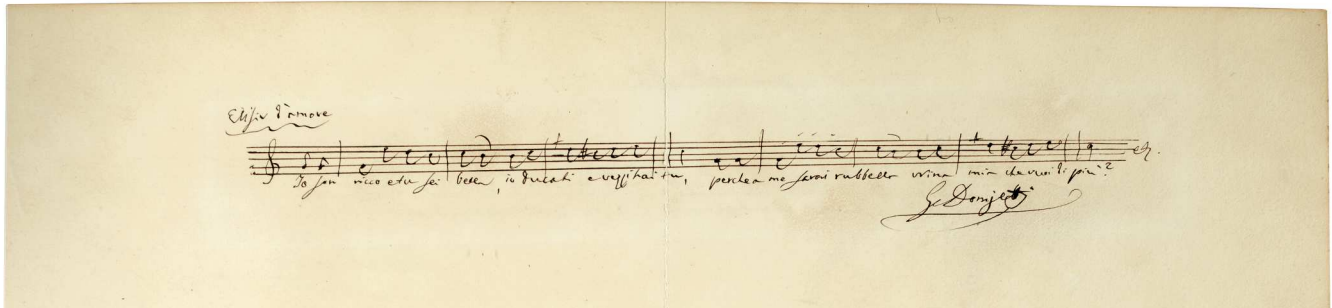
Autograph letter signed ("il vostro Donizetti"), about his opera *L'elisir d'amore*, 22 March 1839

to Andreoli, the head copyist at the Théâtre Italien in Paris, asking him to have a copy made of the new piece composed for Tamburini in the second act of *L'elisir d'amore* for the publisher Bernard Latte ("...Lasciate copiare, o copiate per il Sig Latte il pezzo nuovo del 2° atto fatto per Tamburini nell'Elisir d'Amore...")

1 page, oblong 4to, with autograph address panel to verso ("Monsieur Andreoli au Théâtre Italien"), [Paris], 22 March 1839, *old repairs to splitting and tears on verso, creasing*

For the first French production of *L'elisir d'amore* at the Théâtre-Italien on 17 January 1839, Donizetti composed an additional number for the baritone Antonio Tamburini, with a prominent part for solo horn. Bernard Latte published this separately, rather than in the score: 'Bravo, bravo, il mio Belcore: air composé à Paris par G. Donizetti; chanté par Mr Tamburini, dans l'Elisir d'amore, plate no. B.L. 2051. The contemporary reviewer noted that Donizetti had sacrificed himself in order to display Tamburini's much vaunted vocal prowess. We are indebted to Professor Mark Everist for his help in our catalogue description.

‡ £ 1,000-1,500 € 1,150-1,750



258

**DONIZETTI, GAETANO**

Autograph musical quotation signed ("G. Donizetti") from his opera *L'elisir d'amore*

comprising eight bars from the duet for Adina and Nemorino in Act 2 "Io son ricco e tu sei bella", notated in dark brown ink on a single staff, titled by the composer "Elisir d'amore"

1 page, on a large album-leaf (c.25.5 x 34.5cm), watermark dated 1833, with an autograph musical quotation by Charles de Bériot on verso, addressed "pour M<sup>lle</sup> Alix !!!", probably mid 1830s, crease along vertical fold

*L'elisir d'amore* is one of Donizetti's best-loved and most frequently performed operas, originally composed for Milan in 1832.

£ 1,000-1,500 € 1.150-1,750

259

**DONIZETTI, GAETANO**

Autograph letter to the librettist Felice Romani, signed ("G. Donizetti"), 8 November 1831

acknowledging the debt he owes Romani for his libretto for *Anna Bolena*, and the international recognition he achieved through the opera, seeking to increase his indebtedness with their next collaboration, recalling that they had discussed an opera on the subject of Queen Christina of Sweden whilst at Giuditta Pasta's house, now suggesting another based on the death of Queen Elizabeth, but leaving this to Romani's best judgment, asking him to inform him of his choice, urging speed, conciseness and variety of poetic metre, which he will try to do justice to, promising to rewrite it should it fail to please, and reminding him that the public now expects a great deal from him and that his fate is in his hands ("...mi ricordo che una volta dalla Pasta, si parlò di *Cristina di Svezia*, ed ora io ti soggiungo *La morte di Elisabetta* tragedia d'Ancelet. Lasciando però sempre a te la pienissima libertà di scartare, scegliere etc, e farmi inteso soltanto di ciò che ti garbizza...")

1 page, 4to (25.7 x 20.9cm), autograph address-panel to verso, watermarked "Bondon" and "DC" monogram, [Milan], 8 November 1831, several holes repaired on verso, one affecting legibility, some staining

Donizetti's *Anna Bolena* at the Teatro Carcano, Milan in 1830 had marked a watershed in his career. His next two collaborations with Romani in Milan were *Ugo, conte di Parigi* (La Scala, 13 March 1832) and one of his greatest successes, *L'elisir d'amore* (Teatro Canobbiana, 12 May 1832). Donizetti's leaving of the choice of subject matter ultimately to his celebrated librettist was typical of the period, although overturned by Verdi in the following decades.

‡ £ 1,000-1,500 € 1.150-1,750

260

**DONIZETTI, GAETANO**

Autograph letter signed ("G. Donizetti"), about the singers in *Lucrezia Borgia*, 11 September 1833

addressed to the Director of the Teatro alla Scala, Milan, ("Eccellenza", i.e. Carlo Visconti di Modrone), providing a list of all the singers and their parts for his forthcoming opera *Lucrezia Borgia*, reporting that the librettist Felice Romani has told him which singers are available at La Scala, assigning them their roles, and remarking that some of the minor parts could be filled by the better members of the chorus but that the others should be tenor and bass soloists ("...Due di queste seconde parti, potressimo sciegliele frà migliori coristi, ma le altre conviene che sieno Tenori, e Bassi...")

2 pages, 4to (c.25.3 x 21cm), Milan, 11 September 1833, very small tears to margins

*Lucrezia Borgia* was Donizetti's first major success at La Scala, premiered on 26 December 1833, with all the singers named here: Meric-Lalande, Luciano Mariani, Francesco Pedrazzi and Marietta Brambilla. Donizetti signed the contract for this opera with Visconti di Modrone on 10 October.

‡ £ 1,000-1,500 € 1.150-1,750

261

**DONIZETTI, GAETANO**

Good autograph letter signed ("Donizetti") to the publisher Giovanni Ricordi, 17 June 1841

about *Belisario, Il duca d'alba* and his publishers in Paris, in which he expresses surprise at hearing that the Antonio Pacini has requested the score of his opera *Belisario*, asking if he intends to send it to him, and if so, that he makes sure it is all correct, since he has translated it into French, added a few pieces to make it a four-act opera and hopes that the orchestral parts can also be printed ("...vi raccomando che sia corretto alla meglio poiché servir dare per stamparne le parti d'orchestra, avendone io fatta la traduzione in francese, ad aggiunto qualche pezzetto per farne 4. atti..."), reporting that he has sold some songs to Schlesinger and *Il duca d'alba* to Schonenberger,

1 page, 8vo (c.20.5 x 13.3cm), integral autograph address leaf, Hotel Manchester, [Paris], 17 June [1841]

Despite Donizetti's report of making a four-act version of *Belisario*, the opera was never published in that form and no such revision is mentioned by Ashbrook.

‡ £ 1,000-1,500 € 1.150-1,750

**DVORÁK, ANTONÍN**

Cabinet-style photograph signed on the image and mount ("Antonin Dvorák"), in pencil

by Negretti & Lambra of London, 16.8 x 11.8cm, dated on verso by the recipient "Worcester 1884", photographer's elaborate imprint on verso ("Negretti & Lambra Crystal Palace"). [Worcester, November 1884], *small piece lost from lower corner of mount*

Dvorák's first visit to England was in March 1884, when he conducted his *Stabat Mater* op.58 in the Albert Hall. The great success of that performance led to a second visit, in November 1884, when he travelled on to Worcester, again conducting the *Stabat Mater*. The following year saw the premiere of the Seventh Symphony in London.

‡ £ 2,000-2,500 € 2,300-2,850

**EINEM, GOTTFRIED VON, (1918-1996)**

Sixteen autograph letters signed ("GottfriedvEinem"), discussing his compositions, to the music antiquarian Rudolf Kallir

including his *Arietten*, op.50, on which he is making little progress, his opera *Der Prozess*, the *Münchner Symphonie*, op.70, and the *Symphony no.4*, op.80, thanking him for his proffered assistance in acquiring musical autographs, asking for information about certain manuscripts offered at auction, congratulating him on his ninetieth birthday, mentioning his ailments and problems with his gall bladder ("Bei mir wehten aber, wie Brecht es ausdrückte, widrige Winde...Wir hocken immer noch in Schnee, Eis und Nebel wie es sich für das Waldviertel gehört. Das ist die Zeit zum Notenschreiben...")

30 pages, mostly large oblong 8vo (14.5 x 21cm), one letter on a postcard, sixteen autograph envelopes, one letter containing a postscript by von Einem's second wife Lotte Ingrisch, Rindlberg, 1975-1988; together with a corrected and signed typed document, being von Einem's foreword to Rudolf Kallir's *Autographensammler-lebenslänglich*, and a programme of a United Nations Day Concert, 24 October 1975, signed and inscribed by von Einem

‡ £ 1,000-1,500 € 1,150-1,750

**ELGAR, SIR EDWARD**

Postcard photograph signed on the image ("Edward Elgar")

c.13.5 x c.8.5cm, framed and glazed (overall size: c.26 x 21.5cm)

‡ £ 600-800 € 700-950



262

**ELGAR, EDWARD—HEDDLE NASH**

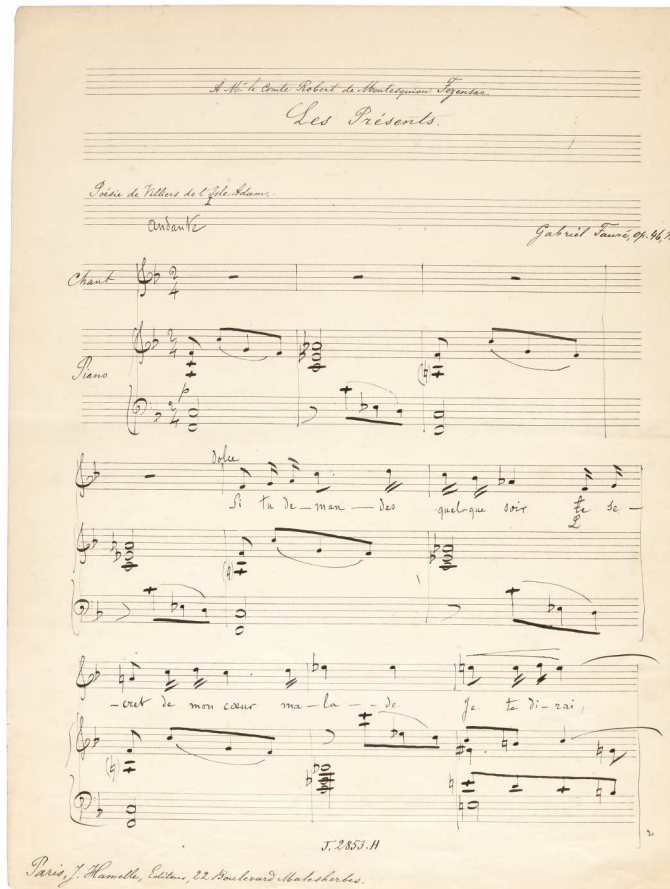
Heddle Nash's working copy of Elgar's *The Dream of Gerontius*, with autograph notes by Elgar to the tenor, *including*

1) a letter signed ("Edward Elgar"), advising on performing a number with a piano and looking forward to hearing Nash sing *Gerontius*, 1 page, 4to, Worcester, 28 April 1930, *laid down obscuring the title*; and 2) an album-leaf signed by Elgar praising Nash's performance in the title role, *laid down*; the printed vocal score with Nash's performance markings, including for the gramophone recording (8-13 April 1945), with his hand-written list of appearances (1931-1939), 8vo, cloth, 1930-1945, worn, hinges broken, repairs with translucent adhesive tape—3) Nash's marked-up copy of *Così fan tutte* for Glyndebourne, 8vo, red cloth boards, 1934-1937—4) Nash's marked-up copy of Vaughan Williams's *Serenade to Music* (1938), SIGNED BY THE COMPOSER, together with copies of the invitation to sing, and a programme signed by the composer laid down

Heddle Nash (1894-1961) was the leading British lyric tenor of his generation, appearing in operas at Covent Garden and Glyndebourne. He is especially remembered for performing *The Dream of Gerontius* with Elgar and for the first complete gramophone recording in 1945.

£ 1,000-1,500 € 1,150-1,750





266

266

### FAURÉ, GABRIEL

Autograph manuscript of the song "Les Présents" op.46 no.1, the original version in F major for high voice, signed on the title page ("GabrielFauré"), [c.1888]

the *Stichvorlage* for the first edition, notated for voice and piano in dark brown ink on four systems per page, with a few deletions and alterations, including accidentals added in parentheses (not in the published editions), the title signed and annotated by the composer including the opus number, and dedication to Comte Robert de Montesquiou, marked up by and for the engraver in ink, pencil and crayon (including Hamelle's plate number: J.2853.H); together with, on two of the three blanks at the end, some working drafts for an instrumental chamber work, possibly partly in Faure's hand  
5 pages, 4to (c.31.5 x 24cm), 12-stave paper by Lard Esnault, in all 2 bifolia including blanks and pencil sketches, title page in Faure's formal copperplate hand, with dedication and titles above the music in ink, markings in blue crayon by the engraver C.G. Roeder ("Hoch" etc.), original stitching, [c.1888], some staining from the engraver on the first and last pages

THE MANUSCRIPT IS UNRECORDED: it is the primary manuscript source for Fauré's *Les Présents*. Autograph manuscripts of works by Fauré are rare at auction.

Fauré composed this *mélodie* in 1887 and it was first published separately by Hamelle with the plate number 2853. This manuscript served as the engraver's model for that rare edition: there is a copy in the Bibliothèque Nationale (département Musique, L-13410), but we have not traced it in British or American libraries. The song was later re-engraved on three music pages and included in Hamelle's collection *Vingt Mélodies, 2<sup>ème</sup> Recueil* ('No.18', pp.73-75), with plate number 4103. There was once also a later autograph, dated 27 January 1892, of the version transposed down to E-flat major, since lost: see D. Herlin, *Collection Musicale François Lang. Abbaye de Royaumont* (1993), no.1319 (illustrated on p.252).

### REFERENCES

This manuscript is not recorded in the literature on Fauré: cf R. Orledge, *Gabriel Fauré* (1979), p.290; J-M Nectoux, *Gabriel Fauré: a musical life*, (1991), p. 540; E.R. Phillips, *Gabriel Fauré. A Guide to Research* (2000), pp.10 & 111. R. Howat & E. Kilpatrick, *Gabriel Fauré. Complete Songs. Volume 2: 1884-1919. Critical Edition* (2017), pp.141-142.

### PROVENANCE

Adela Maddison (c.1862-1929), composer, friend and pupil of the composer, by descent. She was "almost certainly one of the great loves of Fauré's life" (Orledge, pp.16-17). In 1897, she provided an English translation for the publication by Metzler & Co. of Fauré's 'Clair de lune' op.46 no.2, the next song to 'Les Présents' in the *Vingt Mélodies*.

£ 10,000-15,000 € 11,400-17,100

**FAURÉ, GABRIEL, —ADELA MADDISON (1862-1929)**

The album of the composer Adela Maddison, containing autograph musical quotations signed by Fauré, Nadia Boulanger, Tosti and others, together with letters and photographs, including:

FAURÉ: two autograph musical quotations signed, (i) from Nocturne op.33 no.3 in A flat, *Paris 1 January 1896*, also signed by Marie Fauré, and (ii) from Valse-Caprice no.4, op.62 in A flat (to "Monsieur Maddison"), (iii) a manuscript of a poetic "Fantaisie" signed by Fauré and Prince Edmond de Polignac, 2 pages, *Paris 6 August 1896*, (iv) another entry by Fauré ("[Madeleine ten Have] a très bien soni la Sonate de Gabriel Fauré", annotated by Adela), and A SMALL PORTRAIT DRAWING OF FAURÉ: together with autograph quotations signed by NADIA BOULANGER (7 bars from *Cantique*: "A tout âme qui pleure"), Paolo Tosti, Edmond de Polignac, Pierné, Léon Delafosse (from Fauré's 'Romance sans paroles' op.17 no.3), Rudolph Ganz, Louis Persinger, Erich Wolff, Max Klein, Eugène Harcourt, Percy Pitt, Sada Wertheim, Emil Frey; together with autograph letters TO FAURÉ by Saint-Saëns (about a chamber music society, *Geneva, 31 April 1896*), Nellie Melba and Edmond d'Haraucourt (librettist of Fauré's *La Passion*), and letters to Adela Maddison by Katharine Tynan (granting rights to use her poem *Children of Lir*), Joachim (4 June 1904), Delius (14 May 1920), d'Haraucourt, Édouard Risler, Wolff, Bruno Walter, Cyril Scott, and Tosti, signatures etc by Ysaye, Winnaretta [Princesse] de Polignac, Ethel Smyth, Susanne and Edgard Varèse, Delius, Blanche Marchesi, Oscar Bie, an original playbill for Maddison's opera *Der Talisman* (Leipzig Stadttheater, 19 November 1910) and many photograph of Maddison and her circle (Lord Mount Edgcumbe, Marjory Nevado, Lady de Battie, Capt W Campbell, Max Klein etc, in Cairo (1893-1894), Tillyfourie (Aberdeenshire), Paris and London

40 pages, folio, on card, (c.41.5 x 29cm), many items laid down, some letters loose, Paris, Hamburg and London, 1893-1932, *disbound with some loss to edges, loose in a modern folder*

In this album, Adela Maddison records many performers and writers central to both hers and Fauré's careers as composers. Prince Edmond de Polignac (1834-1901) was also a composer, whose works were performed at the *Société Nationale de Musique*, along with those of Fauré and Chausson. His wife Winnaretta, née Singer (1865-1943) was an American heiress who became one of the greatest music patrons of her day; among those attending her salon were Cocteau, Monet, Diaghilev, Fauré (from 1888), Horowitz, Rubinstein, Ethel Smyth, Nadia Boulanger and Maddison. In 1896, Fauré attended Bayreuth with the Prince and Princesse de Polignac, and in 1901 Edmond left Fauré 10,000 francs in his will. Among the pianists here, in 1896 Léon Delafosse gave the first performances of Fauré's *Valse-Caprice* no.4 and the 5th *Barcarolle* on 2 May and the *Thème et variations* on 10 December. Édouard Risler gave the first performance of the 6th *Barcarolle* on 3 April 1897 and *Dolly Suite* (with Cortot) on 30 April 1898.

£ 3,000-5,000 € 3,450-5,700



267

268

**GALILEI, VINCENZO**

Fronimo. Dialogo di Vincentio Galilei fiorentino, nel quale si contengono le vere et necessarie regole del intavolare la musica nel liuto, posto nuovamente in luce, & da ogni errore emmendato, *Venice: Girolamo Scotto 1568 (1569)*

FIRST EDITION, folio (332 x 219mm), continuous pagination without a second title page, 161 & [2] pages (A-V<sup>4</sup>, X<sup>2</sup>), pp.62 to the end is type-set lute tablature ('L'intavolature delle canzoni'), principally intabulations of madrigals by Lassus, Palestrina and others, woodcut initials and device on title, page 29 printed in red and black, modern red morocco, gilt turn-ins and lettering to spine, *small holes to first 7 leaves, repairs to title, O4-P4 misbound, pagination trimmed in a few places*,

RARE. RISM lists only three copies outside Italy. Vincenzo Galilei (1520s-1591), father of Galileo, was a lutenist and composer, who wrote some of the most important music treatises of the sixteenth-century, promoting the development of equal temperament and accompanied song, the *seconda prattica*, foreshadowing the birth of opera.

THIS BOOK IS AN IMPORTANT SOURCE OF SIXTEENTH-CENTURY ITALIAN LUTE MUSIC: pages 62 to 160 ('L'intavolature delle canzoni a quattro, a cinque, et a sei voci di diversi eccellentissimi musici'), comprises intabulations of madrigals by Cipriano de Rore, Orlando di Lassus, Giovanni Palestrina, Adrian Willaert, Alessandro Striggio, Antonio Ferrabosco, Vincenzo Ruffo, Annibale Padovano, Costanzo Porta and others, including Galilei himself. Unlike German tablature, the six-line staves show the individual courses (strings) and the letter-notation indicates the frets clearly and simply.

268

There are two separate issues of the 1568-1569 edition, not distinguished in RISM or Edit16, the priority not established. The present copy has one title page dated 1568, no second title and the colophon is dated 1569, as in the Hirsch copy in the British Library. This work is also found divided into two parts, with a second title dated 1569 (at signature Q<sup>2</sup>: cf IT\ICCU\LOIE\046003 and Edit16 CNCE 32331). The 'Tavola' at the end also differs here: it is 3 pages rather than one, including a table of contents as well as the list of the intabulated music. We have traced no modern facsimile of the first edition of *Fronimo*, although various reprints of the second edition of 1584 exist. The book takes the form of a didactic dialogue, where Fronimo is the master explaining music to a pupil. In Sannazaro's *Arcadia* (1504), Fronimo is "sovra tutti i pastori ingegnossissimo"; see lot 200.

