


慶冰同志：
十五日來信悉。你母親的信子已
收到。我每天有時劇，那一天來談
均可。惟她有病，恐當天難於同去，
你須為籌備佳交。此慶。即副
近好！
毛澤東
八月十七日


IMPORTANT MANUSCRIPTS,
CONTINENTAL BOOKS
AND MUSIC

Herrn Dr. Bach
 zur freundlichen Erinnerung
 an die Wiener Erstaufführung meines Klavierkonzerts.



Deja Dato'ok
 Budapest 13. Nov. 1927.

IMPORTANT MANUSCRIPTS, CONTINENTAL BOOKS AND MUSIC



July Hoffmann



Zimmer in der Malerei
 wie eigentlich sein,
 darf das es blüht' und anstift'
 einpfist

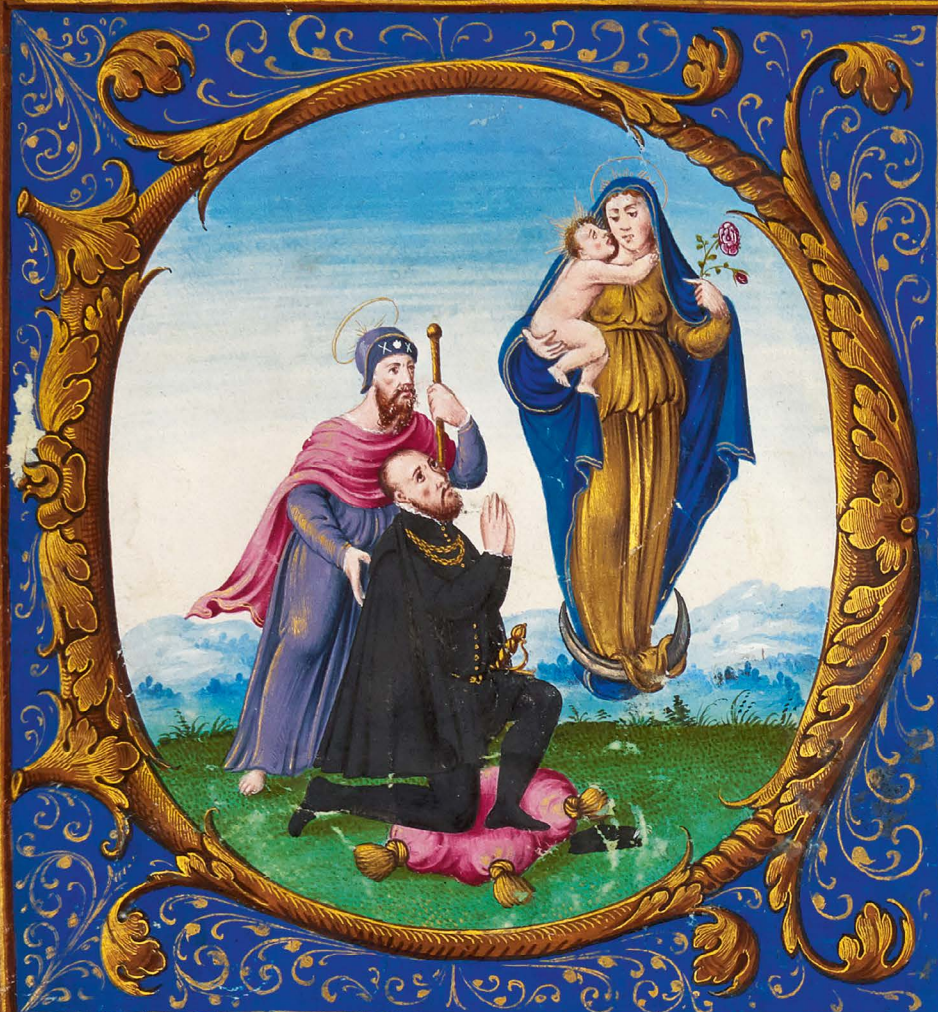
Martin Neuzil.
 Wien, 27. 7. 1924.



für Dr. J. J. Bach
 1927

OK





ON
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DE

por la gracia
de dios reya de
castilla de leon
de aragon de
vngria ladera
de sicilia de
jerusalen de
granada de
toledo de bale
ria de galicia
de mallorca
de cerdeña de
cordova de
gadiz de murcia
de salencia de
algarves de algezira de gibraltar de las yslas de canarias
de las yndias yslas y otras que me delinaron oceano con
de barcelona seño: de bescaya y de molina duq de ate
nas y de neopatria conde de re y ty sellon y de cerdeña y
marques de oristau y de goceano archiduq de austria duq
de bohemonia de baviere y de hylaria conde de flades y de tirol y de tereza

algarves de algezira de gibraltar de las yslas de canarias
de las yndias yslas y otras que me delinaron oceano con
de barcelona seño: de bescaya y de molina duq de ate
nas y de neopatria conde de re y ty sellon y de cerdeña y
marques de oristau y de goceano archiduq de austria duq
de bohemonia de baviere y de hylaria conde de flades y de tirol y de tereza



IMPORTANT MANUSCRIPTS, CONTINENTAL BOOKS AND MUSIC

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11 JUNE 2019
SALE L19403
10.30 AM & 2.00 PM**

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275
YEARS

EST. 1744

Sotheby's EST. 1744

1.

Ob.

pp

Fagotte.

Hörner.

Fas.

Ein feil sein Thun Liebbarkeit im Welt von diesen bürnen, du fieber mir in

1.

(alle)

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ΑΠΕΛΟΜΕΤΡΗΤΟΣ

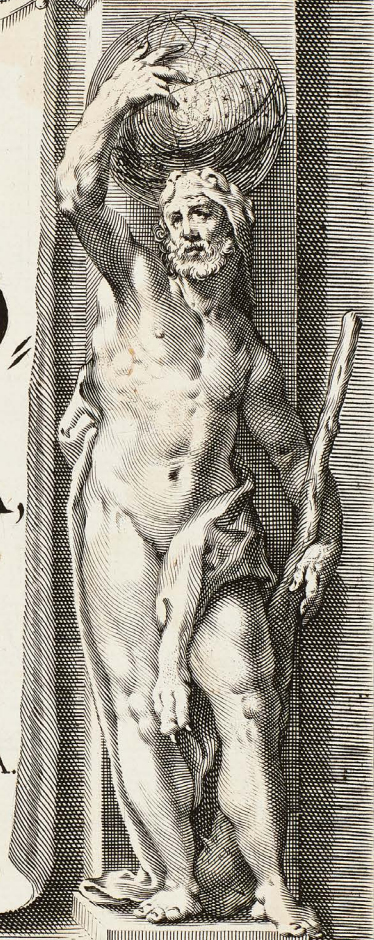
AETERNITATI

IOANNIS BAYERI
RHAINANI I. C.

VRANO METRIA,

OMNIVM ASTERISMORVM
CONTINENS SCHEMATA,
NOVA METHODO
DELINEATA,
AEREIS LAMINIS EXPRESSA.

ex Biblioth. G. W. Drebzi Rect.



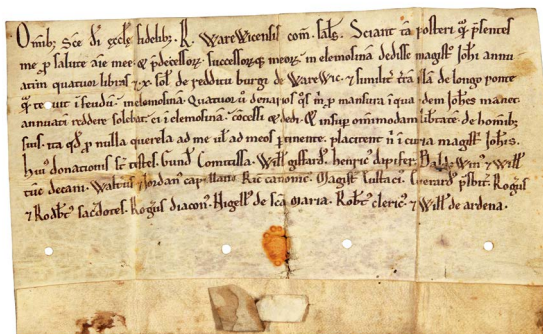
ATLANTI
VETVSTISS
ASTRONOM
MAGISTRO

HERCVLI
VETVSTISS
ASTRONOM
DISCIPVLO



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1

1

R[OGER DE NEWBURGH, D.1153], EARL OF WARWICK, GRANTS TO MASTER JOHN £4 10S YEARLY FROM THE RENTS OF THE BOROUGH OF WARWICK, LAND FROM LONGBRIDGE, AND THE RIGHT TO HOLD A MANORIAL COURT, IN LATIN

[England (Longbridge or Warwick?), between 1119 and 1153]

manuscript on vellum, single sheet, c.125x170mm, of which the lower 20mm is folded up and threaded with a seal-tag, not ruled, 9 lines written in Latin in a fine Romanesque book-hand, 6 lines of main text and three lines of witnesses, endorsed 'longbridge' and 'Registratur .8.', one horizontal and three vertical creases, worm-holes in the lower margin and one in the text area, stains not affecting legibility, seal missing

The first witness is Roger's wife, Gundrada (whom he married at an unknown date before 1135); the others include William Giffard, Nigel of St Mary's [Warwick], and William de Ardena. The text is printed in *The Cartulary of St Mary's Collegiate Church, Warwick*, ed. by C.R. Fonge, 2004, pp.19–20.

£ 1,000-1,500 € 1,200-1,800

2

POPE INNOCENT [IV (D.1254)] GIVES AUTHORITY TO CARRY OUT A SENTENCE OF EXCOMMUNICATION, IN LATIN

Lyon, 17 December 1250

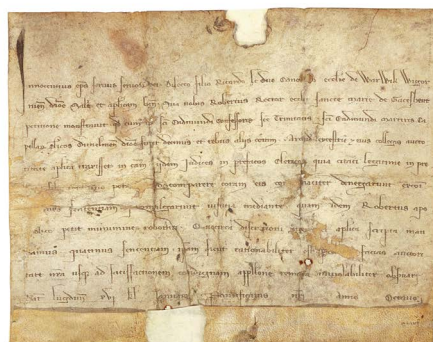
manuscript on vellum, single sheet, c.165x190mm, the lower 15mm folded up, 11 lines in a fine Italian documentary script, with lead bulla c.35mm in diameter, on a twisted double cord, one side depicting the heads of Sts Peter and Paul below 'S P[aulus S P]E[trus]', the other side with 'INNO/CENTIUS / PP IIII', laid down on vellum, one horizontal and two vertical creases, small losses at top and bottom, a few small holes, and a tear, affecting legibility of a few words, the bull worn

By this deed Pope Innocent IV (who was in exile at Lyon due to his dispute with the Holy Roman Emperor, Frederick II), gives Richard le Duc, canon of Warwick, authority to assist Robert, rector of St Mary's, Gateshead ('Gatesheut'), in carrying out a sentence of excommunication against certain clerks of the diocese of Durham, who had refused a papal summons in a cause concerning tithes.

£ 800-1,200 € 950-1,450

8

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



2



3

3

FOUR DEEDS CONCERNING PROPERTY IN THE AREA OF KENILWORTH, SOLIHULL, AND WARWICK, IN LATIN

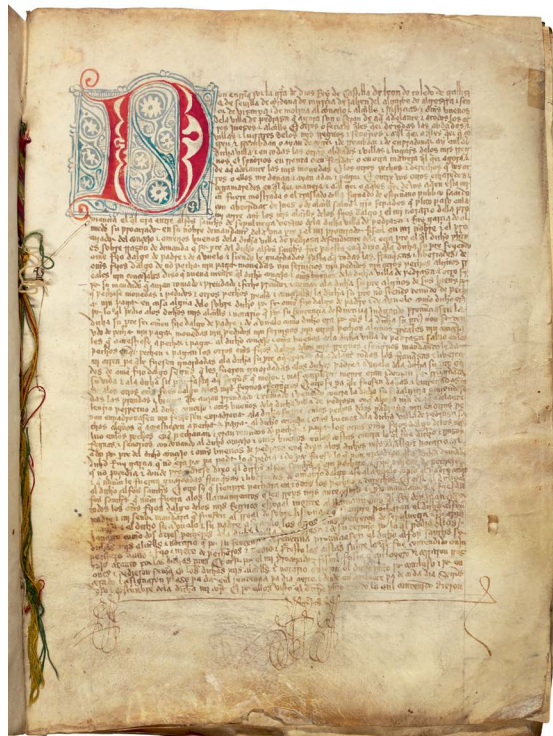
[Warwickshire, 13th, 14th, and 15th centuries]

manuscripts on vellum, 4 single-sheet documents: **(1)** c.170x125mm, the lower 15mm folded up, 15 lines, finely written, endorsed 'kenelworth', pendant green wax seal c.40mm in diameter, depicting a rampant lion [England, 13th century]; **(2)** c.185x150mm, the lower 20mm folded up, 24 lines, with fragment of an oval pendant seal [England, 13th century]; **(3)** c.230x135mm, the lower 30mm folded up, 11 lines, finely written, dated at Little Kineton, 12 May 1316; **(4)** c.130x265mm, the lower 25mm folded up, 9 lines, dated at Lapworth, 4 December 1426; all with creases, some with stains, holes, etc., not significantly affecting legibility, two with seals missing

(1) Richard, son of Paine, grants land to his daughter Matilda, and 12 pence annually to the Prior of Kenilworth. **(2)** Richard Sampson of Parva Kyngton (Little Kineton) grants to Miles de Cirencester, vicar of Butlers Marston, an acre in the field of Little Kineton. **(3)** Roger de Longel' (Langley) grants to Godfrey de Pinne' (Pinley), a ½-acre and a right of way in lands of Claverdon, in a place called Longpong(?). **(4)** John Brom[wich?] of Warwick, junior, grants to John Brom[wich?] of Warwick, senior, his property in the vills and fields of Lappeworth, Stodeley, Henley, Beadesert ('Bello deserto'), Warwick, and elsewhere in Warwickshire.

For further images, see SOTHEBYS.COM

£ 1,000-1,500 € 1,200-1,800



4

4

CARTA EXECUTORIA DE HIDALGUÍA, FOR ALFONSO SANCHEZ DE SEPULVEDA

Valladolid, 25 May 1405

manuscript on vellum, 22 leaves, c.350x260mm, a single quire (the last two blank leaves now folded back to form a front cover and flyleaf), opening with a large ornamental initial in red and blue, about 40-55 lines per page, sewn with multi-coloured threads, *seal missing*

In the name of Henry III of Castile (d.1406), this carta executoria de hidalguía is very different from most of those that appear on the market, for its early date, large size, variable script, and comparatively mediocre quality parchment.

£ 1,500-2,000 € 1,800-2,350

5

CARTA EXECUTORIA DE HIDALGUÍA, FOR JUAN RAMIREZ OF PEDRAZA DE LA SIERRA

Valladolid, 11 April 1528

manuscript on vellum, c. 315x220m, formed of a single quire of 14 leaves with the final leaf folded back to form the front cover, 45 lines, the text incipit formed of large ribbon-like letters and with a full border of blue and red ornament, numerous small initials alternately blue with red penwork or vice versa, 'Don Carlos' (i.e. Charles V, Carlos I of Spain) in large gold capitals within a decorative cartouche (f.6r), later inscriptions on final pages and front cover, *lacking the original coloured thread sewing and pendant seal*

Pedraza de la Sierra is north-east of Segovia, and about 65 miles south-east of Valladolid, where this document was written.

£ 1,500-2,000 € 1,800-2,350



5

6

CARTA EXECUTORIA DE HIDALGUÍA, FOR DIEGO GARCIA BARRERO

Valladolid, 31 June 1534

manuscript on vellum, c.300x200mm, iii+38+iii leaves formed of a single quire, ruled in red, 40 lines, the first initial in the form of an illuminated heraldic shield, another illuminated shield at the end, several large illuminated initials in the text, limp vellum wrapper, *lacking the original coloured sewing and pendant seal*

The text is correctly dated 1534 at the very beginning (f.1r), but the scribe (who identifies himself as 'Goncalo Garcia de Casstro esscrivano de camara del dicho senior Rey') has rather bizarrely written it incorrectly at the end, as 'ano del nascimiento de nuestro senior Ihu Xpo de mjl e quatrocientos e treynta e cinco anos' (f.34v).

£ 1,000-1,500 € 1,200-1,800

7

CARTA EXECUTORIA DE HIDALGUÍA, FOR FRANCISCO AND HERNANDO BASURTO

Valladolid, 3 August 1558

manuscript on vellum, c. 315x230mm, 26 leaves, in a single quire sewn with multi-coloured threads, ruled in red, 40 lines, illuminated with a large historiated initial depicting Philip II, kneeling, presented by St James to the Virgin and Child on a crescent moon, accompanied by a full border incorporating renaissance motif and a large heraldic shield, illuminated incipits on other pages, in a limp vellum wrapper, *seal missing, minor staining*

See illustration on p.2

£ 2,000-3,000 € 2,350-3,550



8

ILLUMINATED INITIALS AND BORDERS ON A LEAF FROM A BIBLE, IN LATIN

[France (Paris?), 13th century (second half)]

manuscript on vellum, single leaf, c.125x80mm, ruled in plummet for 2 columns of 45 lines (c.92x60mm) written below top line, the text comprising the standard prologue to Proverbs (Stegmuller no. 457) and Proverbs 1:1-3:5, the prologue with a wide illuminated initial 'I'(ungat) the full height of the leaf inhabited by dogs, dragons, and birds amidst scrolling foliage. Proverbs with a similar initial with extensions into the upper and lower margins, chapter initials on the verso with penwork extending the full height of the leaf, *the gutter edge ragged, the other edges cropped with loss of some decoration and part of the running title*

The dimensions, number of lines, etc., match those of a manuscript sold in these rooms 10 July 1967, lot 72, published as the former property of Cuthbert Adamson, and attributed to the Johannes Grusch atelier by R. Branner, *Manuscript Painting in Paris*, 1977, p.222 and fig.219.

£ 800-1,200 € 950-1,450

9

FOUR UNUSUAL MINIATURES FROM A BOOK OF HOURS, IN LATIN

[France (eastern?), 15th century (c.1470s/80s)]

manuscript on vellum, 4 cuttings, each c.80x100–105mm with arched scalloped top, the versos preserving 12 (out of 16?) lines of text in two sizes of gothic script, with illuminated 1- and 2-line initials and line-fillers, *each with the upper edge slightly cropped, with a row of sewing(?) holes, and some pigment loss, individually framed and glazed c.260x205mm*

PROVENANCE

(1) Peter Birmann (1758–1844), Basel landscape painter and art dealer (who owned and sold, for example, the miniatures of Jean Fouquet's Hours of Etienne Chevalier); the present four miniatures, with two others from the same manuscript, were assembled into a vast album of about 475 leaves and cuttings and sold to: (2) Daniel Burckhardt-Wildt (1759–1819), Basel silk-ribbon merchant, antiquarian, and collector; by descent through his heirs in Basel until sold in these rooms, 25 April 1983, lot 128, bought by (3) Pierre Berès (d.2008).

ILLUMINATION

When the texts on the backs of the cuttings were examined in 1983 the images were associated with the following hours of the Virgin: (1) Matins: Christ Among the Doctors, (2) Lauds: The Baptism of Christ, (3) Sext(?): The Transfiguration, (4) Compline: The Agony in the Garden. The surviving 12-line portions of text are 'consistent with the Use of Auxerre, Châlons, and Besançon, hinting at eastern French and possibly Burgundian origin'.

£ 4,000-6,000 € 4,700-7,100



9

PENTECOST AND ST PETER, ON A BIFOLIUM FROM A BOOK OF HOURS, IN LATIN

[Italy (Rome?), late 15th century]

manuscript on vellum, a bifolium, c.130x142mm, 19 lines, the ruled space of each page c.85x40mm, the text comprising the end of the Hours of the Cross and beginning of the Hours of the Spirit, continuing directly on the second leaf as far as Vespers, illuminated with a 5-line historiated initial extending into a three-sided border, and seven 2-line initials, *overall wear, including some flaking of ink and pigments*

£ 500-700 € 600-850



10

11

THE REST ON THE FLIGHT INTO EGYPT, IN A HISTORIATED INITIAL ON A CUTTING FROM A CHOIRBOOK, IN LATIN

[Italy (north-east), 17th century]

manuscript on vellum, a cutting c.145x145mm, the reverse with part of two red four-line staves with music in square notation, rastrum c.40mm, and text '[F]idelis servus [et prudens]', most often found in the Common of Saints, inscribed in 19th(?) - century pencil 'No.7' and 'No.20'

£ 1,000-1,500 € 1,200-1,800



11

12

PARTS OF EXODUS ON TWO LEAVES FROM A PENTATEUCH, IN SAMARITAN

[possibly Nablus, 7th century or later]

manuscript on vellum, 2 imperfect leaves c.240x200mm, blind-ruled for 32 and 40 lines, the text comprising parts of Exodus 1-3 and 8-9 (concerning Moses' childhood, call by God, appeal to Pharaoh, and Plagues of Egypt), sewn together at the gutter margin, *stained, the fore-edges damaged with loss of text on one leaf, some areas of ink abraded, reducing legibility*

PROVENANCE

(1) Inscribed in a 19th-century hand 'Part of a Samaritan Bible of 7th century presented to Lord C[larrence? (d.1895)] Paget by the Samaritan High Priest at Shechem [Nablus]'. (2) The Marquess of Anglesey.

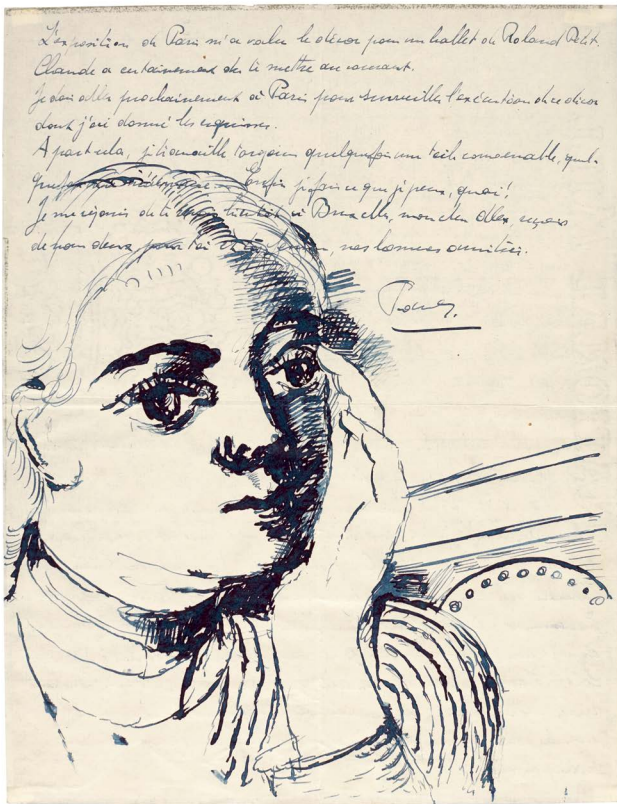
Accompanied by a typescript description by Charles F[rancois] Whitley, in which he suggests that 'the similarity of the script to that of documents of established 6th century provenance seems to confirm a 7th century date for its execution', an opinion that we have not been able to verify.

The scriptures of the Samaritans consist only of the first five books of the Hebrew Bible, i.e. the Pentateuch, or Torah.

£ 6,000-8,000 € 7,100-9,400



12



13

13

DELVAUX, PAUL

Autograph letter signed ("Paul"), addressed to "Alex" [probably the collector Alex Salkin], 1 May 1948

in French, apologising for his late response, expressing his regret about the end of their contract for a commission of paintings but understanding his decision given the current circumstances ("...Mais je comprends votre decision, car la situation est actuellement tres mauvaise et les affaires sont a peu pres nulls...") and the bans of US customs, mentioning their mutual friend Claude [Spaak] and a commission for the décor for a ballet by Roland Petit which he had won following his exhibition in Paris 2 pages (273 x 212mm.), including a large drawing in ink of a young lady on verso, *Brussels, 1 May 1948*

Alex Salkin, the presumed recipient of the letter, was a Belgian lawyer and art collector who promoted Belgian art upon his emigration to the United States in 1940. In 1948 he published the pamphlet *Modern Painting in Belgium* in which he called Delvaux "a great visionary" (p. 62), "whose real worth must inevitably find worldwide recognition" (p. 59). It was through Claude Spaak that Paul Delvaux became acquainted with the Surrealist art of René Magritte. Delvaux developed the set design for the ballet *Madame Miroir* which premiered in May 1948 at the Théâtre Marigny, with choreography by Janine Charrat and Roland Petit in a leading role.

REFERENCES

Alex Salkin, *Modern Painting in Belgium* (New York, 1948); Jean Genet, *Performance and Politics* (Basingstoke and New York, 2006) *For another illuminated manuscript, see lot 124*

⊕ £ 4,000-6,000 € 4,700-7,100



15

14

DELVAUX, PAUL

Autograph letter signed ("Paul Delvaux") to his friend Jules Payró, 22 February 1957

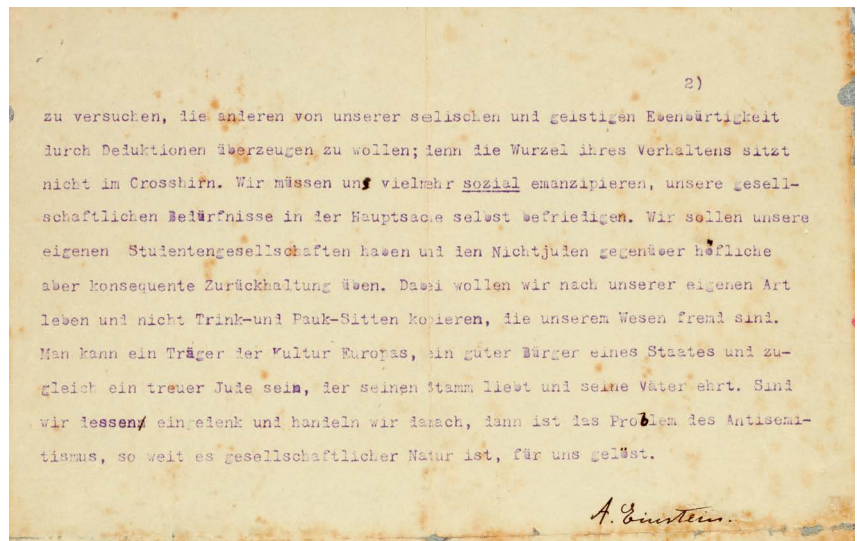
in French, detailing his travels to Italy and Greece by car with his brother and sister-in-law, from Brussels via the Ardennes, Munich and Austria, then Merano and into the Veneto, describing the works of art he saw, including the frescoes by Giotto in Padua ("très beaux mais très effacés, la couleur a perdu son éclat"), the statue of condottiere Bartolomeo Colleoni by Verrocchio and Carpaccio's depiction of St George in Venice, conveying enthusiastically his very detailed observations of the Acropolis ("La Parthénon et l'Acropole [...] la plus forte impression du voyage [...] on traverse les Propylées et une fois dehors le Parthénon apparait majestueusement sur la droite, et à gauche, le [...] Erechteion, tout petit et si pur dans sons architecture ionique elegante"). 7 pages in all, 8vo (210 x 135mm.), including a full-page sketch of the Acropolis, *Boitsfort, 22 February 1957*

This letter, which is in fact a travelogue, and the very detailed sketch of the Acropolis show Delvaux's great interest in antiquity, evident in so many of his paintings. Payró, the recipient of the letter, published an important article about Delvaux in the newspaper *La Nación* of 13 September 1925.

REFERENCES

Zachary Barthelman and Julie Van Deun, *Paul Delvaux, odysée d'un rêve* (Saint-Idesbald, 2007), p.226 # £ 1,500-2,000 € 1,800-2,350

12



16

15

EDEL, ALFREDO

An extensive collection of costume watercolours. [Paris, 1895-1907]

1,714 pencil and watercolour illustrations on card, some enhanced with glitter, signed and dated by Edel in the lower right-hand corner, various sizes, but most c. 440 x 225mm., bound into 41 volumes, twentieth-century red cloth, gilt lettering on spines, *many images cropped, often affecting captions and sometimes affecting image, soiling and spotting to some paintings, some spines cracking, some plates removed from volumes*

An extensive archive of costume designs by one of the greatest stage designers of his age.

Alfredo Edel (1856-1912) was an Italian-born painter and costume designer who attained international renown for the work he undertook for La Scala, where he created the costume and prop designs for, amongst many other operas, Verdi's *Simon Boccanegra*, *Don Carlos* and *Otello*. He moved to Paris in 1890 and it is from this period in his career that the present collection comes.

£ 10,000-15,000 € 11,800-17,600

cerebrum]), calling instead for Jews to maintain their social difference and distinctiveness. 2 pages, folio (286 x 225mm.), [Berlin, after 15 July 1923], *spotting, professionally conserved at folds and edges*

This short but incisive reflection on Jewish identity was written in the summer of 1923, just a few months after the scientist's first and only visit to the Holy Land. Although confident that anti-Semitism as a social evil could be overcome if Jews maintained their own independent social life, Einstein, was well aware that anti-Semitism could also find expression in extreme violence; his friend Walter Rathenau, the German foreign minister, had been murdered by ultra-nationalists. This article was written for an almanac on the problems facing Eastern European Jews studying in Western Europe by W.Z. Rabinowitsch and L. Halpern. This typescript, which incorporates final textual corrections, was provided to the editors but the almanac was never published.

REFERENCES

Einstein, *Collected Papers: Volume 14*, ed. Buchwald et al. (2015), pp.140-141

PROVENANCE

Wolf Ze'ev Rabinowitsch; thence by descent

£ 10,000-15,000 € 11,800-17,600

16

EINSTEIN, ALBERT

Authorial typescript, 'Antisemitismus und akademische Jugend' [Anti-Semitism and Academic Youth], signed ("A. Einstein")

analysing how the pressure from surrounding hostile national cultures have led young emancipated Jewish intellectuals in Europe to attempt assimilation ("...getrieben kehrt er seinem Volke und seinen Traditionen den Rücken und betrachtet sich restlos als zu den andern gehörig, indem er vor sich und den andern vergebens zu verbergen sucht..." [he turns his back on his people and its traditions and regards himself as belonging totally to the others by trying in vain to hide from himself]), but pointing out that intellectual effort will never overcome anti-Semitism ("...denn die Wurzel ihres Verhaltens sitzt nicht im Grosshirn..." [the root of their conduct is not rooted in the

17

EINSTEIN, ALBERT

Autograph postcard signed ("A.E."), to Esther Michanowska in Berlin

WRITTEN ON THE DAY OF HIS ARRIVAL IN NEW YORK, describing his rapturous welcome there, announcing that he has been mobbed by the crowds and that he has taken refuge on the ship again ("...heute hier angekommen, von einer unübersetzbaren Meute verfolgt...wir sitzen nun auf dem Schiff, unserem Zufluchtsort...")

1 page, oblong 8vo, framed and glazed, overall size 19 x 24 cm, ALSO INSCRIBED AND SIGNED BY ELSA EINSTEIN, the verso of the card showing a view of Antwerp, New York, 12 December 1930, *slight paper loss to one corner, one small tear*

£ 2,000-3,000 € 2,350-3,550

13

FEININGER, LYONEL

Typed letter signed ("Lyonel Feininger") to the 14-year-old student Anna-Clare Hilton, 27 April 1952

explaining the concepts and aims of his art, namely "closely observing and drawing, after Nature, in combination with my love for construction and the counterpoint in the great music of Bach... To attain this aim I need truly not follow the temporary fashion in complexity and unrest — sometimes downright torment — but simply seek to solve it by reducing statement to the greatest simplicity..."

2 pages, 266 x 184mm., tipped into an album with other typed letters signed by Walter Gropius and Joseph Binder

Being born into a musical family Lyonel Feininger's second major source of inspiration, alongside the artistic ideas of the Cubists, was classical music. In the 1920s he devoted himself to the polyphonic fugues by Johann Sebastian Bach, attempting to translate them into a visual framework using light and colour harmonies. For Feininger light and colour were expressions of sublimity, which he achieved in his paintings through the harmonious intertwining of colour, light, and interlocked prismatic compositional arrangements — just as a composer would seek to achieve harmonies through polyphonic compositions. Feininger also composed several fugues which were publicly performed at the Bauhaus academy.

£ 1,500-2,000 € 1,800-2,350

19

FREUD, SIGMUND

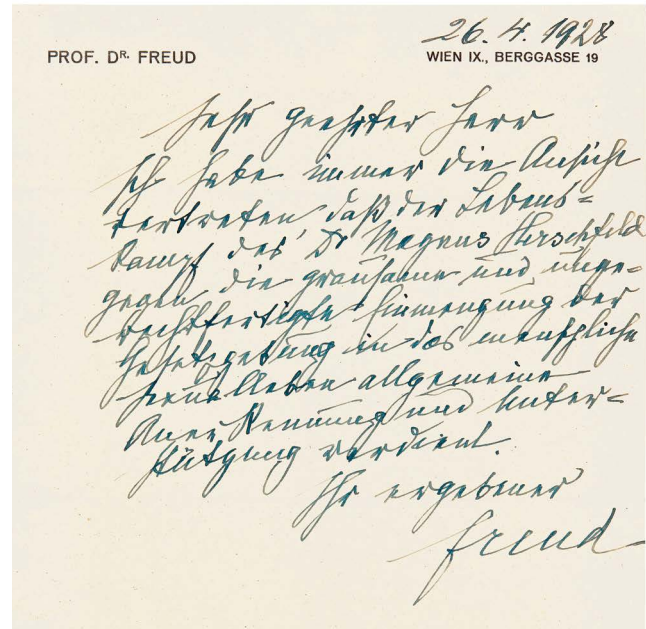
Autograph letter signed ("Freud"), to an unnamed correspondent ("Sehr geehrter Herr"), ABOUT MAGNUS HIRSCHFELD, 26 April 1928

stating that he is of the view that Hirschfeld's life struggle against the awful and unwarranted intrusion of the law in the individual's sex life deserves general recognition and support ("...Ich habe immer die Ansicht vertreten, dass der Lebenskampf des Dr Magnus Hirschfeld gegen die grausame und ungerechtfertigte Einmischung der Gesetzgebung in das menschliche Sexualleben allgemeine Anerkennung und Unterstützung verdient...")

1 page, 8vo (23 x 15cm), printed stationery ("Prof. Dr Freud Wien IX., Berggasse 19"), Vienna, 26 April 1928, some light creasing

Freud's brief encomium for Magnus Hirschfeld (1868-1935), a pioneer in the understanding of human sexuality and an advocate for sexual minorities, was written in connection with Hirschfeld's 60th anniversary, on 14 May 1928. A short while afterwards the letter was published in the jubilee publication *Für Magnus Hirschfeld zu seinem 60. Geburtstag*.

Freud believed that all humans incorporated aspects of both sexes, and taught that homosexuality was "a variation of the sexual function, produced by a certain arrest of sexual development", arguing that it was not an illness and so could not be "cured". Magnus Hirschfeld was also a psychoanalyst, but was quite clear that gays like himself were normal, campaigning politically for gay rights. He set up the world's first "Institut für Sexualwissenschaft" in Berlin in 1919, creating a large research library. As implied by Freud's letter, Hirschfeld was continually persecuted by right-wing groups throughout the 1920s and from 1930, he lived effectively in exile, whilst his Institute was closed



19

down by the Nazis in 1933 and its entire archive burnt. He sought refuge and campaigned heroically in the United States, Japan and India, before dying in Nice in 1935.

REFERENCES

Kurt Hiller and Richard Linsert, *Für Magnus Hirschfeld zu seinem 60. Geburtstag* (Berlin, 1928), p.7

‡ £ 5,000-8,000 € 5,900-9,400

20

GEIBEL, EMANUEL

Seven autograph manuscripts of poems, some possibly unpublished

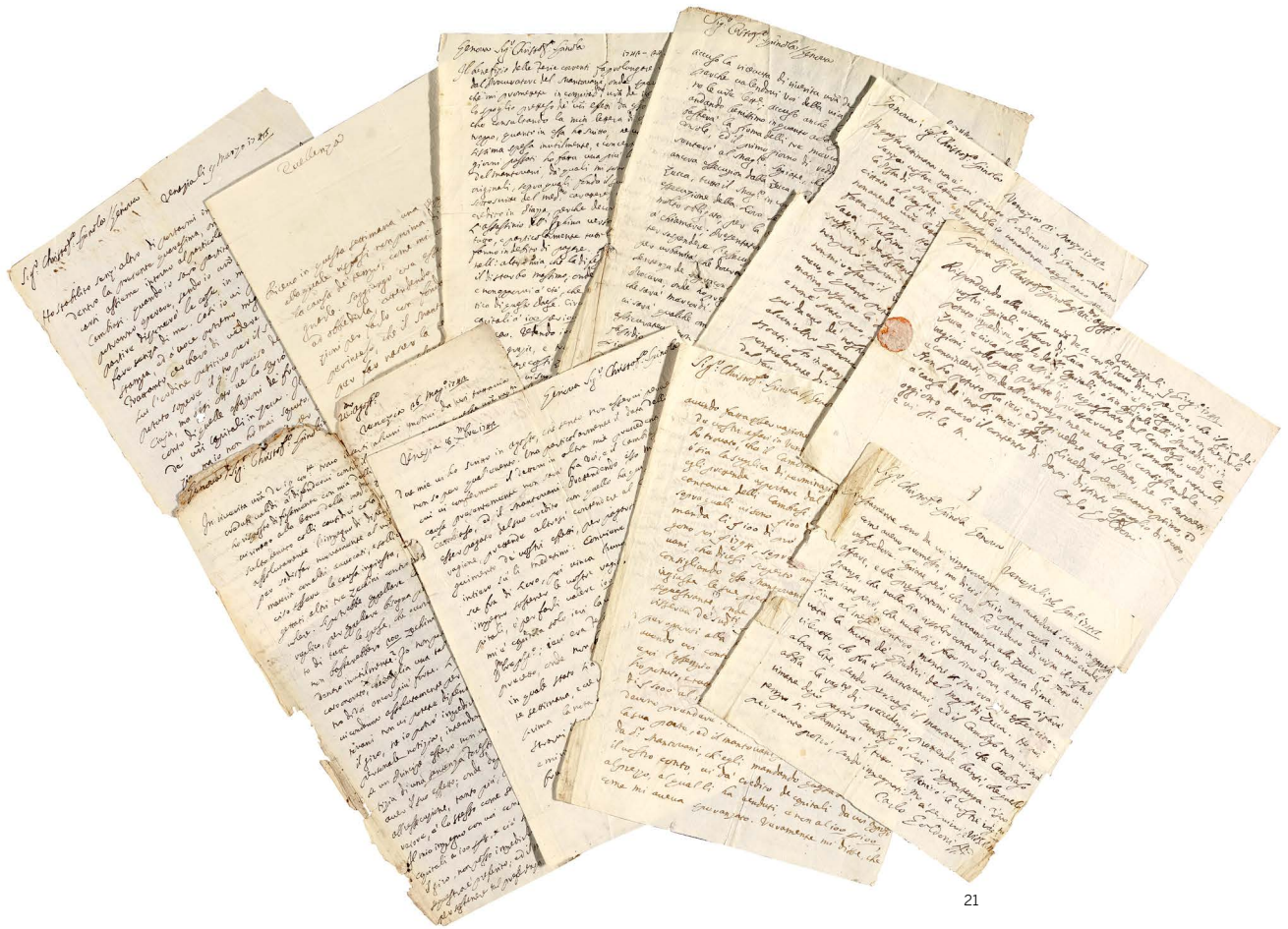
including *Zu Ludwig Uhlands Gedächtnisfeier* ("Es ist ein hoher Baum gefallen"), *Zu einer Volksweise* ("Mag auch heiß das Scheiden brennen"), *Regenszeit* ("Geh' ich nach dem ew'gen Regen"), and two early collections of poems, dated 1834 and 1835, one numbered "I"-"XII"

...Der Mond scheint durch die Bäume,
Kein vöglein singet mehr
Die Blumenselber schlummern
Und still ist weit umher
Da schwebt ein bleicher Engel
Ueber die fernen Höhe,
Sein Aug' ist blau und heilig,
Sein Antlitz lilienschön...

31 pages in all, 8vo and 12mo, Schwartau and elsewhere, 1834-1873, where indicated

An interesting collection of poems by the leading representative of German lyrical poetry in the mid nineteenth century. Some of the poems here are possibly among the very earliest that Geibel wrote. Geibel also wrote opera librettos, most notably for Schumann's *Genoveva*, Spohr and Bruch's *Die Loreley* (see Lot 48).

£ 1,500-2,000 € 1,800-2,350



GOLDONI, CARLO

Important series of ten autograph letters signed (“Carlo Goldoni[paraph]”) to the Genoese nobleman Cristoforo Spinola, 1742-1743

About the legal case in which he is defending Spinola against his creditors, explaining that he feels honoured to represent him and has attended various hearings on the case, protecting his interests as far as he can, delaying any adverse rulings by whatever means possible, but confessing candidly that, having been shown the all-too-convincing bills of exchange held by Spinola’s major creditor Luca Mantovani, he considers the case hopeless and that Spinola will have no alternative but to honour these bills, apparently signed by him, subsequently reporting several occasions on which he has played for time, putting off hearings and meetings and attempting to delay the inexorable transfer of Spinola’s funds to Mantovani over a period of some sixteen months; Goldoni later informs him of his impending return from Venice to Genoa, assuring him that he will leave everything in order and reporting the sequestration of Spinola’s funds at the Zecca, despite his client’s understandable wish to continue fighting for their preservation, explaining that he has been unable to meet with Pomer or Antonelli because he is beset with affairs and problems of his own

“...Io ne’ giorni passati ho fatta una più lunga conferenza co’ difensori del Mantovani, da’ quali mi sono state mostrate tutte le cambiali originali, sopra quali fonda il suo credito, ed io le ho vedute tutte sottoscritte del med^{mo} carattere, e con quella med^{ma} firma, che aveva credito in piazza, perchè decorata

del vostro onoratissimo nome. L’assassinio dell’Ighina verso di voi è stato grande, ma il mondo tutto, e particolarmente tutti li mercanti in questa piazza, vi fanno in debito di pagare. Repplico dunque quanto ho detto nell’altra mia, che la difesa sarà inutile, la spesa grande, ed il disturbo massimo...”

14 pages, folio, 4to and oblong 4to (up to c.31.5 x 22.5cm), up to 33 lines per page, autograph address-panels, some annotated and dated by the recipient, remains of red seals, Venice, 17 February 1742 to 9 June 1743, 2 small holes through most pages, a few with other perforations, seal-tears, creasing and paper-loss to margins slightly affecting the text on 3 letters,

RARE: Autograph letters by Carlo Goldoni (1707-1793) are virtually unobtainable on the market. There were two letters offered in the Schram sale in 2007, one sold at Sotheby’s in 1978 and one in New York in 1926. Otherwise only signed bills of exchange (or promissory notes) have appeared at auction and, as is revealed in this correspondence, the integrity of such “cambiali” could be compromised. THIS IS THE ONLY SERIES OF LETTERS BY GOLDONI EVER TO APPEAR AT AUCTION.

Carlo Goldoni is one of the classic figures of Italian literature, the Father of Italian Comedy and the author of some of its best-loved and most enduring tales. Among his great comedies are *Il servitore di due padroni* (1746), *I rusteghi* (1760), *La vedova scaltra* (1748) and *Il ventaglio* (1765). Goldoni also wrote several famous opera librettos, his most famous collaborations being with Baldassare Galuppi and Niccolò Piccinni, whom he furnished with *Il filosofo di campagna* (1752) and *La buona figliuola* (1760) respectively. His *Il mondo della luna* was set by Galuppi (1750) and Haydn (1777) and his *La*

finta semplice provided the basis for Mozart's opera (1768). Goldoni's classic dramas have been updated regularly in modern times: his *Il ventaglio*, *I rusteghi*, and half a dozen others were adapted by Ermanno Wolf-Ferrari (1876-1948) and his play *Il servitore di due padroni* was the basis of Richard Bean's *One Man, Two Guvnors* (2011).

Before his career as a dramatist Goldoni trained as a lawyer and his father-in-law obtained for him the role of Genoese consul in Venice. However the young Goldoni was shocked to discover that the post was totally unpaid, and he had to undertake legal work to make ends meet. The case in which Goldoni defended Cristoforo Spinola centred on the Genoese merchant's business dealings in Venice, his funds at the Zecca and the dishonesty of his agent, one Benedetto Ighina, who had abused Spinola's trust and prestige by falsifying his signature on a substantial number of bills of exchange and decamping with the criminal proceeds. The creditors, foremost among them Luca Mantovani, sought to expropriate Spinola's funds at the Zecca, in order to make good the debt created in his name. Despite Goldoni's efforts, which he quickly realized were hopeless, Spinola was driven into bankruptcy, condemned to the debtor's prison in Genoa. Goldoni was soon forced to leave Venice for a similar reason; he had been duped by a sea-captain from Ragusa (now Dubrovnik) and, like Casanova and Lorenzo da Ponte after him, was forced to flee the city leaving substantial unpaid debts, unfortunately not for the only time in his long career.

Giuseppe Ortolani's complete edition of 1956 contains some 300 letters by Goldoni, including over a hundred diplomatic reports back to Genoa, although it is not clear how many of these survive in autograph. Gilberto Pizzamiglio observes that Goldoni's extant letters are fewer in number than those of many Italian writers of his era ("dovuto al fatto che siamo di fronte, più che a un letterato, a un uomo di teatro?"). For Goldoni's letters to Spinola, Ortolani could not have used these originals, but was dependant on transcripts which were given to the Museo Civico di Venezia (now the Museo Correr) by Achille Neri in 1920 (cf Ortolani, p.739; he suggests, wrongly, that Neri gifted the originals).

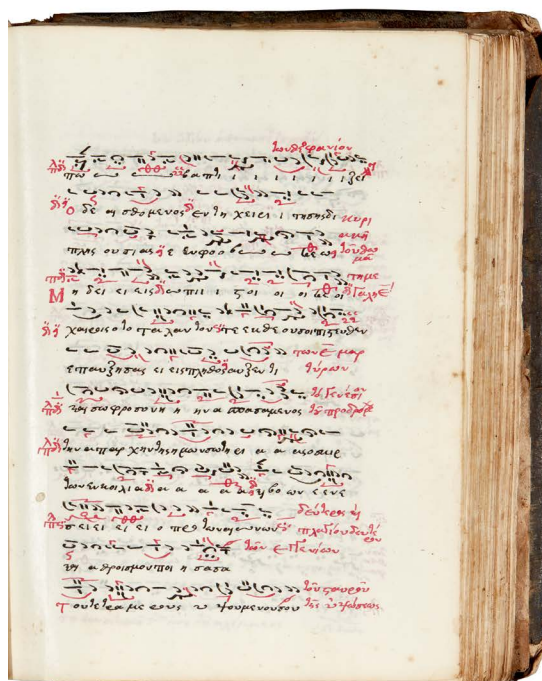
REFERENCES

C. Giardini, 'Carlo Goldoni avvocato, con undici lettere inedite', in *Ateneo veneto* (anno cxxxiv), volume 130 (1943), pp.1-10; G. Ortolani, 'Lettere' in *Tutte le opere di Carlo Goldoni*, volume 14 (1956, second edition, 1969), pp.157-167; G. Pizzamiglio, 'Carlo Goldoni: lettere da Parigi a Venezia', in *Lettere italiane* volume 45 (1993), pp.519-537.

PROVENANCE

Acquired by the present owner directly from Walter Toscanini (1898-1971), the collector and dealer in manuscripts and son of the great conductor. Before he emigrated to the United States in 1938, Walter sought unsuccessfully to sell these letters to Venice (the Casa di Goldoni and the Museo Correr), as correspondence with Ortolani and Giardini in 1936 makes clear. Albano Sorbelli's 1939 inventory of the manuscripts at the Correr therefore does not include any Goldoni letters.

£ 20,000-30,000 € 23,500-35,200



22

22

GREEK HYMN BOOK

Anthology of Byzantine hymns for the use of the Eastern Orthodox church. [*Eastern Mediterranean (Constantinople or Cyprus?), late eighteenth century*] 4to (175 x 130mm.), manuscript on paper in red and black ink with text in Greek accompanied by late Byzantine music notation, 192 ff. in quires of 8 (2 blank leaves in final quire), apparently complete, 12 lines to a page, decorative headpieces and capitals in red ink, contemporary calf over pasteboard, f.23 torn with loss of half the text, occasional staining, binding worn and defective

The contents of this volume are as follows:

- ff. 1-72: Doxastikarion of Neopatras, including Christmas Hours and Epiphany Hours, both by Sophronios, Patriarch of Jerusalem
- ff. 73-112: Neopatras Doxastica of the Triodion for movable feasts, with hymns for various saints
- ff. 113-180: Petros Lampadarios, a collection of Resurrection hymns, in the eight modes
- ff. 181 onwards: Petros Lampadarios, Kekragaria (another collection of hymns), and a collection of Glorias

Germanos of New Patras (c. 1625-1685) was a Romaic composer who studied Byzantine chant in Constantinople, before becoming Metropolitan of New Patras (modern Ypati).

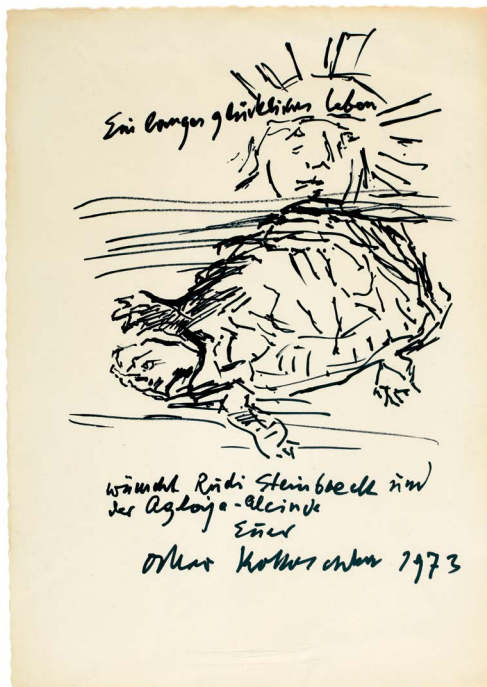
Petros Lampadarios, or Petros Peloponnesios (1730-1778), was a Greek composer and teacher of Byzantine music, resident in Constantinople from 1764 until his death. He became *lampadarios* (leader of the left choir) at Hagia Sophia in 1773.

For a very similar collection, see British Library Add. MS 17718, dated to the early nineteenth century.

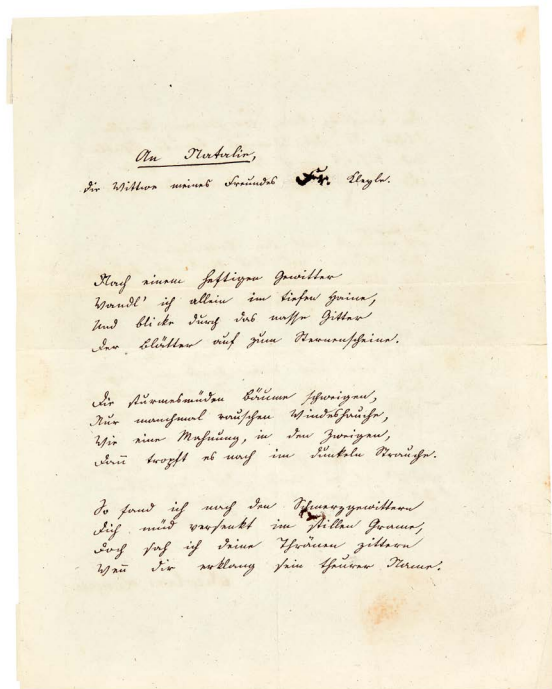
PROVENANCE

Georgios K. Modinos, inscription in Greek on front flyleaf

£ 2,000-3,000 € 2,350-3,550



24



25

23

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"), browning and creasing; and an autograph letter signed by the actor Josef Kainz, 4 pages, 8vo, autograph envelope, Vienna, 15 June 1900

£ 1,200-1,500 € 1,450-1,800

24

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

See catalogue note at SOTHEBYS.COM

£ 600-800 € 750-950

25

LENAU, NIKOLAUS

Autograph manuscript of the poem "An Natalie"

THE COMPLETE POEM IN SEVEN STROPHES, with autograph title ("An Natalie, / die Wittwe meines Freundes Fr. Kleyle"), beginning "Nach einem heftigen Gewitter", with one cancellation

...Nach einem heftigen Gewitter
Wandl' ich allein im tiefen Haine,
Und blicke durch das nasse Gitter
Der Blätter auf zum Sternenscheine.
Die sturmesmüden Bäume schweigen,
Nur manchmal rauschen Windeshauche,
Wie eine Mahnung, in den Zweigen,
Dann tropft es nach im dunkeln Strauche...