#### REFERENCES

IT\ICCU\MUS\0254977; RISM G 145; RISM Écrits p. 345; Hirsch, I 200;

£ 10,000-15,000 € 11,400-17,100

#### GERSHWIN, GEORGE

*Strike up the Band*. [vocal score], New York: New World Music Corporation, 1930, SIGNED AND INSCRIBED BY GERSHWIN TO THE COMPOSER MAURICE YVAIN

FIRST COMPLETE EDITION, inscribed in black ink on the title ("To Maurice Yvain, with cordial greetings on his first trip to America, With Admiration, George Gershwin, Apr.29, 1930"), 167 pages, 4to (c.29 x 22cm), lyrics by Ira Gershwin, book by Morrie Ryskind, publisher's wrappers printed in red and blue, red cloth spine, modern red folding cloth box, front wrapper restored

The plot of *Strike up the Band* satirizes America's enthusiasm for trade wars: America declares war on Switzerland following a trivial dispute over the American tariff on Swiss chocolate. Among the songs are 'Soon', 'I Want to be a War Bride' and 'If I Became the President'.

£ 2,000-3,000 € 2,300-3,450

Edgar Selwyn  
presents

To Maurice Yvain  
with cordial greetings on his first trip to America, with admiration,  
**STRIKE UP THE BAND**  
George Gershwin  
Apr. 29, 1930.

Music by  
**GEORGE GERSHWIN**

Lyrics by  
**IRA GERSHWIN**

Book by  
**MORRIE RYSKIND**

(Based on a libretto by **GEORGE S. KAUFMAN**)

Staged by  
**ALEXANDER LEFTWICH**

Dances and Ensembles by  
**GEORGE HALE**

Settings by  
**RAYMOND SOVEY**

Costumes by  
**CHARLES LE MAIRE**

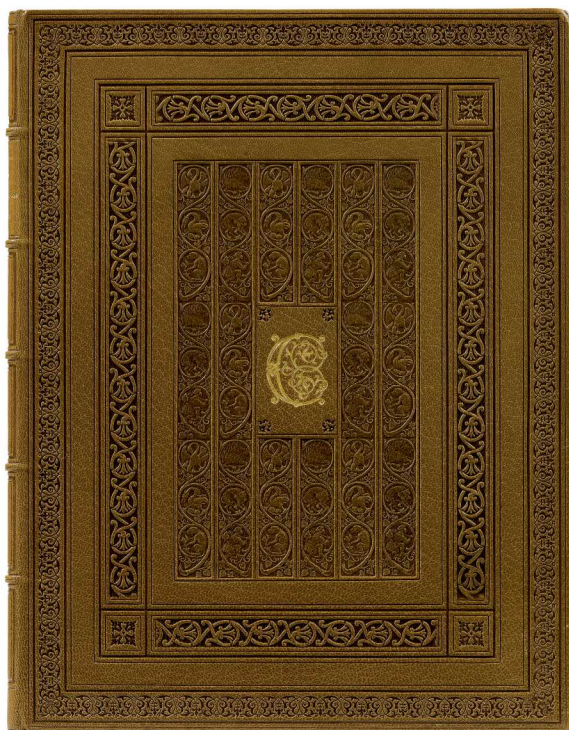
Produced Under The Personal Supervision of Edgar Selwyn

Vocal Score  
Price \$5.00

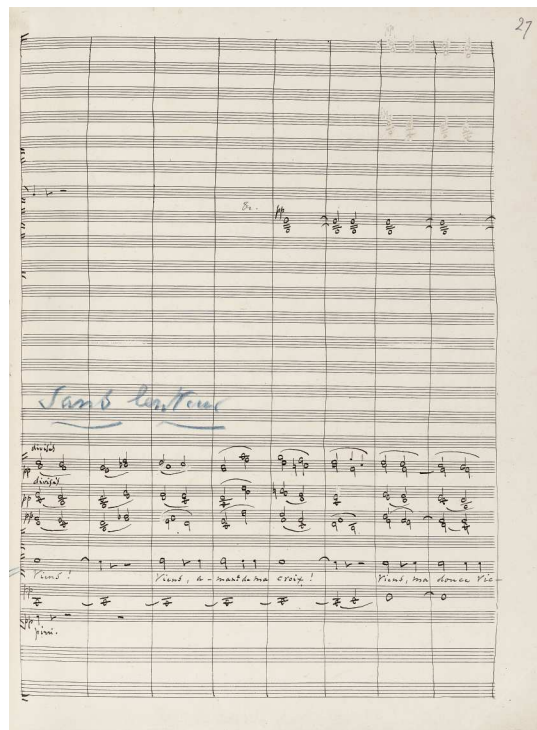
Copyright MCMXXX by New World Music Corporation, N.Y.  
Harms Inc., Sole Selling Agent  
Copyrighted in South America for New World Music Corporation by Harry Kosarin, Rio de Janeiro  
Propiedad Assegurada Para New World Music Corporation en Republica Argentina Por Harry Kosarin Buenos Aires  
Propiedad Assegurada Para New World Music Corporation en Republica Uruguay Por Harry Kosarin Montevideo  
International Copyright Secured  
ALL RIGHTS RESERVED Including public performance for profit

269

129



270



270

270

### GOUNOD, CHARLES

Fine autograph manuscript of "Sainte François d'Assise", signed twice and inscribed by Gounod to the painter Carolus-Duran, in a fine binding by Gruel, 1889-1891

inscribed on the title: "Sainte François d'Assise. Ch. Gounod Janvier/ 91. Représenté au Conservatoire les Vendredi et Samedi Sainte/ 91. Offert à mon ami Carolus Duran, un souvenir des heureux moments passées devant lui in Février-Mars/ 91"

the full score of the cantata for voices and orchestra, notated in dark brown ink on up to twenty-six staves per page, with solo parts for "S<sup>t</sup> François" (tenor) and "Le Crucifix" [ie "Jésus"] (bass), with four-part male chorus and orchestra, including harp and organ, comprising two movements, "Le Cellule" (signed and dated at the end: "25 août/ 89") and "La Mort", with a revised ending to the first movement inserted on different paper, alterations to the orchestration and additional markings by the composer in blue crayon (some not recorded in the contemporary copy in Paris), including rehearsal numbers (not letters), careful erasures, corrections and alterations,

75 pages, folio (c.35 x 27cm), including title, mainly 26-stave paper, written on rectos only, 9 pages inserted on 24-stave paper at the end of part one, written on rectos and versos (from bar 224 to the end is paginated 33bis to 35 bis), fine contemporary brown panelled morocco by Gruel, embossed rolls and fillets in light and dark brown, elaborate gilt initial "C" central feature, gilt turn-ins, spine lettered and signed in gilt, brown-gilt silk doublures, maroon silk chemise, slipcase, [Paris], 1889-1891

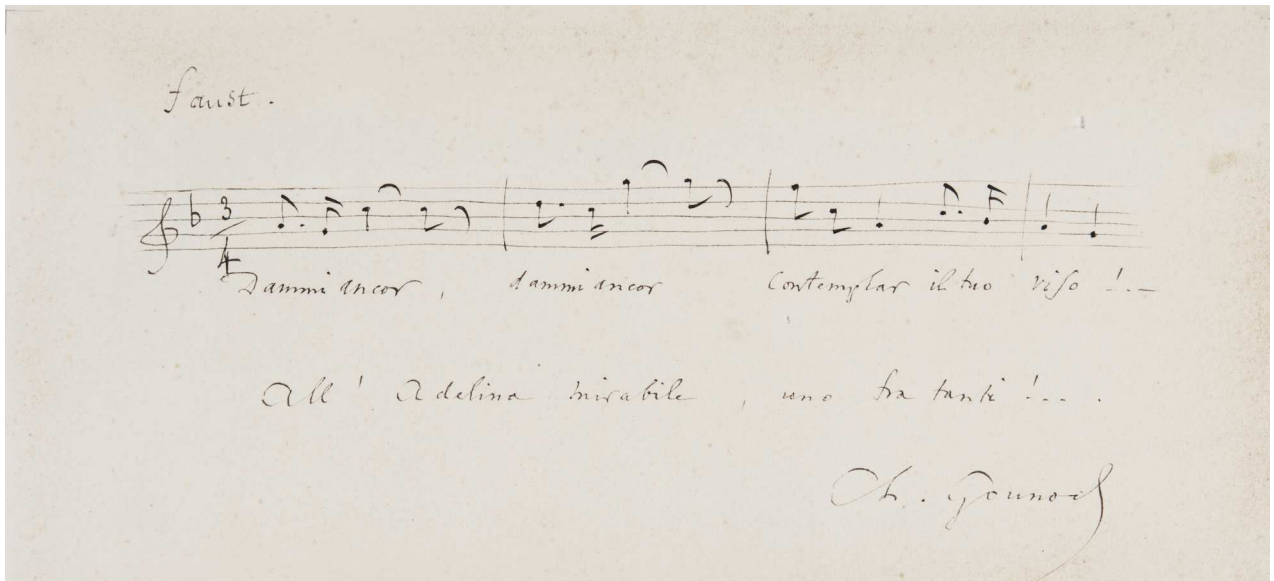
UNRECORDED: This manuscript has remained unseen (and the cantata itself largely unknown) by Gounod scholars. There is a copyist manuscript in the Bibliothèque nationale de France (RES VMA MS-1205), but the autograph is hitherto untraced. Apart from an online version, based on the Paris copy, without scholarly apparatus, this work is UNPUBLISHED. *Sainte François d'Assise* was premiered at the Paris Conservatoire on 27 and 28 March 1891; reviews in the *Monde musical* and *Le ménestrel* appeared the following month. However, the cantata was unrecorded throughout the twentieth century and not included in the 'worklist' in *Grove's Dictionary* until the 2001 edition.

The contemporary manuscript score in Paris was evidently copied from this manuscript after the nine revised pages at the end of "Le Cellule" were inserted. Unlike here, there is no break in the distinctive paper-type in the Paris manuscript, which uses 26-stave paper throughout. This cantata comprises two "tableaux", the first portraying St Francis's ecstasy at the foot of the Cross and his dialogue with Jesus, and the second narrating the death of the saint himself. Gounod presented this manuscript to the leading portrait painter of his era, Carolus-Duran, who later made a fine posthumous portrait of the composer, now at Versailles. The fine "retrospective" binding signed "Gruel" (for Léon Gruel or his atelier), contains Carolus-Duran's initial as a central feature.

#### PROVENANCE

Charles Auguste Émile Durant, known as Carolus-Duran (1837-1917), a gift of the composer.

£ 15,000-20,000 € 17,100-22,800



271

271

**GOUNOD, CHARLES**

Autograph musical quotation from the love duet in Act 3 of "Faust", in Italian, signed and inscribed to Adelina [Patti] ("All' Adelina Mirabile, uno fra tanti!...Ch. Gounod")

four bars for Doctor Faust (tenor) from the introduction to the duet with Marguerite, with the words "Dammi ancor, dammi ancor contemprar il tuo viso!", notated on a hand-drawn staff titled "Faust"

1 page, on an album-leaf, c.15 x 25cm, [possibly London 1871-1874], with an autograph musical quotation signed by Giovanni Bottesini on verso, from the Hotel Privitali, [London], some *browning, the verso defective from former mount*

Gounod's *Faust* (1859) is his most famous work. This quotation is from the Italian version of the introduction to the Act 3 duet for Faust and Marguerite "O Nuit d'amour". The original French words for this passage are "Laisse-moi, laisse-moi contempler ton visage". Outside France, *Faust* was often sung in Italian, especially at Covent Garden, where Adelina Patti (1843-1919) reigned supreme from 1861 to 1885. It is highly likely that Gounod heard "the wonderful Adelina" in *Faust* during his exile in London from 1870 to 1874, and that this album-leaf constitutes his musical request to meet her. Gounod echoes Dante in dubbing Patti "mirabile"; Beatrice is also "mirabile".

£ 2,000-3,000 € 2,300-3,450

272

**GUADAGNI, GAETANO, (1728-1792)**

Eighteenth century manuscript of vocal duets and trios attributed to Gaetano Guadagni on the contemporary binding

"Libro Duetti e Terze[tti]; dell' Ill<sup>mo</sup> S[igno]r K[apellmeister] or Gaetano Guadagni", with the title page "Duetti diversi", including 22 numbered duets mainly for two sopranos and continuo, a few for soprano and alto, notated on up to nine staves per page, including 'L'alma da lacci sciogliere', 'Se vi dicessi ch'io sono amante' (*arietta* for soprano and continuo), 'Se amor per me non senti', 'Semplicette pastorelle', 'Or che del bel mattino', and several "Terzetti diversi", including 'Pastorella al colle al prato' (Metastasio), 'Ahi che l'un de Geni nostri' (Cesarotti) and many others.

143 pages, small oblong 4to, 16 x 22.5cm, 10-stave paper with ruled margins, watermark of 3 crescent moons, lettered FA and a shield, contemporary mottled calf, gilt border flowers to corners, early ownership inscription ("Mrs G. Ellis, Sunning Hill near Staines"), possibly Viennese provenance (third quarter of the eighteenth century?), with a few nineteenth-century additions at the end of the manuscript.

Gaetano Guadagni was one of the greatest Italian *castrati*, whose career took him to Venice, London in 1750 (where Handel composed new arias for him in *Messiah*), Vienna in 1762-1765 (where he created Orfeo in Gluck's *Orfeo ed Euridice*), Padua and Munich. Music by Guadagni is rare, although he contributed to pasticcios in London, including the aria 'Men tiranne' (inserted in Gluck's *Orfeo* at Munich in 1773) and 'Pensa a serbarmi o cara' (a setting of Metastasio's *Ezio*).

**REFERENCES**

'Se amor per me non senti' cf RISM A/II 852035210 (Montecassino, Biblioteca dell'Abbazia, 6-D-14/181, anonymous); 'Pastorella al colle al prato' cf RISM 212008670 (Dresden, Sächsische Landesbibliothek Mus.1-F-49,11-1 and Brussels, Bibliothèque royale Ms III 1587 Mus, attributed to "Tento").

£ 1,500-2,000 € 1,750-2,300

131



273

273

**HANDEL, GEORGE FRIDERIC**

Arie dell'Opera di Rinaldo composta dal Signor Hendel, Maestro di Capella di Sua Altezza Elettorale d'Hannover, [vocal score], London: J. Walsh & J. Hare, [May 1711]

FIRST EDITION OF THE ITALIAN TITLE, 65 pages, folio (c.36 x 21cm), engraved throughout, title on a central panel within an elaborate border illustrated with music and instruments (Hunter, passe-partout title no.5), table of songs with advertisement, single pagination at top centre throughout, original singers' names to each number, A TALL COPY with a strong dark impressions, modern binding, gilt spine, EARLY MANUSCRIPT ADDITIONS TO THE ACCOMPANIMENTS TO 3 NUMBERS, in brown ink (pp.40, 49 and 59), price added in manuscript, *browning to title*

RARE: Smith (No.2) records three copies of this issue, two as incomplete, and one other is in the Bibliothèque nationale, Paris.

The manuscript additions to the accompaniments of three of the most famous numbers appear to be unrecorded: 'Lascia ch'io pianga' (p.40), 'Vò far guerra' (p.49) and 'Bel piacere' (p.59). An otherwise identical 65-page score was issued a month earlier with an English title (although the opera is in Italian throughout). Both copies of the 'Arie' in the British Library contain a later 67-page issue.

**REFERENCES**

Smith no.2; RISM H 278; Smith (Walsh) no.387; HWV 7; not in Hoboken or Hirsch.

£ 2,500-3,000 € 2,850-3,450



274

274

**HANDEL, GEORGE FRIDERIC**

Il Radamisto [...Arie Aggiunte di Radamisto] Opera rappresentata nel Regio Teatro d'Hay Market, London: by Richard Meares for the author [1720]

FIRST EDITIONS, 2 volumes in one, folio (c.36 x 22cm), 38 & 121 pages, the "Arie aggiunte" bound first, engraved titles and music (by T. Cross), printed privilege (14 June 1720), eighteenth-century reversed calf (inscribed: "Rhadamistus"), manuscript tables of contents inscribed on blanks, *rebacked*

Handel's *Radamisto* was his first opera for the Royal Academy of Music, and "by far the finest opera seria hitherto heard in London" (Dean).

**REFERENCES**

Smith nos 1 & 2; RISM H 258 & 261; Hoboken 29 & 30; Hirsch, ii 415; HWV 12.

£ 1,500-2,000 € 1,750-2,300

275

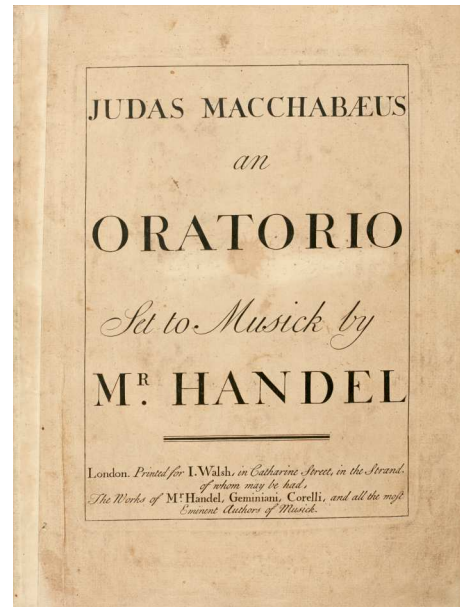
**HANDEL, GEORGE FRIDERIC**

Judas Macchabæus an Oratorio set to Musick by Mr Handel, London: J. Walsh, [1747]

FIRST EDITION, folio (c.33 x 24cm), unpaginated 'Marche' after p.72, engraved title, Table of the Songs and music, second state of the printed privilege (31 October 1739), single pagination throughout, marbled boards, black-gilt label to cover, the 'Marche' cut out and laid down, *rebacked and restored, new flyleaves*

Smith no.2; not in Hoboken; RISM H 636; Hirsch, iv 772

£ 1,200-1,500 € 1,400-1,750



275



276

276

#### HUMPERDINCK, ENGELBERT

Autograph manuscript of part of "Hänsel und Gretel", being the revised ending composed for Dessau in 1894 with the title "Hänsel und Gretel/ Dessauer Schluss", the short score, unsigned, notated in black ink on six two-stave systems, containing the final chorus "Wenn die Not aufs höchste steigt", slightly simplified and without the solo singers, followed by a completely different continuation for orchestra from that found in the original version, incorporating an old march-tune ('Der alte Dessauer-Marsch'), with copious stage directions written above the music, explaining that the gingerbread house collapses, and a trunk with gold and jewellery appears, from which the children take various instruments (Trumpets, drums, rattles etc), and join the march until the curtain falls, the manuscript comprising fifty-seven bars music in all, with some deletions and alterations and a few instrumental markings ("Fag", "Horn", "Trompeten", "Hr.")

1 page, folio (c.35.5 x 25.7cm), 16-stave paper, no place or date, some splitting at folds and marginal tears, trace of mount on verso

RARE: *Hänsel und Gretel* is Humperdinck's masterpiece and autograph manuscripts from it are seldom offered for sale. His "fairy-tale opera" is one of the most enduring works of post-Wagnerian German opera. Richard Strauss, who conducted the premiere in Weimar in 1893, declared it a masterpiece and it has never fallen out of the repertory.

Humperdinck composed this revised ending for a production in Dessau in 1894, staged by Cosima Wagner, in which he incorporated 'Der alte Dessauer-Marsch', an infantry march dating from c.1705. The march dominates the music from the third system until the end, creating a much more extended instrumental ending than the original Weimar version, which is only eleven bars long. The march is here notated in double the time values found in contemporary printed sources for the tune, such as Emil Pauer's *Sammlung der berühmtesten Deutschen, Französischen und Italienischen Märsche* (1875), no.36 (p.69).

£ 3,000-5,000 € 3,450-5,700



277

277

#### INDY, VINCENT D'

Autograph manuscript of part of the opera *Fervaal*, signed and dedicated by the composer on the title page: "à Madame Sulzbach Sympathétique hommage avant la lettre. Vincent d'Indy 1893"

an autograph fair copy of the love duet in Act 1, comprising the part for Guilhen (mezzo soprano), and mainly cues for Fervaal (tenor), titled "Fervaal, Acte I - Scene II, Role de Guilhen", the vocal score notated in black ink on up five systems per page, of up to four staves each, beginning with Guilhen's first appearance in the scene ("Fervaal, pourquoi rester en ce jardin?") and continuing to the end of the love scene (see pages 69-121 of the Durand vocal score), with the passages where Guilhen is silent marked as bars rest

17 pages, folio (c.35 x 27cm), including title and autograph wrapper signed and inscribed in blue crayon, 24-stave paper by Lard Esnault of Paris, 1893, one gathering stitched in red

This opera is one of d'Indy's most important works. *Fervaal* was composed between 1889 and 1895, to d'Indy's own somewhat Wagnerian-inspired libretto, set in the Midi during the legendary Saracen invasions. The young Fervaal, last Celtic chief of Cravann, is wounded in his travels, but is nursed back to health by Guilhen, the daughter of the Saracen leader who laid waste to his homeland. He can save his people but only by renouncing love, which in this passage he singularly fails to do.