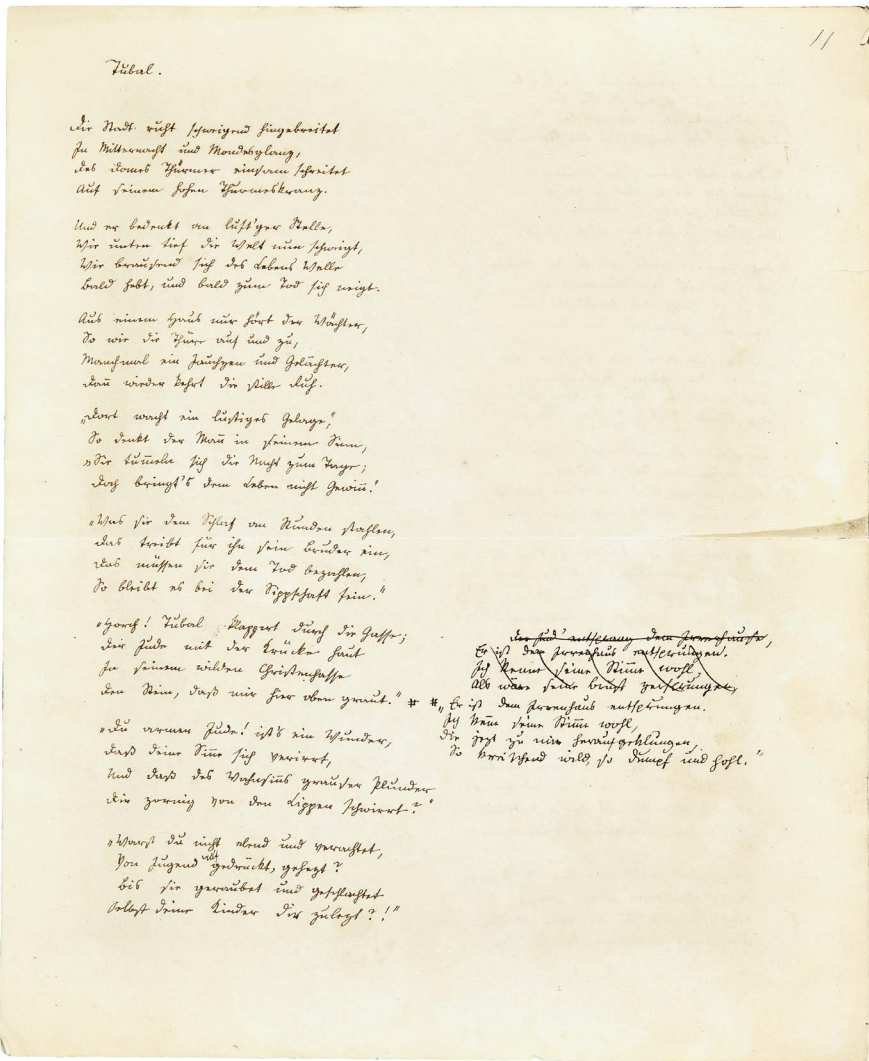
2 pages, 4to (22 x 17.3cm), name added at end in another hand ("Nicolaus Lenau"), no place or date [c.1837?], traces of mount to verso, old repair to horizontal fold

The addressee of the poem was Natalie Kleyle, widow of Lenau's friend Friedrich ("Fritz") Kleyle (1799-1836). The poem was published in the 1838 volume *Neuere Gedichte*, a collection which demonstrates 'close ties to the Weltschmerz ("World Pain") mood of the Romantic period and reveal[s] a personal, almost religious relationship to nature'

REFERENCES

Nikolaus Lenau, *Sämtliche Werke und Briefe*, vol.1 (Leipzig and Frankfurt, 1970), pp. 304-305.

£ 1,500-2,000 € 1,800-2,350



26

LENAU, NIKOLAUS

Autograph manuscript of the 'Tubal' section of his epic poem *Savonarola*, WITH DIVERGENCES FROM THE FIRST EDITION

A WORKING MANUSCRIPT, comprising 57 strophes in all, FIVE STROPHES INSERTED LATER BY LENAU AND ENTERED IN THE MARGINS, autograph title ("Tubal."), with a few additional corrections

...Die Stadt ruht schweigend hingebreitet
In Mitternacht und Mondesglanz,
Des Domes Thürmer einsam schreitet
Auf seinem hohen Thurmeskranz.

Und er bedenkt an luft'ger Stelle,
Wie unten tief die Welt nun schweigt,
Wie brausend bald des Lebens Welle
Bald hebt, und bald zum Tod sich neigt...

6 pages, 4to (26.4 x 21.7cm), watermarked "J WHATMAN 1836", the first and third leaves with pencil gathering numbers (?) in the upper outer corners ("11" and "12"), no place or date [1836-1837], *splitting along folds, browning, a few small stains*

WORKING MANUSCRIPTS BY LENAU, AUSTRIA'S GREATEST MODERN LYRIC POET, ARE RARE AT AUCTION.

THE PRESENT MANUSCRIPT IS THE MOST IMPORTANT BY LENAU TO APPEAR AT AUCTION IN RECENT YEARS.

Nikolaus Lenau, pseudonym of Nikolaus Franz Niembsch, Edler von Strehlenau. (1802-1850), is perhaps best known today for his shorter lyrics, many of which were set to music, such as the *Schillflieder* cycle of 1832. His epic poem *Savonarola*, which deals with his unremitting and ultimately fruitless quest for order and constancy in life, was written between his *Faust*, of 1836, and his *Don Juan*, published as a fragment after his death. The present manuscript, which comprises the whole of the 'Tubal' section of *Savonarola*, is notable as a working draft, and as such contains some differences - see strophes 2 and 26 - from the Cotta first edition of 1837.

REFERENCES

Cf. Nikolaus Lenau, *Savonarola. Ein Gedicht*, (Stuttgart and Tübingen, 1837), pp.106ff.

£ 6,000-8,000 € 7,100-9,400

LENAU, NIKOLAUS

Autograph letter signed ("Niembusch"), to his friend Max von Löwenthal ("Lieber Freund")

concerning the proofs of a collection of his friend's poems, which he is enclosing [not included here], noting his satisfaction with it, requesting that he return the proofs to him as he has not yet gone through them, also asking for a second copy, and sending his compliments to the countess his wife ("...Hier erhältst du einen Probeabdruck deiner Gedichtsammlung. Mir gefällt er ganz gut...")

Autograph letters by the great Austrian lyric poet Lenau are uncommon.

Lenau's correspondent is his friend, the civil servant and writer Max von Löwenthal (1799-1872), one-time fellow student of Franz Schubert at the Vienna Stadtkonvikt. Lenau fell hopelessly in love with von Löwenthal's wife Sophie in 1834 and remained attached to her for the rest of his life. The collection of poems referred to in the letter is evidently Löwenthal's *Dramatisches und Lyrisches*, published in 1835.

REFERENCES

Not in Eduard Castle, *Lenau und die Familie Löwenthal* (Leipzig, 1906)

£ 1,000-1,500 € 1,200-1,800

28

LENAU, NIKOLAUS

Autograph manuscript of the poem "Das Dilemma"

the complete poem, beginning "Er streckt dir sein Dilemma stracks entgegen", comprising four strophes in all

...Er streckt dir sein Dilemma stracks entgegen;

Ist's eine Gabel, logisch mich zu speisen?

Sinds arme zwei, die Wahrheit einzuschließen? -

So zweifelst du, verschlüchtert und verlogen...

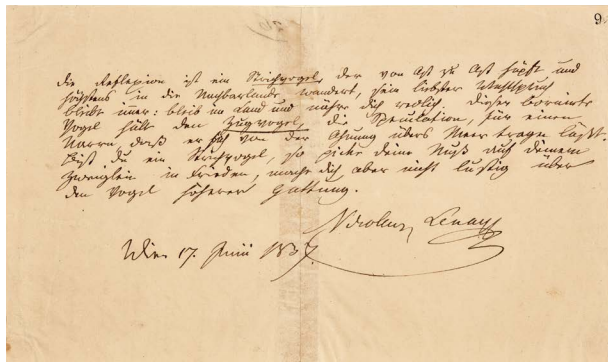
2 pages, 4to (25 x 19.5cm), no place or date [c.1842 or later], foliation number ("7"), a few small stains, light browning

A complete poem by the great nineteenth-century Austrian poet.

REFERENCES

Ludwig August Frankl, ed., *Sonntags- Blätter* (Vienna), no. 25. pp. 443ff.; Nikolaus Lenau, *Sämtliche Werke*, i (1970), pp.211-212

£ 1,000-1,500 € 1,200-1,800

**LENAU, NIKOLAUS**

Autograph album-leaf, signed ("Nicolaus Lenau[paraph]")

...Bist du ein Strichvogel, so pickt deine Nuß auf deinem Zweiglein in Frieden, mache dich aber nicht lustig über den Vogel höheren Gattung...

1 page, overall size 13.8 x 22cm, cut down from a larger leaf, mounted on card, split along central fold repaired, upper right-hand corner detached from mount and slightly torn

Lenau's prose musings here on birds which make short- and long-distance migrations (the *Strichvogel* and *Zugvogel*, respectively) - metaphors for reflexion and speculation - are an amusing reproof to literary critics, and bear a striking resemblance to his 1838 poem *Zweierlei Vögel*, where, however, the *Zugvogel* is equated with poetry.

REFERENCES

Nikolaus Lenau, *Sämtliche Werke und Briefe*, vol.1 (Leipzig and Frankfurt, 1970), pp. 350-351.

£ 1,000-1,500 € 1,200-1,800

30

MANN, THOMAS

Two autograph letters, signed ("Thomas Mann")

one to an unidentified man, thanking him for his volume of poems, commenting upon them and the pleasure they gave him, and mentioning his brother's travels; the other to a 'Herr Friedrich', replying to a request for some Goethe material for his journal, MENTIONING HIS NOVEL *DR FAUSTUS*, suggesting that he print something from *Neue Studien* or from [his 1939 novel] *Lotte in Weimar*, noting that he is preoccupied with other matters in the next few months, but that he will be engaging again with Goethe the following year in the course of a lecture tour in America and England, admitting that he will hardly be able to provide any new material as he has 'emptied his bag'

...Es wird kaum noch etwas Neues sein können - j'ai vide mon sac...

4 pages in all, 8vo (20.5 x 12.7cm and 21.5 x 14cm), the earlier letter cut down from a larger leaf, printed stationery, Munich, 27 November 1911, and Pacific Palisades, California, 8 August 1948, remains of mount and horizontal fold to recto of earlier letter, browning to edges of later letter; together with: a copy of the second (1945) edition of *Deutsche Hörer! Fünfundfünfzig Radiosendungen nach Deutschland*, INSCRIBED AND SIGNED BY MANN ("An René Klemencic...Thomas Mann"); and a copy of his pamphlet *Dieser Friede* (Stockholm: Bermann-Fischer Verlag, 1938), 28 pages, printed wrappers

Two characteristic letters, the earlier dating from the year of *Der Tod in Venedig*.

£ 1,000-1,500 € 1,200-1,800

履冰同志：

十五日来信。你母亲的信子已
收到。我每天^{下午}有对剧，那一天来谈
均可。惟她有病，恐当天难于回去，
你须为等请佳变。此覆。即剧

近好！

毛泽东

八月十七日

MAO ZEDONG

Calligraphic autograph letter signed, to the journalist Yang Yi, 17 August [c.1947-1949]

written in black ink with a brush pen, at a late stage of the Chinese Civil War, in which Mao acknowledging receipt of Yang Yi's letter of the 15th August, together with one from his mother, telling him that he is available every afternoon, the only problem being that his mother is unwell and so has to stay overnight

1 page, 4to (c.28 x 21cm), thin laid paper, together with autograph envelope formed from a discarded fragment of a printed map of the region around Changzhi in Shanxi Province, red ink-stamp postal mark with hand-written endorsement, 17 August, [c.1947-1949]

AN EXCEPTIONAL RARITY: WE HAVE NO RECORD OF ANY AUTOGRAPH LETTER SIGNED BY MAO HAVING PREVIOUSLY BEEN SOLD ON THE INTERNATIONAL MARKET. The only auction records for Mao manuscript material, aside from signatures in albums, are late manuscript notes (sold in these rooms, 2017), a typed letter signed to the British socialist leader Clement Attlee (sold in these rooms in 2015), and a small group of documents and letters relating to negotiations with Chang Hsueh-liang (sold at Bonhams, New York, in 2013). Unlike any of those items, this autograph letter written to a trusted friend exhibits Mao's remarkable skill at calligraphy.

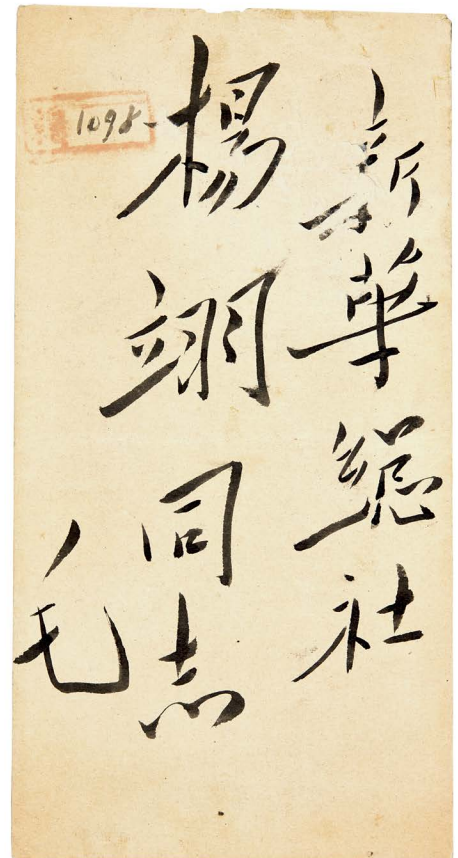
Mao was celebrated as a master calligrapher in his lifetime and his writing was displayed publicly on buildings across Beijing, including the Memorial to the Martyrs of the Revolution. He brought about new forms in Chinese calligraphy called "Mao-style" or *Maoti*, which has gained increasing popularity since his death. In manuscripts such as this letter, Mao followed the new fashion of writing from left to right, rather than from top to bottom, giving greater emphasis to the horizontal rather than vertical dimensions of characters. He most often used a hard-tipped brush in running script, as here, ideally suited to writing small characters quickly and clearly. He favoured light and silken downward strokes, but when working with a thicker brush, he emphasized diagonal strokes more heavily. As Mao came closer to victory over the Guomindang (GMD), his style became lighter and freer, and began to juxtapose large characters with small ones.

Written on plain paper rather than official stationery, with an envelope made from a recycled map of part of Shanxi Province which had been the site of the first major clash of the Civil War in 1945, this is the letter of a guerrilla leader not a head of state. It comes from the late 1940s, one of the great turning points in history when Mao was on the verge of establishing the PRC and bringing to an end China's bitter century of chaos, bloodshed, and national humiliation. The defeat of Japan in 1945 had reignited civil war between Mao's Communists and the Nationalist Guomindang under Chiang Kai-shek. The GMD had a larger army, more territory, and the support of the USA, but Mao defiantly dismissed his enemies as "paper tigers": "We have only millet plus rifles to rely on, but history will prove that our millet plus rifles is more powerful than Chiang Kai-shek's aeroplanes plus tanks" (interview with Anna Louise Strong, August 1946). Mao used the greater mobility

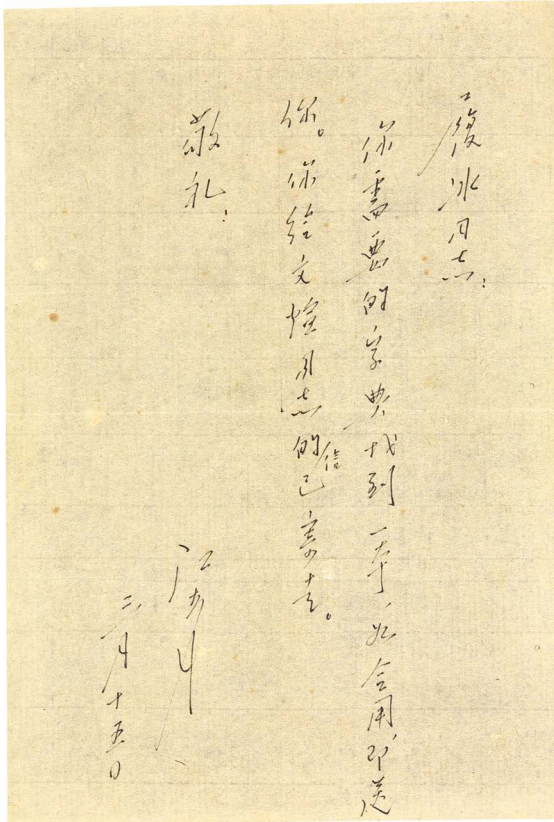
of the Red Army, which enjoyed higher morale and greater local support amongst the peasantry, to expose the weakness of the GMD. Not only was he willing to surrender territory but during the campaigns in northern China he used himself as bait, deliberately ensuring that he was never more than a day's march ahead of his enemy until an exhausted GMD was brought to pitched battle at a site of the Communist's choosing. The letter probably dates either from August 1948, just before the launch of the Liaoshen campaign which ended with Communist victory in Manchuria, when Mao was in Shanxi Province, or August 1949, when Mao was in the Fragrant Hills near Beijing waiting for the proper moment to enter the city and formally establish the PRC.

Mao's correspondent in this letter, Yang Yi, was a trusted Communist cadre and family friend of Mao. He was the son of two early party members, Yi Lirong and Xu Wenzhao, who had developed a close bond with Mao and his family during the years when the party was headquartered in Yan'an. Yang Yi was a friend and contemporary of Mao's own son Mao Anying. In January 1948 Yang Yi had joined the party's news mouthpiece, the Xinhua New Agency, and was sent to work in northern Shaanxi. In later years he led the Xinhua Agency bureaus in Prague, Cairo, and London. THIS IS A RARE LETTER BY MAO TO A TRUSTED FAMILY FRIEND WRITTEN AT A CRUCIAL TURNING POINT IN MAO'S, AND CHINA'S, HISTORY.

Ω £ 300,000-400,000 € 352,000-469,000



31 envelope



32

32

JIANG QING ("MADAME MAO", 1914-1991)

Autograph letter signed to the journalist Yang Yi, 15 March [1950s]

written in black ink with a pen, informing him that she has found the dictionary he was looking for and telling him to keep it if he finds it useful, and assuring him that his letter to [his mother] Wenxuan has been sent

1 page, 8vo (21.1 x 14.2cm), thin laid paper, dated 15 March, no year [but probably 1950s]

RARE: We can trace no record of anything by Jiang Qing ("Madame Mao"), appearing at auction in the West. For ten years she was arguably the most powerful woman on earth.

Jiang Qing had been a film actress, known as Lán Píng, until the Japanese invasion of Shanghai in 1937, when she moved to the Communist Party headquarters in Yan'an and became involved with Mao Zedong. The pair were secretly married in November 1938, even though Mao was still married to He Zizhen (1910-1984), who had accompanied him on the Long March and born him six children. Because Mao's marriage had not yet ended, Jiang Qing was made to sign a contract agreeing not to appear in public with Mao and was also required to stay out of public politics for thirty years. She served as Mao's personal secretary in the 1940s and was head of the Film Section of the Communist Party's Propaganda Department in the 1950s, when this letter was probably written. During the Cultural Revolution, Madame Mao took extensive and brutal revenge on many of the figures who had denigrated her films and her relationship with Mao.

£ 10,000-15,000 € 11,800-17,600

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Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



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NICHOLAS I, TSAR

Grant of arms to Dmitrii Klementevich Tarasov, signed "Nikolai". *Tsarskoe Selo*, 21 August 1840

folio (466 x 327mm.), illuminated manuscript on vellum, 4 leaves, first page written in gold and surrounded by imperial armorials, other pages with the crowned monogram of Nicholas I and vignettes in margins, third leaf with armorial of Tarasov, signed by Nicholas I at end, original green velvet binding with embossed floral border, watered silk guards between each page, sewn with a single thick gill thread, *thread fraying, spine frayed at ends, without seal*

A large and impressive gramota, providing a grant of arms to Dmitrii Tarasov (1792-1866), who was physician to Alexander I and Nicholas I. He wrote a memoir which included the last days of Alexander I who died in mysterious circumstances in 1825. The text of the document provides details of Tarasov's career.

PROVENANCE

Major Vincent Wheeler-Holohan (died 1938), diplomatic courier to Moscow from 1921; by family descent

£ 6,000-8,000 € 7,100-9,400



34

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PECHSTEIN, MAX AND GEORGE GROSZ

Five hand-prints, three by Pechstein, two by Grosz, signed and dated ("HMPechstein" and "George Grosz"), 1926-1928

5 items hand-printed in black ink on paper (c..21 x 16.5cm), showing the left and right hands of each artist, Marianne Raschig's stamp "M. Raschig's Handarchiv", [Berlin], 21 January 1926 and 30 April 1928

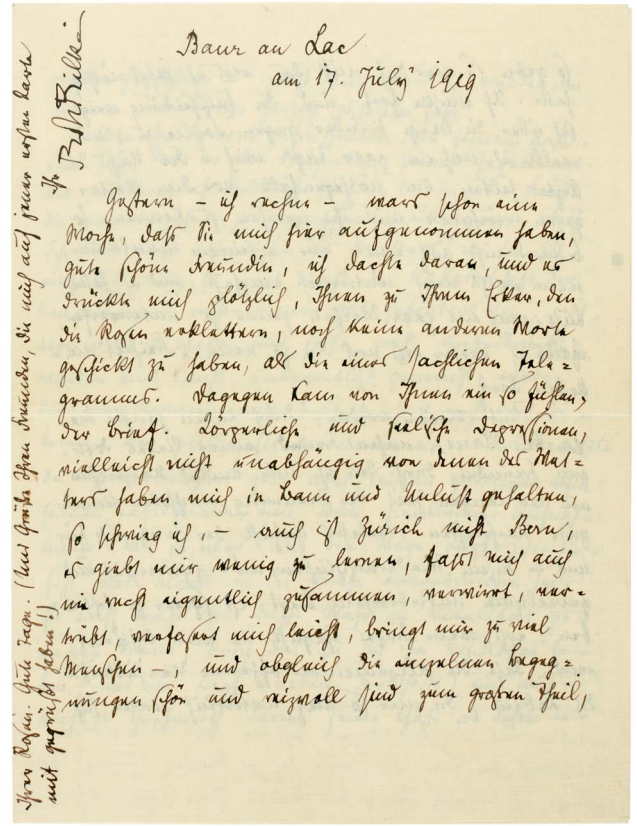
£ 1,500-2,000 € 1,800-2,350

35

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



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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, verfasert 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

£ 2,500-3,000 € 2,950-3,550

MUSIC

LOTS 36-97



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ALBUM.

Autograph album containing around 160 signatures by Stravinsky, Strauss, Bartók, Rachmaninov, Prokofiev, Lehár, with musical quotations and drawings, *mainly Budapest, 1932-1937*

LEHÁR, FRANZ. Autograph musical quotation from the operetta *Der Zarewitsch*, dated 3 days after the premiere, four bars notated on two staves, from the Intermezzo to Act III [quoting Sonja's Lied 'Einer wird kommen'], signed and inscribed ("Cárevics...Lehár Ferenc Berlin 1927 II/24."), *laid down*; together with inscriptions and signatures by Bartók, Kodály, Dohnányi, Lehár, Strauss, Toscanini, Horowitz, Klemperer, Heifetz, Stravinsky, Walter, Lotte Lehmann, Szigeti, Kleiber, Gigli, Casals, Chaliapin, Prokofiev, Rachmaninov, Zweig, Respighi, de Sabata, Cortot, Furtwängler, Lhevinne, Malko, Arrau, Thibaut, Huberman, Emil von Sauer, Fischer, Milstein, Caniglia, Lujza Blaha and others, 5 drawings (2 with coloured washes) and musical quotations, *a few on cards laid down*

116 pages, 4to (c.19 x 14.5cm), decorated calf wrappers, green and dark red onlays to cover, slipcase, manuscript list in Hungarian, 1913-1957: *mainly Budapest, 1932-1937*

£ 2,000-2,500 € 2,350-2,950

24

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



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BACH, JOHANN SEBASTIAN

Magnificat à Cinque Voci Due Violini, Due Oboe, tre Trombi, Tamburi, Basson, Viola e Basso Continuo, [BWV 243a, in E-flat major], *Bonn: N. Simrock [1811]*

FIRST EDITION, 53 pages, large 4to (c.34 x 26cm), full score, engraved throughout (plate no.770). A TALL COPY, uncut and untrimmed, generous margins, modern binding, *slight dust-marking to title and deckle edges*, [Hoboken 25; BWV 243a (page 404); RISM B 435]

This full score was edited by the Bach scholar Georg Pöschau, and retains both the original key and the solo trumpet part for no.10 'Suscepit Israel'; Bach later transposed the *Magnificat* down to D major.

£ 1,500-2,000 € 1,800-2,350

38

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* [RISM B 436; Hirsch, IV, 1136; Fuld, p.171; cf. Hoboken, I, 27]

See catalogue note at SOTHEBYS.COM

£ 1,500-2,000 € 1,800-2,350



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BATTISTINI, MATTIA (1856-1928, ITALIAN OPERA SINGER).

Series of twenty-three autograph letters, signed ("Mattia Battistini" and "Mattia")

written in French, to an unidentified lady ("Chère adore amie", "Ma cherissime amie de Coeur", etc), giving extensive details of his travels to Prague, Madrid, Munich, Warsaw and his plans for Russia, whilst aged around seventy, mentioning Weingartner, *Ernani*, *Rigoletto*, *La traviata*, *La favorita*, *Guillaume Tell*, and *Un ballo in maschera* and discussing possible meetings with his correspondent ("...Je suis ravi ravi, d'entendre que j'aurais le plaisir de vous revoir bientôt a Dresde..."), and sending his regards to her daughters Molly and Erna, including one letter in Italian to Clausetti of the publishers Ricordi

74 pages, 4to and 8vo, some printed stationery, 3 typed translations of newspaper reviews, Contigliano and Colle Baccaro (near Rieti), Rome, Warsaw, Berlin, Essen, Dortmund, Dresden, Leipzig, Madrid, London and Paris, 19 June 1905 (to Clausetti) and 24 September 1924 to 24 April 1927 where dated, 3 letters incomplete at end (one lacking signature)

The addressee of these ardent, though respectful, letters remains mysterious: Mattia Battistini's very religious wife Dolores had died in 1922. In 1900 Battistini had a son, Petya, with a young Russian aristocrat, Varvara Kovalensky (1878-1946). They remained on good terms after her marriage and he brought Petya to Rome for his education, but these letters could well be to a later unrecorded mistress.