£ 1,500-2,000 € 1,750-2,300

278

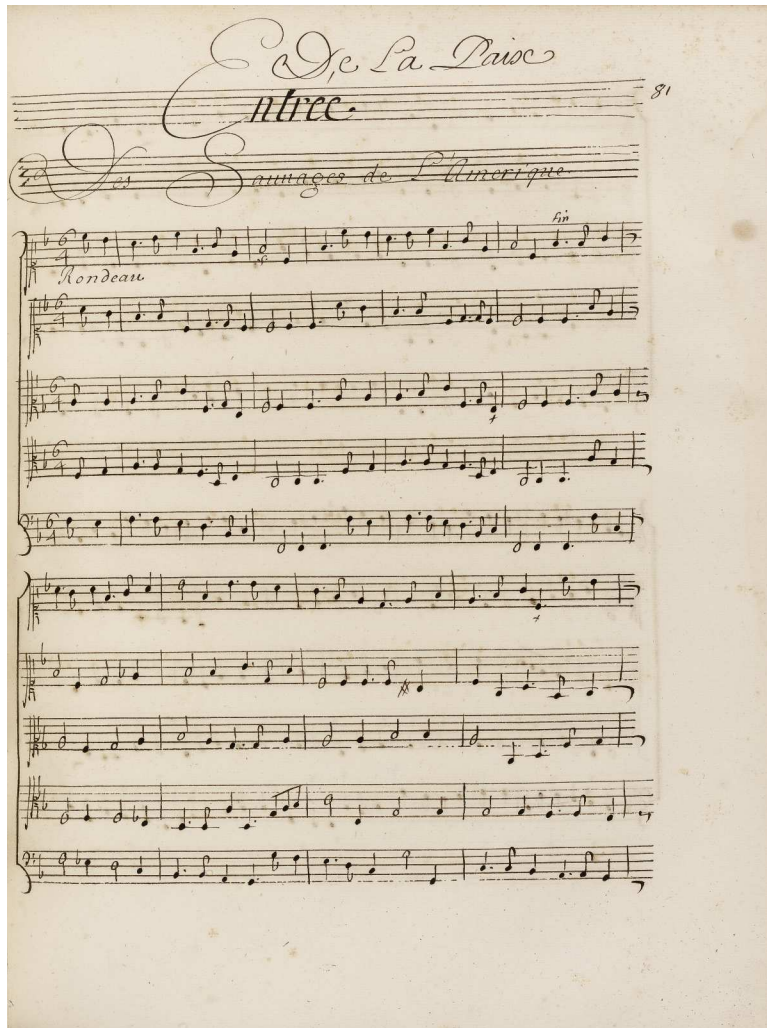
NO LOT

279

NO LOT

280

NO LOT



281

281

#### LULLY, JEAN-BAPTISTE

Early eighteenth-century French manuscript of the ballet "Le temple de la paix" [LWV 69],

in a Prologue, six *entrées* and a Chaconne, including 'Prelude' [for Daphnis Silvandre & Philene]. Solo for Philene [alto] (f.54), 'Entrée des Bergers et Bergères', 'Entrée des Basques' (including a duet for "un Biscayen et une Biscayenne"), 'Entrée des Bretons et Bretonnes', 'Entrée des Sauvages de l'Amérique' (including two airs and chorus "des Amériquains"), a 'Prelude' ([6th *entrée*]: 'Des Afriquains'), and a final 'Chaconne'; a "reduced full score", notated in brown ink for voices and orchestra, with recitatives, solos and choruses, on twelve staves per page, the orchestral accompaniment on six-stave systems, running heads throughout,

240 pages, folio (39.3 x 27.5cm), foliated 1-120, 12-stave paper, grapes watermark, no separate title page, contemporary polished calf, spine gilt in compartments, French provenance, probably early eighteenth century, *damp-staining to leading margins, not affecting the text, spine slightly defective at foot, title-label worn,*

RARE: we can trace no record of Lully's final ballet, *Le temple de la paix*, appearing at auction either in printed or manuscript form. It is notable for its fifth *entrée*, performed by a *troupe* dressed as Native Americans, which has crossed the vast ocean to lay tribute to Louis XIV. Other Lully ballets contained *entrées* for "Indiens" and "Sauvages", but this is apparently the only one to specify "Amériquains". As explained in the contemporary libretto, "the natives of the French colonies in America have come to the Temple of Peace to demonstrate, through their songs and their dances, the joy they experience through being subjects of a powerful and glorious King, under whom they enjoy contentment and tranquillity. The first performance was given before Louis XIV at Fontainebleau on 20 October 1685. H. Schneider, *LWV 69* (p.453) records two copies of the "Partition générale", in Paris and Berkeley, and two copies of the "Partition reduite", namely this copy and one other at Yale.

#### PROVENANCE

H. Schneider, *LWV 69*, p.453. André Meyer: see *Collection musicale André Meyer*, ed. F. Lesure (Paris: 1960), ii p.48; presentation note to endpaper. This manuscript was not in Sotheby's sale of the Meyer collection on 16 & 17 October 2012.

£ 6,000-8,000 € 6,900-9,100





282

282

#### LULLY, JEAN-BAPTISTE

*Armide*, tragédie mise en musique [full score], Paris: Christophe Ballard, 1686, an authorized copy with the composer's paraph at end.

FIRST EDITION. lxii & 271 pages, folio (c.36.5 X 24cm), type-set music, woodcut title-device, act-headpieces and ornaments, modern antique-style calf, WITH SOME CONTEMPORARY EDITORIAL CORRECTIONS AND ALTERATIONS TO THE MUSIC, additional figuring of the continuo bass, ownership inscriptions to title ("Le Miere"), one deleted, some browning, small tears to margins, worming to top corner of the final six leaves

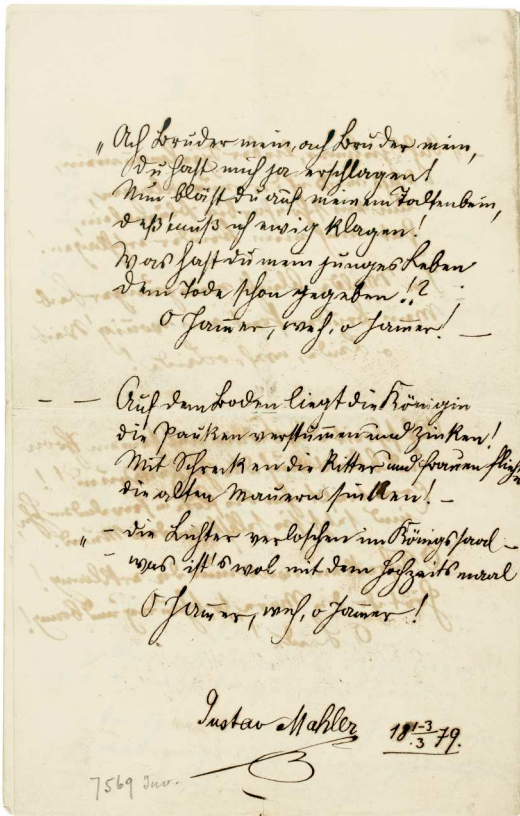
The final paraph, which is also found in both copies of the first edition in the British Library, is probably in the hand of the composer. For a similar example, see Sotheby's 9 December 1999, lot 165.

*Armide* is an *tragédie* in 5 acts with prologue, the text by P. Quinault, based on Torquato Tasso's epic poem *Gerusalemme liberata*, apparently selected by Lully's patron, Louis XIV, from among several offered by Quinault. Regarded as one of the composer's greatest masterpieces, *Armide* was first performed in Paris at the Académie Royale de Musique ("Opéra") on 15 February 1686. It was one of Lully's last works and, unlike most of his operas, concentrates on the sustained psychological development of a single character.

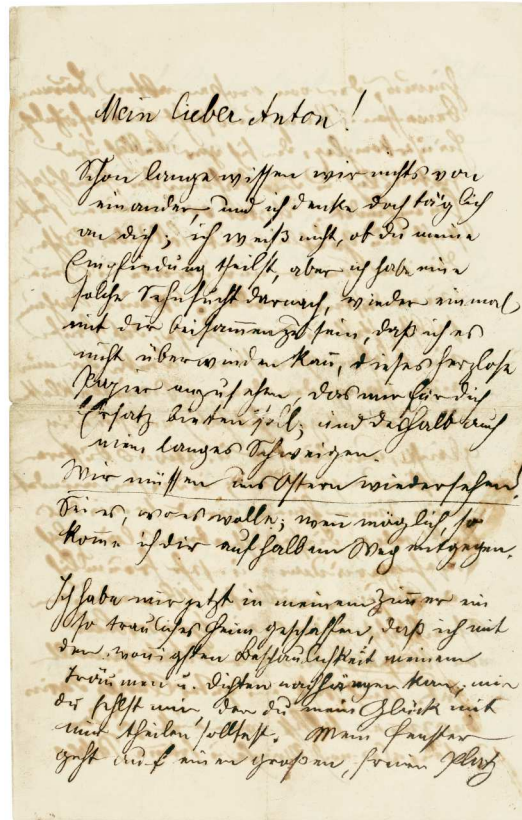
#### REFERENCES

LWV 71; Hirsch, ii 530; RISM L 2954; Hoboken, xvi 166

£ 4,000-5,000 € 4,550-5,700



283



284

283

**MAHLER, GUSTAV**

Autograph manuscript of the poem "Ballade vom blonden und braunen Rittersmann", AN EARLY, HITHERTO LOST, DRAFT FOR THE TEXT OF THE FIRST VERSION OF DAS KLAGENDE LIED, signed ("Gustav Mahler")

comprising three parts, numbered by the composer "I"- "III", of nine, five and seven stanzas, respectively, with autograph title ("Ballade vom blonden und braunen Rittersmann"), signed and dated at the end ("Gustav Mahler 18.1-3/379.")

...Vom Felsen hoch erglänzet das Schloß,  
die Zinken erschall'n und drommetten,  
dort sitzen der Ritter muthiger Troß,  
und die Frauen mit goldenen Ketten!

"Was will der jubelnde, fröhliche Schall,  
was leuchtet und glänzet im Königssaal  
o Freude, heia Freude!"...

8 pages, large 8vo (22.5 x 14.3cm), the second and third pages paginated apparently by the composer, ink-blot to lower margin of first page, later pencil annotation to last page ("7569 inv."), [Vienna,] 1-3 March 1879, horizontal and vertical folds, some splitting to hinge and folds

A SIGNIFICANT MAHLER DISCOVERY, ADDING TO OUR KNOWLEDGE OF THE DEVELOPMENT OF THE TEXT FOR THE FIRST VERSION OF DAS KLAGENDE LIED.

THE TEXT OF THIS MANUSCRIPT IS SUBSTANTIALLY UNPUBLISHED, THE LAST TWO SECTIONS BEING UNKNOWN TO SCHOLARS.

Das klagende Lied, a setting of his own three-section poem for soloists, choir, and two orchestras, was Mahler's first major work, the musical composition of which occupied the composer between spring 1879, at the earliest, and the end of 1880. Two later revisions, which reduced the poem to two sections, followed in 1892-1893 and 1898-1899.

In the Mahler Gesamtausgabe, Andreas Michalek notes the existence of 14 variant texts in all for the work, six of these belonging to the period of genesis of the three-movement version of 1880. The present draft of the poem, is the source listed as 'T1' in the Gesamtausgabe, only the first part of which was hitherto known, from a partial copy in The Alma Mahler and Franz Werfel Collection, University of Pennsylvania, Philadelphia; the date of the poem, however, is not 'probably March 1878' as supposed in the edition, but 1-3 March 1879. This date places the source after two other poem manuscripts listed by the Gesamtausgabe, one regarded as lost and supposedly dated 18 March 1878, and the other at the Beinecke Library, Yale, a gift for Mahler's friend Josef Steiner and dated 27 February 1879. The present draft was written out for another of Mahler's youthful friends, Anton Krisper, and enclosed with a letter to him of 5 March 1879 (see lot 51).

**REFERENCES**

Gustav Mahler. Neue Kritische Gesamtausgabe, Supplement, Band 4 (2011), pp.236ff.

£ 10,000-12,000 € 11,400-13,700



285

284

#### MAHLER, GUSTAV

Important autograph letter signed ("Gustav Mahler"), to his friend Anton Krisper. ONLY PARTIALLY PUBLISHED, CONCERNING A TEXT SOURCE FOR *DAS KLAGENDE LIED*, the "Ballade vom blonden und braunen Rittersmann", 5 March 1879

expressing his longing to see him again, describing in detail his new quarters in a former monastery which he has made into a cosy home for pursuing his dreams and thoughts, mentioning the large painting of Wagner over his desk and the good piano he has there, noting that he [Krisper], the one who should share his happiness with him, is the only thing missing, noting that he can well imagine how happy he is, especially since the monastery-like quiet which hangs about the house contributes a good deal to make his work easy and pleasant; in the second half of the letter Mahler paints the scene of him sitting in an old leather armchair and smoking a fine cigarette, noting that the ballad which he encloses (see preceding lot) was conceived under such circumstances, explaining that he is composing [the ballad] for orchestra, choir and soloists, expressing his hope that his work will be successful, and asking him for his candid opinion on the ballad

4 pages, large 8vo (22.5 x 14.3cm), Vienna ("III Rennweg Nro. 3 1.<sup>ten</sup> Stock..."), 5 March 1879, central and vertical folds, tiny hole to first leaf, slightly affecting text, some splitting along folds

AN IMPORTANT MAHLER DISCOVERY. Only half of the text is known, and that only imperfectly, as transmitted in a copy in the Alma Mahler and Franz Werfel Collection, Annenberg Rare Book and Manuscript Library, University of Pennsylvania, Philadelphia, Ms. Coll. 575.

This remarkable letter was written by the eighteen-year-old Mahler to his former fellow student Anton Krisper (1858-1914), a significant member of Mahler's youthful circle, and the recipient of a number of letters of a highly personal nature which 'allow us so profound a glimpse of Mahler's adolescent character' (Donald Mitchell). In Willnauer's edition, based on the fragmentary copy, the letter is dated to the autumn of 1878: this can now be corrected to the somewhat later date of 5 March 1879.

#### REFERENCES

Donald Mitchell, *Gustav Mahler. The Early Years* (R/1980), pp.94-95; Franz Willnauer, ed., *Gustav Mahler. "In Eile - wie immer!"*. *Neue unbekannte Briefe* (Vienna, 2016), pp.40-44; *Gustav Mahler. Neue Kritische Gesamtausgabe*, Supplement Band 4 (2011), ed. Reinhold Kubik, p.240

‡ £ 4,000-6,000 € 4,550-6,900

285

#### MAHLER, GUSTAV

Postcard photograph signed on the image ("Gustav Mahler")

by Breitkopf & Härtel, c.13.5 x 8.5cm, c.1890

‡ £ 4,000-5,000 € 4,550-5,700

286

#### MAHLER, GUSTAV

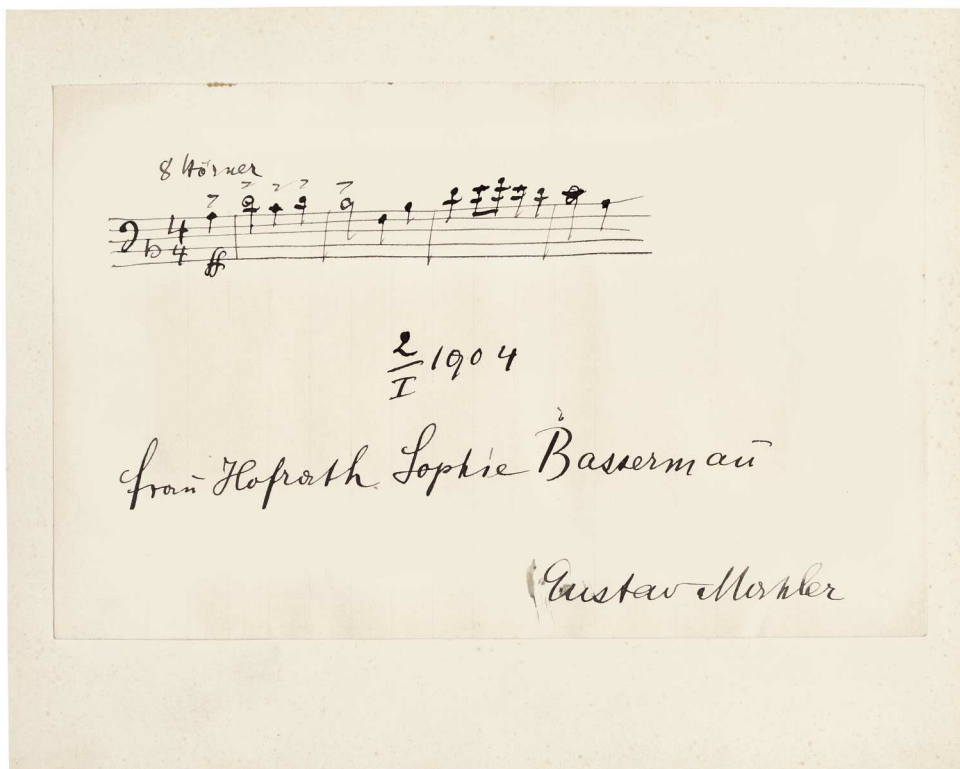
Early manuscript of the Second Symphony, in the arrangement for two pianos by Hermann Behn, signed ("Hermann Behn") on the title. 1895

the *Stichvorlage* of all five movements, written by Behn in black ink for Piano I and Piano II on three systems per page, each of four staves, with many revised passages notated on small slips of paper pasted into the score, three bars blacked out at the start of the third movement, copious annotations, including lists of the orchestration and notes for the engraver, marked by the publisher in blue crayon and pencil, including the plate numbers 98978, rehearsal numbers in red ink, dated at the end of each movement ("26 Juli 1895", "13 August 1895", "26. August 1895", "26. August 1895", "9. August 1895" and "13. November 1895");

132 pages, 4to (29.5 x 22cm), including title and remarks, 12-stave light-green paper, rehearsal numbers in red crayon, grey reversed calf, blind-stamped border, black-gilt label to cover ("Symphonie in C-moll von Gustav Mahler...Hermann Behn"), Tinnendorf, July-November 1895, together with, on a bifolium of different 12-stave paper (loosely inserted), Behn's manuscript of the fourth movement ("Urlicht") with accompaniment of only piano, 3 pages,

This is the earliest surviving copy of Mahler's Second Symphony, after the autograph manuscript (completed December 1894), and the first to be published. The Hamburg pianist-composer and arranger Hermann Behn (1857-1927) wrote it with Mahler's full approval and most probably played drafts of it with him during 1895. That Behn worked directly from Mahler's autograph score is shown by his pencil annotations to the last movement (the manuscript sold at Sotheby's on 29 November 2016, lot 36), marking out the page-breaks (and even system-breaks) for the present transcription. This manuscript dates from after the early performance of the first three movements in Berlin in March 1895, but before the full premiere in December. It was published before the 1897 full score, as *Symphonie in C-moll No.2 ... Für zwei Claviere zu vier Händen gesetzt von Hermann Behn*, (Leipzig: Hofmeister, [1896]).

£ 5,000-7,000 € 5,700-8,000



287

287

#### MAHLER, GUSTAV

Autograph musical quotation of the opening of the Third Symphony, signed and inscribed by the composer ("2/1 1904 / Frau Hofrath Sophie Bassermann / Gustav Mahler")

comprising the opening horn-call theme, marked by Mahler for eight horns ("8 Hörner"), four bars written in black on a hand-drawn staff, notated at sounding pitch

1 page, 11.3 x 18.8cm, laid down on an oblong octavo album leaf, signed on verso by Sir Georg Solti, [Vienna], 2 January 1904, some light browning

See catalogue note at SOTHEBYS.COM

£ 4,000-6,000 € 4,550-6,900

288

NO LOT

289

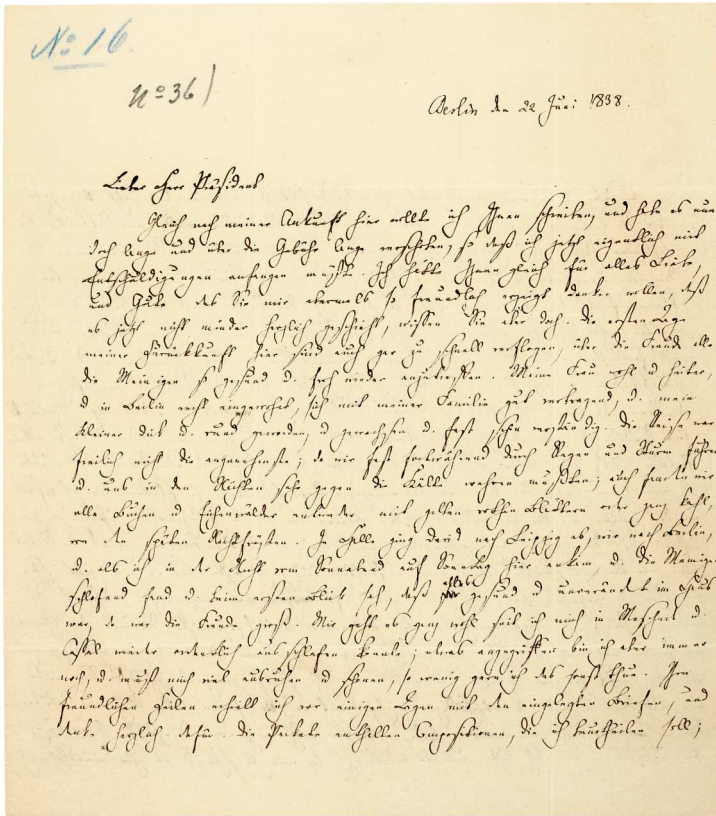
#### MASCAGNI, PIETRO

Four autograph letters to the journalist Eugenio Checchi ("Tom"), about *Guglielmo Ratcliff* and *Iris* and two musical quotations, all signed ("P.Mascagni")

a) Four letters to Eugenio Checchi, one giving a highly detailed account of rewriting *Guglielmo Ratcliff* after having left it incomplete, although drafted in full score, for several years; two letters about the preparations for the premiere of *Iris* at the Teatro Costanzi in Rome (22 November 1898), emphasizing that the orchestra is the "vital element" in the opera and his difficulties dealing with the one at Rome; and one about the delicate and perilous situation Mascagni finds himself in having assumed responsibility for managing the opera season at the Teatro Costanzi in 1909, 13 pages, 8vo and 4to, 2 autograph envelopes, Cerignola, Pesaro and Rome, 2 June & 22-28 August 1893 and 30 November 1909

b) Two quotations, one from the Act 2 *finale* of *I Rantzau* (1892), comprising the opening five bars of Gianni's appeal for Luisa to marry Lebel, "Io che sognavo già dei suoi figlioli", notated for baritone voice and piano on six staves, signed and inscribed to Checchi below the music, eleven days after the premiere, ("A Tom, purchè non lo pubblici, Roma 21 Novembre del '92, P. Mascagni"), 1 page, folio (c.29 x 22cm), 16-stave paper, uncut, integral blank, Rome, 1892; and a brief quotation from *Guglielmo Ratcliff* (1895), notated on a hand-drawn staff for baritone, from the opening scene, signed and inscribed "[...] ma l'andar pareami lento/ P.Mascagni, Roma, 19.4.928"), 1 page, c.7 x 15.5cm, irregularly cut and laid down

# £ 1,500-2,000 € 1,750-2,300



**MENDELSSOHN BARTHOLDY, FELIX**

Fine long autograph letter signed ("Felix Mendelssohn Bartholdy"), to Erich Heinrich Verkenius, 22 June 1838

ABOUT TWO OF HIS LATEST COMPOSITIONS, THE VIOLIN SONATA IN F, Q 26, AND THE SERENADE AND ALLEGRO, OP.43 (MWV O 12), describing his homeward journey and his joy at seeing his wife and first-born child again, the latter now grown 'fat and round', mentioning Ferdinand David, noting that he feels better now that he been able at last to get some proper sleep, although he still feels somewhat exhausted and must rest a good deal, discussing at length arrangements for the forwarding of some musicians' compositions which he has agreed to look at, noting that he has been quite busy since his arrival, expressing his wish that he [Verkenius] might a commission a work from him, so that he might be able to express his gratitude for their friendship ("...Ich bin seit meiner Rückkunft ziemlich fleissig gewesen, habe eine Sonate für Clavier und Violine fertig gemacht, u. ein Adagio u. Rondo für Clavier. Ich wollte, Sie bestellten sich einmal ein Stück bei mir, damit ich mich doch auf irgend eine Weise erkenntlich zeigen könnte...")

3 pages, 4to (23 x 20.2cm), autograph address panel, some later pencil and blue crayon annotations, small seal tear, not affecting text, postal stamps, Berlin, 22 June 1838, *light browning*

Verkenius was the President of the Committee for the Lower Rhine Music Festival. After conducting at Cologne, Mendelssohn spent the summer in Berlin, where his wife Cécile met his family for the first time. Mendelssohn's first child Karl Wolfgang Paul (1838-1897), mentioned here, had been born earlier the same year, on 7 February.

**REFERENCES**

*Sämtliche Briefe*, vi (2012) 2035: published from a transcript  
 ‡ £ 5,000-7,000 € 5,700-8,000

**MENDELSSOHN BARTHOLDY, FELIX**

Autograph note to his copyist about his music to Shakespeare's "Midsummer Night's Dream", signed requesting three copies of the orchestral score of the overture ("...3 Exemplare der Partitur der Ouvertüre zu Shakespeares Sommernachtstraum erbittet sich Felix Mendelssohn Bartholdy")

1 page, c.6.5 x 20cm, laid down on card, no place or date

See *catalogue note* at SOTHEBYS.COM

‡ £ 1,000-1,500 € 1,150-1,750

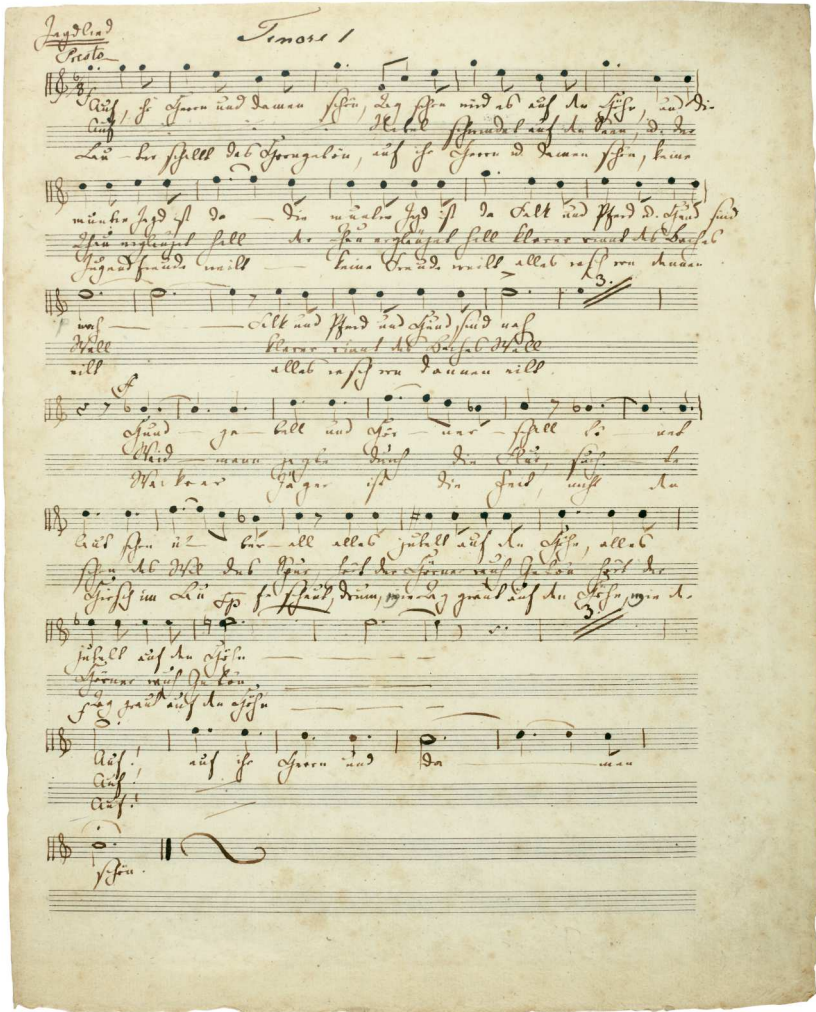
**MASSENET, JULES**

Three printed opera vocal scores signed, two inscribed by the composer with quotations, including "Manon"

1) *Manon*. Opéra Comique, [Nouvelle Édition 1895], boldly signed and inscribed with a five-bar quotation from Des Grieux's air in Act 3 ("Ah! fuyez douce image, à mon âme trop chère!. Ah! fuyez! fuyez! ... J. Massenet, Paris 20 déc 1904"), 344 pages, 4to, Paris: *au Ménestrel*, 1895, *contemporary green boards, occasional spotting* — 2) *Grisélidis*. Conte lyrique, SIGNED and inscribed with a 3-bar quotation from the Prologue ("Je vais revoir—Grisélidis! ... à Mon fidèle ami & collaborateur Duchesne, de l'opéra comique en affection. J. Massenet, 1902"). *Au Ménestrel*, publisher's gilt lettered wrappers—3) *Les Erinnyes*, SIGNED and inscribed to the conductor Édouard Colonne two days before the premiere, Paris: *Hartmann*, 1873, *contemporary green boards, repaired at hinge, spine defective*

£ 1,500-2,000 € 1,750-2,300

291



293

293

**MENDELSSOHN BARTHOLDY, FELIX**

Partly autograph manuscript of the choral tenor part of "Jagdlied" op.120 no.1, [MWV G 21], c.1837

the music notated by a scribal hand on eight single staves, THE WORDS WRITTEN BY MENDELSSOHN THROUGHOUT, in dark brown ink, including the title "Jagdlied", tempo marking ("Presto"), and text ("Auf, ihr Herrn und Damen schön"), designation ("Tenore 1") by the scribe, with a few small corrections possibly made by the composer, comprising forty-two bars music in all.

1 page, folio (c.30 x 24cm), 16-stave paper, no place or date, [c.1837]

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

**REFERENCES**

MWV, pp.106 (source d) & 450: see 'Sammelhandschriften' no.38 (source b)

£ 3,000-4,000 € 3,450-4,550

294

NO LOT

140

SOTHEBY'S

MUSIC, MEDIEVAL AND RENAISSANCE MANUSCRIPTS AND CONTINENTAL BOOKS

295

**MONTE, PHILIPPE DE**

Il Primo Libro delli Madrigali à Cinque voci, Venice: Girolamo Scotto, 1570

2 parts (Quinto and Basso), of 5, fine large woodcut title devices, head-pieces and historiated capitals, type-set music, tables of madrigals at end

each 12 leaves, 4to (c.21 x 15cm), unbound in the original signatures, lacking parts for Cantus, Altus and Tenor

VERY RARE: no complete copy is recorded in RISM or in "Edit 16". Monte's first collection of madrigals for five-voices was first published in Rome by Dorico in 1554; this the third edition, of which the only other copy of the Basso is incomplete (in the British Library). Of earlier editions, only the second survives complete: a single copy in Paris.

**REFERENCES**

RISM M 3329; Edit 16/CNCE 43122

£ 2,000-3,000 € 2,300-3,450



297

296

#### MOZART, WOLFGANG AMADEUS

Le Nozze di Figaro. Die Hochzeit des Figaro. Eine Comische Oper in 4. Aufzügen...fürs Clavier eingerichtet von C. G. Neeffe, Bonn: Simrock, [c.1799]

first edition, Haberkamp's seventh issue, 228 pages, oblong 4to (c.23 x 31cms), engraved throughout, plate no.28, text in Italian and German, including 'Al desio di chi t'adora' K. 577, early calf-backed marbled boards, manuscript title label to cover, very worn, binding broken, cover working loose, spine defective

Early issues of the first edition of "The Marriage of Figaro" are scarce. All contain the same title and musical text, but Gertrud Haberkamp has distinguished sixteen separate issues based on the states of Simrock's catalogue at the end. According to her list, the latest opera mentioned here is Paër's *Camilla*, implying a date of c.1799.

#### REFERENCES

Haberkamp p.259 (7. Abzug); Hoboken 259; RISM M 4343.

£ 2,000-3,000 € 2,300-3,450

297

#### MOZART, WOLFGANG AMADEUS

Early scribal manuscript full score of Act I of *Die Zauberflöte*

notated in brown ink apparently by a single scribe on a single system, of up to 12 staves, per page, the musical numbers, including the overture, numbered "1"- "9", and beginning on new gatherings, the trombone parts for the overture, as well as the flutes, trumpets and timpani for the finale copied separately at the end

193 leaves, oblong 4to (22 x 28.5cm), the staves drawn with a single-headed rastrum, red edges, library stamp to title-page ("Gräfl. Stolbergische Bibliothek z. Wernigerode"), trimmed by the binder, contemporary half calf, no place or date [late C18th or early C19th], covers very worn, damp-staining

RARE. We have not traced an early manuscript full score of any Mozart's great operas at auction for nearly ten years. Although the present score does not appear the work of the copyists associated with the original and early Viennese performances of the opera, it is evidently early and testifies to the great popularity of the work. Although keyboard scores of the opera were published, the full score did not appear until Simrock's edition of 1814. It is not among the fourteen score-copies recorded in the critical report to the edition of *Die Zauberflöte* in the *Neue Mozart-Ausgabe*, only one of which can be securely connected to the Theater auf der Wieden. We gratefully acknowledge the assistance of Dexter Edge with our cataloguing of this lot.

#### REFERENCES

NMA II/5/19, *Kritischer Bericht* (2006), pp.33ff.

£ 4,000-5,000 € 4,550-5,700



295

298

**MOZART, WOLFGANG AMADEUS**

Così fan tutte: o sia la scuola degli amanti...Weibertreue oder Die Mädchen sind von Flandern...Im Klavierauszuge von Siegfried Schmiedt. [KV 588], Leipzig: in der Breitkopfschen Musikhandlung, [1794].

FIRST EDITION. 3 volumes in one, 78, 80 and 82 pages, oblong 4to (c.25.5 x 30cm), type-set music, cast list in volume 3, early nineteenth-century brown calf-backed marbled boards, red-gilt title-label to spine, lacking engraved memorial frontispiece, 2 leaves from first volume (pp 41-44) supplied in early (perhaps contemporary) manuscript, some browning, upper margins trimmed, occasionally affecting paginations

First edition of the piano-vocal score; the full score was not published until 1810, also by Breitkopf & Härtel).

**REFERENCES**

Haberkamp, pp.333-334; Hirsch, iv 166.

£ 1,500-2,000 € 1,750-2,300

299

**[MOZART, WOLFGANG AMADEUS]—LEOPOLD VON SONNLEITHNER**

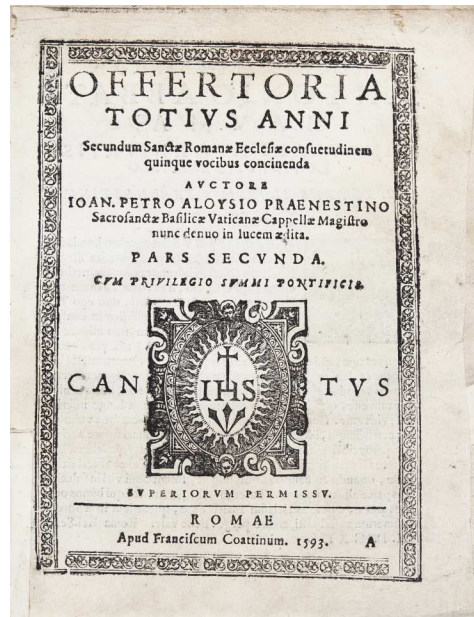
Autograph letter by Sonnleithner, to Rudolf Hirsch, about Mozart's operas *Figaro* and *Der Schauspieldirektor*, 5 November 1858

observing that each work can be judged best in relation to contemporary creations, discussing Salieri's opera *Prima la musica, poi le parole* [performed together with Mozart's *Der Schauspieldirektor* at the première on 7 February 1786], its libretto, and the location of the autograph in the *Hofbibliothek*, listing other operatic works performed for the first time in 1786, including those by Martin, Paisiello, Monsigny and Dittersdorf, also mentioning Mozart's *Figaro* and recording the number of performances in the years between 1786 and 1807, and in the years 1809-1813 (at the Theater an der Wien), 3

142

SOTHEBY'S

MUSIC, MEDIEVAL AND RENAISSANCE MANUSCRIPTS AND CONTINENTAL BOOKS



300

pages, 4to (28.8 x 22.8cm), autograph address panel, [Vienna,] 5 November 1858, browned, edges chipped, with some slight loss of text

See catalogue note at SOTHEBYS.COM

# £ 300-400 € 350-500

300

**PALESTRINA, GIOVANNI PIERLUIGI DA**

Offertoria totius anni, secundum Sanctae Romanae Ecclesiae, consuetudinem, quinque vocibus concinenda...pars prima [...secunda], Rome: Francesco Coattino, 1593

FIRST EDITION. 'Pars prima' (2 parts only: Quintus & Bassus)—'Pars secunda' (ALL 5 PARTS: Cantus, Altus, Tenor, Bassus & Quintus), titles with woodcut device and borders, dedications, typeset music, comprising 40 and 28 pieces respectively

7 volumes, 4to (c.20.5 x 16cm), 'Pars prima' each 22 leaves, 'Pars secunda' the Cantus 16 leaves (the rest 15), "picador" and "key" watermarks, disbound, Altus, Tenor, Quintus & Bassus parts in 'Pars secunda' lacking index at end, some tears to Cantus repaired and restored, slightly affecting the text, worming to hinges in Quintus reinforced, a few small wormholes and staining

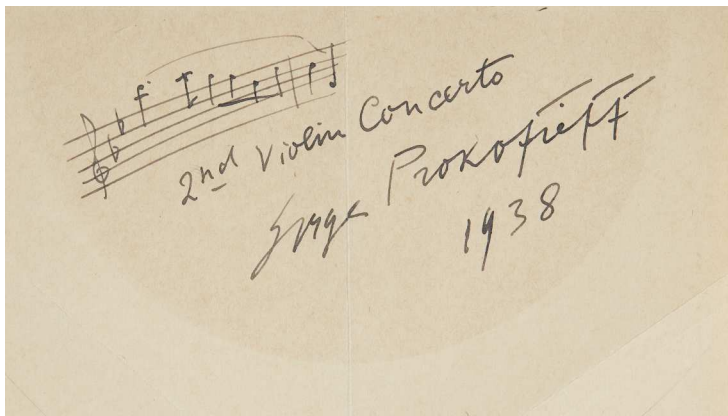
RARE: sets of all five parts for sixteenth-century polyphonic music are of the greatest rarity at auction. Palestrina was certainly the most highly regarded composer of his era, particularly of sacred music. These two books issued in 1593 contain all Palestrina's sixty-eight known Offertories. With those by Lassus, they constitute the first substantial corpus of polyphonic settings, and earliest to have been written in free motet style rather than based on plainchant.

**REFERENCES**

RISM P 746 & P 749 (5 copies); Edit 16: CNCE 44837 and CNCE 44839 (4 copies); G. Reese, *Music in the Renaissance* (1959), pp.465-467

£ 6,000-8,000 € 6,900-9,100





302

301

**PFITZNER, HANS**

...Konzert für Violoncello und Orchester in a-moll Opus 52 in vier Sätzen...Klavierauszug von Ernst Gernot Klussmann, *Berlin-Grunewald: Johannes Oertel, 1944*

FIRST EDITION, SIGNED AND INSCRIBED BY PFITZNER to the conductor Hans Swarowsky ("Herrn Swarowsky überreicht d. 17 Okt. 44 Hans Pfitzner"), 27 pages, folio (33 x 26.5cm), with separate 11-page cello part, pencil annotation to upper cover, original publisher's printed wrappers, *wrappers splitting at hinge*

See catalogue note at SOTHEBYS.COM

£ 300-400 € 350-500

302

**PROKOFIEV, SERGEI**

Autograph musical quotation from the first movement of the Second Violin Concerto op.63

signed and inscribed in blue ink ("2nd Violin Concerto, Serge Prokofieff, 1938"), two bars from the second solo violin theme in B-flat major, written on a single hand-drawn staff, c.10.5 x 15cm, *on an envelope, together with a photograph of Prokofiev, filing holes, some creasing and browning*

£ 800-1,000 € 950-1,150

303

**PUCCHINI, GIACOMO**

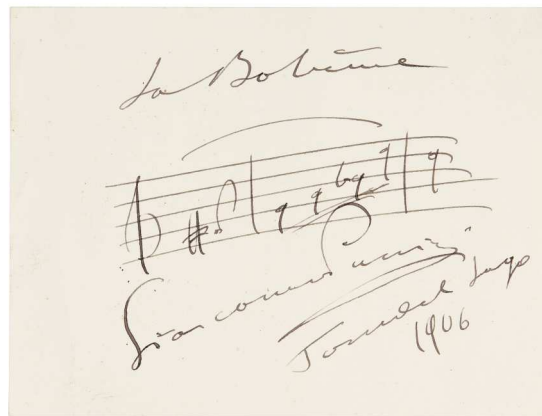
Autograph letter on a postcard, about "Manon Lescaut", signed ("G.Puccini"), 8 November 1905

in French, to a French journalist, lamenting that the impresario Astruc has died and that *Manon [Lescaut]* will probably not be staged, asking his friend to send some two hundred francs to the journalist Gaston Calmette and renew his subscription to *Le Figaro* ("Pauvre Manon! Astruc est decedé...est pour Manon n'y a plus d'espoir?")

2 pages, 8vo (c.8 x 11.8cm), Puccini's printed stationery, Torre del Lago, 8 November 1905

See catalogue note at SOTHEBYS.COM

‡ £ 800-1,200 € 950-1,400



304

304

**PUCCHINI, GIACOMO**

Autograph musical quotation from "La bohème", signed ("Giacomo Puccini. Torre del Lago, 1906"), together other items inscribed by Puccini

**1)** the opening phrase of Mimi's aria "Mi chiamano Mimi", two bars, written in grey-black ink on a hand-drawn staff without words and inscribed ("La Bohème...Giacomo Puccini. Torre del Lago, 1906"), c.9 x 12cm, *verso blank, Torre del Lago, 1906—2)* Printed programme for *La bohème* at the Opéra-Comique (Paris, 1912), SIGNED ("Caro Mario. Tanti Saluti. Puccini") under the portrait—**3)** Autograph note signed ("GPuccini"), welcoming a friend, whom he will greet properly when he returns from a "giretto" at 5 o'clock, 1 page, c.18 x 10.5cm, *no place or date*

£ 1,500-2,000 € 1,750-2,300

305

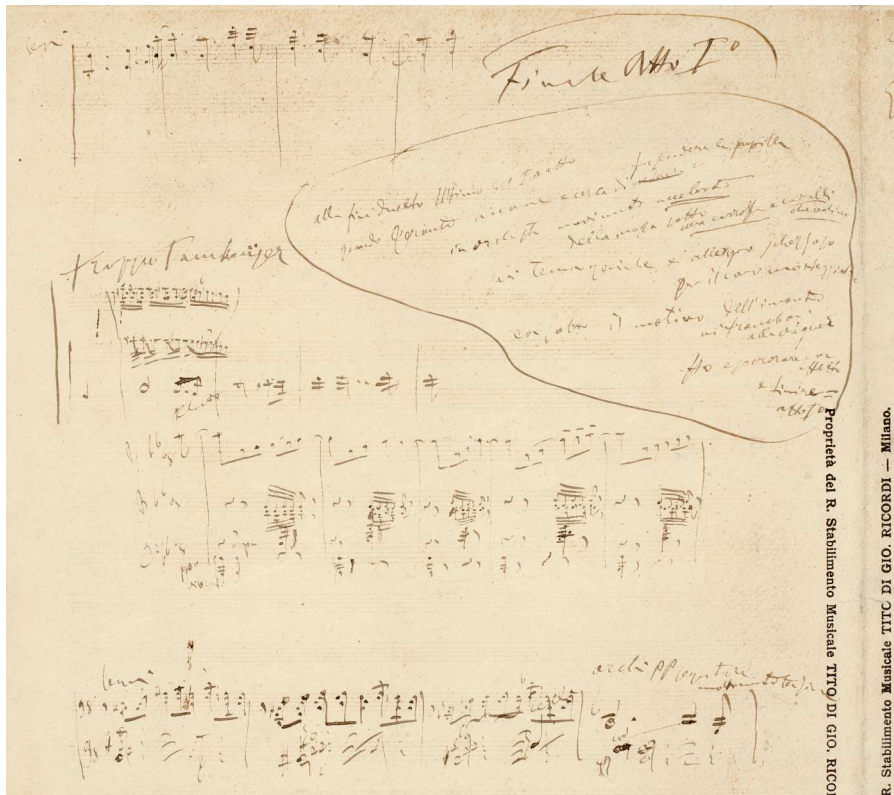
**PUCCHINI, GIACOMO**

Two autograph letters signed ("GPuccini"), to the journalist and writer Eugenio Checchi, 10 November 1897

**1)** Puccini reminds Checchi that [when he was studying in Milan] he was accompanied by his brother Michele, who died a few years ago in South America, and a cousin who, all together, shared his monthly income of 100 lire, referring to a "famous libretto", telling him that his stepdaughter Fosca is in Florence, and sending him the greetings of his wife Elvira and (jokingly) of himself ("...e io disprezzando sempre più il collega cleptomane ti invio un saluto affettuoso..."), 2 pages, 12mo, *printed stationery, autograph envelope, stamp, Torre del Lago 10 November 1897—2)* Puccini informs Checchi that he is in Rome, although not chasing women ("...senza intenzioni erotiche...") and would like to see him, confiding that he has sent him two woodcocks, the last trophies of this year's hunting, which he dedicates to him, explaining that he does not know how long he will be in Rome and that Ricordi is coming to see him ("...ma lui sempre con intenzioni..."), 1 page, 4to (c.26 x 21cm), [Rome], *no date*

Eugenio Checchi (1838-1932) worked for the Roman daily *Il Giornale d'Italia* and in December 1897 wrote an article on Puccini in the journal *Nuova Antologia*. According to Puccini himself, he also contributed some lines to the Act 3 duet in *Tosca*.