‡ £ 800-1,200 € 950-1,450

40

BEETHOVEN, LUDWIG VAN

A substantial lock of the composer's grey and dark brown hair, evidently given by him to the pianist Anton Halm in 1826

secured with a silk thread, in a nineteenth-century glazed oval frame (11.5 x 10cm), gilt border, with a later (c.1900?) inscription on verso ("Locke Beethovens. Aus dem Besitze von Professor Julius Epstein. Letzterer erhielt sie von seinem Lehrer Anton Halm widmete sie als Treffer einer Wohltätigkeits-Loterie und gewann sie zurück")

The pianist and composer Anton Halm (1789-1872) got to know Beethoven well, after meeting him in 1815 and playing for him frequently. In 1826 Halm made an arrangement of Beethoven's *Grosse Fuge* op.133 for two pianos and it was evidently during this period that Beethoven gave him this lock of hair. Halm told Beethoven's great biographer A.W. Thayer (presumably during Thayer's stay in Vienna, 1859-1864) that, while at work on the *Grosse Fuge* in 1826, he had asked Beethoven's factotum Carl Holz to secure a lock of Beethoven's hair for his wife Maria. The hairs arrived a few days later, supposedly Beethoven's, but in fact cut from a goat. When he had finished his arrangement of the fugue, Halm brought it and the hair to Beethoven. The composer was furious that his friend had been deceived, and promptly snipped off some hair and gave it to him, declaring it to be genuine.

"I asked Carl Holz to forward my wife's request to Beethoven and, after a few days, she received a lock of hair through a third party, supposedly Beethoven's" [it was at this time that Beethoven asked Halm to arrange the *Grosse Fuge* for piano four hands], "Meanwhile, Carl Gross, a skilful amateur cellist, asked me with a cheeky smile, 'Who knows if the hair is genuine?', although I had no doubts about it. Once I had completed the piano arrangement, I took it to show Beethoven ... As I was about to leave, he turned to me with a fearsome expression and said: 'You have been deceived about this lock of hair! See what terrible creatures I am surrounded by, whom respectable people should be ashamed to be with. You've been given the hairs of a goat'. And with that, he gave me a sheet of paper containing a considerable quantity of his hair, which he had cut off himself, telling me 'This is my hair!' " [translation].

Unfortunately, Beethoven was equally unimpressed with Halm's arrangement of his *Grosse Fuge* and made his own version, published as op.134 (sold by Sotheby's in 2005). Other locks of Beethoven's hair that we have seen have invariably been taken from the composer on his deathbed in 1827, and this is one of the best documented. Schindler (in 1845) and Nohl also published versions of this well-known story, evidently prompting Thayer to track Halm down to get to the truth of the matter.

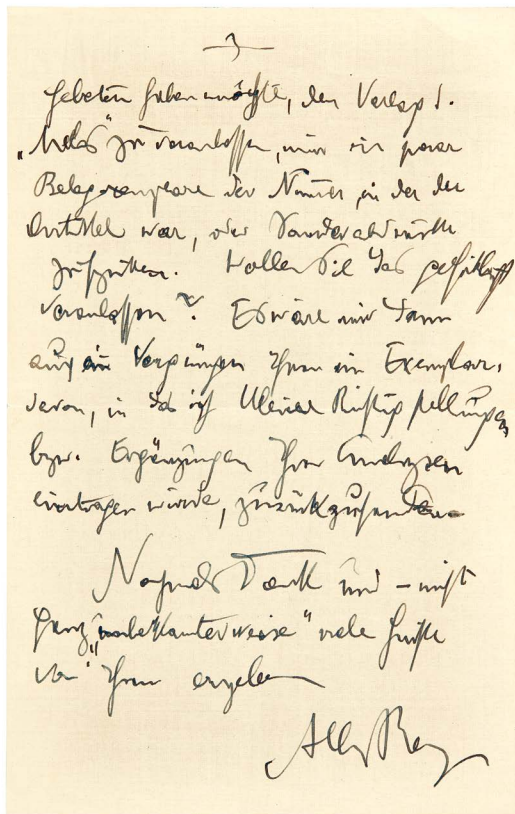
REFERENCES

A.W. Thayer, *Ludwig van Beethovens Leben*, edited by H. Deiters and H. Riemann (1866-1908), V, pp.303-304; A. Schindler, *Biographie von Ludwig von Beethoven*, (1845), p.262 (translated as *Beethoven as I Knew Him*, edited by D.W. MacArdle, pp.383-384); L. Nohl, *Beethovens Leben*, (1864-1877), III, p.941; P. Clive, *Beethoven and His World* (2001), pages 146-147;

PROVENANCE

Anton Halm (1789-1872), friend, performer and arranger of Beethoven; Julius Epstein (1832-1926), pupil of Halm.

£ 12,000-15,000 € 14,100-17,600



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BERG, ALBAN

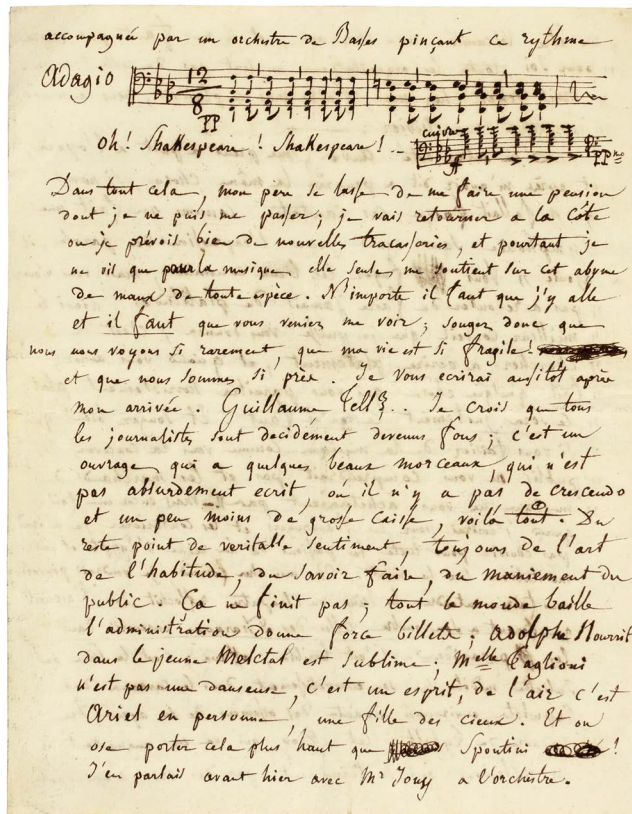
Autograph letter signed ("Alban Berg"), to Rudolf Schäfke, ABOUT "WOZZECK", 3 August 1926

praising him effusively for his insightful article concerning his opera, noting that it is the most accurate of all the many reviews regarding the relationship of Bretzner's fragment to his opera text, marvelling that he, someone who does not belong to his close artistic circle, should have been able to reveal the secrets of his music, asking him to visit him if should come to Vienna, and requesting him to arrange for the publishers of his *Melos* article to send him a couple of issues, one of which he would like to annotate with a few corrections and send back to him ("...Ein Zeitungsausschnittbüro sendet mir Ihren Wozzeck Artikel. Es drängt mich, Ihnen dafür zu danken u. zu sagen, wie ganz besonders mich dieser u. wie freudig er mich überrascht hat...")

3 pages, 8vo (21 x 13.3cm), with Berg's address-stamp to first page ("Alban Berg Wien XIII/1..."), Vienna, 3 August 1926, rust-stain from a paper-clip to first page

A good letter about Berg's operatic masterpiece, *Wozzeck*. The article referred to by Berg in the letter, written by the critic Rudolf Schäfke, had appeared in the Berlin newspaper *Melos* in May 1926, five months after the premiere of the opera in the German capital. The composer praised Schäfke's "brilliant and accurate" analysis of *Wozzeck* in a letter to Theodor Adorno (c.13 August 1926).

£ 3,000-4,000 € 3,550-4,700



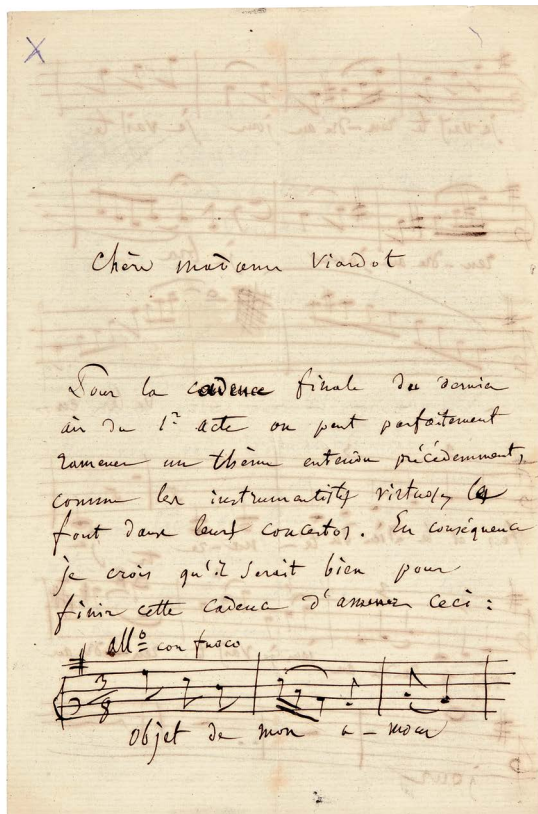
42

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BERLIOZ, HECTOR

Long autograph letter signed, to [Hubert Ferrand] ("Mon cher ami"), WITH 3 BARS OF AUTOGRAPH MUSIC, 21 August 1829

alluding to his emotional state, describing his heart as a virgin forest kindled by lightning, recounting his present difficulties concerning his Prix de Rome entry [the cantata *La mort de Cléopâtre*], relating in frank detail conversations with Boïeldieu, who finds his music unintelligible, and with Auber whose best advice to him was that he write a plainer kind of music, otherwise the public will fail to understand it and the music sellers won't buy it, confiding his wish that his friend might hear the scene [from his cantata] where Cleopatra muses on the welcome her shade will be accorded by the entombed Pharaohs, comparing this to the scene [in Shakespeare's *Romeo and Juliet*] where Juliet reflects on her burial in the Capulet vaults, PROVIDING A 3-BAR MUSICAL EXAMPLE to illustrate his point, mentioning that he will be going home where he foresees new quarrels with his father, stating that he lives only for music, giving his trenchant views on Rossini's *William Tell*, which he notes has a few nice numbers, also referring to Spontini, who has fallen out with the king of Prussia and whose lack of success with his last work is killing him, and other matters



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BERLIOZ, HECTOR

Autograph letter signed ("H. Berlioz"), to Pauline Viardot, ABOUT GLUCK'S "ORPHÉE", WITH A 22-BAR AUTOGRAPH MUSICAL CADENZA, 14 September 1859

explaining that for the cadenza for the last aria of the first act one could bring back a theme heard previously, in the manner of concerto virtuosi, [and providing in the letter the music for the cadenza, comprising 22-bars, beginning with the words "Objet de mon amour".] noting that, if necessary, one could say that this was the cadenza Legros provided for Gluck's staging of the opera in Paris, observing that she would exit after that scene with a triple salvo of applause, stating that he awaits her permission for him to see her on Sunday, remarking that he is writing this from his bed, and adding that he would like to be Euridice and to dwell in the Elysian Fields ("...je crois que vous sortiriez de la scène avec une triple salve d'applaudissements, et on éviterait ainsi de finir par ce bête de mot "appas"...Je voudrais bien être Euridice et habiter les Champs-Élysées...")

3 pages, 8vo (c.20 x 13.3cm), blind-stamp to p.3 ("Viardot Collection"), no place or date [Paris, 14 September 1859]

In Pauline Viardot's repertoire, the music of Gluck occupied a special position, and it was in the version of Gluck's opera *Orphée*, arranged by Viardot and Berlioz, and revived in Paris in 1859 (Théâtre Lyrique: 18 November 1859, with Viardot as Orpheus), that Viardot celebrated one of the greatest triumphs of her career.

REFERENCES

Correspondance Générale 2403; Melanie Stier, "The power of Gluck, and of his interpreter": Pauline Viardot's Part in the British Gluck Revival", in *British Postgraduate Musicology*, volume 11 (2011).

‡ £ 3,000-4,000 € 3,550-4,700

BIZET, GEORGES

Autograph letter signed ("Georges Bizet"), to [his librettist Louis Gallet] ("Mon cher Collaborateur")

discussing his opera *Djamileh*, noting that his couplets are charming, observing that the duo is too developed, requesting a very short syllabic number, mentioning some of the characters, and asking him repeatedly to come on Saturday as he needs to see him, suggesting various train times

...je voudrais un tout petit morceau, très rapide, très syllabique. Après la convention du déguisement, alors que Namouna a retrouvé l'espérance et que *Splendiano* voit la réussite de ses projets assurés!...

1 page, 8vo (21 x 13.5cm), integral blank, no place or date [1871]

Djamileh is an enchanting one-act opéra comique by Bizet based on Alfred de Musset's oriental tale *Namouna*. Bizet worked on the opera in the late summer of 1871, although the work was only staged the following year on 22 May at the Paris Opéra-Comique. The autograph manuscript of Bizet's completed score is preserved today in the Stiftelsen Musikkulturens främjande, Stockholm.

REFERENCES

Hervé Lacombe, *Georges Bizet* (Paris, 2000), pp.518ff.

‡ £ 1,000-1,500 € 1,200-1,800

"...Au milieu de tout cela, mon père se lasse de me faire une pension dont je ne puis me passer; je vais retourner à la Côte, où je prévois bien de nouvelles tracasseries, et pourtant je ne vis que pour la musique, elle seule me soutient sur cet abîme de maux de toute espèce. N'importe, il faut que j'y aille, et il faut que vous veniez me voir; songez donc que nous nous voyons si rarement, que ma vie est si fragile, et que nous sommes si près!..."

5 pages, 4to (21.2 x 16.5cm), the autograph music on single, hand-drawn staves, annotated with the words "Oh! Shakespeare! Shakespeare!", with some cancellations, the date year possibly added in another hand, [Paris.] 21 August [1829], traces of mount to third leaf

A remarkable letter from the turbulent formative years of Berlioz's life, which find the composer struggling with his unrequited passion for the actress Harriet Smithson, the opposition of his parents to his chosen artistic path and with an uncomprehending musical establishment. It was only in the following year, with his fourth Prix de Rome entry that Berlioz was finally awarded the palm. Berlioz's correspondent Hubert Ferrand was a librettist and long-time friend of the composer.

REFERENCES

Correspondance générale 134 (the autograph not traced).

‡ £ 3,000-4,000 € 3,550-4,700

For letters by Berlioz, Mendelssohn and Schumann, please see our forthcoming sale of "Autographes et Manuscrits" in Paris on 22 May, and the advertisement at the end of this catalogue.



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BRAHMS, JOHANNES

Exceptionally large photograph signed on the mount ("Zu freundlicher Erinnerung an Wien und an Johannes Brahms"), showing the great composer in early sixties 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.

£ 5,000-7,000 € 5,900-8,200

46

BRAHMS, JOHANNES

Engraved visiting card inscribed by Brahms with an autograph note about Carl Goldmark, [1890-1891] 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.

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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. Karls-gasse 4."), Vienna, no date [1890-1891], horizontal crease, a few small stains

There is some poignancy in Brahms's remarks regarding Goldmark's address: the two composers were close friends in the 1860s and 1870s, but here Brahms is no longer certain where he lives.

£ 1,000-1,200 € 1,200-1,450

47

BÜLOW, HANS VON

Nine autograph letters by Bülow and Joachim

BÜLOW. 6 autograph letters signed, condemning performances of Wagner's works in the concert hall, 13 pages, 1868-1889--JOACHIM. 3 autograph letters about a portrait, *Fidelio*, and Bach's *Christmas Oratorio*, and 3 others, 1878-1904--HUMPERDINCK. Autograph musical quotation from *Königskinder*; together with "Am Rhein", inscribed to Antoine Lascoux, 16 items, some splitting, staining and repairs

£ 800-1,200 € 950-1,450



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BRUCH, MAX

Autograph manuscript full score of the Overture to the opera "Die Loreley" op.16, April 1863

with the autograph title page "Einleitung zur Loreley. Partitur" (the original title "Overture" deleted), dated "Mannheim April 1863" on the title, the full score notated in dark brown ink on seventeen staves per page (for flutes, oboes, clarinets in A, bassoons, 2 horns in F, 2 horns in E, 2 trumpets in E, 3 trombones, tympani, harp and strings), with many 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"), modern cloth-backed boards, *trimmed by the binder, with slight loss to top edges, browning to title, occasional staining by the composer, lower corners well-thumbed by the conductor throughout.*

RARE: We have been unable to trace any other surviving autograph manuscripts for Bruch's opera *Die Loreley* (1863). This 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.

Composed to a libretto by Emanuel Geibel, *Die Loreley* is one of Bruch's his most significant works, produced three years before the famous Violin Concerto op.26. A complete recording of *Die Loreley* was released in January this year, based on the performance at the Prinzregententheater in Munich in 2014.

£ 10,000-15,000 € 11,800-17,600



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CALLAS, MARIA

Postcard photograph signed ("Maria Meneghini Callas"), showing the great diva in costume for the title role in Donizetti's opera "Anna Bolena", c.1957

c.14.5 x 10.5, by Piccagliani for Teatro alla Scala, Milan, "Stagione Lirica 1956-57", signed on the image in blue-black ink, verso blank; *together with a photograph of Callas and Elisabeth Schwarzkopf at Covent Garden in 1959, for the celebrated production of "Lucia di Lammermoor"*

This photograph shows Callas at the height of her career, in her pioneering role in the post-war renaissance of "bel canto" opera.

Ω £ 1,000-1,500 € 1,200-1,800

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CORELLI, ARCANGELO

Parte Prima [...Seconda] Sonata a violino e violone o cimbalo...Opera Quinta, Rome: no imprint, 1700 ("Incisa da Gasparo Pietra Santa")

FIRST EDITION, [4] & 68 pages, oblong 4to (c.21 x 31cm), engraved throughout, dedication leaf to Sophie Charlotte, Electress of Brandenburg, second title on p.40, contemporary mottled calf, *lacking allegorical frontispiece, some early figured bass numbering and memoranda, very worn, spine defective, [Marx no.1; RISM C 3800]*

See catalogue note at SOTHEBYS.COM

£ 800-1,000 € 950-1,200



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CZERNY, CARL

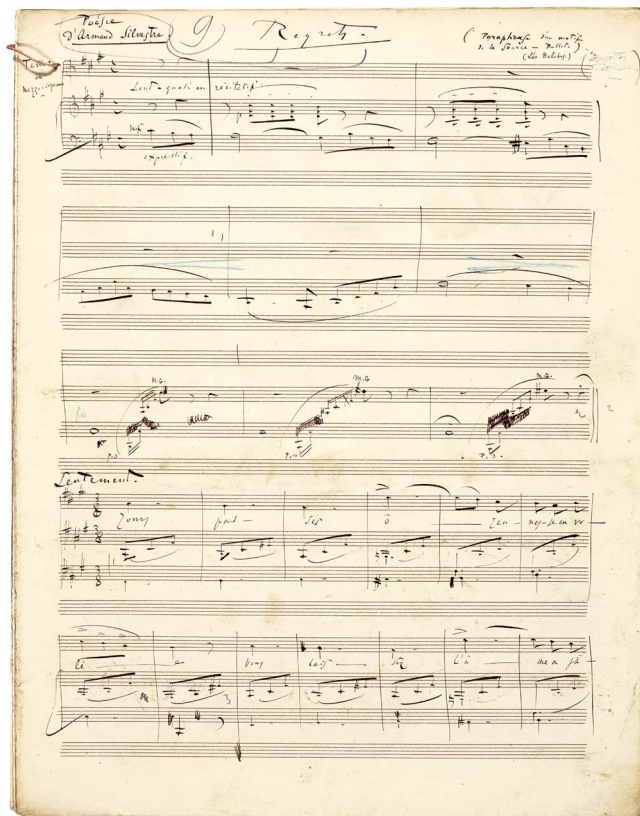
Autograph manuscript of the opening of his "Souvenir théâtral", Op. 247 based on Isouard's opera "Joconde", SIGNED AND INSCRIBED ("Souvenir theatral. Cah: 4. / Joconde Charles Czerny..."), for three players on two pianos

the *Stichvorlage*, notated in brown ink on three six-stave systems per page, the second piano part notated for four hands ("1 / 4 mains / 11"), 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.

£ 1,200-1,500 € 1,450-1,800



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DELIBES, LÉO

Autograph manuscript of the song "Regrets", signed ("Léo Delibes")

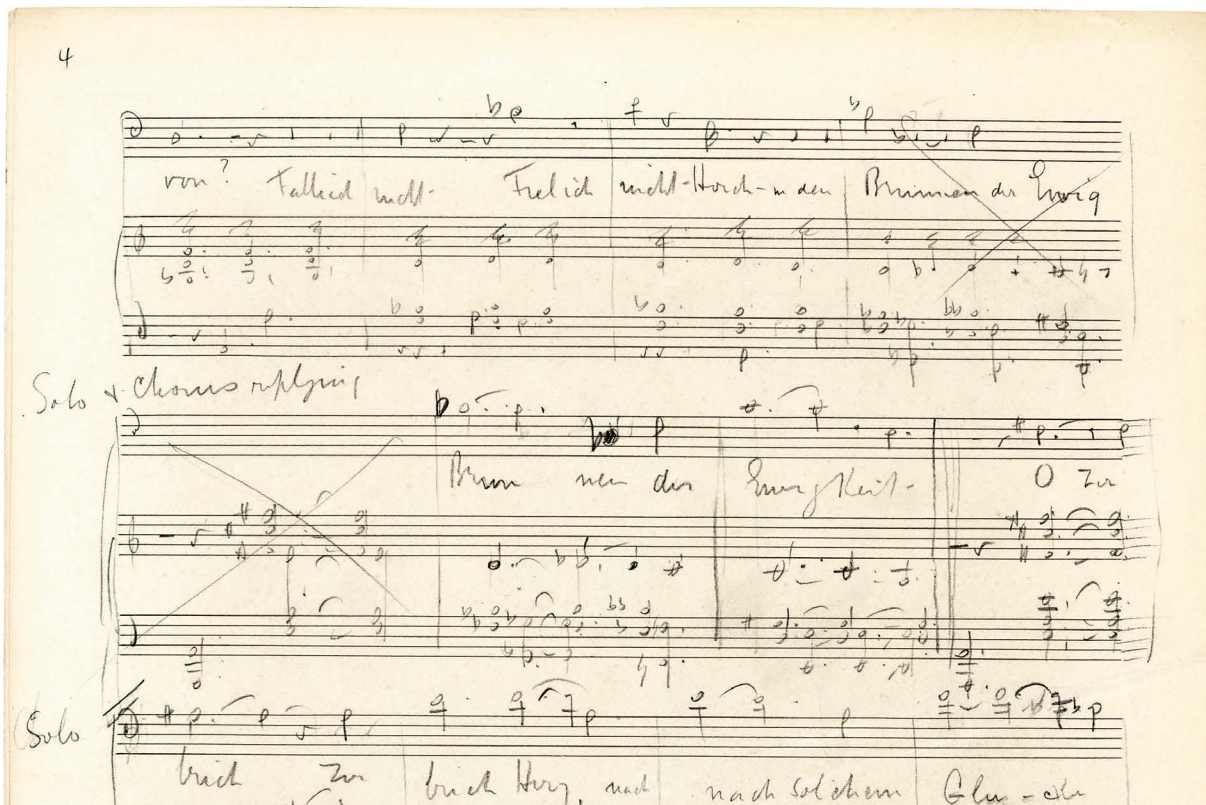
the *Stichvorlage*, marked up by and for the printer in pencil and crayon, a composing manuscript, with autograph title and inscription ("Regrets. (Paraphrase d'un motif de la Source - Ballet)..."), signed by Delibes at the head and at the end, the song scored for tenor or mezzo soprano and piano, notated in brown ink on five three-stave systems per page, the piano accompaniment indicated in some places by the use of numbers in red ink referring to earlier music thus numbered, with numerous deletions and corrections by the composer

6 leaves, folio (35 x 27cm), 20-stave "LARD-ESNAULT" paper, written on one side only, no place or date [c.1885.] light browning, some inky thumb marks consistent with use by the printer

Autograph manuscripts of complete works by Delibes are uncommon at auction.

The present song, no.9 of *Quinze mélodies et deux chœurs*, for high voice and piano, setting a poem by Armand Silvestre, was published by Hartmann & Cie in 1885.

£ 2,000-3,000 € 2,350-3,550



DELIUS, FREDERICK

Autograph composition drafts for two movements from "Eine Messe des Lebens" ("A Mass of Life") RT II/4, the words by Nietzsche, c.1904

the short score notated in pencil, containing deletions, alterations, revisions marked with cues, and significant differences from the final published versions, including

(1) the second half of Part One no.4 [from Nietzsche's *Das trunkene Lied*], starting from the words "[Ach! Ach der Thau] fällt die Stunde kommt..." (Rehearsal no.45), including the leitmotiv of Nietzsche's text "Oh Mensch, du höherer Mensch, gieb acht!", until the end of the movement ("...was spricht die tiefe Mitternacht?"), on four staves per page of four staves each, some twenty-four bars of music, 2 pages, 4to (c.35 x 27.5cm), the second leaf of a bifolium, paginated 3 & 4 by the composer, 18-stave Bellamy paper (small oval blindstamp)

(2) the first half of Part Two no.4, titled "Mittags / Prelude", with the words "Heisser Mittag schläft auf den Flören", for solo tenor and bass voices, chorus and orchestra, on systems of up to four staves each, including some indications of orchestration ("Eng.Horn", "W.wind", "Strings" etc, "Solo" and "Chorus"), the passage for baritone at the words "Was geschah mir?" (Rehearsal no.102), marked "Zarathustra", the music continuing to just before Rehearsal no.104, comprising around one hundred bars in all, including deleted passages and sketches on otherwise unused staves. [probably Grez-sur-Loing (near Fontainebleau), 1904-1905], 4 pages, 4to (c.35 x 27cm), a bifolium paginated by the composer, 14-stave Bellamy paper (small oval blindstamp), some browning and creasing

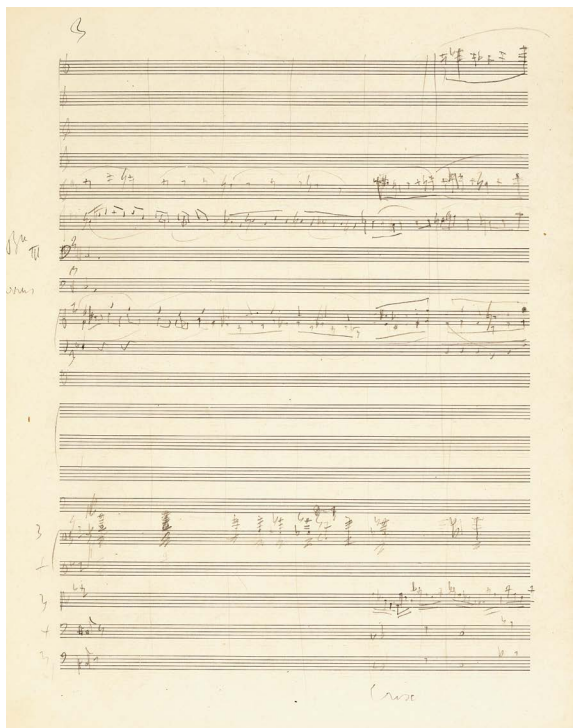
THESE COMPOSITION DRAFTS ARE APPARENTLY UNRECORDED: "A MASS OF LIFE" IS ONE OF DELIUS'S GREATEST WORKS.

A Mass of Life is Delius's largest and most ambitious choral work, composed to a libretto arranged from Friedrich Nietzsche's poem *Also sprach Zarathustra* (1892). The composer stated that reading Nietzsche's poem was a turning point in his life. The *Mass* embodies Delius's broad European cultural outlook, which distinguished him from many of his peers, and fully realizes his talent for large-scale choral music. This distinctly secular work depicts man's spiritual development and eventual demise as the progression of a complete day, rising to the "glorious noontide" of the 'Mittags' movement and ending with the midnight bell of death. Hans Haym, the conductor at Elberfeld in 1909, wrote of 'Mittags', "the wonderful music, in which the composer evokes the mood of silent noontide, proclaims the unerring hand of genius. He is never at a loss for fresh nuances and refinements to express the sense of timelessness, of perfect happiness, of being withdrawn from the world". The British Library contains an fragmentary short score draft of *A Mass of Life*, written in pencil: BL MS Mus. 1745/2/13/3 (b). The music in our composition draft (2) for the 'Mittags' movement leads directly into folios 175-178 of the early BL short score, whereas draft (1) for Part One, no.4 does not appear to relate so closely to anything in the BL collection.

REFERENCES

R. Threlfall, *Frederick Delius. a Supplementary Catalogue* (1986), p.205, (b), (compare item no.4). D. Puffett, 'A Nietzschean Libretto: Delius and the Text for *A Mass of Life*', *Music and Letters* (May, 1998), 244-267

£ 8,000-10,000 € 9,400-11,800



54

54

DELIUS, FREDERICK

Autograph manuscript of an unknown work for orchestra, *probably c.1912-1916*

an incomplete working pencil draft (marked "...ruhiger"), the full score notated on up to twenty staves per page, with parts specified for oboe, cor anglais, bassons, harp, celesta, horns, trombones, bass sarrusophone, tympani and strings, with many alterations, deletions and revisions throughout, the music moving through rapidly changing metres, beginning in 3/4 (11 bars), alternating with 4/4, and then with 3/2 and 6/4, incomplete at the end,

12 pages, folio (34 x 27cm), 3 nested bifolios, 20-stave paper ("B.C. no.6"), no date [probably c.1912-1916]

It seems likely that this manuscript contains an early draft of a mature work that eventually took on a different form, since the distinctive thematic material does not survive in any of Delius's known works. An approximate dating for this manuscript is suggested by the fact that the same 20-stave paper is used for a draft for 'On Hearing the First Cuckoo in Spring' (1912); see Threlfall, *A Supplementary Catalogue* (1986), pp.177-179; D. Grimley, *Delius and the Sound of Place* (2018), p.23. Delius's *Dance Rhapsody* no.2 (1916) could be one candidate; it uses a celesta although not the sarrusophone (*Dance Rhapsody* no.1 does). Delius calls for this double-reed brass instrument in several works dating from *The Magic Fountain* (1893) until *Poem of Life and Love* (1918), but it became hard to find such large bass instruments during the First World War.

£ 4,000-5,000 € 4,700-5,900



55

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DELIUS, FREDERICK

Autograph manuscript by Philip Heseltine of his vocal score of Delius's incidental music to "Hassan", RT I/9, [1921], together with an early scribal full score

(1) Heseltine's vocal score, executed in green and violet inks on various systems of up to four staves each, the first half of the music in green, the continuation, annotations (instrumental markings), title and orchestral list added in violet, with deletions and revisions, occasionally written on slips of paper pasted into the score, signed by Heseltine on the title page: "Hassan or the Golden Journey to Samarkand, drama in 5 Acts by James Elroy Flecker. Music by Frederick Delius (Piano score by Philip Heseltine)", 42 pages, including title and list, 4to (c.31 x 24cm), unbound bifolios, 12-stave paper ("R.C.1"), addressed by Heseltine to Delius in pencil at the foot of the title, detached blank at end, [London] summer 1921, together with

(2) an early scribal manuscript full score of *Hassan*, marked "Letzte Fassung", containing the revised and expanded version of 1923-1924, in 24 numbers, English words and titles etc, with a German translation in pencil, markings and corrections in red crayon and pencil, a few revisions on cut-down pages pasted into the score, 233 pages, folio (c.34 x 27cm), 24-stave paper (B.C. No.3), stitched gatherings, unbound, minor dust-marking to corners

Hassan was the last major work completed by Delius in his own hand. Philip Heseltine (better known as the composer "Peter Warlock", 1894-1930) made this highly attractive manuscript reduction of *Hassan*, but it is not the score used as a model for the first edition in 1923. It bears no editorial or engraver's markings and the arrangement is somewhat different from that published. Heseltine was a close friend to Delius from

1911 until his death and had acted as his copyist from the time of "The Song of the High Hills" (1913). Heseltine evidently made at least two reductions of *Hassan*, commissioned by the composer. On 1 June 1921, he wrote to Delius "I have finished one fair copy of the piano score of *Hassan* and propose to make the other copy myself as I am desperately hard up and whoever is going to pay for it may just as well pay me as a copyist in London. I shall send off both copies to you on Saturday next at the latest, and the full score as well".

REFERENCES

R. Threlfall, *A Catalogue of the Compositions of Frederick Delius* (1977), page 53—the contents of the vocal score (1) accord with the list of numbers in the first edition ("FD 1920"), whereas the full score (2) contains the 1923 revision; B. Smith, *Frederick Delius and Peter Warlock. A Friendship Revealed* (1921), page 365.

£ 6,000-8,000 € 7,100-9,400

56

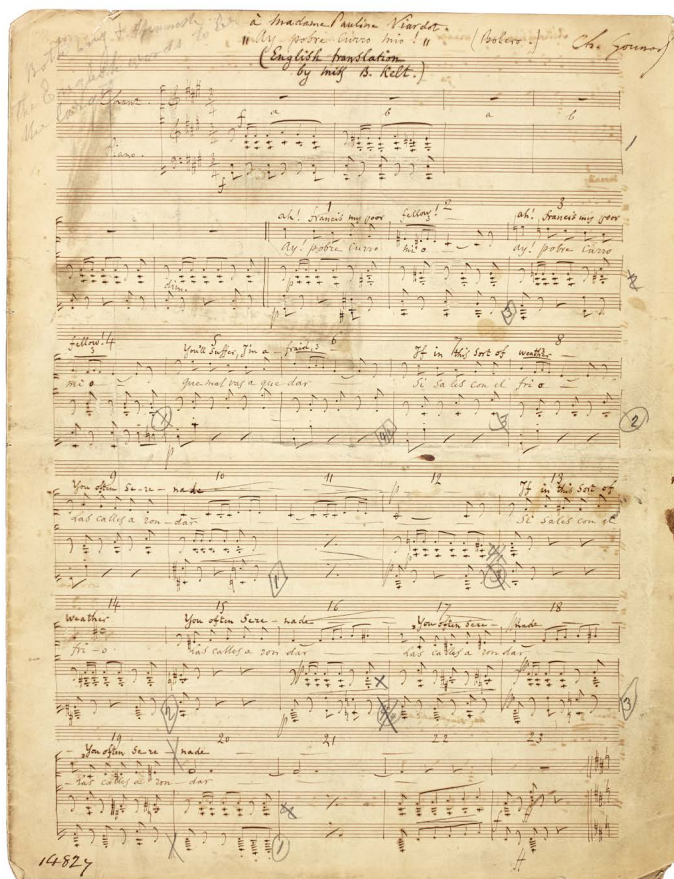
DELIUS, FREDERICK

Manuscripts of three songs in the hand of Jelka Delius and others, two annotated and corrected by the composer

(1) Working manuscript by Jelka Delius of *The Splendour Falls on Castle Walls* RT IV/6, the complete part-song to Tennyson's words notated in pencil on various systems of four or six staves each, with a "separate chorus" marked by her "to be hummed with a closed mouth imitating horns", extended into the margins, with many alterations and corrections; 7 pages, folio (34 x 26.3cm), 16-stave paper (B.C. No.4); together with an engraved "first proof" for the first edition by OUP, corrected by Jelka and inscribed and dated by her "to be kept by F.D. corrected 3.3.1924", 8 leaves, folio (c.36 x 26cm), 1924—(2) Scribal manuscript with autograph dedication and corrections of "Chant Indien" RT V/12 (3 Songs. *The words by Shelley* no.1), INSCRIBED BY THE COMPOSER ON THE TITLE ("à la Princesse de Cystria-Faucigny née de Treviso. Poème de Shelley"), notated in D-flat major on up to four three-stave systems per page, marked at the beginning in another hand ("Rajouter l'Anglais...en ut maj."), the French words changed on the last page ("encor"), 7 pages including title, folio (34.8 x 27cm), c.1896—(3) Manuscript of "La Plage est silencieuse et déserte" RT III/4, (Seven Danish Songs, no.3), notated for voice and piano in black ink, by the so-called "Paris" copyist, with phrasing and one accidental added in pencil, PROBABLY BY DELIUS, a setting in E-flat major of the words by Holger Drachmann, with deletions and annotations to the title in another hand, 3 pages, folio (c.35 x 27cm), 12-stave paper, by Lard-Esnault of Paris, c.1897

The Splendour Falls on Castle Walls was one of the last pieces composed by Delius solely with the help of his wife Jelka—merely "a very shaky pencil sketch" exists in his hand (see Threlfall (1986), plate 22). He was now paralyzed, although not yet blind, and composed nothing more until the arrival of Eric Fenby in 1929. 'Chant indien', first published in 1892, was republished by L. Grus of Paris in 1896, transposed from E-flat major to C major. The annotation "en ut maj." suggests that the printer's manuscript for the Grus edition was copied from this manuscript.

£ 2,000-3,000 € 2,350-3,550



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GOUNOD, CHARLES

Autograph manuscript of the song "Ay pobre curro mio! (Boléro)", signed and inscribed to Pauline Viardot ("à Madame Pauline Viardot...Ch. Gounod"), 1871

also signed and dated by Gounod at the end ("Londres. Mars/71 Ch. Gounod"), the *Stichvorlage* notated for voice and piano in the key of F-sharp minor, in brown ink on up to six systems per page, of three staves each, with the titles and text in Spanish and in English in the hand of the composer, marked up in black pencil for the engraver, including the plate number 14827 for the English first edition by Goddard of 1871

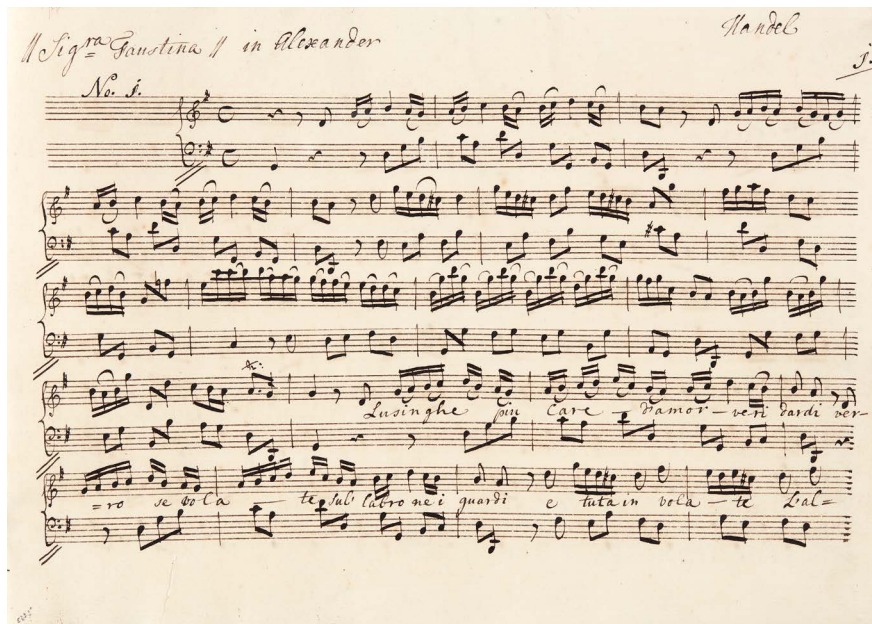
3 pages, folio (c.35 x 26.5cm), 24-stave paper by Lard Esnault of Paris, *browning to the first page, some staining and creasing from the printer,*

The later edition by Choudens in *Vingt mélodies pour chant et piano. 3e recueil*, contains Jules Barbier's original French words "Ah! que je plains ta flame" and is printed in the keys of G minor and in A minor.

PROVENANCE

Formerly in the collection of Martine Le Cesne, Viardot's great-great-granddaughter, and her husband André Le Cesne.

£ 1,500-2,000 € 1,800-2,350



58

58

PROPERTY OF THE TRUSTEES OF THE SANDYS TRUST
REMOVED FROM OMBERSLEY COURT, WORCESTERSHIRE

HANDEL, GEORGE FRIDERIC

Mid-eighteenth-century English manuscript of twenty-six opera arias, including nine from "Alcina", six from "Siroe" and two unrecorded, probably dating from Handel's lifetime, containing ornamentation and other differences from the printed editions

written in dark brown ink by a professional English scribe, mainly for soprano voice and bass line on five two-stave systems per page (some from *Alcina* on five-stave systems), trills and other decorations added by the scribe throughout, orchestral cues notated on the vocal staves (marked "Sym[phony]"), twelve numbers transposed, the word-underlay occasionally different; twenty-four *da capo* arias from *Alessandro* (3), *Siroe* (6), *Flavio*, *Admeto*, *Partenope* (2), *Tolomeo*, *Lotario* and *Alcina*, the original singers named (Sig^{ra} Faustina, Sig^{ra} Cuzzoni etc) and two apparently unrecorded arias, 'Soffrirò tormenti e pene per salvarvi' and 'Talor di frescha brina' [sic], attributed to Handel by the scribe (a list of pieces is available)

99 pages, large oblong 4to (c.26 x 37cm), unpaginated leaf inserted between pages 62 & 63, heavy 10-stave Villedary papers, paginated 1-182 (including 41 blanks at end), English provenance, probably c.1740-1760, contemporary reversed calf, red-gilt label ("Songs"), engraved armorial bookplate of William Trumbull ("Virtute et industria"), *small tear to first page, some browning*

This grandly laid-out manuscript contains evidence of contemporary performance practice of opera arias during the Handel's time, including vocal decorations and transpositions, some possibly added for didactic purposes. There are significant divergences from the known version of the first number, 'Lusinghe più care d'amor veri dardi' from *Alessandro* (1726). All the arias are attributed to Handel, but two (nos 5 and 12) are not by him and are apparently unrecorded. The first owner, William Trumbull, possibly knew Handel; he

attended one of the rehearsals for *Serse* in 1738 and, in a letter of 20 May reported a "great Quarrel between Cafarielli & Henda!", during a performance of *Faramondo*.

REFERENCES

Handel-Werk-Verzeichnis 16/6; HWV 21/5, 6 & 29; HWV 22/Anh 5b; HWV 24/3, 6, 13, 17, 20 & 25; HWV 25/17; HWV 26/8; HWV 27/4 & 29; HWV 34/7, 13, 15A, 15B, 32 Anh 14, 20, 22 & 26; R. Strohm, *Essays on Handel and Italian Opera*, (1985). D. Hunter, *The Lives of George Frideric Handel* (2015), pp.60-61.

PROVENANCE

William Trumbull (1708-1760), by descent through the Marquesses of Downshire.

£ 10,000-15,000 € 11,800-17,600

59

HANDEL, GEORGE FRIDERIC

Mid eighteenth-century English manuscript of keyboard music, including fugues and arrangements from "Messiah" and "Acis and Galatea", Thomas Arne and others

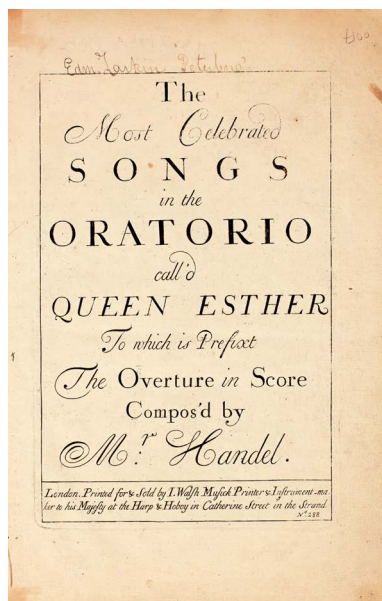
in three or more unidentified hands, containing c.38 pieces scored for keyboard, some working manuscripts (incomplete), including preludes, fugues and minuets, some items being transcriptions of works by Fiorini (four minuets and one march, each also inscribed "NB. Banks -."). Arne and choruses by Handel ('Wretched Lovers' from *Acis and Galatea*; the 'Amen' Chorus from *Messiah*), some pieces begun in one hand and continued in another

48 leaves (7 pages blank), oblong 4to (23.3 x 29.5cm), 8-stave paper, bookplate of Charles Hanbury to front pastedown, no place or date [c.mid eighteenth century], original mottled calf gilt, *binding worn but intact, browning to edges*

The arrangement of the "Amen" Chorus from *Messiah* is likely to be a pre-publication source: it was not included in Walsh's *Songs in Messiah* (1749) and no full score of the oratorio was published before 1767.

£ 1,000-1,500 € 1,200-1,800

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60

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HANDEL, GEORGE FRIDERIC

The Most Celebrated Songs in the Oratorio call'd Queen Esther, To which is Prefixt The Overture in Score, London: J Walsh, 1732-1733

First edition, second issue, 30 pages, folio (c.35.5 x 22.5cm), publisher's number to title ("No.288"), blank verso after page 17, table of songs, near-contemporary calf-backed marbled boards, manuscript label, ownership inscription to title ("Edm. Larkin Peterboro"), some tears, a few repairs, paper-loss to pp.13/14, some browning, worn with joint weak [Smith no.2; HWV 50b; RISM H 537; BL G.160.d.; not in Hirsch or Hoboken]

RARE. This is an early copy of the first English oratorio, performed publicly in 1732; only the publisher's number 288 on the title distinguishes it from the first issue. A third issue without the blank verso was advertised as early as March 1733. Esther is usually found in the 1743 edition, where some pages are re-engraved. Handel's original version, a masque in six scenes (1718), was not published during Handel's lifetime.

PROVENANCE

Edmund Larkin (c.1786-1839), organist of Peterborough Cathedral.

£ 2,000-3,000 € 2,350-3,550

61

HANDEL, GEORGE FRIDERIC

Il Radamisto. Opera Rapresentata Nel Regio Teatro D'Haymarket, London: Richard Meares, 1720

FIRST EDITION, folio (c.33 x 23cm), 121 pages, engraved title and music (by T. Cross), printed privilege (14 June 1720), later marbled wrappers, red-gilt title label, some leaves loose at the start of the volume or reinforced at hinge, small tears to margins (pp.22-29 & 88/89), title and final 6 or so leaves repaired and restored at foot, a few paginations trimmed, [Smith no.1; RISM H 258; Hoboken 29; HWV 12]

£ 1,500-2,000 € 1,800-2,350



61

62

HANDEL, GEORGE FRIDERIC

Six Concertos For the Harpsicord or Organ...London: J. Walsh ("where may be had the Instrumental parts"), c.1739 first edition, second issue, of Handel's Organ Concertos op.4, 48 pages, folio, composer's note to title ("These Six Concertos were Publish'd by Mr Walsh from my own Copy Corrected by my Self, and to Him only I have given my Right therein. George Frideric Handel"), engraved throughout, pages 1 and 19 blank, contemporary mottled calf, raised bands to spine, worn but sound, some browning to first and final leaves [Smith no.3; RISM H 1212; HWV 289-294]

See catalogue note at SOTHEBYS.COM

£ 1,500-2,000 € 1,800-2,350

63

HAYDN, JOSEPH

Six Quatuors [op.33] Pour deux Violons, alto, et Basse, composes par Ioseph Haydn, Maitre de Chapelle de S.A. Monseigneur le Prince Esterhazy &c. Oeuvre XXXIII [H.III/37-42], Vienna: Artaria Comp, [c.1783]

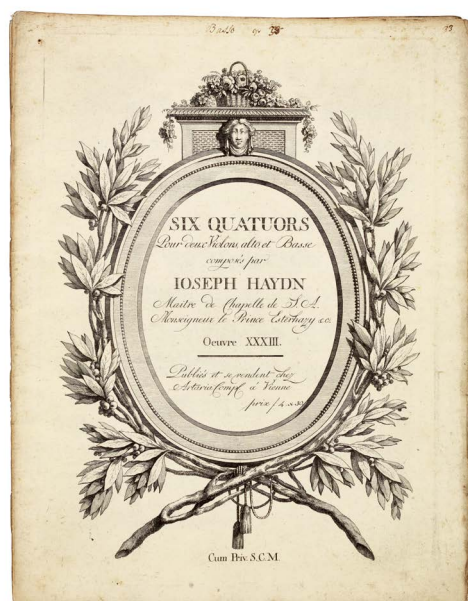
first edition, second issue, large 4to (c.34 x 26cm), 4 engraved playing parts, each with an elaborate decorative title within a wreath, priced at "f4. x 30", "Cum Priv. S.C.M." on titles, 2 blank pages after each title, engraved music, plate no.26, manuscript price, some browning and bookseller's label to first violin part

RARE: We can trace no auction record for any copy of Artaria's first edition of Haydn's op.33 string quartets. This important set was singled out by Charles Rosen in his book *The Classical Style: Haydn, Mozart, Beethoven* (1971), as establishing the essential features and musical grammar of late eighteenth-century Classical Music.

REFERENCES

Hoboken (1957) volume 1, page 396; Hoboken Collection (volume 7) 558; cf Hirsch, iii 286; RISM H 3476

£ 1,500-2,000 € 1,800-2,350



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LASSUS, ORLANDE DE

Sixteenth-century volume of tenor parts for French chansons by Lassus, Claude Le Jeune, Jacques Maudit and others, Paris: Adrian le Roy & Robert Ballard, 1578-1588

- 1) BONNET, PIERRE. Airs et villanelles mis en musique à 4. 5. & 6. Parties, *Le Roy, & Ballard, 1588, ff.52. [RISM B 3530; Lesure no. 299bis (only one contratenor part survives in Chicago)]*
- 2) TESSIER, GUILLAUME. Premier livre d'airs tant François, Italien, qu'Espagnol, reduitz en Musique, à 4. & 5. parties, *Le Roy & Ballard, 1585. ff.40 [RISM TT 597a; Lesure no. 271] (does not survive complete), careful repair to f.38*
- 3) PLANSON, JEHAN (1559-1611). Airs mis en musique à quatre parties par lean Planson Parisien, *Le Roy & Ballard, 1588, ff.40, [RISM PP 2507a; Lesure no. 301 (does not survive complete)], ff.28, 29 & 31 misbound from item 4 (Caietain),*
- 4) CAIETAIN, FABRICE MARIN. Airs mis en musique à quatre parties. Premier livre...sur les poésies de P. de Ronsard, & autres excelens poètes, *Le Roy & Ballard, 1578, ff.36 (of 40), [RISM C 28; Lesure 213], ff.26, 28, 29 & 31 misbound from item 3 (Planson) lacking ff.26, 33, 37 & 40, careful repairs to ff.17/18 & 34, slight loss to f.25*
- 5) LE BLANC, DIDIER. Airs de plusieurs musiciens sur les poesies de Ph. Desportes, *Le Roy & Ballard, 1582, ff.39 (of 40), [RISM L 1233; Lesure no.253 (one copy in Paris)], lacking title*
- 6) MAUDIT, JACQUES (1557-1627). Chansonnettes mesurées. de lan-Antoine de Baif, Mises en musique a quatre parties par Jacques Maudit Parisien, ff.24, *Le Roy & Ballard, 1588, [RISM M 1427; Lesure 300 (does not survive complete)]*
- 7) LASSUS & CLAUDE LE JEUNE (c.1530-1600). Vingtcinquieme livre d'airs et de chansons à quatre parties, *Le Roy & Robert Ballard, 1587, ff.16, containing 8 chansons by Lassus, [RISM Recueils 1587^a; Lesure no. 297 (does not survive complete; soprano and bass parts are in Paris)], small tear in f.15,*
- 8) LASSUS & CLAUDE LE JEUNE. Vingtquatrieme livre d'airs

et chansons à quatre parties, *Le Roy & Ballard, 1587, ff.16, containing 4 chansons by Lassus, one in two sections, [RISM Recueils 1587^a; Lesure 296 (does not survive complete; soprano and bass parts are in Paris)]*

9) CONDOMIRIO, ANTONIO. Cantiques du Sr. de Maisonfleury mis en Musique à 4. parties, par le S. Antonio Condormiro, Grec de nation, first edition, *Le Roy & Ballard, 1582, [RISM C 3495; Lesure no.252 (the tenor part hitherto unrecorded)], ff.15 (of 16), lacking last leaf (containing one chanson)*

9 volumes in one, Tenor part only (of 4), oblong 8vo (c.9 x 13cm), titles within elaborate wood-cut borders, large historiated initials in items 2, 5 & 9, full-page devices in items 2 & 3, small device in 6, type-set music, contemporary brown parchment wrappers, early (ownership?) inscription to item no.6 ("Laurens") and inside rear wrapper ("Laurens Philippe"), small cuts to lower edges in items 7 & 8, wrappers stained, hole to front cover, stitching renewed

VERY RARE: most of these French chansons are recorded in one or two parts in national libraries, sometimes the only survivals from sets that have become dispersed. Modest part-books of secular music from this era often disappear altogether. Besides, Lassus, the greatest master of the French chanson, this volume also contains settings influenced by the humanist *Académie de poésie et musique* of Jean-Antoine de Baif (1532-1589), which promoted the composition of *musique mesurée*, where musical rhythms were dictated by the *vers mesurés*. The publications of Claude Le Jeune and the exceedingly rare Jacques Maudit and are among the most significant examples of this genre, notably Maudit's 'Vous me tuez' and 'Vostre tarin' in item 6 and Le Jeune's 'La belle aronde' in item 7

REFERENCES

F. Lesure & G. Thibault, *Bibliographie des éditions d'Adrian Le Roy et Robert Ballard 1551-1598*. (Paris 1955); G. Reese, *Music in the Renaissance* (1959), pp.381-386 & 390-395.