# £ 1,200-1,500 € 1,400-1,750



306

306

## PUCCINI, GIACOMO

Remarkable autograph sketchleaf for "Manon Lescaut", containing early drafts and sketches of important themes and melodies for the love duet in Act One

notated in brown ink, mainly in short score on two- or three-stave systems, without words, the music beginning

1) ON THE RIGHT-HAND PAGE, with an extended working draft in A major for Edmond and the students (at Figure 52), an instrumental passage immediately preceding the love duet for Manon and Des Grieux, with one word of text ("Davvero?", not included in the final version) comprising about forty-three bars, an eight-bar revision for strings, inserted and marked with cues ("Vi...de"), and with significant differences from the final version of this passage (cf full score pp.147-148), together with

2) ON THE LEFT-HAND PAGE (marked "Finale Atto I°"), a continuation of the music in a series of six short sketches, including the melodies of Des Grieux's celebrated aria 'Donna non vidi mai' and the accompaniment for the love duet 'La queta casetta', (Figure 55), in particular the violin accompaniment that soon comes to dominate the musical texture, the manuscript replete with extensive annotations and commentaries, including ideas for composition, descriptions of the lovers' carriage as they elope, an allegro scherzoso for the chorus and a motive for the trombones (see the detailed inventory below, a-f), one idea rejected as being "too like *Tannhäuser*"

2 pages laid open (overall size: c.38 x 52cm), 24-stave paper ("Proprietà del R. Stabilimento Tito di Gio Ricordi—Milano"), no place or date, but probably c.1889-1890, rather worn, but legible, laid down, obscuring the verso, a few minor repairs

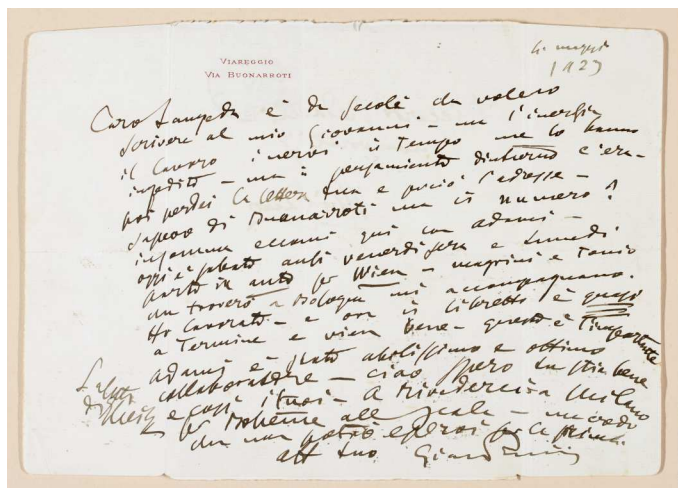
UNRECORDED: Working sketches for *Manon Lescaut* are of the greatest rarity at auction. It was with this opera, staged in Turin in 1893, that "Puccini's genius as a theatrical composer is finally affirmed" (Budden). Puccini had considerable trouble finalizing the libretto and appears to have composed these important themes in the love duet before the words were ready. The musical themes include the famous aria 'Donna non vidi mai', arguably the first piece in which Puccini displays his matchless skill in writing an impassioned operatic showstopper, comparable to "Che gelida manina".

Although without any libretto, Puccini eloquently expresses the dramatic situation, where Des Grieux has seen Manon for the first time and expresses his ardour in 'Donna non vidi mai' (cf stave 8). On the right-hand page, "an orchestral montage provides a transition to the final 'aria', whose centre-piece is the love duet". It culminates in the lyrical violin theme (cf stave 9), dominating Manon's vocal line, and leads to the lovers' elopement (cf. Figure 57). For the sketches on the left-hand page, please see the inventory online.

### REFERENCES

G. Puccini, *Manon Lescaut*, [Partitura], "nuova edizione" (483 pages), Milan: G. Ricordi, [1958], pp.147-150 & 156 (cf. pp.76 & 80 in the current Ricordi vocal score). J. Budden *Puccini* (2002), pp. 114-115 & 128-129. D. Schickling, *Giacomo Puccini. Catalogue of Works* (2003), pp.177-178, lists some 30 pages of sketches in the Accademia Filarmonica, Bologna, one of which relates to the instrumental passage (Figure 52) on the right-hand page of the present manuscript.

£ 8,000-10,000 € 9,100-11,400



308

307

### PUCCINI, GIACOMO

Three autograph letters and three autograph postcards, to Sybil Seligman, signed ("Giacomo", "Giacomo Puccini" and "GP"), June to October 1911

About *La fanciulla del West* ("La Girl") and his visit to Liverpool, informing her of the gift of a tie-pin encrusted with diamonds and rubies from Queen Alexandra ("...c'era unito un grazioso spillo di diamanti e rubini..."), thanking her for news about "La Girl" at Covent Garden, reporting productions at Brescia, Lucca ("benissimo", although he attended reluctantly), and, in English, at Liverpool ("...sarò a Liverpool per la Fanciulla inglese..."), lamenting that she will be not be in London when he returns south, describing how dull England is without her, reporting the rehearsals in Liverpool, and lunch with the Lord Mayor ("...Come è Triste il sol del Nord! E senza Sybil l'Inghilterra val poco davvero!...La Girl a sistema ridotta andrà domani sera. Lord Mayor domattina mi da un grande colazione al Palazzo...")

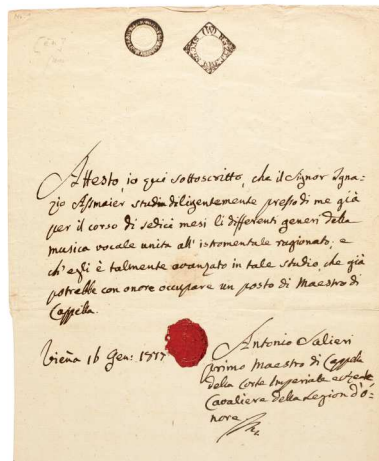
6 items, 8 pages in all, 8vo, 2 on "Torre de Lago" letter-cards with autograph address-panels (c.24.5 15.5cm), 3 on postcards, one showing Puccini on his motorboat, wearing a hat ("Il maestro Puccini nel lago di Massaciuccoli"), postmarks occasionally obscuring the text. Torre del Lago, Milan and the "Adelphi Hotel" Liverpool, c.26 June to 5 October 1911

Alexandra, Queen to Edward VII, was the dedicatee of the vocal score of *La fanciulla del West*. It was staged in English in Liverpool on 6 October 1911, with a reduced orchestration. Puccini attended the performance and might have stayed longer had Sybil not been at Cernobbio on Lake Como at the time.

### REFERENCES

Three of these six items are published in Vincent Seligman, *Puccini among Friends* (1938), pp.209-210; Budden, *Puccini*, (2005), p.332.

# £ 2,000-2,500 € 2,300-2,850



313

308

### PUCCINI, GIACOMO

Autograph musical quotation from "La Bohème" signed, together with a letter about "Turandot", both signed ("GiacomoPuccini")

The autograph musical quotation comprising the opening two bars of Mimi's aria "Mi chiamano Mimi", written in brown ink on a hand-drawn staff without words ("La Bohème... GiacomoPuccini. Milano dic: 911"), on card, c.4.5 x 10.5cm, Milan, December 1911; together with: Autograph letter to Giovanni Langeda(?), in which Puccini explains that he is about to leave by car for Vienna ("in auto per Wien"), together with his son Tonio and [Angelo] Magrini, having just laid out the third act [of *Turandot*] with his librettist Giuseppe Adami, who is with him in Viareggio, reporting that this is nearly finished because Adami is an excellent collaborator ("...eccomi qui con Adami...e ora il libretto è quasi a Termine e vien bene—questo è l'importante—Adamo è stato abilissimo e ottimo collaboratore..."), 1 page, on a letter-card (oblong c.17 x 24.5cm), printed stationery, address-leaf obscured, Viareggio, 4 May 1923

mounted together with a photographic portrait of Puccini, 3 items in all, overall size: 35.5 x 51cm, unframed

See catalogue note at SOTHEBYS.COM

£ 1,500-2,000 € 1,750-2,300

309

### PUCCINI, GIACOMO

Autograph letter signed ("GPuccini"), to Maria Bianca Ginori, 24 December 1923

about the final revision of *Manon Lescaut*, staged at La Scala with Gilda Dalla Rizza in the title role, who has had more success than the year before, informing her that he has occasionally been hunting but there's little or nothing to catch, so he is stuck with his wife Elvira who has been confined to bed with influenza for that week ("...figurati che allegria!..."), and thanking her for her letter to the Ministry on his behalf (... Fu ripresa *Manon* alla Scala con la dalla Rizza con maggiore successo dell'anno scorso...").

1 page, 4to (c.26.7 x 21cm), printed stationery, autograph envelope, Viareggio, "Vigilia di natale", [24 December] 1923

See catalogue note at SOTHEBYS.COM

# £ 600-800 € 700-950

145

**RAVEL, MAURICE**

Autograph manuscript of a musical study composed for four voices in open score

lacking the opening, written in pencil, black ink and red ink, notated on four four-stave systems per page, to be read with soprano, alto, tenor and bass clefs and a key-signature of two sharps, the music drafted in pencil throughout, the second page sketched but not completed, the first page gone over by the composer in red and black ink, ending in D major, the top part annotated by Ravel ("Rallo...lo Tempo")

2 pages, folio (34.8 x 26.9cm), 16-stave paper, no place or date, probably 1890s

This manuscript contains some of Ravel's exercises in harmony and counterpoint at the Paris Conservatoire, where the use of antiquated C-clefs was then standard. Ravel's harmony exercises are discussed in Orenstein, *Ravel. Man and Musician* (1991), p.152. Sotheby's is pleased to acknowledge the advice of Roger Nichols in preparing the catalogue description for this lot.

£ 2,000-3,000 € 2,300-3,450

311

**RAVEL, MAURICE**

First edition of "Noël des Jouets", *Paris: Bellon, Ponscarne et C<sup>ie</sup>*, inscribed and signed by the composer ("à Albert Doyen en souvenir de notre séjour amicalement Maurice Ravel"),

7 pages, folio (35 x 26.7cm), original publisher's illustrated wrappers, a few tiny tears repaired, outer leaves detached

This song, composed in 1905, marked Ravel's first venture into "the pristine realm of childhood", a notable feature of later works including *Ma mère l'oye* and *Les enfants et les sortilèges*.

**REFERENCES**

Arbie Orenstein, *Ravel. Man and Musician* (R/1991), p.50

‡ £ 1,500-2,000 € 1,750-2,300

312

**ROSSINI, GIOACHINO**

Autograph letter signed ("Rossini"), to the composer Julius Benedict in London, 6 May 1865

A letter of introduction for the pianist Mademoiselle Paule Gayrard; Rossini praises the granddaughter of the publisher Antonio Pacini as a first-class pianist, whose talents and merits will surely find favour in England, where she is travelling with her mother ("...M<sup>elle</sup> Paule Gayrard...sarà porgitrice di questa mia, essa è una Pianista di Prima Classe e meritevole delle vostre e mia sollecitudine..."); Rossini also expresses the wish that Benedict might come to Paris again and perform his music ("...una occasione per ben conoscervi ed' applaudirvi...")

2 pages, 4to (c.22 x 17cm), black ink, integral leaf with autograph address panel ("Monsieur Benedict. Compositeur de musique tres Distingué"), Paris, 6 May 1865, crease to left-hand margin, otherwise fine and clean

See catalogue note at SOTHEBYS.COM

# £ 1,000-1,500 € 1,150-1,750

**SALIERI, ANTONIO**

Autograph testimonial for the composer Ignaz Assmayer, signed ("Antonio Salieri"), 16 January 1817

to an unnamed recipient, attesting to his diligent study of vocal and instrumental music over the course of sixteen months, and stating that his progress has been such as to enable him to take up with honour a position of Maestro di Capella ("...e ch'egli è talmente avanzato in tale studio che già potrebbe con onore occupare un posto di Maestro di Cappella...")

1 page, folio (36 x 22cm), integral with some later annotations to verso, red wax seal, stamps, Vienna, 16 January 1817, *light browning to edges*

Formerly an organist at St. Peter's in Salzburg, Ignaz Assmayer (1790-1862) came to Vienna in 1815. One of his subsequent positions there (from 1825) was of organist to the Imperial Chapel. A friend of Schubert (another of Salieri's pupils), he was one of the 50 composers in the 1820s who supplied a variation on Diabelli's famous theme for the second part of the *Vaterländischer Künstlerverein*.

‡ £ 2,000-3,000 € 2,300-3,450

314

**SCHOENBERG, ARNOLD**

Mimeographed letter sent to Alban Berg, Josef Rufer and others, DESCRIBING HIS FIRST YEAR IN AMERICA, 25 November 1934,

expressing his thanks for the congratulations he received on his sixtieth birthday [13 September 1934], describing his first year in America as unparalleled in its disappointments, trouble and sickness, reporting offers of employment at the Malkin Conservatory and in New York, and his dissatisfaction with the remuneration and his pupils, calling Koussevitzky (who has not played any of his music) a charlatan, providing a graphic account of his illnesses, inveighing against the conservatism of American conductors who have only played his *Verklärte Nacht* or a Bach arrangement, lambasting [Bruno] Walter, whom he calls a great conductor but a disgusting pig, detailing his teaching at the University of Southern California, mentioning his opera [*Moses and Aron*], on which he has not continued work, and a tonal string suite [*Suite in the Old Style*] which he has composed

3 pages, folio (35.5 x 21.5cm), Hollywood, [25] November 1934, a few tiny tears to edges, first page splitting slightly along horizontal fold, *browning*

See catalogue note at SOTHEBYS.COM

**REFERENCES**

J. Bran, C. Hailey and D. Harris, ed., *The Berg-Schoenberg Correspondence* (New York and London, 1987), pp.454-458 (translation)

# £ 2,000-3,000 € 2,300-3,450

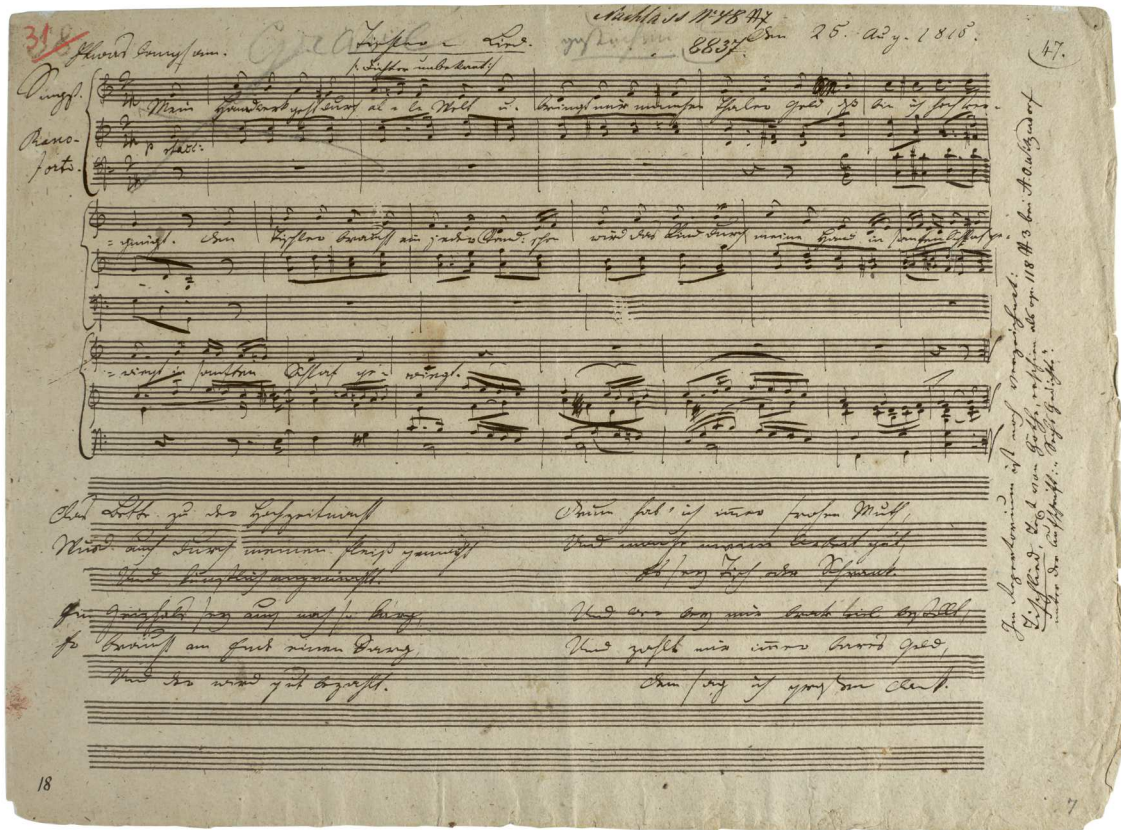
315

**SCHOENBERG, ARNOLD**

Postcard photograph signed on the mount ("ArnoldSchönberg"),

c.14 x 9cm, [probably Berlin 1930s]

Ω £ 800-1,200 € 950-1,400



316

**SCHUBERT, FRANZ**

Autograph manuscript of the two songs, *Tischlerlied* D.274 and *Totenkranz für ein Kind* D.275, 25 August 1815, REGARDED AS 'LOST' IN THE SCHUBERT THEMATIC CATALOGUE

a composing manuscript, THE ONLY KNOWN AUTOGRAPH SOURCE FOR THE TWO SONGS, written in brown ink, each song notated on three three-stave systems and occupying separate sides of a single leaf, with autograph titles and dates ("Tischler-Lied...den 25 Aug. 1815...Totdenkranz für ein Kind...den 25 Aug. 1815"), the second and third verses of the *Tischlerlied*, and the second verse of *Totenkranz für ein Kind*, written out by Schubert below the setting of the first verse, a few autograph deletions and corrections

2 pages, oblong 4to (23.5 x 31.7cm), 16-stave paper, watermarked "G KI[ESLING]" (cf. www.schubert-online.at: Wasserzeichen 61), various later annotations in pencil, red crayon and ink, including by the musicologist Johannes Wolf ("Im Repertorium ist noch verzeichnet: Tischlied, text von Göthe...nicht gestochen"), *browning consistent with paper-type, small stain*

THE AUTOGRAPH MANUSCRIPT OF TWO COMPLETE SONGS BY SCHUBERT.

SCHUBERT SONGS ONCE APPEARED WITH REGULARITY AT AUCTION, BUT HAVE BECOME SCARCE IN THE LAST DECADE.

THE PRESENT MANUSCRIPT IS DESCRIBED BY DEUTSCH AS 'LOST'.

Both *Tischlerlied* ('Carpenter's Song') and *Totenkranz für ein Kind* ('Wreath for a Dead Child') were products of Schubert's *annus mirabilis*, 1815, during the course of which the eighteen-year-old composer produced around one hundred and forty-five songs. And most remarkably, on the day - 25 August 1815 - which saw the composition of the two songs, Schubert also wrote another seven songs of various kinds.