£ 7,000-9,000 € 8,200-10,600



65

65

LISZT, FRANZ

Manuscript *Stichvorlage* of "Deux transcriptions (d'après Rossini)", for piano solo LWV A 141. ANNOTATED AND CORRECTED BY THE COMPOSER THROUGHOUT, SIGNED ("F Liszt"),

in the hand of Joachim Raff, with Liszt's autograph note to the publisher on the inside of the wrapper ("1r titre (sur la couverture), qui servira pour les deux morceaux: Deux Transcriptions (d'après Rossini) pour le piano part F. Liszt— / 1 Air du Stabat Mater / 2. La Charité") in pencil, notated in brown ink for piano on six systems per page, with Liszt's autograph dynamics, expression marks, pedal markings, some clefs and corrections added mainly in pencil, occasionally in ink, including "sempre con pedale", "una corda", "tre corde", "più dolce", "espressivo", "colla parte", "crescendo", and others, marked up by and for the engraver, including Schott's plate numbers to titles ("11618.1" and "11618.2"),

17 pages, including 2 titles (one partly coloured) and the composer's note, large 4to (c.36 x 30.5cm), thick hand-ruled 12-stave paper, contemporary black cloth wrapper inscribed by Liszt, later (c.1900) ownership inscription to page 1 ("This music was bought at the Liszt house in Weimar, Germany & was said to be a manuscript of his"), [Weimar, c.1852], spine

defective, the covers secured with black ties, some browning, ink stains and fingerprints from the engraver

These two characteristic Rossini transcriptions by Liszt include his creative re-interpretations of the famous tenor aria 'Cujus Animam' from the *Stabat Mater* (1842) and 'La Charité', no.3 from *Trois chœurs religieux* (1844), a piece for women's voices and piano that prefigures Rossini's later *Petite messe solennelle*. Liszt treats the vocal melodies, particularly in 'La Charité', to his full panoply of pianistic techniques, arranging them in the inner parts, using the thumbs, whilst surrounding them with decoration and harmonic elaboration. Liszt's original composition draft for the 'Cuius animam' transcription is in the Goethe- und Schiller-Archiv in Weimar, together with a partly-autograph manuscript of 'La Charité' (and also sketches for both transcriptions). The present manuscript contains Liszt's final word for the publisher of both works.

Sotheby's is pleased to acknowledge the assistance of Professor Rena Mueller and Evelyn Liepsch (Goethe- und Schiller Archiv, Weimar) in our description of this lot.

REFERENCES

LWV A 141; Raabe 238; Searle 553

£ 10,000-15,000 € 11,800-17,600

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LOEWE, FREDERICK, (1901-1988)

Autograph manuscript of the song 'If ever I would leave you', from the musical "Camelot" (1960)

a fair copy in pencil comprising the vocal line without accompaniment, written on twelve staves, text for the first verse only, some erasures

*If ever I would leave you—it wouldn't be in summer,
seeing you in summer I would never go.*

*Your hair streaked with sun-light—your lips red as flame,
your face with a lustre—that puts gold to shame!*

*not spring and not summer—not winter not Fall
No, never leave you—at all!*

1 page, folio (c.31.5 x 24cm), with autograph title ("If ever I would leave you/ Lancelot Act II. Scene 1"), in all 2 pages on a bifolium, 12-stave paper, by Chappell, 1960s

Camelot was the last great musical that Frederick Loewe created with Alan Jay Lerner, written in 1959 and premiered in Toronto and Boston. It ran for 873 performances on Broadway in 1960, with a cast including Richard Burton, Julie Andrews and Robert Goulet (in the role of Lancelot). The starry world of *Camelot* became associated with the world of the newly-elected President Kennedy, who much admired the musical. A film version was released in 1967.

£ 3,000-4,000 € 3,550-4,700

MAHLER, GUSTAV

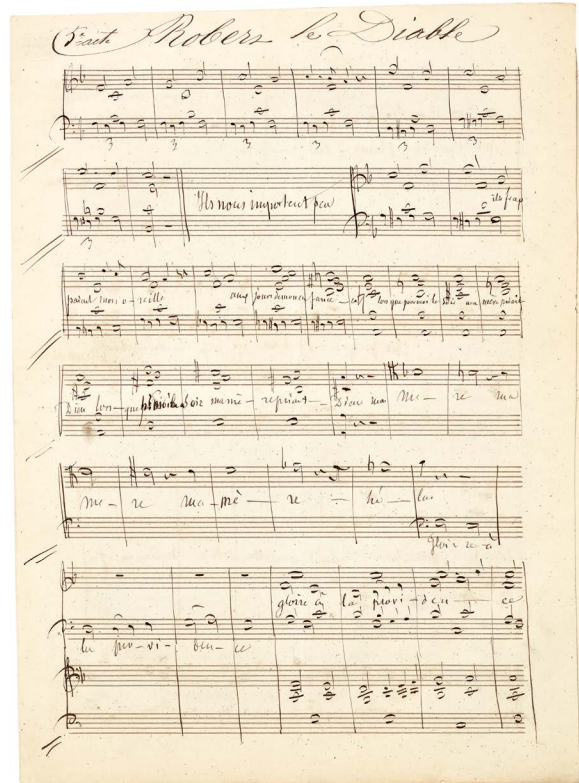
Autograph letter signed ("Mahler") about agreeing a singer's contract for the Budapest Opera, [c.1888-1891]

to an unidentified correspondent, assuring him that he should consider the contract for the singer Fräulein Rozami as "perfect", ie as "finalized", explaining that he will meet with Herr von Beniczky in a few weeks, although he does not know exactly when, and that he cannot get his agreement until then ("...Ich stehe Ihnen aber für dieselbe gut, und so bitte ich, derzeit unseren Vertrag mit Fräulein Rozami als perfect zu anzusehen...")

1 page (c.14.5 x 10cm), on a hinged correspondence card ("Billet de Correspondance"), some off-setting from the author's ink, hinge reinforced with tape, a few small stains

Mahler was Director of the Budapest Opera from 1888 until 1891, appointed by Ferenc von Beniczky (1833-1905), Intendant of the Theatres. The appointment was important to the young Mahler's career (he was only 28 and relatively unknown); it was during these three years that he first conducted Wagner's operas regularly.

£ 1,800-2,200 € 2,150-2,600



68

MEYERBEER, GIACOMO

Autograph manuscript of a variant version of the chorus section of no.21 from Act V of *Robert le Diable*

a working manuscript, notated in brown ink in draft score on systems of varying size, the heading "5.°acte Robert le Diable" in another hand, some bars containing only text

4 pages, folio (c.31 x 23cm), 14-stave "LARD" paper, no place or date, 1831 or later, horizontal and vertical folds, light browning, tiny tear to lower margin of first leaf

together with:

Robert le Diable. Opéra en 5 Actes...Partition de Piano, arrangée par J. P. Pixis. Paris: Schlesinger, [1831], FIRST EDITION OF THE VOCAL SCORE, PRESENTATION COPY, inscribed in another hand on the verso of the front free endpaper to the singer Adolphe Nourrit ("À son ami Adolphe Nourrit, le sublime interprète de Robert-Le Diable...offert par l'auteur"), marked up for performance, with extensive cuts detailed in pencil and red crayon, some pencil vocal embellishments, 407 pages, folio (c.35 x 26cm), engraved music, lithographed title, plate number 1157, rebaked retaining publisher's printed boards, browning and light spotting to margins, boards worn

Robert le Diable, premiered at the Paris Opéra on 21 November 1831, was Meyerbeer's first grand opera, and as such a seminal work in the the history of nineteenth century dramatic music. The present manuscript transmits a variant text for part of no.21 from Act V, one which diverges from the vocal score of 1831. In this variant several passages are cut, and it is of interest that these cuts are also indicated in the heavily marked up vocal score included here, a presentation score for Adolphe Nourrit, who created the role of Robert in the opera.

£ 3,000-5,000 € 3,550-5,900

PROPERTY OF THE TRUSTEES OF THE SANDYS TRUST
REMOVED FROM OMBERSLEY COURT, WORCESTERSHIRE

MUSIC AND BALLET.

Collection of first and early engraved editions for piano, including opera, ballets and songs, *London, c.1800-1820*, including:

FERNANDO SOR. Six Waltzes for the piano forte, *London: Monzani & Hill, [1815]*; first edition signed by Sor on the title, manuscript dedication ("For Lady Charlotte & Lady Mary Hill")—MICHAEL KELLY. The Grand Dramatic Romance of Blue Beard, vocal score, Corri & Dussek, [1798], lacking title—together with ballet scores by Venua (*Zephyr Inconstant; Figaro* and 4 others); R. Kreutzer (*Paul et Virginie*) and Fiorillo, songs and dances by Pucitta (signed), Mencke (signed), Amon, Sterkel, Mazzinghi, Smart, Latour, Campbell, Rawlings, Dalvimare, Tomlins, Reeve, Burrowes and others, c.50 items, unbound, some in a contemporary folder (red-gilt Downshire ownership label), sold as a collection, not subject to return

£ 600-800 € 750-950

70

OPERA.

Good collection of c.90 photographs signed by great operatic sopranos, many from the 1920s & 1930s

including over 20 large early photographs signed by Rosa Ponselle (2), Kirsten Flagstad, Eva Turner (2), Geraldine Farrar (3), Luisa Tetrazzini, Amelita Galli-Curci, Zinka Milanov (2), Gladys Swarthout, Grace Moore, Toti Dal Monte, Marion Telva, Birgit Nilsson, Marjorie Lawrence, Margaret Matzenauer, Lisa Della Casa, Licia Albanese, Stella Roman, Deborah Riedel and Josephine Veasey, c.25 x 20cm, 1919-1947 where dated; together with further photographs also signed by Tetrazzini, Turner, Farrar, Lucrezia Bori, Iva Pacetti, Miliza Korjus, Margaret Ritchie, Elena Souliotis, Lily Pons, Maria Caniglia, Maria Jeritza, Mary Ellis, Clara Clairbert, Sigrid Onegin, Leyla Gencer, Renata Tebaldi, Montserrat Caballé, Adriana Guerrini, Magda Olivero, Jane Rolland, Jennie Tourel, Yvonne Printemps, Olivia Stapp, Bianca Scacciati, Mado Robin, Johanna Gadski, Sofia Zandini, Aurora Baudes, Dorothy Kirsten, Beniamina Pinza, Elena Gerhardt and others, various sizes and formats; also including some thirty postcard photographs etc of Hempel, Lotte Lehmann, Clara Butt, Dal Monte, Anja Silja, Victoria Sladen, Marina Hotine, Horiana Branisteanu, Arianne Miglietti, Gabriella Gatti, Mafalda Favero, Irina Malatiosi, Giuseppina Corbelli, Ebe Stignani, Rosa Raisa, Gina Cigna, Göta Ljungberg, Conchita Flores, Martha Nespoulous, Rita Orlandi, Tatiana Menotti, Orianna Santunione, Mietta Sighele and others

over 100 items in all, 1919-1976, in an album

These are fine large photographs of the most famous divas from the period between the two world wars; those inscribed by Ponselle (1927 & 1929), Farrar (1931), Flagstad (c.1935), Tetrazzini (1919 & 1921) and Galli-Curci (1925) are particularly striking. These are the sopranos that Henry Pleasants highlights in his book *The Great Singers* (1974): Ponselle (as the greatest Norma, "the ultimate test"), Tetrazzini and Galli-Curci (for the "breath-taking ease and brilliance" of their virtuosic coloratura), Farrar (for her compelling beauty, which entranced Toscanini for seven years) and, especially Flagstad ("that she could reign supreme among nearly a dozen of the finest dramatic sopranos of the century speaks for itself").

£ 4,000-6,000 € 4,700-7,100



70

71

ITALIAN OPERA.

Autograph letters signed by the singers known as the "Puritani Quartet": Grisi, Rubini, Tamburini & Lablache, 1836-1843

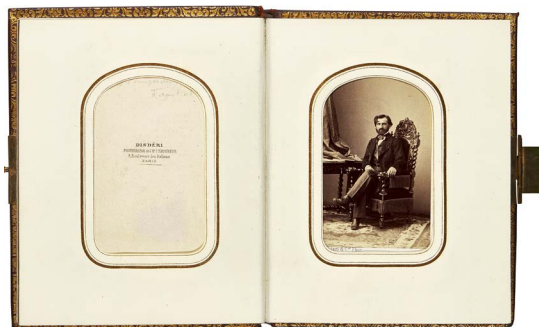
including by Giulia Grisi (to the publisher Antonio Pacini, and a letter signed to a minister inviting him to attend a performance of Rossini's *Semiramide*, Paris, 18 February 1841)—G.B. Rubini (to the conductor Michael Costa, mentioning "il mio buon Don Pasquale", explaining that he is going to St Petersburg and cannot sing his new opera [*Don Carlos*] in London, and reporting his successful performance of an aria from *Malek Adhel*, Berlin, 18 February 1843)—Antonio Tamburini (to Pierre Laporte of Her Majesty's Theatre, demanding to be reimbursed for payments to Barbaja, 5 June, no year, and a letter signed to Louis Philippe inviting him to his benefit performance in *Lucia di Lammermoor*, Paris, 15 December 1837)—Louis Lablache (to Ferdinando Paër, asking him to pay him through the bearer of this letter, Dr Fossati, London, 17 May 1836, and a receipt signed for performing in *Le nozze di Figaro*, Paris, Théâtre-Italien, 4 March 1839, 7 items in all

These four Italian opera singers (arguably the greatest of their time), created the leading roles in Bellini's *I puritani* (1835) and Donizetti's *Don Pasquale* (1842) at the Théâtre-Italien in Paris—Giulia Grisi (soprano, 1810-1869), Giovanni Battista Rubini (tenor, 1794-1854; the greatest tenor of the early C19, whose letters are rare), Antonio Tamburini (baritone 1800-1876), Louis Lablache (bass, 1794-1858)—and continued to sing as a quartet, with Grisi's husband Mario eventually replacing Rubini. 'The Great Quartet' is described by Henry Pleasants in *The Great Singers* (1974), pp.176-188.

£ 1,500-2,000 € 1,800-2,350



72



75

72

OPERA—LA SCALA.

Raccolta di Scene Teatrali eseguite o disegnate dai più celebri Pittori Scenici in Milano, *Milan: Stanislao Stucchi ed i principali Negozi di Stampe, [mainly c.1817-1826]*

1 volume, oblong 4to (c.21 x 29cm), engraved title and 154 aquatints, the plates numbered 1 to 100, but with many additions, showing set designs by Sanquirico and others for operas and ballets at La Scala Milan, including by Mozart (*Don Giovanni, La clemenza di Tito*), Rossini (*La gazza ladra, Tancredi, Semiramide*), Donizetti (*Chiara e Serafina*), Meyerbeer, Mayr, Mercadante, Pacini and others, one showing the audience on their feet during a ballet at La Scala, engraved title with device, aquatints by Stucchi, Zucchi, Rossi et., after Angeli, Landini, Carolina Lose, Raineri and others, nineteenth-century green blind-stamped cloth, gilt title to spine, modern printed plate list, some staining and a few small tears to lower margin, light foxing, corners rubbed but sound

These are finely produced aquatints, illustrating some of the same La Scala productions as the larger coloured lithographs of Sanquirico, whose designs they mostly reproduce. There does not seem to be a fixed plate order or number for Stucchi's collections. The OPAC *Catalogo SBN* asks for 100 plates, but copies have appeared at auction containing anywhere between 50 and 300 aquatints. This copy lacks plates numbered 8, 19, 28, 34, 41, 54, 55, 95 and 97; however plate numbers 11, 16, 17, 21, 22, 32, 37 and 39 are each used three times and many are used twice.

REFERENCES

cf IT\ICCU\LO1E\046225; IT\ICCU\VI\0227355;

£ 1,500-2,000 € 1,800-2,350



73

73

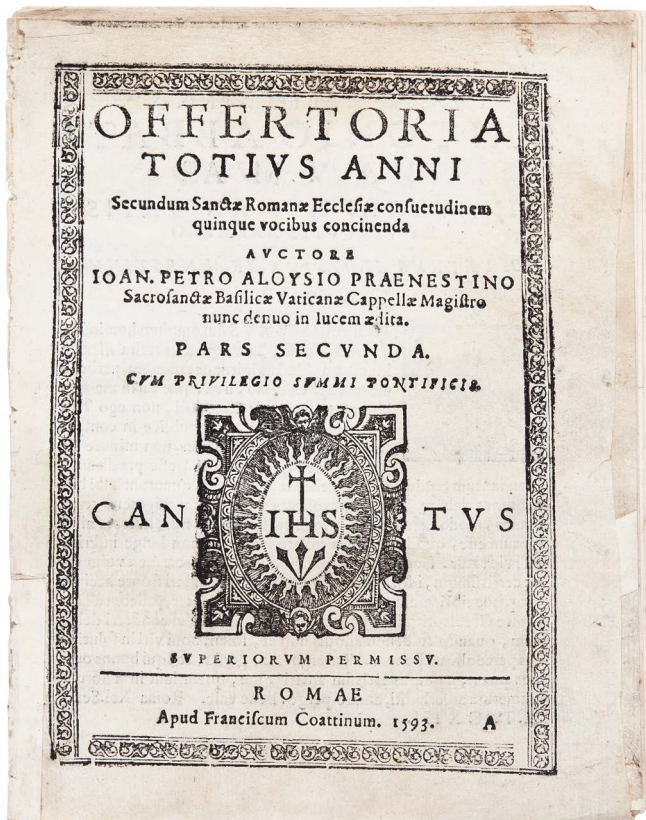
PAGANINI, NICCOLÒ

Silhouette portrait by Augustin Edouart, signed and inscribed on the image ("Augⁿ. Edouart, fecit...Edinburgh 22^d Oct. 1831")

c.28.3 x 18.5cm, on card, with a contemporary printed signature of the composer, affixed probably by the artist, in a card mount (overall size: c.44.5 x 34.5cm), 1831

Augustin (or Auguste) Edouart (1789-1861) was the leading nineteenth-century artist of portrait silhouettes. First in London from 1825, he began working with silhouettes, taking full-length likenesses in profile by cutting out black paper with scissors. Edouart travelled all over Britain for fifteen years, including three years (1829-1832) in Edinburgh. He produced some five thousand likenesses there, including of the exiled Charles X of France and Sir Walter Scott (NPG 1638); several are shown on the website of the National Portrait Gallery. For another silhouette of Paganini by Edouart, executed on the same day as the present item, see Sotheby's sale of 4 December 2008, lot 205.

± £ 6,000-8,000 € 7,100-9,400



74

74

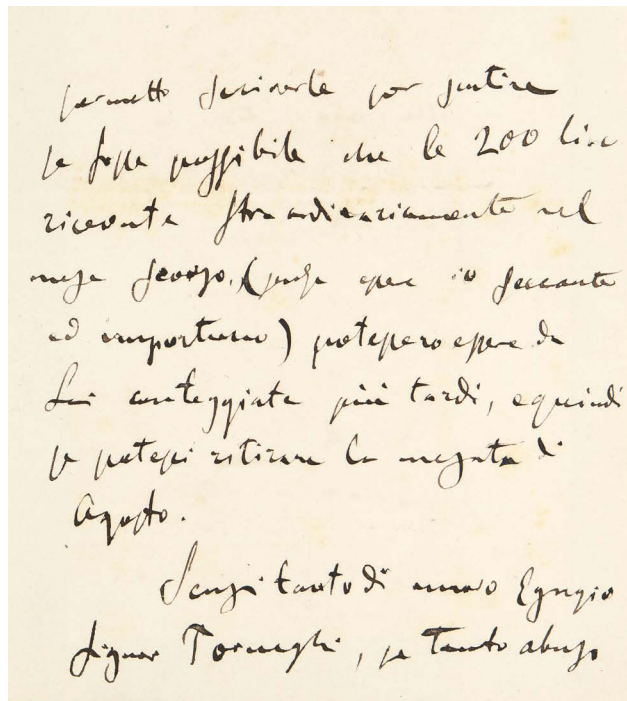
PALESTRINA, GIOVANNI PIERLUIGI DA

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, and remains "one of the three greatest composers of the twilight period in Renaissance music, the other two being Lassus and Byrd" (Reese, p.459). 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. "The Offertories are rich in felicitous touches of many kinds...as elsewhere, Palestrina differentiates himself from earlier masters such as Josquin by his easily discernible sensitivity to tonality" (Reese, p.466).



76

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

£ 4,000-6,000 € 4,700-7,100

75

PHOTOGRAPHS.

Album of early carte-de-visite photographs of Verdi, Wagner, Rossini and others, five signed, 1860-1870s including Verdi (2: c.1860), Rossini (2: 1862), Wagner (1861), Gounod (2, c.1860 and one inscribed: "à mon cher ami Bachelier, Ch. Gounod"), Auber, Bottesini (signed), Thomas (signed and inscribed "à mon élève Massenet"), Offenbach, Anton Rubinstein (signed) and Benjamin Godard (signed and inscribed)

15 items, (c.9 x 6cm) mainly sepia prints on paper, by Disdéri ("8 Boulevard des Italiens"), Carjat ("56 rue Lafitte"), Pougnet, Mulnier, Reutlinger, Demaisons of Paris, with H.N. King (Bath) and Angerer (Vienna), loosely held in gilt-edged photograph windows, nineteenth-century brown morocco album by Roberts of Boston, mainly Paris, 1860s-1870s

REFERENCES

Wagner: G. Braam, *Richard Wagner in der zeitgenössischen Fotografie* (2015), no.8 (1861); Verdi: V&A collection numbers S.138:11-2007 & S.138:14-2007 (1862).

± £ 1,500-2,000 € 1,800-2,350

41



77

76

PUCCINI, GIACOMO

Early autograph letter, substantially unpublished, about his first opera "Le Villi", and the death of his mother, 11 August 1884

written to Eugenio Tornaghi, secretary and factotum of his publisher Ricordi, beseeching him to pay him his monthly allowance as usual and allow him to postpone repaying the advance he received in July; he explains that he had hoped that the 200 lire that he had requested (so that he could visit his dying mother in Lucca) could be considered part payment for the musical additions he was composing for his opera *Le Villi*, admitting that that dealing with the death of his mother has left him completely penniless now that he is back in Milan, despite living extremely modestly ("...Quando prevedendo la catastrofe, mi permisi incomodarla chiedendo le 200 lire per recarmi a casa, io speravo che questo straordinario potesse essermi conteggiato all' atto della consegna delle aggiunte all' opera cioè sulle £700...")

4 pages, 8vo (c.16.5 x 10.5cm), mourning paper with black margins, annotated by the recipient, Piazza Beccaria 13, Milan, 11 August 1884, creasing along central fold, some light foxing

This revealing letter shows the improvident composer at the start of his important and long relationship with the publisher Ricordi (two earlier letters are known only from transcripts). Giulio Ricordi had quickly recognized Puccini's potential after the premiere of his one-act opera *Le Villi* on 31 May 1884 and granted him a monthly stipend of two hundred lire to expand it into a two-act work, eventually staged in Turin on 26 December. Puccini uses mourning paper in honour of his mother, Albina Puccini, who died in Lucca on 17 July 1884. His grief at the bereavement ("la catastrofe"; "la disgrazia avuta" etc) are apparent throughout this letter.

REFERENCES

Giacomo Puccini, Epistolario, I, edited by G. Ravenni and D. Schickling (2015), no.70; only the first page is published, transcribed from the catalogue illustration for the sale in our rooms on 22 May 1987, lot 632.

£ 1,500-2,000 € 1,800-2,350

77

PUCCINI, GIACOMO

Important series of eleven autograph letters and cards signed ("GPuccini"), to the conductor Leopoldo Mugnone about the premières of "La bohème" and "Tosca", c.1895-1903 where dated

urging Mugnone to conduct the première of *La bohème* ("... Il mio pensiero è a te o mio sublime interprete futuro..."), with Gemma Bellincioni as "una Mimi ideale", and Fernando de Lucia as Rodolfo, emphasizing that he depends absolutely on Mugnone's artistic soul to realize the opera, just as he has poured his own soul into writing it, and hailing his later success

in the opera at Genoa and Treviso; four years later, Puccini discusses the forthcoming premiere of *Tosca* in Rome (which Mugnone did conduct), expressing outrage that his leading singers, Ercilea Darcée and Emilio De Marchi, are to perform in *Lucia di Lammermoor* before his own opera, urging for *Lucia* to be postponed, since there is no real connection between the two works (“...lo credo che al posto del nervo drammatico ci sia una corda fatta di budello di galletto! *Tosca* e *Lucia* nero—bianco!...”), and subsequently discusses the singers and rehearsals needed for productions at Bologna and Lucca, since only the tenor Antonio Pini-Corsi is familiar to him, congratulating Mugnone on a successful production at Naples, discussing his travel plans and reporting intensive work preparing for the first performance of *Madama Butterfly*

“...Salutami ti chiedo la signora Bellincioni e dille che sarebbe una *Mimi* ideale, ma temo che come accadde a *Manon* debba accadere a *Mimi*!! Però io mi auguro che questa volta non succedano difficoltà e che possa averla ad interprete—così con de *Lucia* Bellincioni e [?] il duce Mugnone possa creder finalmente la mia povera musica interpretata secondo le mie intenzioni...Ti voglio *assolutamente*. Ho bisogno della tua anima d’artista per la mia opera nella quale ho versato tutta la mia...”