The present single-leaf autograph was once part of a larger manuscript which, on one leaf, contained the songs *Trinklied* D 267 and *Das Leben* D 269 (2nd version), and on another, the songs *An die Sonne* D 272 and *Lilla an die Morgenröte* D 273 (according to Deutsch, the whereabouts of the leaf containing D 267 and D 269 are unknown, the leaf bearing D 272 and D 273 is recorded as being in a private collection in Basel). *Tischlerlied* (the author of whose poem is unknown), and *Totenkranz für ein Kind* (poem by Friedrich von Matthisson) were not published until long after Schubert's death, in an edition by Diabelli, c.1850, and in the old collected edition, 1895, respectively. The Diabelli edition differs from the autograph in a number of ways, although it is not clear whether it was based therefore on a further lost autograph source or whether its diverging features (including a two-bar introduction) are due to its editor's imagination.

**REFERENCES**

Otto Erich Deutsch, *Franz Schubert. Thematisches Verzeichnis seiner Werke* (Kassel, 1978), p. 170; Robert Winter, 'Paper Studies and the future of Schubert research', *Schubert Studies*, ed. E. Badura-Skoda and P. Branscombe (Cambridge, 1982), pp. 209-275; Schubert online: <http://www.schubert-online.at/activpage/allewasserzeichen.php> [accessed 19 September 2018]

£ 50,000-70,000 € 57,000-80,000

**SCHUMANN, ROBERT**

Autograph letter signed ("Robert Schumann"), to the publishers Whistling ("Geehrte Herren"), hitherto lost, 30 November 1845

enclosing concert advertisements [for Schumann's Piano Concerto in A minor, Op.54; not included here], which he wishes to have appear on the correct days, and asking for the costs to be charged to him immediately ("...Beiliegende Concertanzeigen ersuchen wir Sie zu besorgen, daß sie zu den angegebenen Tagen richtig erscheinen...")

1 page, 4to (27.5 x 22.3cm), autograph address panel to verso, annotated by the recipient, seal excision, Dresden, 30 November 1845, *light creasing, a few tiny stains*

In the event, the date of the first performance of Schumann's Piano Concerto in A minor, Op.54, suffered a number of postponements, the work finally being performed in its entirety, with Clara Schumann at the keyboard and Ferdinand Hiller conducting, in Dresden on 4 December 1845. The Leipzig music-publishing firm of Whistling, run by Friedrich and August Whistling, was notable for its editions of Schumann's music, including the song-cycle *Frauenliebe und -leben*, Op.42 (1843), and the piano quartet Op.47. From 1835 the firm maintained a regular correspondence with the composer. The autograph of this letter is recorded as lost in the collected edition of Schumann's letters, the text being known only through a copy.

**REFERENCES**

*Schumann-Briefedition*, Serie III, Band 2, ed. Renate Brunner (Cologne, 2011), p.175 (no.131)

‡ £ 2,000-3,000 € 2,300-3,450

**STRAUSS, RICHARD**

Autograph manuscript sketch-leaf for 'Hymne an der Liebe' from *Drei Hymnen*, op.71 no.1, signed and dated in ink ("DrRichardStrauss Garmisch. 11.6.24")

part of the first number, 'Hymne an der Liebe', the short score notated in pencil on up to six staves per page, two systems of three staves each, with alterations and corrections, an early draft of the "recapitulation" section in F major, marked "Ruhig", with the words "Siehe! mit der Erde gattet sich der Himmels höchste Lust. Von den Wettern überschattet, bebt entzückt der Mutter Brust", the music thereafter as a single line, continued on the verso (inverted), comprising some forty bars in all, diverging from the final version; together with the end of a sketch in 4/4, E-flat major, for a different piece (14 bars, incomplete, with text lost to the upper margin) and some financial memoranda

2 pages, c.13 x 35.5, 7-stave paper cut down from a larger leaf, both sides paginated "7", Garmisch, 11 June 1924, *trimmed, with some text loss to the sketch in E-flat, crease to central vertical fold*

This seems to be the only extant manuscript for this piece. Trenner lists autographs for the *Drei Hymnen* in Garmisch, but the *Richard Strauss Quellen Verzeichnis* concludes that no such manuscripts exist. Müller von Asow, (ii, 757-759) states that the autograph 'Hymne an der Liebe' was once in Dresden, but RSQV disputes this too. They state that autograph sources for this piece are thus "unknown".

**REFERENCES**

TrV 240; RSQV ID q01140 ("unbekannt")

£ 2,500-3,000 € 2,850-3,450

**STRAUSS, RICHARD**

Autograph musical quotation of two bars from *Till Eulenspiegels lustige Streiche* op.28, signed ("DrRichardStrauss")

notated in black ink on a single hand-drawn stave, 1 page on card, c.10.5 x 15cm, *pencil annotation to verso, no place or date (after c.1903), 3 filing holes to left-hand margin*,

£ 1,000-1,500 € 1,150-1,750

**STRAUSS, RICHARD**

Autograph letter signed ("DrRichardStrauss"), to an unnamed recipient, ABOUT DIAGHILEV AND JOSEPHSLEGENDE

informing him that he is expecting Diaghilev on Tuesday, after which he will be able to tell him whether the German première can be given at his festival, and stating that he is currently hard at work on the instrumentation of the score; Strauss asks for his opinion on a répétiteur named Guttenberg, reports on the recently finished *Strauss Woche*, relates his wife's amusement at his romantic night with Fräulein Walker and asks him to write soon, not necessarily about the theatre

3 pages, 8vo (18 x 11.4cm), printed stationery, some passages underlined in red crayon, two later pencil annotations, presumably Berlin, no date [1913], *splitting along central fold*; together with an autograph envelope addressed to A. Wernicke, postmarked 1904

See *catalogue note* at SOTHEBYS.COM

‡ £ 1,000-1,500 € 1,150-1,750

**STRAUSS, RICHARD**

Autograph sketches for the ballet *Josephslegende*, Op.63, and the incidental music "*Der Bürger als Edelmann*", Op.60, the original conception for "*Ariadne auf Naxos*"

SIGNED AND DATED AT THE END BY THE COMPOSER ("DrRichard Strauss Garmisch, 18 August 1912"), in short-score, contained on a double leaf and notated in pencil on up to ten two-stave systems per page, the sketches for *Josephslegende* being for the 'Tanz der Frauen' and including the music for the boxers, Figures 17-27/4 and 55 onwards, the sketches for *Der Bürger als Edelmann* being for the entrance of the cooks, no.11 ("Das Diner"), Figures 67-74/9, numerous autograph inscriptions and annotations ("Ballet...Emoll...für Potiphars Frau...Boxer...Ariadne: das Diner..."), some bars with autograph numbering, repeated bars indicated by oblique double strokes, with a number of autograph cancellations, corrections and revisions

4 pages, folio (c.35 x 27cm), 20-stave paper, no place or date [1912], *folded several times, splitting along horizontal fold, a few small stains, dust-staining to final page*

A remarkable manuscript containing sketches for two celebrated dramatic works by Strauss.

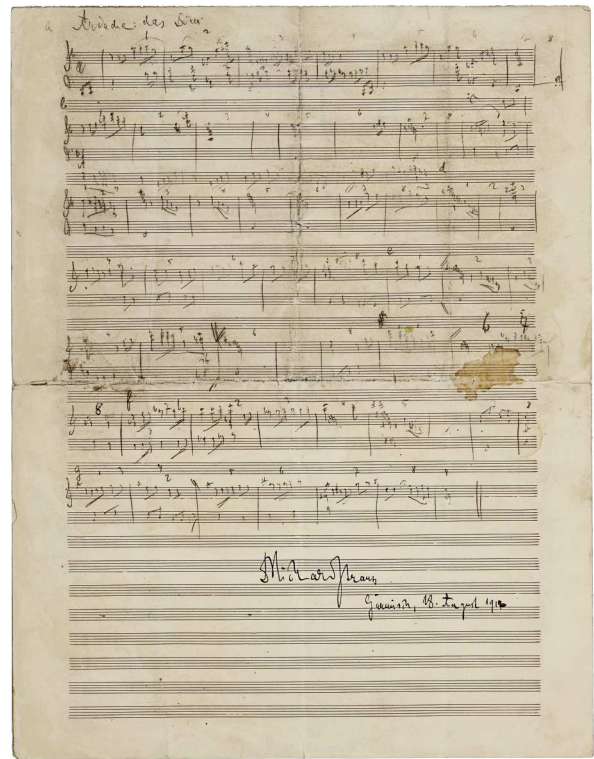
*Josephslegende* was Strauss's first complete ballet score, commissioned by Diaghilev for the Ballet Russes. Premiered in Paris on 14 May 1914, its composition overlapped to some extent, as shown here, with that of the incidental music to *Der Bürger als Edelmann*. Dealing with the attempted seduction of the biblical Joseph by Potiphar's wife, the ballet is a sultry affair on which Strauss lavished music of great psycho-sexual intensity. The passages sketched here are for dances in Scenes II and III, Scene II culminating in the erotic Dance of the Sulamith.

*Ariadne auf Naxos* was designed to be performed after a performance of Molière's *Le bourgeois gentilhomme* (*Der Bürger als Edelmann*), the latter being provided with incidental music by Strauss. The premiere of this first version of *Ariadne auf Naxos* took place in Stuttgart on 25 October 1912. The dinner scene sketched here is perhaps the *pièce de résistance* of the instrumental music to *Der Bürger als Edelmann*: here Strauss gave his imagination full rein, beginning with a grand march into which the composer introduces a reference to the Coronation March from Meyerbeer's *Le Prophète*, moving on to vivid musical representations of Rhine salmon, mutton and song-birds and concluding with the whirling dance of the kitchen boy

#### REFERENCES

E.H. Mueller von Asow, *Richard Strauss. Thematisches Verzeichnis*, ii (Vienna, etc., 1912), p.531; Trenner 231; Norman Del Mar, *Richard Strauss*, ii (1969), pp.1ff.

£ 10,000-12,000 € 11,400-13,700



321

322

#### STRAVINSKY, IGOR

Photograph signed and inscribed ("To Mary Kaylor with my warmest greetings, IStravinsky Santa Fe, July/61") in red ink below the image, showing the composer perusing a musical score, c.7.5 x 8.5cm, remains of mounting on verso

Ω £ 800-1,000 € 950-1,150

323

#### STRAVINSKY, IGOR

Autograph musical quotation, signed, from "The Rite of Spring"

inscribed "to Mrs Gladys Thomson...Igor Stravinsky. July/62" in blue ink on a single hand-drawn stave

c.8.5 x 13.5cm, on gilt-edged card, no place, July 1962, together with a printed programme for "Threni" (1958), signed in black ink below the cover photograph ("Igor Stravinsky").

The famous opening call for high-pitched bassoon is here notated a semitone lower than in the score, starting on C-flat (cf the repeat of the motif at Figure 12), and without bar-lines.

£ 1,500-2,000 € 1,750-2,300

324

#### STRAVINSKY, IGOR

Printed reproduction score of "Scènes de ballet", signed twice ("Igor Stravinsky 1944") and inscribed by him with a warm dedication to his choreographer, Anton Dolin

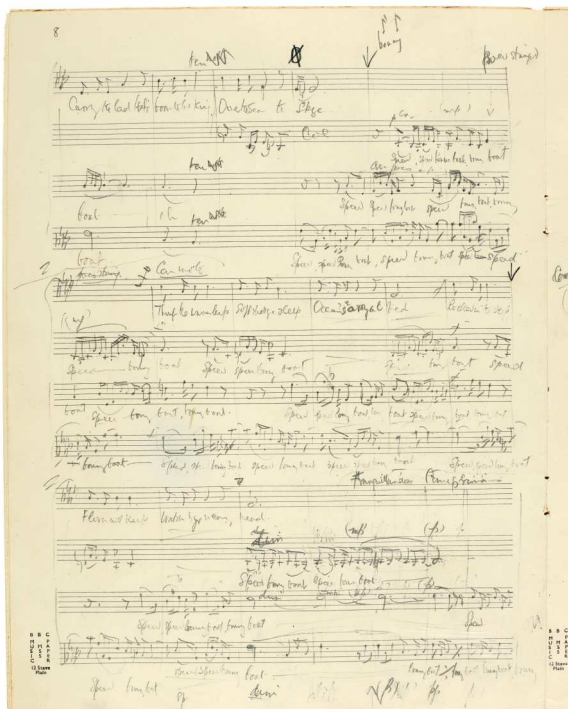
"Pour vous, mon cher Antony Dolin, avec mes pensées admiratives et avec toute mon impatience de voir réalisée cette musique avec votre brillant couleurs/ Votre Stravinsky/ Hollywood, Sept 16, 1944", a photographic reproduction of a manuscript piano score, annotated by the composer in black ink ("Copyright 1944, by Igor Stravinsky"), marked up by another hand in red crayon, comprising nine movements: 'Introduction', 'Danses (corps de ballet)', 'Variation I (Danseuse)', 'Pantomime', 'Pas de deux', 'Variation (danseur)', 'Variation (danseuse)', 'Pantomime', and 'Apothéose'

25 leaves, 4to (c.33.5 x 26cm), 12-stave paper ("Maestro No.108 12-Piano"), paginated 1-25, the leaves printed on one side only and fixed back-to-back with translucent adhesive tape, contemporary dark blue cloth, blue-gilt labels to cover ("Scenes de ballet, Igor Stravinsky / Dedicated to Anton Dolin"), ownership marking by Edna Josephs, staining from the adhesive tape

This score is pre-production material, probably used at the rehearsals of Stravinsky's ballet at the Forrest Theatre, Philadelphia, in 1944. The impresario Billy Rose commissioned this work for his Broadway revue *The Seven Lively Arts*, featuring the English dancers Alicia Markova and Anton Dolin (1904-1983). Dolin provided the choreography for the production, alluded to in the composer's dedication, which opened on 24 November 1944.

£ 1,500-2,000 € 1,750-2,300

149



325

325

**TIPPETT, SIR MICHAEL**

Autograph working manuscript of "Four Songs from the British Isles", the original version including "Over the Sea to Skye", signed with initials on the title, c.1956

the working score of four folksong-arrangements, notated in pencil on three four-stave systems per page, with deletions and erasures, a few additions in black ink and annotations in red crayon, with the autograph title "4 Songs from the British Isles [originally 'Islands'] (Pencil) arranged for SATB by M.T.", comprising

- "1. England. *Early One Morning*", pp.1-4
- "2. Ireland. *Lilliburlero*", pp.4-7
- "3. Scotland. '*Over the Sea to Skye*'", pp.7-10
- "4. Wales. *Gwendoleen's Repose*", pp.11-13

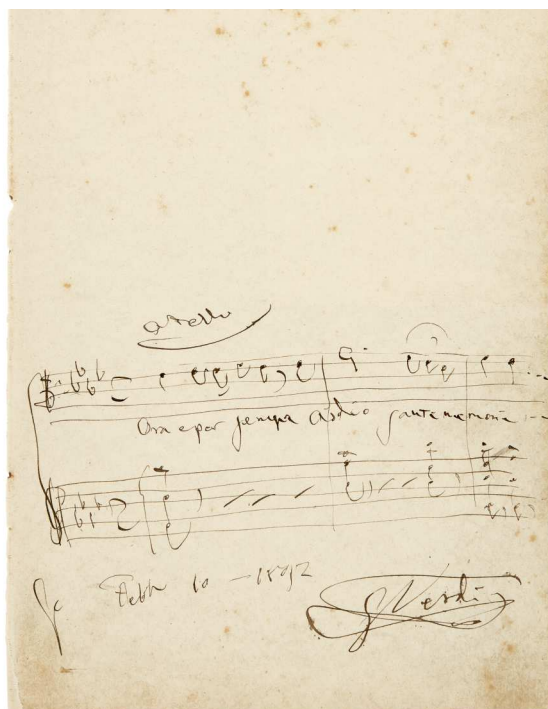
14 pages, 4to (c.31 x 23.5cm), including title, paginated 1-13, blank page at end, 12-stave paper ("BBC Music Mss Paper 12 Stave Plain"), one stapled gathering, c.1956, together with a typed letter of presentation signed ("MichaelTippett", Corsham, 22 September 1964), the paper slightly cockled, some browning from the pencil, resting to the staples,

THIS MANUSCRIPT IS THE ONLY COMPLETE AUTOGRAPH SOURCE FOR THESE SONGS. Tippett's *Four Songs from the British Isles* was written for North West German Radio, Bremen, and contains arrangements for four-part chorus, each representative of one of the countries. The third song in the published set (1957), representing Scotland, is 'Poortith cauld', which replaced the quite different original piece contained here. Tippett's arrangement of 'Over the Sea to Skye' (based on a fairly modern song) was unknown during his lifetime and only discovered in 2002. In a letter of 28 July 1957, Tippett explained that he would have to replace 'Over the Sea to Skye' because the copyright was "too strictly held by a publisher". British Library Add MS 61775 (dated 1956), contains only 'Poortith cauld', and nothing of numbers 1, 2 or 4 (nor of course the present no.3).

150

SOTHEBY'S

MUSIC, MEDIEVAL AND RENAISSANCE MANUSCRIPTS AND CONTINENTAL BOOKS



326

The settings are very imaginative and complex, and apparently taxed the abilities of the amateur German choir for which they were commissioned. Indeed the first performance, without the present number, was given, not at Bremen, but by the London Bach Group at Royaumont in 1958. Tippett's 'Over the Sea to Skye' was published in 2002 and first performed in 2003. In the note that accompanies this manuscript, Tippett writes that "I find I have the pencil work-manuscript of 'Four Songs of the British Isles'. Would this be the sort of thing you would like?...I would like to have one of the songs photographed or transcribed in London first of all, as I appear not to have a copy of that music at all. This would take a week or a fortnight".

£ 10,000-15,000 € 11,400-17,100

326

**VERDI, GIUSEPPE**

Autograph musical quotation from "Otello", signed ("GVerdi")

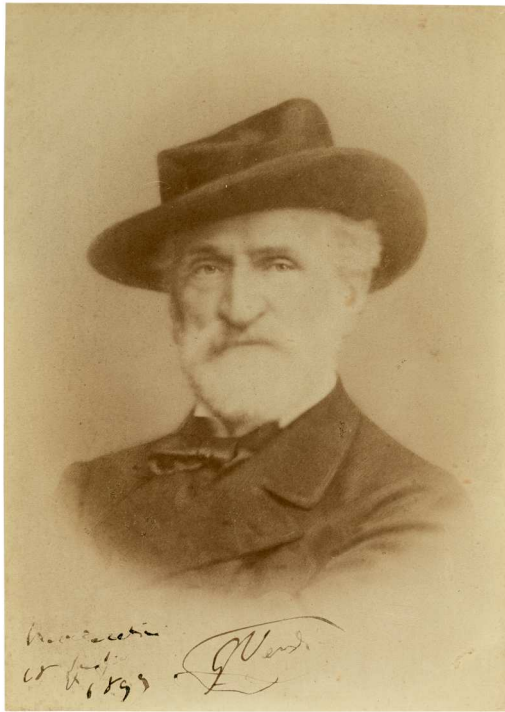
comprising three bars from Otello's aria in Act 2 with the words "Ora e per sempre addio sante memorie", notated for piano and tenor voice on two staves, in brown ink, signed and inscribed by the composer ("Otello...Febbr[ai]o 10 - 1892")

1 page, 8vo (c.19.5 x 12.5cm), on an albumleaf, 10 February 1892, light browning

This is one of the main solos for the hero in *Otello*, Verdi's last tragic masterpiece and one of the greatest of all Italian operas. Otello has just had the seed of jealousy planted in his mind by Jago, who had implied that the handkerchief that he once gave Desdemona she has now given to Cassio, thereby forever reducing his former glory to nothing.

£ 4,000-5,000 € 4,550-5,700





327

327

**VERDI, GIUSEPPE**

Photographic portrait, signed and inscribed ("Montecatini 18 Luglio 1893 G. Verdi")

c.21.5 x 15cm, by Tempestini of La Spezia, Viareggio and "Bagni Montecatini", sepia toned, with the photographer's gilt etichet to verso, Montecatini Terme, 18 July 1893

Verdi spent many summers taking the waters at the baths at Montecatini in Tuscany, eloquently recorded in the many photographs by Pietro Tempestini.

± £ 2,000-3,000 € 2,300-3,450

328

**VERDI, GIUSEPPE**

Les Vêpres siciliennes, G<sup>d</sup> Opéra en 5 actes. [Vocal Score], Paris: Léon Escudier, 1855

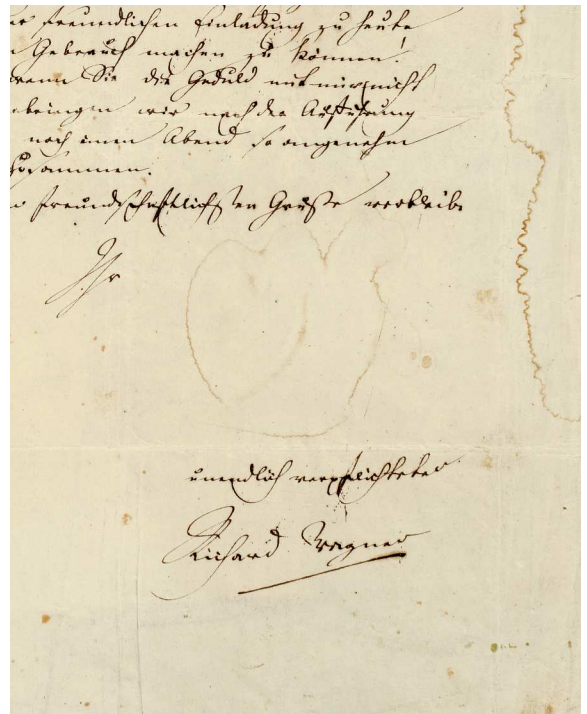
FIRST EDITION. Large 4to (c.33 x 26cm). 415 pages, lithographed title by Vialon ("sur étain par A. Vialon"), engraved music, plate no. L.E. 1500 ('Ballet': L.E. 1501 (1-4), priced at 30f, contemporary green calf-backed boards, a clean copy

This imposing score of Verdi's first French Grand Opera was published a few weeks after the premiere at the Opéra on 13 June 1855, and may have been prepared during the rehearsals.