18 pages, 8vo, 4 postcards with autograph addresses on verso, 4 autograph envelopes, some on blue stationery, manuscript descriptions (photocopies), Pescia, Torre del Lago, Florence and Abetone, 9 August 1895 to 23 November 1903, where dated, some offsetting of the ink on the first letter, a few creases along folds

UNPUBLISHED: these letters do not appear in Ravenni & Schickling’s *Epistolario*, volume 1 (2015).

This is an important series by Puccini to the conductor of the premiere of *Tosca* on 14 January 1900. Leopoldo Mugnone (1858-1941) had already conducted the premières of several other operas at Rome, including Mascagni’s *Cavalleria rusticana*. Puccini had wanted him to direct *La bohème* with Gemma Bellincioni and Fernando de Lucia, but delays and contractual difficulties lead to the premiere being entrusted to Toscanini at Turin, with somewhat disappointing results. Mugnone then conducted a successful production at Palermo, which Puccini attended and, for the La Scala premiere, favoured him over Toscanini, although he was later to become disillusioned with him. Puccini’s first letter of 9 August 1895 predates the earliest to Mugnone in *Epistolario* (no.586, dated 14 August 1895). Puccini first addresses him “Caro ed amato Maestro”, and later “Caro Popoldo” and “Caro Popi”.

£ 6,000-8,000 € 7,100-9,400

78

PUCCINI, GIACOMO

Six autograph letters and 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...”)



79

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.

£ 1,500-2,000 € 1,800-2,350

79

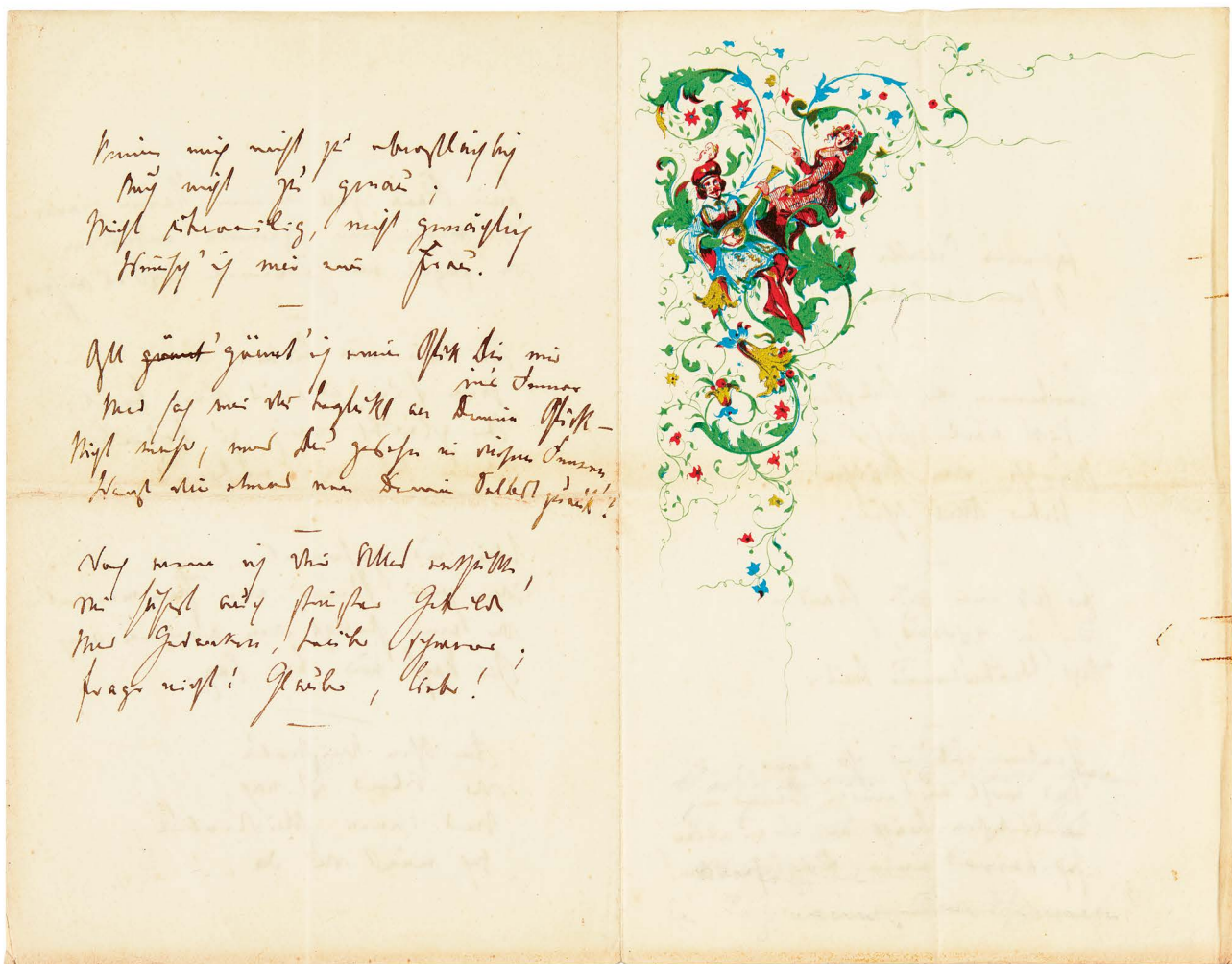
RACHMANINOV, SERGEI

Fine photograph signed and dated (“S. Rachmaninoff 1941”)

in clear blank ink on the image, by *Kubey-Rembrandt Studios of Philadelphia*, c.23 x 18cm, framed and glazed (overall size: 34 x 27cm), 1941

£ 1,500-2,000 € 1,800-2,350

43



83

80

RACHMANINOV, SERGEI

Autograph musical quotation from the song "Christos voskres", op.26 no.2, signed ("S. Rachmaninoff")

written in pencil, the opening two bars of the vocal line here notated for bass voice on a single hand-drawn staff, an a quarto sheet beneath a lithograph depicting Christ standing between two guns on a First World War battlefield including a trench, barbed wire, aeroplanes and guns facing,

1 page, 4to, framed and glazed, overall size (c.32.5 x 25.5cm), no place or date.

£ 1,500-2,000 € 1,800-2,350

81

PROPERTY OF THE TRUSTEES OF THE SANDYS TRUST
REMOVED FROM OMBERSLEY COURT, WORCESTERSHIRE

ROSSINI, GIOACHINO

La gazza ladra [a mixed edition], Milan: Ricordi (Naples, Girard and others), c.1817-1822; with Meyerbeer, Mozart, etc, 1820s

a rare and largely complete score of 16 separate numbers arranged for piano solo, including the first edition of the overture; together with arrangements of overtures by Meyerbeer, Spontini, Cherubini, Handel and Mozart, ballet music, Viennese waltzes and Ländler, 4 volumes, oblong 4to, engraved music, contemporary vellum- or calf-backed boards, gilt labels of Arthur Hill, 3rd Marquess of Downshire and his daughters, see also Lot 69

See catalogue note at SOTHEBYS.COM

£ 600-800 € 750-950

82

SCHUBERT, FRANZ

Symphonie C Dur für grosses Orchester...Partitur (the "Great C major" Symphony D.944), Leipzig: Breitkopf & Härtel, [1849]

FIRST EDITION OF THE FULL SCORE, 8vo (26 x 16.5cm), engraved music, plate no.7954, lithographed title, modern binding, original yellow printed wrapper laid down to cover, bookseller's stamp to title and wrapper, a few stains and repairs to the first few leaves, [Hoboken 627; Hirsch, iv 653]

£ 800-1,200 € 950-1,450

44

SCHUMANN, ROBERT

Remarkable autograph manuscript of the love poem "Egmont's Geliebte Klärchen hiess", written for Clara Wieck during their courtship, [November 1838]

comprising an untitled poem of eleven stanzas, written in brown ink, comprising forty lines of irregular length and metre, with one word immediately deleted and rewritten, opening with a reference to Goethe's *Egmont*, and Beethoven's music for the play, diverging markedly from the final version published in the complete scholarly edition

Egmont's Geliebte Klärchen hieß —
O Name wunderschön!

Lorbeeren der Künstlerin
Nicht übel stehn —
Myrthe dem Mädchen
Ueber Alles schön.

Ich hab eine gute Braut —
Wer sie geschaut,
Auf Weibertreue baut.

Perlen gäb' ich ihr gerne
Und wohl auch einige Sterne—
Am liebsten brächt am Treualter
Ich knieend eine Ring ihr dar!

Eine Clara soll meinen Namen zieren
Und wenn wir zusammen musicieren,
Die Engel im Himmel muß es rühren [...]

3 pages, 8vo (c.15.5 x 10cm), on decorative stationary, coloured and gilt, showing a troubadour serenading a lady, no place or date, [Vienna, probably 13 November 1838], blue morocco gilt folder and slipcase, lettered "Robert Schumann Gedicht Ms."), *minor creasing and browning, rust-staining to edges from old paper-clips*

THIS POEM IS PART OF ONE OF THE CLASSIC REAL-LIFE LOVE STORIES OF THE ROMANTIC ERA. Robert and Clara Schumann are artists as closely linked in music as Robert and Elizabeth Barrett Browning are in literature. Clara was among the foremost European pianists of the nineteenth century, and both as a woman and a performer, she inspired many of Schumann's important piano works of this time, among them the F-sharp minor Sonata, the Fantasy op.17, the G minor Sonata op.22 (composed at the time of this poem), and the *Davidsbündlertänze*, culminating eventually in the great year of song in 1840.

The love story began properly in 1835, when Clara Wieck was sixteen years old, the daughter of Schumann's former piano teacher Friedrich Wieck. By the end of the year, her father had discovered their secret trysts and became implacably opposed to the match, which grew in strength through stolen meetings and voluminous correspondence during 1837-1840. Wieck engaged in a long campaign to separate the pair, dispatching Clara on concert tours, even threatening to disinherit her, preventing their marriage until September 1840. At the time Schumann wrote this poem, he was better known as a music critic than a composer, whilst she was a pianist with an international reputation, especially in Paris and Vienna. Wieck's reservations regarding Schumann were not wholly without justification, but his behaviour became increasingly erratic and deranged. In 1840 the composer was forced to take Wieck to court for slander; he won the case, allowing him to finally marry Clara against her father's wishes.

Schumann appears to mention the present verses in his diary for 13 November 1838 ("I was overcome with the urge to write little poems which I could not stop"), and culminated in the

"Kleine Verse" dated 14 and 15 November, which he sent to Clara. Nevertheless, that final version, included by Clara in her "Brautbuch" (now at the *Robert-Schumann-Haus* in Zwickau), is very different from this draft and, at 150 lines, much longer. Yet, some verses found here are not in the final version and others appear altered or re-ordered. Both manuscripts are written on the same decorative paper, showing a troubadour singing to his beloved. Schumann described himself as a 'troubadour' kneeling before his beloved in a letter of 19 September, a time of enforced separation: he stuck in Vienna, Clara giving concerts in Dresden and Leipzig, and a tour of Paris being planned by her father. In this poem Schumann declares himself: "Ich knieend eine Ring ihr dar!".

REFERENCES

E.B.Venator, 'Drei neu aufgefundene Schumann-Dokumente', in *Neue Zeitschrift für Musik*, IX (1971), 584-585 (reproduced in an altered format). For the final version in Zwickau, see *Schumann Briefedition, I/5 Briefwechsel von Clara und Robert Schumann*, volume 2, edited by A. Mühlenweg (2013), no.138; *Robert Schumann. Neue Ausgabe sämtlicher Werke VII/3/3/2, 'Brautbuch'* (2011), 70-94; B. Litzmann, *Clara Schumann, Eine Künstlerleben, I. Mädchenjahre* (1906), 255-258

PROVENANCE

Provenance: Eugenie Schumann, Clara's youngest daughter; Sattler Family by descent; Gerhard Sattler, Zurich (1971); Sotheby's London, 28 November 1986, lot 638.

£ 15,000-20,000 € 17,600-23,500

For Schumann's song "Erstes Grün", see the advertisement at the end of this catalogue for the sale "Autographes et Manuscrits" in Paris on 22 May.

STRAUSS, RICHARD

Autograph letter signed ("DrRichard Strauss"), to Pauline Viardot ("Hoch geehrte Frau"), ABOUT ROSSINI'S "IL BARBIERE DI SIVIGLIA", 4 November 1905

written in German but in Roman script, informing Viardot of his intention to perform *Il barbiere* and requesting advice concerning the performance of coloratura, asking her whether it would be being faithful to the composer's intentions to perform the work according to the original score or whether Rossini himself used or accepted coloratura versions by other musicians of the singing parts (especially that of Rosine), such as were employed first by Adeline Patti, ("...Ich beabsichtige demnächst Rossini's Barbier möglichst stylrein u. nach Rossini's Intentionen hier neu einzustudieren...")

1 page, 8vo (c.18 x 11.5cm), integral blank, on headed letter-paper of the composer, Charlottenburg [Berlin,] 4 November 1905 [?]

A letter of exceptional interest, to the great French mezzo-soprano Pauline Viardot (1821-1910), whose father Manuel Garcia had created the role of Almaviva in Rossini's *Il barbiere di Siviglia*.

PROVENANCE

Formerly in the collection of Martine Le Cesne, Pauline Viardot's great-great-granddaughter, and her husband André Le Cesne.

‡ £ 1,500-2,000 € 1,800-2,350



85

85

STRAUSS, RICHARD

Fine autograph manuscript signed of Strauss's orchestration of the song "Nun halt Frau Minne Liebeswacht", by his mentor Alexander Ritter, in a dedication binding for Ritter's daughters, 1898

the full score for solo soprano and orchestra, including solo violin, notated in dark brown ink on up to twenty-one staves per page, the music diverging from Ritter's original in places, rehearsal numbers added in blue crayon, signed on the autograph title page: "Nun halt Frau Minne Liebeswacht/ (No. VIII der Liebesnächte)/ von/ Alexander Ritter/ Instrumentiert von RichardStrauss", and dated by Strauss at the end "München, 18. Januar 1898"

18 pages, folio (c.35 x 26.5cm), including title, paginated in pencil 1-17, blank leaf at end, 22-stave paper (B & H Nr.13 C.), comprising 2 gatherings of 2 bifolia each at the beginning and end, and a single bifolium in the middle (pp.8-11), dedication binding, half calf, gilt lettered ("Den lieben Ritter's/ Das Sträusschen"), Munich, 18 January 1898, *instrumental designations trimmed by the binder at the start, some staining to lower outer corners, consistent with use for performance by the composer, some wear to the binding, with upper hinge weak.*

UNPUBLISHED. This is the only known source for Strauss's characteristically fulsome orchestration. Strauss originally arranged Ritter's song for his concert with the German soprano Agnes Stavenhagen on 23 February 1891.

Strauss's orchestration does not follow the song strictly

throughout, being remarkably inventive compared with Ritter's original piano score, with prominent parts for cor anglais, harp and solo violin. Strauss makes adjustments to Ritter's song on pages 7 to 9, here marked "Belebend" ("Belebter" in the original), introducing a short orchestral link before "Vor den entzückten Sinnen". Strauss perhaps revised this passage in 1898 (ie after Ritter's death), since the bifolia appear to be disrupted at this point, a single bifolium being inserted. This orchestration is 143 bars in all, four bars longer than Ritter's original song for piano and voice.

Alexander Ritter (1833-1896) published his *Liebesnächte* op.4, of which this is song no.8, for piano and voice in 1875. An ardent Wagnerian who married Wagner's niece Franziska in 1854, Ritter became second Kapellmeister under Hans von Bülow at Meiningen in 1882, where he encountered and supported the young Richard Strauss. Strauss later credited Ritter with introducing him to the music of Wagner, Liszt and Berlioz, and advising him on the subject of his first opera *Guntram* (over which they later fell out). In 1886, Strauss was appointed a Kapellmeister at Munich, taking Ritter with him, and conducted Ritter's two operas there in 1891. That year, his symphonic poem *Tod und Verklärung* was published with Ritter's programmatic poem. The dedication is on the binding to this manuscript: "Den lieben Ritter's"; this apparently refers to Alexander Ritter's three daughters Else, Julie and Hertha.

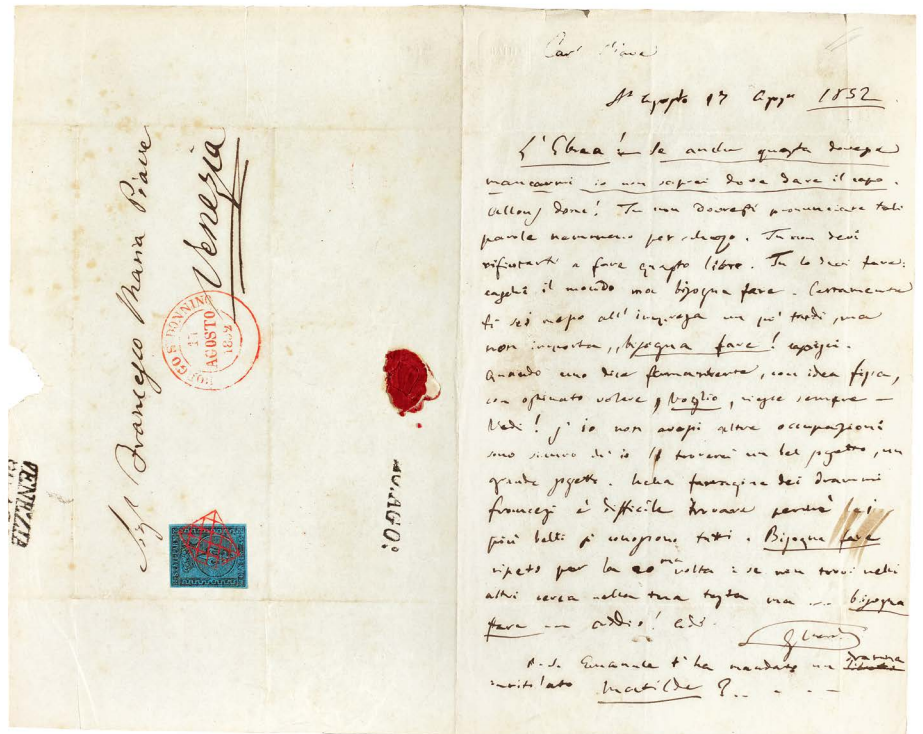
REFERENCES

Trenner 164; Mueller von Asow AV 188; RSQV ID q01026

PROVENANCE

By descent from the dedicatees to the present owner.

£ 35,000-40,000 € 41,000-46,900



87

86

THOMAS, AMBROISE

Autograph manuscript of "Concours de Violin 1853" (marked "Pour le Jury")

titled above the music "Morceau à 1re vue pour le Concours de 1853", notated for two violins (solo and accompaniment) in black ink on seven and five two-stave systems, some careful erasures and alterations, marked in red crayon

2 pages, folio (c.34 x 26cm), on a bifolium with 2 title pages, 22-stave paper by Lard Esnault of Paris, 1853

£ 800-1,200 € 950-1,450

87

VERDI, GIUSEPPE

Characteristic autograph letter to the librettist of "La traviata", Francesco Maria Piave, 17 August 1852

addressing his submissive accomplice in his usual hectoring manner, insisting that Piave writes the libretto for the opera they are contracted to produce for Venice (eventually *La traviata*), despite rejecting all his suggestions for the plot, dismissing his despair at the rejection of "L'Ebreo" and his threat not to write a libretto at all, sarcastically throwing Piave's words back at him, putting all the blame on him for not setting to work earlier, asserting that he himself would be able to come up with "a fine subject, a great subject", if he didn't have other things to do, explaining that it is difficult to find a plot among the jumble of French dramas he is being presented with, because everyone knows all the best ones already, but insisting "for the 20th time" that Piave absolutely must come up with a plot and that "it has to be done", asking in a postscript if his pupil Muzio has sent him a play called "Matilda" ("...Vedi! s'io non avessi altre occupazioni sono

sicuro ch'io troverò un bel soggetto, un grande soggetto. Nella farragine dei drammi francesi è difficile trovare perché li più belli si conoscono tutti. *Bisogna fare*, ripeto per la 20^{ma} volta: se non trovi negli altri cerca nella tua testa ma...*bisogna fare*... Addio!...")

1 page, 8vo, "Bath" paper, a few smudged corrections, integral autograph address leaf, ("Sigr Francesco Maria Piave, Venezia"), stamped and postmarked, remains of red seal, St Agata, 17 August 1852

VERDI'S LETTERS TO HIS GREATEST EARLY LIBRETTIST ARE RARELY OFFERED FOR SALE; we have only seen one here in the last twenty years. F.M. Piave wrote *Ernani* (1844), *Macbeth* (1847), *Rigoletto* (1851), *La traviata* (1853), *La forza del destino* (1862) and five other librettos for Verdi, who nevertheless treated him with scant respect, especially compared with Cammarano (see lot 89).

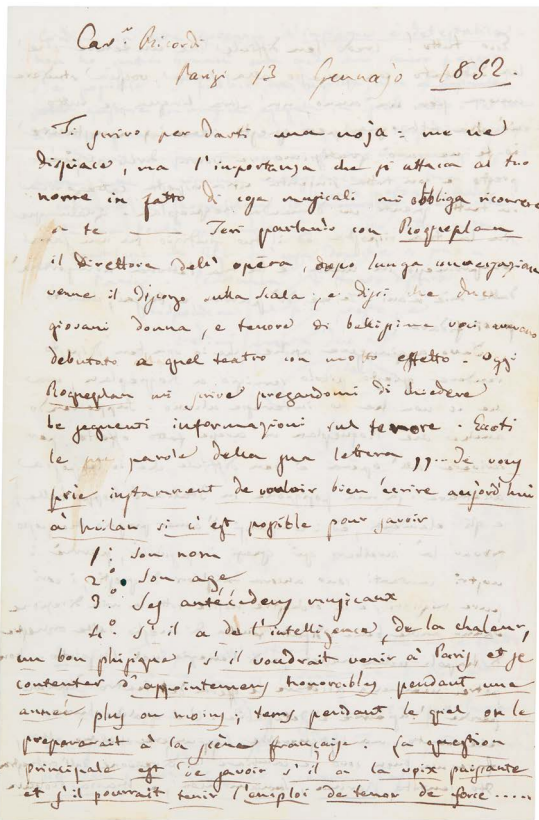
In April 1852, Verdi had contracted to write the opera with Piave that would eventually become *La traviata*. Originally scheduled for the carnival season at Venice, Verdi repeatedly rejected all Piave's plot suggestions and asked the management for postponements. Piave continued to suggest various French plays until, when Verdi rejected *L'Ebreo*, based on Théophil Gautier's *La Juive de Constantine* (1846), his normally-subservient collaborator threatened to give up on the project, in terms that Verdi repeats sarcastically at the beginning of this letter. Verdi decided on *La traviata* only in November and the opera staged in Venice on 6 March 1853. Although this letter was published by Franco Abbiati in 1959, his edition was evidently based on a transcript which lacked the date and other details.

REFERENCES

F. Abbiati (1959), II, 174 (undated); the letter is quoted from, in English, in J. Budden, II (1978), 116, and in D. Kimbell, *Verdi in the Age of Italian Romanticism* (1985), p.296.

± £ 4,000-5,000 € 4,700-5,900

47



88

88

VERDI, GIUSEPPE

Fine unpublished autograph letter signed ("GVerdi"), to his publisher Giovanni Ricordi, about performances of his operas in Paris, 13 January 1852

in which Verdi transcribes part of a request (in French) from the impresario of the Paris Opéra, Nestor Roqueplan, to provide information about a young tenor that had recently made a successful debut at La Scala, urging his publisher for an answer he can forward, since Roqueplan has been accommodating to him in Paris, and goes on to explain that he himself has no interest in having his operas staged there and would not accept an offer from Roqueplan, since French standards do not match those he can achieve in Italy, Italian singers and choruses being superior and the orchestras too, at least when under his direction as with *Luisa Miller* in Naples and *Rigoletto* in Venice; Verdi declares frankly that, if he were able, he would prevent the Théâtre-Italien from staging any of his works unless major reforms were implemented, because the whole set-up there is terrible, criticising in particular the choruses and conducting in Bellini's *Norma* and *La sonnambula*, and Donizetti's *Maria di Rohan* (he has yet to hear his own *Ernani*, but expects it to be even worse), confirming an earlier refusal to go to Parma and his request for Ricordi to answer Roqueplan's enquiry confidentially ("...Ho sentito *Norma*, *Sonnambula*, e *Maria Rohan*. Credimi in tutta coscienza, *l'insieme è detestabile*. Non ho sentito *Ernani* ma credo sarà ancor peggio s'è possibile. Il pubblico ha ragione, non si può gustare la musica eseguita in quel modo. Per me dichiaro francamente che se io potessi impedirei l'esecuzione di qualunque mia opera fino a che non si fossero fatte tutte le riforme necessarie...")

48

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

3 pages, 8vo (c.20.5 x 13.5cm), integral autograph address panel, a few autograph deletions, revisions and ink smudges, remains of red seal, seal tear, franked, Paris, 13 January 1852

APPARENTLY UNPUBLISHED: not in the *Copialettere* (1913), Abbiati (1959), Rescigno (2012) or L. Jensen, *Giuseppe Verdi & Giovanni Ricordi...from 'Otello' to 'La traviata'* (1989).

This is an important declaration of Verdi's aversion to contemporary performance practices in Paris, which he describes as "detestable". Verdi particularly wanted to prevent *Luisa Miller* being staged at the Théâtre-Italien and wrote to Ricordi on 20 January expressing his objections. He was even more incensed by the publisher's intention of having the opera translated into French, a dispute which went on to cloud Verdi's relationship with Ricordi's even after Giovanni's death in 1853. Despite Verdi's assertion that he would not accept any offer from Roqueplan, he was in fact in Paris for exactly that purpose, *ie* to negotiate with the Paris Opéra, and whilst there signed the contract that led to *Les vêpres siciliennes*, staged in 1855.