**REFERENCES**

Hopkinson 56A (a); Chusid, p.170

£ 1,500-2,000 € 1,750-2,300



329

329

**WAGNER, RICHARD**

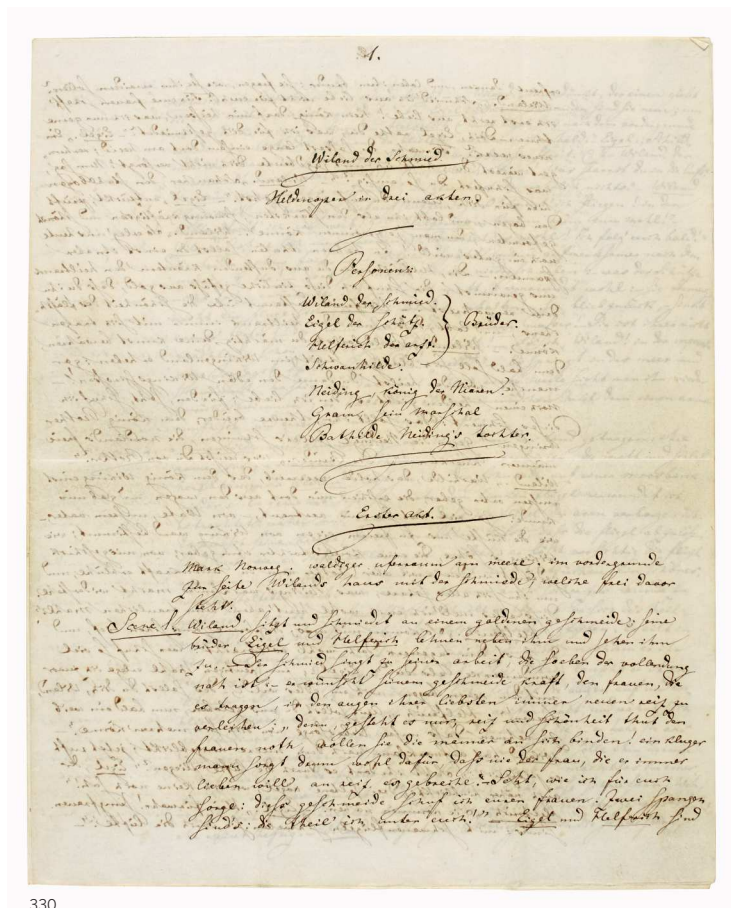
Early autograph letter about *Rienzi*, signed ("Richard Wagner"), to Joseph Tichatschek, October 1842

regretting that he and his wife will not be able to take up his friendly invitation for that evening on account of the arrival of a sister of his [Klara Wagner], and expressing the hope that, if he doesn't lose patience with him, they can spend an evening together after the performance of his opera [*Rienzi*] ("...Hoffentlich - u. wenn Sie die Geduld mit mir nicht verlieren, verbringen wir nach der Aufführung meiner Oper noch einen Abend so angenehm wie möglich zusammen...")

1 page, 4to (27.7 x 22.5cm), integral autograph address panel, with attestation of authenticity by Tichatschek to the left of the letter-text ("Es bedarf wohl keines besseren Beweises, daß vorstehender Brief von R. Wagner geschrieben ist. 1879 Joseph Tichatschek"), [Dresden,] Monday, half-past two, [17 October?] 1842, some staining and browning, half of the address panel, presumably blank, cut away, old repair to outer edge of integral, a few tiny tears

UNPUBLISHED: Not in the *Sämtliche Briefe*. A remarkable early letter by Wagner, written in the days preceding the triumphant première of his Dresden opera *Rienzi* to the Czech tenor Joseph Tichatschek (1807-1886), who created the title-role of the opera.

± £ 3,000-5,000 € 3,450-5,700



330

330

## WAGNER, RICHARD

Autograph manuscript prose draft for the three-act opera "Wieland der Schmied" [WWV 82], signed and dated ("Richard Wagner"), 1850

here titled "Wiland der Schmied. Heldenoper in drei akten", with cast list ("Personen: Wiland der schmied, Eigel der schütz, Helferich der arzt, Schwanhilde, Neiding, König der Nianen. Gram sein Marschal, Batlinder, Neiding's tochter...") and the prose text divided into scenes and acts, closely written in dark brown ink on forty lines per page, signed and dated at the end: "Richard Wagner/ (Paris, 11 märz 1850) (Zürich, 8 October 1850)",

23 pages, 4to (c.25 x 20cm), on 6 bifolia, fine watermarked paper ("J Whatman 1850"), top-centre paginations, horizontal centre fold, unbound, modern archival folder,

THIS IS WAGNER'S DETAILED SCENARIO FOR AN OPERA DESIGNED TO ENSHRINE HIS REVOLUTIONARY "MUSIC OF THE FUTURE". More than a mere synopsis, such manuscripts constitute draft librettos in prose form, describing the action and including a considerable amount of dialogue. Wagner made such prose drafts for all four operas of *Der Ring des Nibelungen*.

Wagner first envisaged *Wieland der Schmied* as an opera for Paris, given that German opera houses were closed to him, because of his political activism. Enthused by Berlioz's *Symphonie Roméo et Juliette*, and his own evolving theories of music and drama, he at first hoped that Berlioz would collaborate on this project. He offered the scenario both to

Berlioz and to Liszt, but to no avail. Wagner seems to have sent the present manuscript to Carolyne zu Sayn-Wittgenstein, as explained in his letter to her, also dated 8 October 1850 (*Sämtliche Briefe*, iii, no.116), which Liszt acknowledged on 18 October.

Several themes in the scenario are rather familiar to us from Wagner's later music dramas, not least *The Ring*, including Princess Swanhilde, who is wounded by a spear, falls to earth and is rescued by the master-craftsman and blacksmith Wi[e] land. She puts aside her wings and her magic ring of power. Wi[e]land's enemies are called the Niedings, who steal the ring, kidnap Swanhilde and destroy his home. Wagner later changed Wiland's name to "Wieland", when he included the scenario in his *Gesammelte Schriften und Dichtungen* in 1872.

This projected three-act heroic opera occupied Wagner from late 1849, and is closely connected with the development of his revolutionary theories on music and drama. He included a *précis* of the subject as the appendix to his book *Das Kunstwerk der Zukunft*, suggesting it as a model subject-matter for his ideal music-drama of the future. Wagner also decided to revolutionize his handwriting at this time, dispensing with the gothic *Kurrentschrift* that Germans had habitually used, and replacing it with Roman script. Indicative of Wagner's internationalist aspirations, even nouns are no longer capitalized, except for proper names, albeit inconsistently.

## REFERENCES

WWV 82 Text III (p.341)

£ 30,000-50,000 € 34,100-57,000

**WAGNER, RICHARD**

Autograph musical quotation from "Die Meistersinger", signed ("RichardWagner"), 24 April 1868

comprising an eight-bar quotation of the famous March of the Mastersingers [the bass line from the Overture], notated in dark brown ink on two staves, inscribed by the composer ("Meistersinger" and "Tribschen 24 Apr. 68")

1 page, on card, c.7.5 x 12.7cm, Tribschen, 24 April 1868

RARE. We have traced no autograph musical quotation from *Die Meistersinger* at auction since this item was sold here in 1977. Wagner evidently wrote this example a couple of months before the premiere at Munich on 21 June 1868. However, Wagner had already conducted the Overture in Leipzig on 1 November 1862.

**PROVENANCE**

Sotheby's, 23 November 1977, lot 291A; by descent from the Berlin scholar and autograph collector Professor Eugen Wolbe (1873-1938).

£ 6,000-7,000 € 6,900-8,000

332

**WAGNER, RICHARD**

Cabinet-style photographic portrait signed ("Richard Wagner als Galanthomme!") on the mount, 1870s

showing Wagner facing right in his early forties, the printed caption "Wagner" deleted by the composer and the mount inscribed by him in violet ink

c.17 x 11cms, by Friedrich Brückmann after C. Jäger, Munich & Berlin, [1870s], with a former owner's note recording that the photograph was presented in London in 1877

This portrait is evidently modelled on Hanfstaengl's photograph of 1865: cf G. Braam, *Richard Wagner in der zeitgenössischen Fotografie* (2015), no.27, plate 77).

# £ 2,500-3,000 € 2,850-3,450

333

**WAGNER, RICHARD**

Autograph letter signed ("RichardWagner"), to Edward Dannreuther, about the portrait by Herkomer, 27 November 1877, together with two letters by Cosima Wagner

thanking him and the "London Society for German Art and Science" for their gift, and remarking on the portrait of him done by Herkomer during his visit to London, recognizing it as an equally fine memory of the goodwill shown to him by his German friends in London ("...ich bewahre in diesem Bildnisse ein ebenso edles Andenken an mich in meiner Familie als eine teure Erinnerung an das Wohlwollen meiner deutschen Freunde in London..."), 1 page, 4to, violet ink, Bayreuth, 27 November 1877, small stains and repairs to splitting at folds—COSIMA WAGNER. Autograph letter signed ("C. de Bülow"), to Dr. E. Prosh in Schwerin, about Bach's B Minor Mass performed by the *Stern Verein*, 4 pages, 8vo, autograph envelope, Berlin, 14 May 1861—Autograph letter signed ("C. Wagner"), enquiring about Herkomer's portrait which had been in the Grosvenor Galleries, 3 pages, 4to, in violet ink, Bayreuth, 21 March 1875, repairs to splitting at folds.

See catalogue note at SOTHEBYS.COM

# £ 2,000-2,500 € 2,300-2,850



331

334

**WAGNER, RICHARD**

Der fliegende Holländer, Romantische Oper in 3 Aufzügen, Dresden: C.F. Meser (Hermann Müller), [1844-1860]

large 4to (32.5 x 25cm), engraved music, plate 275, with the original ending to the Overture, second issue without the dedication leaf to Frau Ida von Lüttichau, fine modern green quarter morocco, black-gilt titles [WWV 63 XVI], browning to first and last leaves

**REFERENCES**

WWV 63 XVI (and cf. XVIIe)

£ 1,000-1,500 € 1,150-1,750

335

**ZIANI, MARC'ANTONIO, VENETIAN OPERA COMPOSER (1653-1715).**

Autograph letter to the composer Giacomo Antonio Perti, signed ("M<sup>o</sup> Ant<sup>o</sup> Ziani"), 6 February 1699

enclosing a letter for Perti to deliver to a friend and his mother, apologising for the inconvenience and offering to reciprocate on another occasion ("...prendo l'ardire d'incomodare il mio riverito Sig. Perti, volermi gratiare di prendersi quest' incomodo consegnarla alla propria Madre a cui nomina là soprascritta...")

1 page, 8vo, autograph address panel ("...Giacomo Ant<sup>o</sup> Perti, Bologna"), Venice, 6 February 1699, letter trimmed and mounted onto the address leaf, light staining to one corner

Marc'Antonio Ziani was a leading composer of opera in Venice in the late seventeenth century. This letter marks the period of his greatest brilliance before he moved to Vienna.

‡ £ 1,500-2,000 € 1,750-2,300

END OF SALE

Sotheby's EST. 1744

## Know Your Worth.

Sotheby's Valuations Services provide bespoke valuations across all collecting categories that are recognised around the world by financial institutions, insurance brokers and government agencies.

34-35 NEW BOND STREET, LONDON W1A 2AA  
ENQUIRIES +44 (0)20 7293 6422 [VALUATIONS@SOTHEBYS.COM](mailto:VALUATIONS@SOTHEBYS.COM)  
[SOTHEBYS.COM/VALUATIONS](http://SOTHEBYS.COM/VALUATIONS) #SOTHEBYSVALUATIONS

© DOUGLAS MACKIE © SIMON UPTON © THE ESTATE OF ADRIAN HEATH



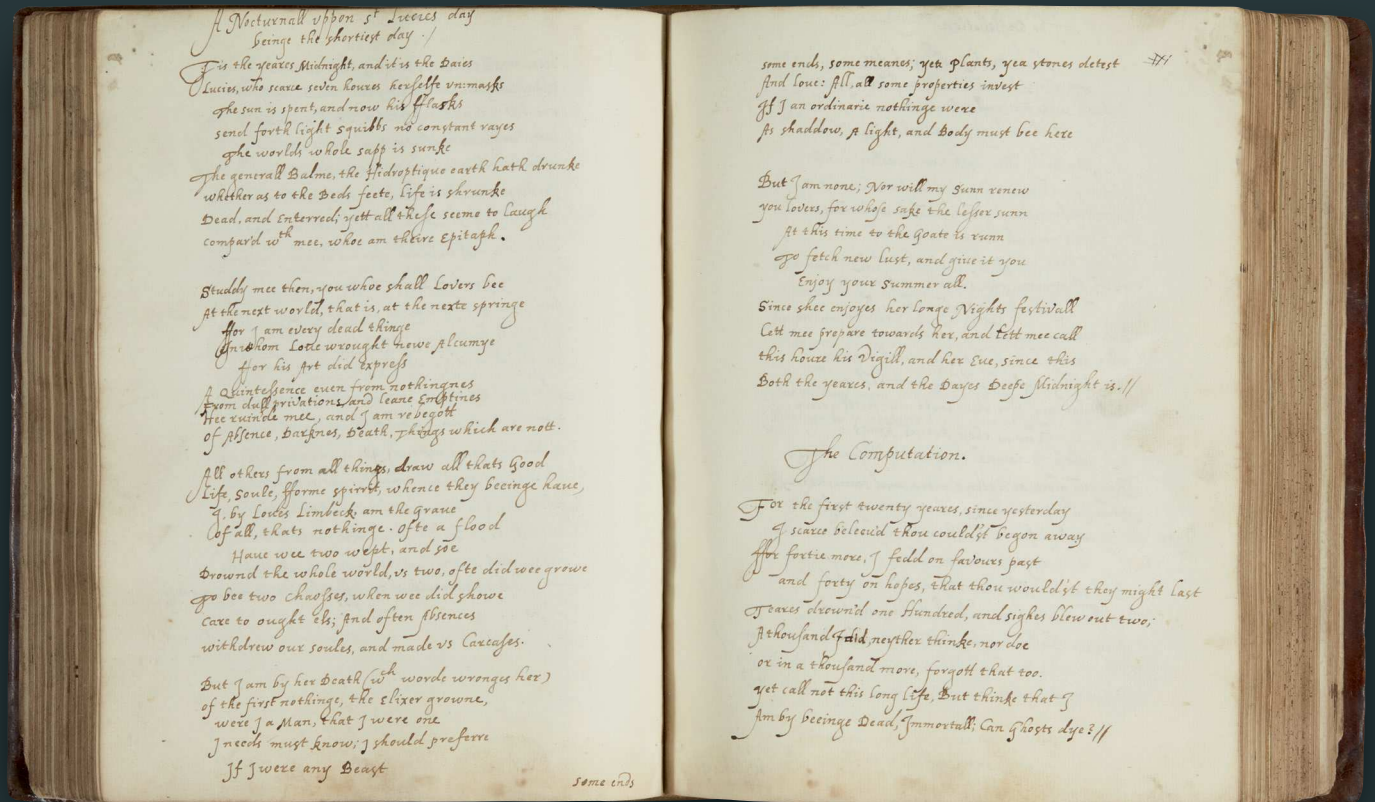
DOWNLOAD SOTHEBY'S APP  
FOLLOW US @SOTHEBYS

JOHN DONNE

Manuscript collection of poems

The Newly Discovered Melford Hall manuscript, c. 1630s

Estimate £200,000–300,000



## English Literature, History, Science, Children's Books and Illustrations Online

BIDDING OPEN 30 NOVEMBER – 10 DECEMBER

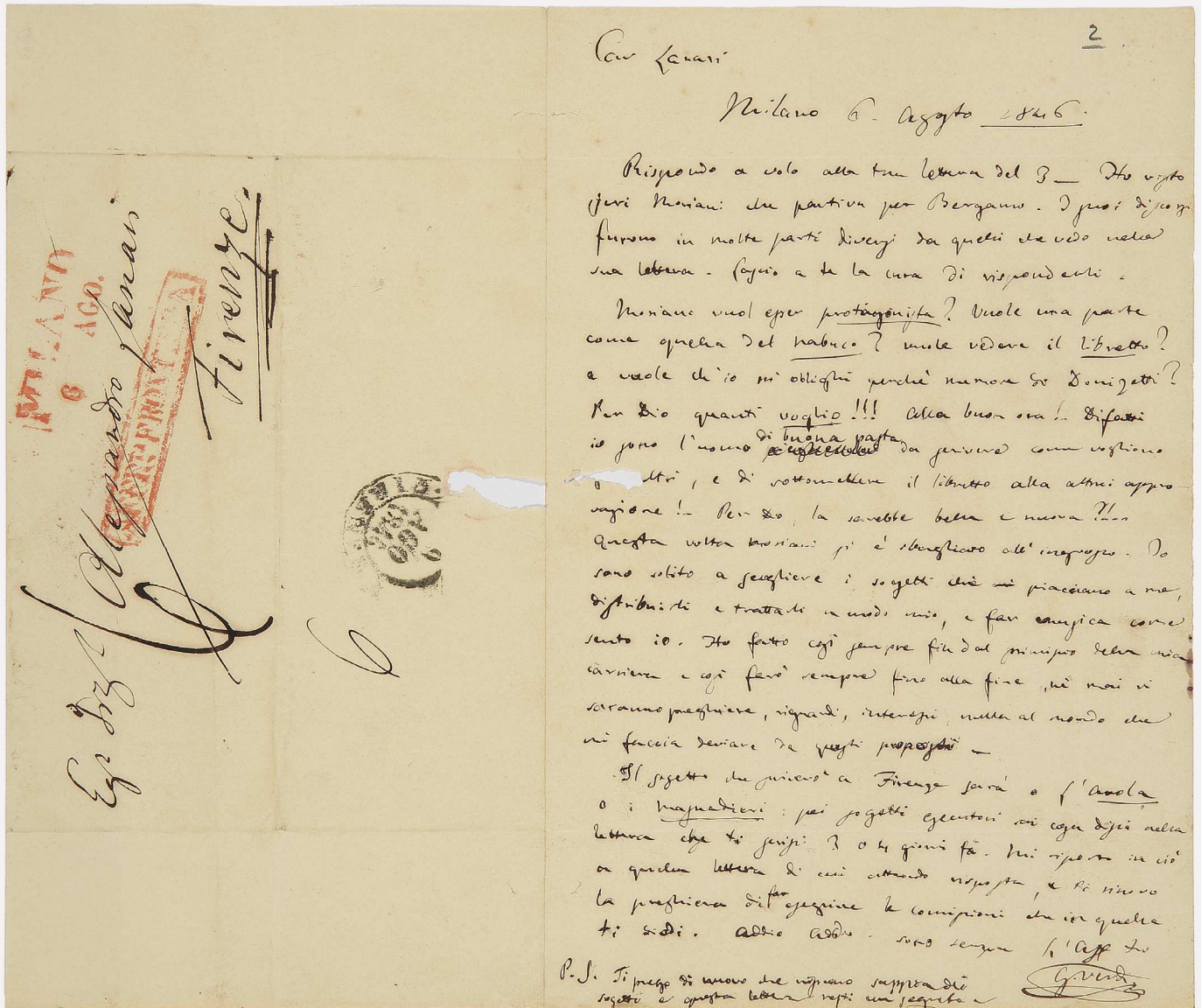
EXHIBITION FREE AND OPEN TO THE PUBLIC 7 – 10 DECEMBER

34–35 NEW BOND STREET, LONDON W1A 2AA  
ENQUIRIES +44 (0)20 7293 5295 PETER.SELLEY@SOTHEBYS.COM  
SOTHEBYS.COM/ENGLISHLIT #SOTHEBYSBOOKS



DOWNLOAD SOTHEBY'S APP  
FOLLOW US @SOTHEBYS

GIUSEPPE VERDI  
 Fourteen largely unpublished  
 autograph letters signed  
 "G Verdi" to Alessandro Lanari  
 Estimate \$100,000-150,000



Fine Autograph Letters and Manuscripts

FROM A DISTINGUISHED PRIVATE COLLECTION

PART II: MUSIC, AMERICANA, ENGLISH, AND CONTINENTAL LITERATURE

AUCTION NEW YORK 13 DECEMBER

EXHIBITION FREE AND OPEN TO THE PUBLIC 9-12 DECEMBER

1334 YORK AVENUE, NEW YORK, NY 10021  
 ENQUIRIES +1 212 606 7385 RICHARD.AUSTIN@SOTHEBYS.COM  
 SOTHEBYS.COM/BOOKS #SOTHEBYSBOOKS



DOWNLOAD SOTHEBY'S APP  
 FOLLOW US @SOTHEBYS



### Absentee/Telephone Bidding Form

**Sale Number** L18406 | **Sale Title** MUSIC, MEDIEVAL MANUSCRIPTS & CONTINENTAL BOOKS | **Sale Date** 4 DECEMBER 2018

Please see the important information regarding absentee bidding on the reverse of this form. Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE FIRST NAME LAST NAME

COMPANY NAME

ADDRESS

POSTAL CODE COUNTRY

DAYTIME PHONE MOBILE PHONE FAX

EMAIL

Please indicate how you would like to receive your invoices:  Email  Post/Mail

Telephone number during the sale (telephone bids only)

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS

POSTAL CODE COUNTRY

- I will collect in person
- I authorise you to release my purchased property to my agent/shipper (provide name)
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE

PRINT NAME DATE

## GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

---

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

### General

**Before the Auction** We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

**After the Auction** Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

**Without Reserve Lots** Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

### Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

### New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or drivers licence and confirm your permanent address.

### Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

### Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

### Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.



## BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, 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. Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing of the property in this catalogue.

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £200,000; 20% on any amount in excess of £200,000 up to and including £3,000,000; and 12.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

### 1. BEFORE THE AUCTION

**Catalogue Subscriptions** If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

**Pre-sale Estimates** Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

**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](http://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](http://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 5 pm)  
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: £12,305  
Photographic positive or negative or any assemblage of such photographs  
EU LICENCE THRESHOLD: £12,305  
Textiles (excluding carpets and tapestries)  
EU LICENCE THRESHOLD: £41,018  
Paintings in oil or tempera  
EU LICENCE THRESHOLD: £123,055  
Watercolours, gouaches and pastels  
EU LICENCE THRESHOLD: £24,611

Prints, Engravings, Drawings and Mosaics  
EU LICENCE THRESHOLD: £12,305

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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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 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 auctioneer's 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 should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to

collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and 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 / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's 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.

## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING VIA BIDNOW

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace

them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event

of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

05/18 ONLINE TERMS

## 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.

## 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 = €1.136**

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 e

#### 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



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.

**Photography**  
Laura Hart  
**Catalogue Designer**  
Antonella Banfi  
**Colour Editor**  
Ross Gregory  
**Production Controller**  
Kristina Dargyte

## Index

- Abravanel, J. 71  
 Aegidius Columna 72  
 Aelianus 73  
 Aeolian Hall, London 253  
 Aesop 35  
 Akhmatova, A. 74 - 77  
 Albaspini, G. 25  
 Album 267  
 Alfonso X 78  
 Almanach 138  
 Altenburg, P. 79  
 Andraea, A. 80  
 Angelus de Clavasio 81  
 Antiphonary, Temporale 21  
 Antoninus Florentinus 82  
 Apianus, P. 83, 84  
 Appianus 85  
 Ariadne auf Naxos 321  
 Ariosto, L. 86  
 Armstrong, L. 194  
 Assmayer, I. 313  
 Augustine, St 87, 88  
  
 Bach, J.S. 226, 227  
 Badius Ascensius, J. 89  
 Baeza, L. 90  
 Bail, J.-B. 35  
 Ballet 323, 324  
 Baptista Mantuanus 91  
 Bartoli, C. 92  
 Bartoli, P.S. 93  
 Basserman, S. 287  
 Baudelaire, C. 26  
 Beauchasteau, F.M. de 27  
 Beck von Leopoldsdorf, H. 94  
 Beethoven, L. van 228 - 230  
 Behn, H. 286  
 Bellini, V. 231  
 Bellori, G.P. 93  
 Bembo, P. 199, 200  
 Benedict, J. 312  
 Berg, A. 314  
 Berlioz, H. 232 - 234  
 Bernard, P.J. 28  
 Bernardus Claravallensis 95, 96  
 Bernier, N. 235  
 Bernstein, L. 236  
 Bible, French 29  
 Bible, Armenian 22-24  
 Bible, Latin 14, 30  
 Bizet, G. 237, 238  
 Boethius 97, 158  
 Boileau-Despréaux, N. 31  
 Boissiere, C. de 98  
 Bonaparte, Princess C. N. 99  
 Bonaventura 12, 100, 101  
  
 Bonifacius VIII 102  
 Book of Hours 16, 18, 19  
 Bossuet, J.-B. 103  
 Bossus, M. 104  
 Boulanger, N. 276  
 Brahms, J. 239 - 243  
 Brander, G.F. 105  
 Brant, S. 106  
 Brasch, C. 240  
 Brentel, G. 149  
 Breuning, G. v. 229  
 Breviarium romanum 32  
 Broadway 269  
 Bruch, M. 244, 245  
 Bruckner, A. 246  
 Bulgakov, K. 278  
  
 Caccini, F. 247  
 Callimachus 33  
 Cantatas 270  
 Carmen 237, 238  
 Carolus-Duran 270  
 Carracci, L. 93  
 Carroll, L. 70  
 Caruso, E. 248, 250  
 Cassiodorus 107  
 Catholic Church, Congregatio sacro-  
 rum rituum 108  
 Cepio, C. 109  
 Cervantes Saavedra, M. de 34  
 Chamfort, S.R.N. 35  
 Charles d'Orléans 36  
 Checchi, E. 289, 305  
 Cicero 110-112  
 Clair, R. 194  
 Clavius, C. 115  
 Clement V 102  
 Clement IX 108  
 Cocteau, J. 132  
 Colonna, F. 37  
 Combe, W. 70  
 Composers and musicians 250  
 Copland, A. 249  
 Cornelius, P. 234  
 Coronel, A. 80  
 Così fan' tutte 298  
 Cospi, A.M. 217  
 Creuzevault, H. 56  
 Czerny, C. 251  
  
 Dalí, S. 113, 114  
 Dalla Rizza, G. 309  
 Dante 116  
 Danti, E. 117  
 Dargomyzhsky, A. 294  
 Davila, E.C. 118  
  
 De Gaulle, C. 119  
 Delibes, L. 237, 250  
 Delius, F. 252 - 255  
 Derome, N. 47  
 Desaubiez, V. 38  
 Dessaur-Marsch 276  
 Diderot, D. 39  
 Diomedes 120  
 Dolin, A. 324  
 Donatus 121  
 Donizetti, G. 256 - 261  
 Drtikol, F. 123  
 Dryander, J. 122  
 Duerer, A. 124  
 Dvorák, A. 262  
  
 Egnazio, G.B. 203  
 Einem, G. v. 263  
 Einstein, A. 125-128  
 Eisler, T. 217  
 Elgar, Sir E. 264, 265  
 Elisir d'amore 257  
 Euclid 80, 136  
 Eusebius Caesariensis 129  
  
 Fabri de Peiresc, N. 64  
 Fauré, G. 250, 266, 267  
 Faust 271  
 Feliciano da Lazisio, F. 130  
 "Fine Books" 1  
 Flaubert, G. 40  
 Fombeure, M. 41  
 Fontenelle, B. de 42  
 Franco, G. 131  
 Frederick I of Sweden 99  
 French writers 132  
 Fronimo 200, 268  
  
 Gagny, J. 43  
 Galilei, V. 268  
 Gallucci, G.P. 133  
 Galois, E. 134  
 Gayrard, P. 312  
 Gemma Frisius 135  
 Geometry 136  
 Gershwin, G. 269  
 Gesellschaft der Musikfreunde 243  
 Glareanus, H.L. 137  
 Goldmark, C. 242  
 Gospels 23, 24  
 Gounod, C. 250, 270, 271  
 Grant calendrier 138  
 Gray, H. 139  
 Gregorius I 140  
 Gribanov, K.M. 141  
 Guadagni, G. 272  
  
 Guerra y Villegas, J.A. 142  
 Guise, Mlle de 44  
 Gustav II Adolf 99  
 Gustav III of Sweden 99  
  
 Handel, G.F. 273 - 275  
 Hand-prints 194  
 Hansel and Gretel 276  
 Harvey, W. 143  
 Herculaneum, Paestum and Stabiae  
 144  
 Herkomer, H. von 333  
 Hertz, H.R. 145  
 Hesiod 203  
 Hoffmannsthal, H. von 146  
 Horace 147  
 Hugo, V. 148  
 Hugo, F.-V. 132  
 Hulsius, L. 149  
 Hummel, J. N. 294  
 Humperdinck, E. 276  
 Huswirt, J. 150  
  
 Indy, V. d' 250, 277  
  
 Jean d'Enghien 17  
 Johannes de Sacrobosco 80  
 Josephus 151, 152  
 Justinus 153  
 Juvenal 154, 155  
  
 Kainz, J. 146  
 Kalthoeber, C.S. 33  
 Keyboard music 226  
 Kisling, M. 156  
 Kokoschka, O. 157  
  
 La bohème 308  
 La fanciulla del West 307  
 La Fontaine, J. de 35, 45-49  
 La Harpe, J. de 50  
 Lang, F. 194  
 Lefèvre d'Étaples, J. 158  
 Legrain, J.A. 41  
 Leo I 159  
 Leoncavallo, R. 248  
 Leone Ebreo 71  
 Leupoldus 160  
 Librettos 279, 330  
 Liszt, F. 278-280  
 Liverpool 307  
 Livy 161  
 Louis XIV 94  
 Louvet de Couvray, J.B. 51  
 Lucretius 52, 53  
 Lully, J.-B. 281, 282



Lute 268  
 Lytton, E.B. Lord 254  
  
 Maddison, A. 229A, 266, 267  
 Madrigals 295  
 Magini, G.A. 162  
 Magnus, O. 163  
 Mahler, G. 283-289  
 Malvasia, C. 93  
 Manon 290  
 Manon Lescaut 303, 306, 309  
 Manual for the Use of Santa Maria del  
 Popolo 20  
 Marguerite de Navarre 54  
 Mariani, G. 164  
 Marliani, B. 165  
 Mascagni, P. 289  
 Massenet, J. 290  
 Medler, N. 166  
 Meerti, E. 294  
 Meistersinger, Die 331  
 Méliadus de Léonois 168  
 Mendelssohn [Hensel], Fanny 294  
 Mendelssohn, F. 291 - 293  
 Moncey, T. 36, 63, 67  
 Monte, G. del 167  
 Monte, P. de 295  
 Montesquieu 55  
 Morand, P. 56  
 Mozart, W.A. 296 - 299  
  
 Nahr, M. 288  
 Nash, Heddle 265  
 Native Americans 281  
 Newton, I. 169, 222  
 Norma 231  
 Novo corteggiano 170  
 Nozze di Figaro, Le 296  
  
 Officium BMV 57, 171  
 Opera 247  
 Ordre du Saint Esprit 58  
 Orosius, P. 172  
 Ortiz de Cagiguera, G. 173  
 Otello 326  
 Ovid 59  
  
 Pacini, A. 261  
 Padovani, G. 174  
 Palestrina, G.P. da 300  
 Palladio, A. 175  
 Papal binding 108, 177  
 Paradin, C. 176  
 Pasta, G. 231  
 Patti, A. 250, 271  
 Pazzi, M.M. de' 108  
 Perti, G.A. 335  
  
 Petra, C. 177  
 Pfitzner, H. 244., 301  
 Phaedrus. 35  
 Philip II 178  
 Photographs 179, 240, 241, 246,  
 262, 264, 288, 327, 332  
 Piano 230, 280  
 piano duo 286  
 Picart, B. 42  
 Piranesi, G.B. 180, 181  
 Pla, J. 114  
 Playing cards 141  
 Pliny the Elder 182  
 Pliny the Younger 183  
 Población, J.M. 184  
 Polignac, E. de 267  
 Poliziano, A. 61  
 Pomponius Mela 185  
 Prayer book 15, 186  
 Primaleon 68  
 Prokofiev, S. 302  
 Puccini, G. 250, 303 - 309  
 Pufendorf, S. 187  
  
 Quesnel, P. 29  
 Quintilianus 188  
  
 Rabelais, F. 189  
 Racan, H. de B. 60  
 Rainerius de Pisis 190  
 Ramus, P. 191, 192  
 Rantzau, H. 193  
 Rapin, R. 62  
 Raschig, M. 126, 194  
 Ravel, M. 310, 311  
 Regiomontanus, J. 195  
 Reisch, G. 196  
 Renaissance music 295, 300  
 Ricordi, G. 261  
 Ridley, H. 197  
 Rilke, R.M. 198  
 Roffet, E. 43  
 Romani, F. 259, 260  
 Rossini, G. 312  
 Rostand, J. 63  
  
 Saint-Lambert, J.F. de 65  
 St Petersburg Academy of Sciences  
 217  
 Saint-Saëns, C. 250  
 Salieri, A. 313  
 Sand, G. 132  
 Sannazaro, J. 199, 200  
 Saracinelli, F. 247  
 Sardanapalo 279  
 Savonarola, G. 170, 201, 202  
 Schillbach, O.W. 127  
  
 Schmied, F.L. 56  
 Schoenberg, A. 314, 315  
 Schott Music Ltd. 325  
 Schrader, L. 64  
 Schubert, F. 316  
 Schumann, R. 317  
 Scriptorum historiae Augustae 203  
 Seneca 204  
 Sfortunati, G. 205  
 Shakespeare, W. 70, 292  
 Sidonius Apollinaris 206  
 Solntsev, F.G. 207  
 Solti, G. Sir 287  
 Song 239, 155, 266, 272, 316  
 Sonnleithner, L.v. 299  
 Stadius, J. 208  
 Stage designs 238, 247  
 Steinboeck, R. 157  
 Stockhausen, J. 239  
 Stoeffler, J. 209  
 Strauss, R. 245, 318 - 312  
 Stravinsky, I. 250, 322 - 324  
 String quartets 229A, 252, 253  
 Sulzbach, M. Mme 277  
 Swarowsky, H. 301  
 Swift, J. 70  
 Symphonies 228  
  
 Talbot, G. 66  
 Tardieu, J. 67  
 Tasso, T. 210, 211  
 Themistius 80  
 Thomas Aquinas 212  
 Thomas, Alan G. 1  
 Thou, J.A. de 25, 59  
 Thurah, L. de 213  
 Tichatschek, J. 329  
 Tippett, Sir M. 325  
 Trémois, P.-Y. 63  
 Trombetta, A. 80  
 Turrecremata, J. de 214, 215  
  
 Vasari, G. 216  
 Vaughan Williams, R. 265  
 Vaulezard, J.L. de 217  
 Vazquez, F. 68  
 Vegetius 218, 219  
 Venice 131  
 Verdi, G. 250, 326 - 328  
 Vergil 220  
 Viardot, P. 250  
 Violins 127  
 Vitruvius 221  
 Vittori, M. 217  
 Voltaire 69  
  
 Wagner, C. 333  
 Wagner, R. 329 - 334  
 Walter, B. 314  
 Whiston, W. 222  
 Witelo 223  
  
 Zarebski, J. 280  
 Zauberflöte, Die 297  
 Ziani, M.A. 335  
 Zola, É. 132, 224  
 Zwingli, H. 225

## International Departments

---

### London

Dr. David Goldthorpe  
*Head of Department*  
+44 (0)20 7293 5303

ENGLISH LITERATURE  
AND HISTORY, CHILDREN'S  
BOOKS AND ILLUSTRATIONS

Peter Selley  
+44 (0)20 7293 5295

Dr. Philip W. Errington  
+44 (0)20 7293 5302

Dr. Gabriel Heaton  
+44 (0)20 7293 5670

Paige Thompson  
+44 (0)20 7293 5296

TRAVEL, ATLASES, MAPS  
AND NATURAL HISTORY

Dr. David Goldthorpe  
+44 (0)20 7293 5303

Richard Fattorini  
+44 (0)20 7293 5301

Cecilie Gasseholm  
+44 (0)20 7293 5292

Roger Griffiths ‡

Catherine Slowther ‡

CONTINENTAL AND RUSSIAN  
BOOKS, SCIENCE, MEDICINE  
AND BINDINGS

Charlotte Miller  
+44 (0)20 7293 5893

MUSIC AND CONTINENTAL  
MANUSCRIPTS

Dr. Simon Maguire  
+44 (0)20 7293 5016

Dr. Stephen Roe  
*Senior International Consultant* ‡

John Arthur ‡

MEDIEVAL AND RENAISSANCE  
MANUSCRIPTS

Peter Kidd ‡

ADMINISTRATORS

Lukas Baumann  
+44 (0)20 7293 5287

Dina Andrzhychik  
+44 (0)20 7293 5297

AUCTION OPERATIONS

Hannah Welfare  
Caroline D'Amario

GENERAL ENQUIRIES

Olivia Allan  
+44 (0)20 7293 6182

### New York

Richard Austin  
*Head of Department*  
+1 212 894 1642

PRINTED AND MANUSCRIPT  
AMERICANA, MAPS AND ATLASES

Selby Kiffer  
*International Senior  
Book Specialist*  
+1 212 894 1288

MODERN LITERATURE AND  
ILLUSTRATED BOOKS, PRIVATE  
PRESS, NATURAL HISTORY

Justin Caldwell  
+1 212 894 1265

EARLY PRINTED BOOKS AND  
MANUSCRIPTS, SCIENCE AND  
TECHNOLOGY

Cassandra Hatton  
+1 212 894 2342

Dr. Kalika Sands  
+1 212 606 7385

Dr. Paul Needham ‡

JUDAICA

Dr. Sharon Mintz ‡

### Paris

Anne Heilbronn  
*Head of Department*  
+33 (0)1 53 05 53 18

BOOKS AND MANUSCRIPTS

Anne Heilbronn  
+33 (0)1 53 05 53 18

Patricia de Fougerolle  
+33 (0)1 53 05 52 91

Benoît Puttemans  
+33 (0)1 53 05 52 66

ADMINISTRATOR

Théodore Bing  
+33 (0)1 53 05 53 19

### Brussels

BOOKS AND MANUSCRIPTS

Deborah Quackelbeen  
+32 26 277 193

### Milan

BOOKS AND MANUSCRIPTS

Filippo Lotti  
+39 02 295 001

Consultant ‡

### FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at [sothebys.com](http://sothebys.com)

### LIVRES ET MANUSCRITS

21 November 2018  
Paris

### ROSTROPOVICH- VISHNEVSKAYA: A PRIVATE COLLECTION

28 November 2018  
London

### SPACE EXPLORATION

29 November 2018  
New York

### HISTORY OF SCIENCE AND TECHNOLOGY, INCLUDING THE NOBEL PRIZE AND PAPERS OF RICHARD P. FEYNMAN

30 November 2018  
New York

### ENGLISH LITERATURE, HISTORY, CHILDREN'S BOOKS AND ILLUSTRATIONS

30 November-10 December  
2018  
Online Auction  
London

### FINE BOOKS AND MANUSCRIPTS

3-17 December 2018  
Online Auction  
New York

### FINE AUTOGRAPH LETTERS AND MANUSCRIPTS FROM A DISTINGUISHED PRIVATE COLLECTION PART II: MUSIC, AMERICANA, ENGLISH AND CONTINENTAL LITERATURE

13 December 2018  
New York

### LA BIBLIOTHEQUE DE PIERRE BERGÉ - VENTE EN ASSOCIATION AVEC PIERRE BERGÉ & ASSOCIÉS

14 December 2018  
Paris

**BOARD OF DIRECTORS**

Domenico De Sole  
**Chairman of the Board**

The Duke of Devonshire  
**Deputy Chairman of the Board**

Tad Smith  
**President and  
 Chief Executive Officer**

Jessica Bibliowicz  
 Linus W. L. Cheung  
 Kevin Conroy  
 Daniel S. Loeb  
 Marsha E. Simms  
 Diana L. Taylor  
 Dennis M. Weibling  
 Harry J. Wilson

**SOTHEBY'S  
 EXECUTIVE MANAGEMENT**

Jill Bright  
**Human Resources  
 & Administration  
 Worldwide**

Amy Cappellazzo  
**Chairman  
 Fine Art Division**

Valentino D. Carlotti  
**Business Development  
 Worldwide**

Kevin Ching  
**Chief Executive Officer  
 Asia**

Adam Chinn  
**Chief Operating Officer  
 Worldwide**

Lauren Gioia  
**Communications  
 Worldwide**

David Goodman  
**Digital Development  
 & Marketing  
 Worldwide**

Mike Goss  
**Chief Financial Officer**

Jane Levine  
**Chief Compliance Counsel  
 Worldwide**

Laurence Nicolas  
**Global Managing Director  
 Jewelry & Watches**

Jonathan Olsoff  
**General Counsel  
 Worldwide**

Jan Prasens  
**Managing Director  
 Europe, Middle East, Russia,  
 India and Africa**

Allan Schwartzman  
**Chairman  
 Fine Art Division**

**SOTHEBY'S INTERNATIONAL  
 COUNCIL**

Robin Woodhead  
**Chairman  
 Sotheby's International**

Jean Fritts  
**Deputy Chairman**

John Marion  
**Honorary Chairman**

Juan Abelló  
 Judy Hart Angelo  
 Anna Catharina Astrup  
 Nicolas Berggruen  
 Philippe Bertherat  
 Lavinia Borromeo  
 Dr. Alice Y.T. Cheng  
 Laura M. Cha  
 Halit Cingilloğlu  
 Jasper Conran  
 Henry Cornell  
 Quinten Dreesmann  
 Ulla Dreyfus-Best  
 Jean Marc Etlin  
 Tania Fares  
 Comte Serge de Ganay  
 Ann Getty  
 Yassmin Ghandehari  
 Charles de Gunzburg  
 Ronnie F. Heyman  
 Shalini Hinduja  
 Pansy Ho  
 Prince Ameen Aga Khan  
 Catherine Lagrange  
 Edward Lee  
 Jean-Claude Marian  
 Batia Ofer  
 Georg von Opel  
 Marchesa Laudomia Pucci Castellano  
 David Ross  
 Patrizia Memmo Ruspoli  
 Rolf Sachs  
 René H. Scharf  
 Biggi Schuler-Voith  
 Judith Taubman  
 Olivier Widmaier Picasso  
 The Hon. Hilary M. Weston,  
 CM, CVO, OOnt

**CHAIRMAN'S OFFICE**

**AMERICAS**

Lisa Dennison  
 Benjamin Doller  
 George Wachter

Thomas Bompard  
 Lulu Creel  
 Nina del Rio  
 August Uribe

**EUROPE**

Oliver Barker  
 Helena Newman  
 Mario Tavella  
 Dr. Philipp Herzog von Württemberg

David Bennett  
 Lord Dalmeny  
 Claudia Dwek  
 Edward Gibbs  
 Caroline Lang  
 Lord Poltimore

**ASIA**

Patti Wong  
 Nicolas Chow  
 Quek Chin Yeow



Sotheby's EST. 1744  
Collectors gather here.