± £ 4,000-5,000 € 4,700-5,900

89

VERDI, GIUSEPPE

Autograph letter to his librettist Salvadore Cammarano, signed ("GVerdi"), 31 May 1848

expressing disappointment at not receiving any of the libretto for their forthcoming opera [*La battaglia di Legnano*], enquiring if this is due to the serious events in Naples (the Bourbon suppression of the provisional parliament) or to his uncertainty about staging the opera there, assuring him that, in case it cannot be given, he will keep the libretto for his future use in any case and has arranged for Ricordi to pay him whatever he considers appropriate for his work, exhorting him to continue writing the libretto with as much speed as possible, and to send the prose draft of it to him in Paris (...Parto per Parigi e mi fermo una mezz'ora in Como espressamente per scrivervi. Speravo una vostra lettera continente poesie del nuovo dramma; ma forse le cose gravi successe nel vostro paese ve ne avranno distolto, oppure anche l'incertezza di produrre l'opera in Napoli.....")

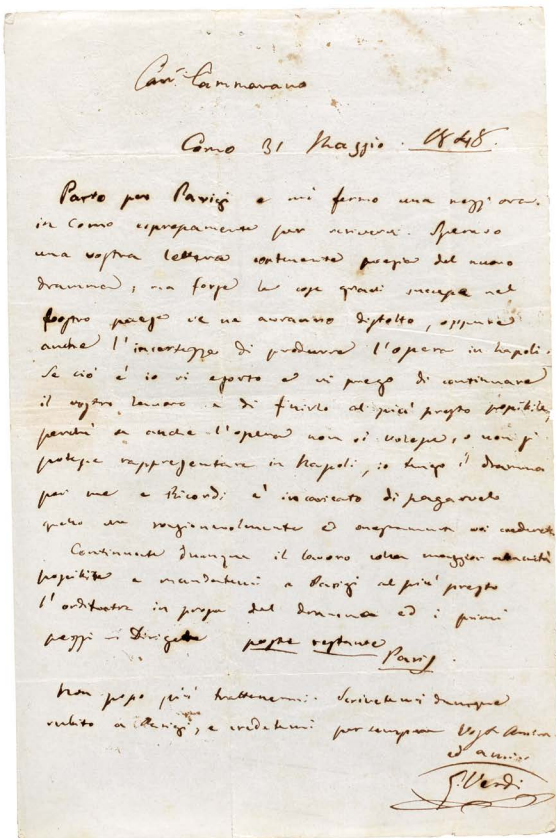
1 page, 8vo, integral autograph address leaf ("esimio poeta melodrammatico, Napoli"), annotated by the recipient, Como, 31 May 1848, *remains of red seal with small tear*

Salvadore Cammarano (1801-1852) collaborated with Verdi on several projects for Naples, culminating in *Il trovatore* in 1853. He was the official poet and stage director of the Teatro San Carlo, Naples, so Verdi negotiated with the opera house largely through him. This letter shows the business-like but respectful treatment Verdi accorded his skilful but dilatory librettist, contrasting with the way he treated Piave (see Lot 87). After many delays, including threats not to compose the opera at all, Verdi finally staged *La battaglia di Legnano* at the Teatro Argentina, Rome, on 27 January 1849. Verdi refers to the brutal suppression by Bourbon troops of the provisional parliament in Naples on 15 May which left about five hundred dead, a reaction to the revolutions sweeping Europe in 1848.

REFERENCES

C.M. Mossa, *Carteggio Verdi-Cammarano 1843-1852* (2001), no.18, transcribed from G. Cesari & A. Luzio, *I copialettere* (1913), p.53n, without recourse to the original and lacking some details.

± £ 4,000-5,000 € 4,700-5,900



89

90

VERDI, GIUSEPPE

Unpublished autograph letter signed ("GVerdi"), about "La Traviata". 15 December 1853

written to Carlo Baucardé (the first Manrico in *Il trovatore*), who now wishes to sing the role of Alfredo at the Teatro Apollo in Rome; Verdi politely declines to permit the production, not because he has no faith in his opera, which he maintains is on a par with his others, despite its disastrous premiere ("del fiasco della Fenice"), but because he wants to supervise staging the work himself to establish its true worth; he fully explains his exacting requirements for the lead role of Violetta ("not just talented, but with a special talent for this particular work, an expressive singer who can also act"), pointing out that he does not know the intended primadonna Noémie De Roissy and, whatever her merits, he does not want to risk the opera again before being certain she is able to do it justice ("...Non vi nascondo per altro che io stimo necessario per in *Traviata* una prima donna di gran talento non solo, ma di un talento speciale per quell'opera: di una cantante di sentimento, e di una attrice..."); Verdi assures Baucardé that he would be delighted to stage *La traviata* with him as Alfredo, especially since he has expressed his enthusiasm for the role, but confirms that he has asked Ricordi not to send the score of the opera to Rome

1 page, 8vo (c.20.5 x 13.5cm), integral blank, French paper ("[Lacroix] Freres"), Verdi's embossed monogram, Rue Richer 4, Paris, 15 December 1853, overall browning, very slight splitting at fold but generally sound

UNPUBLISHED; not in the *Copialettere*, Abbiati or Rescigno (2012).

"Today, *La traviata*, is without question the most widely loved opera in the Verdian canon" (Budden, 1978). However the premiere in Venice on 6 March 1853 was famously a great disaster: Verdi wrote "*La Traviata* was a fiasco; my fault or the singers? Time alone will tell". The failure was put down to the acting of the first Violetta, whose strong constitution evidently made her protracted demise from consumption unconvincing. Carlo Baucardé (1825-1883), who had successfully created the tenor role of Manrico in *Il trovatore* at the Apollo in January, hoped this would help persuade the composer to allow the production, but to no avail. This letter is unpublished, but Verdi sent a similar rebuff to the Apollo's impresario Jacovacci (see Abbiati II, 266; Rescigno, p.297).

± £ 3,000-4,000 € 3,550-4,700

91

VIARDOT, PAULINE

Autograph manuscript of the song "La calesera", signed ("Pauline")

and inscribed to the singer Caroline Unger "...A ce soir, chere Caroline—je compte bien vous embrasser apres la 4me Acte. Pauline"), being a Spanish song setting the words beginning "Ya suenan las campanillas Mi calesero ha Vegas", notated in brown ink on six systems of three staves each, with some alterations and corrections.

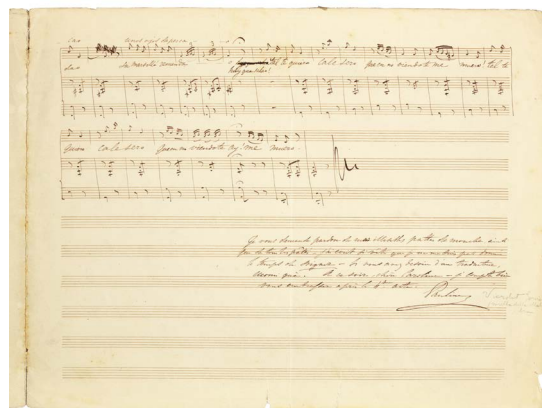
2 pages, oblong folio, no place or date, some tears and browning at the margins, repaired on versos with translucent adhesive tape, creasing, no place or date

Pauline Viardot (1821-1910) was arguably the greatest mezzo soprano of the nineteenth century; born in Paris of Spanish extraction, the daughter of Manuel Garcia and the sister of Maria Malibran. One of her greatest roles was that of Fidès in Meyerbeer's five-act opera, *Le prophète* (1849), which she sang over two hundred times. The dedication inscription to the contralto Caroline Unger (1803-1877; she sang in Beethoven premières), about the "4me Acte", may refer to Meyerbeer's opera.

REFERENCES

C. Heitmann, VWV 6257

£ 1,000-1,500 € 1,200-1,800



91



92

92

SOLD ON BEHALF OF THE MASTER AND FELLOWS OF GONVILLE & CAIUS COLLEGE CAMBRIDGE

VIENNA—DAVID JOSEF BACH (1874-1947)

Important collection of autograph manuscript quotations and artistic tributes to David Bach by Bartók, Berg, Schoenberg, Strauss, Webern, Hoffmann, Kokoschka, Moll, Hofmansthal, Schnitzler, Zweig and others, *Vienna, 13 August 1924*,

1) including musical quotations signed and inscribed by BÉLA BARTÓK (1881-1945), Piano Concerto no.1, 13 November 1927 ("...zur freundlichen Erinnerung an die Wiener Erstaufführung..."); Bach also arranged the premieres of the *Piano Rhapsody* and the *Six Romanian Folk Dances*—ALBAN BERG (1885-1935), *Wozzeck*, from the opening scene ("Ja, wenn ich ein Herr wär"), notated on two staves, a year before the first production—ALFREDO CASELLA (1883-1947), a rebus on the name "BACH"—ZOLTAN KODÁLY (1882-1967), from *Psalmus Hungaricus* ("...in dankbarer Erinnerung an die Wiener Aufführung 6. Nov. 1924"), a performance promoted by Bach—ERICH WOLFGANG KORNGOLD (1897-1957), from the Piano Concerto for the Left Hand, op.17, performed by Paul Wittgenstein at the 'Musikwoche der Stadt Wien' in September 1924—FRANZ LEHÁR (1870-1944), sketches for *Die gelbe Jacke*—FRANZ SCHMIDT (1874-1939), from the Organ Prelude & Fugue in E-flat—ARNOLD SCHOENBERG (1874-1951) from *Serenade* op.24, concluding a long personal autograph letter to Bach; they had been close friends since 1893—RICHARD

STRAUSS (1864-1949), unidentified extract with the words "Ich gratuliere!", conceivably connected with the *Fanfare* for the 'Musikwoche der Stadt Wien'—JOSEF SUK (1874-1935), from the "Asrael" Symphony op.27—ANTON VON WEBERN (1883-1945) from the *Fünf Canons* op.16; Webern was one of Bach's closest associates—ALEXANDER VON ZEMLINSKY (1872-1942) an Albumblatt on "BACH"; it was Bach who advised Schoenberg to seek out Zemlinsky, who became his teacher—together with music by Rudolf Bella, Julius Bittner ("Shimmy auf de Namen 'BACH'"), Hans Duhan, Hanns Eisler, Kurt Horwitz, Rudolf Huber, Wilhelm Kienzl, Paul von Klenau, Carl Lafite, Ferdinand Löwe (from Bruckner's Third Symphony, among the many works he conducted for Bach), Joseph Marx, Paul Amadeus Pick, Carl Prohaska, Béla Reinitz, Franz Salmhofer, Max Springer, George Szell, Julius Toldi and Kurt Weigl,

2) Drawings and designs signed by JOSEF CAPEK (1887-1945), in charcoal, showing two figures and a child—JOSEF HOFFMANN (1870-1956) architectural design for a pavilion ("Juli 1924...Josef Hoffmann")—OSKAR KOKOSCHKA (1886-1980) in charcoal, a semi-reclining young girl with a turban, signed with initials; his famous panorama of Vienna in 1931 was painted at Bach's instigation—CARL MOLL (1861-1945), depicting the 'Schwarzspanierhaus', Beethoven's final residence in Vienna; he was Alma Mahler's stepfather—WALTER NEUZIL, fine watercolour of a theatre auditorium, inscribed "Zwar in der Melodei, ein wenig frei..."; Neuzil was

an architect involved in Bach's project for the Volkshaus der Kunst in 1923—together with drawings by Charlotte Calm, Leo Delitz, Fred Doblin, Mathilde Flögel, Anton Hanak (the frontispiece), Carry Hauser, Lichnowski, Fritz Löwen, Felice Rix-Ueno, Susi Singe-Schinnerl, Maria Strauss-Likarz, Oskar Strnad, Harry Täuber, Richard Teschner and Julius Zimpel,

3) Literary tributes by KAREL CAPEK (1890-1938, the author of the play *Věc Makropulos*, upon which Janacek based his opera) autograph letter to David Bach—JOHN GALSWORTHY (1878-1938), whose plays Bach helped stage in Vienna—HUGO VON HOFMANNSTHAL (1874-1939), inscribed "'Er versteht zu lernen' soll bei Talmudschülern ein hohes seltenes Lob sein"—KARL KRAUS (1874-1936), his poem 'An den Bürger', published in *Die Fackel* in June 1923, one of Bach's closest literary and political friends—ROBERT MUSIL (1880-1942)—ARTHUR SCHNITZLER (1862-1931), an aphorism by the author of *Komödie der Verführung*, premiered at the 'Musik- und Theaterfest der Stadt Wien' in September 1924—FRITZ WERFEL (1890-1945), a poem 'Allelujah'—STEFAN ZWEIG (1881-1945), a poem 'Auf des Lebens letztem Stamme', the author of historical novels and an important collector of autograph music manuscripts—with Anna Aurednicek, Hermann Bahr, Richard Beer-Hofmann, Richard Billinger, Viktor Blum, Fritz Brügel, Franz Csokor, Richard Edon, Walther Eidlitz, Else Feldmann, Ernst Fischer, Egon Friedell, Felix Gotthelf, Georg Kaiser, Hermann Kesser, Richard von Kralik, Lina Loos, Hermann Mann, Max Mell, Hedwig Rossi, Paul Stefan, Erwin Stein, Otto Stoessel, Ernst Toller, Siegfried Trebitsch, Josef Weinheber and Martina Wied

comprising 87 items, on uniform paper stock, folio (c.35 x 25cm), presented to D.J. Bach on the occasion of his fiftieth birthday, including 27 musical manuscripts, 10 watercolours and coloured drawings, 2 ink drawings, 6 drawings in pencil or crayon, 1 screen print, contained in a WIENER WERKSTÄTTE PYTHON-SKIN PRESENTATION CASE BY JOSEF HOFFMANN, device with Hoffmann's monogram to verso, gilt-stamped red silk doublures ("Herrn Dr Bach überreicht von den Angestellten der Kunststelle...13 August 1924"), overall size: c.37.5 x 30cm, mainly Vienna, July-August 1924, together with many additional items, signed portraits of Bach, concert programmes of the *Arbeiter-Sinfoniekonzerte* and others

THIS IS A SUBSTANTIAL "TIME-CAPSULE" OF MUSIC, ART AND LITERATURE IN VIENNA IN 1924: not merely a remarkable collection of autograph manuscripts, but a fully thought-out artistic ensemble, in a striking presentation case designed by the founding member of the *Wiener Werkstätte*, Josef Hoffmann himself. The composers, artists and writers who contributed their manuscripts include many of those whose careers Bach furthered, such as Bartók, Kodály, Berg, Webern, Karel Capek, Galsworthy and Kokoschka, together with much more established figures in Vienna, like Richard Strauss, Hoffmann, Hofmansthal, Schoenberg, Franz Schmidt, Carl Moll and Stefan Zweig.

The declared objective of the *Wiener Werkstätte* (1903-1932) was to permeate everyday life with artistic and aesthetic products. David Josef Bach's contribution to this movement lay first in the *Arbeiter-Sinfoniekonzerte* (Workers' Symphony

Concerts), which he inaugurated in 1905 with a concert of Weber and Beethoven in the great hall of the Musikverein, conducted by Friedrich Löwe. When the Socialists came to power in 1919, Bach was appointed to lead *Die Sozialdemokratische Kunststelle*, the arts council that presented the present collection to him in 1924. His second creation, in 1923, was the Choral Society of the *Kunststelle*, which he invited Webern to conduct along with the *Arbeiter-Sinfoniekonzerte*. Bach's concerts became a central feature of cultural life in Vienna during the first third of the century, until social democracy there was suppressed by the fascists in 1934.

Despite the admiration he won from many, Bach's endeavours also met with criticism, both for imposing bourgeois culture on the masses and, by fascist newspapers such as *Volkssturm*, for promoting Jewish music (including "Aufführungen des 'Komponisten' Schönberg"). The collection includes some programmes of the concerts conducted by Strauss, Webern, Löwe and Schalk. There were no fewer than 228 concerts in all. The remarkable 200th concert held on 19 April 1926 featured Mahler's monumental Eighth Symphony, rehearsed and conducted by Webern, and Strauss's *Fanfare zur Eröffnung der Musikwoche der Stadt Wien* [Trenner no.250], the manuscript of which Strauss gave to Bach and which was sold by Sotheby's in 1988. Bach left for England in 1939, bringing this collection of tributes with him: it was listed on his declaration to the Nazis as "Geburtstagsadressen in Mappenform" and classed as "wertlos".

Along with the birthday manuscripts of 1924, there are 2 fine pencil drawings of Bach (one by Dina Kuhn, signed by Bach), a draft letter, apparently by Bach, signed as "Eine Jude, der Recht aber kein Vorracht will", and a collection of ephemera (1909-1949), printed programmes for the *Arbeiter-Sinfoniekonzerte* (1909-1928), and dramas staged at the Burgtheater, Volkstheater etc, issues of the *Arbeiter-Zeitung* and *Volkssturm* (railing against Bach's concerts in June 1920), 7 proofs of the woodcuts in the printed programmes, letters to Bach from the Singverein (1906), the Gesellschaft der Musikfreunde (1914), Walter Frey (1933) and others, family letters and telegrams, and letters and notices received on Bach's death in 1947.

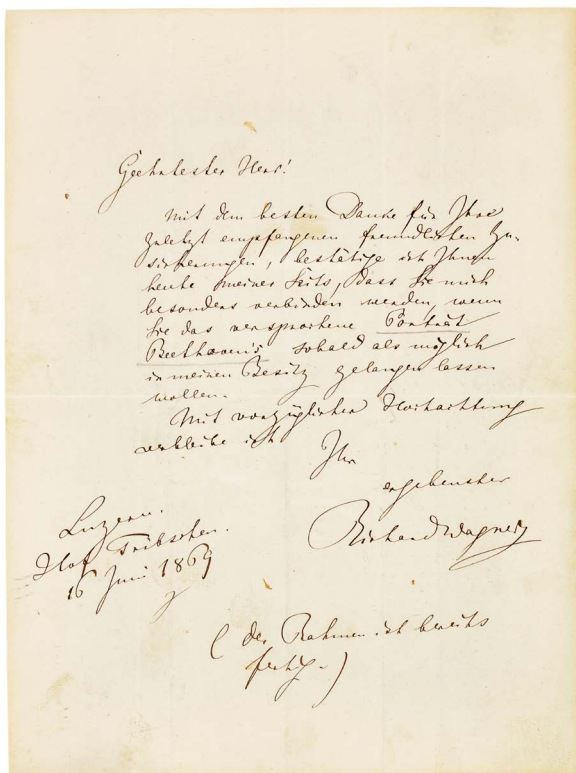
Please see "Explanation of Symbols" regarding "Restricted Materials". Sotheby's is not able to assist with the shipment of this lot to the United States.

REFERENCES

Austrian Studies, 14: *Culture and Politics in Red Vienna* (MHRA, 2006), is devoted to articles about D.J. Bach's influence on Viennese cultural life, Webern, Kokoschka and music: J. Armstrong & E. Timms, 'Souvenirs of Vienna 1924: the Legacy of David Josef Bach', (pp.61-97); J. Warren, 'David Josef Bach and the *Musik- und Theaterfest* of 1924 (pp.119-142); J. Johnson, 'Anton Webern, the Social Democratic Kunststelle and Musical Modernism' (pp.197-213); R. Calvocoressi, 'Oskar Kokoschka, Red Vienna and the Education of the Child' (pp.215-227) and others.

This lot is illustrated on the inside front cover of this catalogue

• £ 40,000-60,000 € 46,900-70,500



94

93

WAGNER, RICHARD

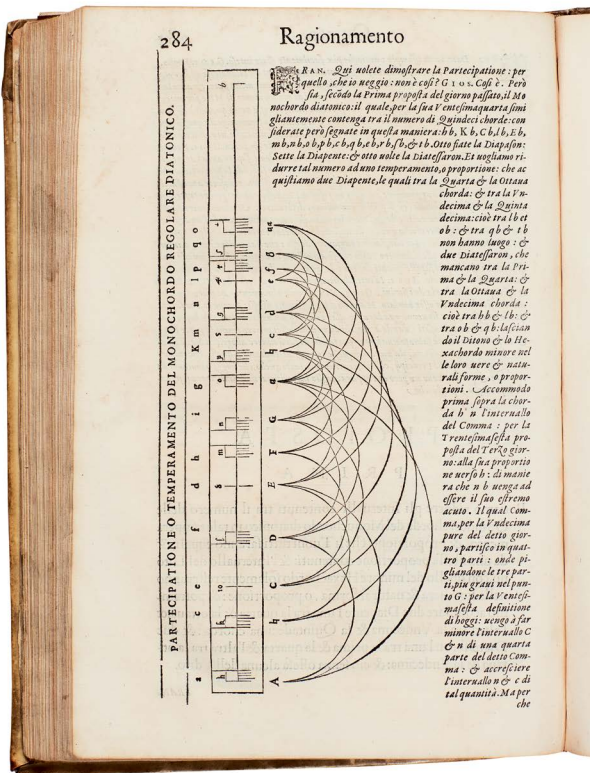
Two early printed theatre notices about Wagner's performances of *Norma* and *Der fliegende Holländer* in Riga, 1837 & 1843

1) Printed notice by Wagner announcing the performance 11 December 1837, for his own benefit, of Bellini's *Norma*, and taking the opportunity to make a sideswipe at the dullness ["Flachheit"] of new Italian music ("Theater-Anzeige...und selbst die entschiedensten Gegner neutralisierender Musik haben diese Komposition die Gerechtigkeit widerfahren lassen, daß sie zum Herzen sprechend, ein inneres Streben zeige und der modernen Flachheit nicht huldige..."), 1 page, 22.8 x 17.2cm, Riga, 8 December 1837, some tears repaired and edges strengthened, edges trimmed, spotting

2) Printed notice by J. Hoffmann announcing the first Riga performance of Wagner's *Der fliegende Holländer* ("Theater-Anzeige. Sonnabend, den 22. May 1843 wird aufgeführt werden zum Erstenmale: Der fliegende Holländer. Große romantische oper in 3 Akten..."), 1 page, 12.6 x cm, 18.1, Riga, 20 May 1843, cut down from a larger leaf, inside edge strengthened, edges trimmed, spotting

RARE. Wagner was musical director of the theatre in Riga between the summer of 1837 and the summer of 1839. It was during this time that he wrote the poem and some of the music of his five-act opera *Rienzi*, first performed at Dresden on 20 October 1842. The premiere there of *Der fliegende Holländer* followed not long afterwards on 2 January 1843. Although dismissive of most Italian opera, Wagner highly esteemed *Norma* and composed an additional aria for the high priest Oroveso (WWV 52).

£ 1,500-2,000 € 1,800-2,350



97

94

WAGNER, RICHARD

Autograph letter signed ("Richard Wagner"), about the copy he had commissioned of Waldmüller's portrait of Beethoven, 16 June 1869

to an unnamed recipient (the painter Robert Krausse), requesting that he sends him the portrait of Beethoven as soon as possible, telling him that he has already had a frame made for it ("...Sie mich besonders verbinden werden wenn Sie das versprochene *Portrait Beethoven's* sobald als möglich in meinen Besitz gelangen lassen wollen...der Rahmen ist bereits fertig..."), and thanking him for his letter

1 page, 4to, integral blank, framed and glazed (overall size 37.5 x 32cm), Lucerne, Hof Tribschen, 16 June 1869, a few light stains

This letter marks a particular moment in Wagner's life-long veneration of Beethoven, whose music he regularly extolled whilst seated below this portrait, as Cosima Wagner's diaries reveal. Her entry for 1 July 1869 records the joyful arrival "of Beethoven's portrait, which R. has had copied (from the original then in Hermann Härtel's possession). We receive the great man as a friend and benefactor...". Wagner had acquired Härtel's permission to have an exact copy made of the famous portrait by F.G. Waldmüller (1823), from Robert Krausse in Leipzig. Both Härtel's original and Wagner's copy were destroyed by Allied bombing in 1943 and 1945. Only Waldmüller's study for his portrait survives, now in the Vienna Museum of Art History.

£ 1,500-2,000 € 1,800-2,350

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,

£ 1,200-1,500 € 1,450-1,800

For other letters by Wagner, please see our sale of "Autographes et Manuscrits" in Paris on 22 May, and the advertisement at the back of this catalogue.

96

WEBER, CARL MARIA VON

Autograph manuscript of part of the opera "Oberon", a late revision of a passage for the opera's premiere, with an explanatory note by the composer

being Weber's adaptation for women's voices of the chorus "For Thee hath Beauty" in Act 3 (originally for mixed voices), inscribed by him over the music ("Veränderte Singstimmen zu dem Chore im 3^e Akt: statt Sopran, Alt, Tenor & Bass, nur Soprani und Alti"), notated in dark brown ink on ten two-stave systems, and marked up in orange crayon

1 page, 4to (c.25.5 x 20.5cm), 24-stave paper, laid down, overall browning, some wear at folds (some paper loss), [London, late February or March 1826]

Autograph manuscripts from Weber's operas are rare at auction.

Oberon was Weber's final opera, staged in English at Covent Garden on 12 April 1826, less than two months before his early death. This manuscript contains some of his final alterations for the premiere, which were not included in Schlesinger's first edition. Weber had made a draft of this chorus for four voices before travelling to England in the middle of February, which is the version he sent to the publisher. The scene is where Roshana tried to seduce Sir Huon of Bordeaux, summoning her Arab slaves to serenade him. He repulses her advances and is led away to be burnt at the stake.

£ 6,000-8,000 € 7,100-9,400



96

97

ZARLINO, GIOSEFFO

Dimostrazioni harmoniche...nelle quali realmente si trattano le cose della Musica, Venice: Francesco de i Franceschi Senese, 1571

FIRST EDITION. [8], 312 & [12] pages, folio (28.5 x 19.5cm), woodcut device, capitals, diagrams and illustrations of monochords, type-set & woodcut tables, italic text, Register at end, old vellum, manuscript title to spine, lengthy ownership inscription by the composer Caspar Ruetz (Lübeck, 20 January 1743) on pastedown, some tears, repairs and stains to preliminaries, small worm-hole through cover and first 20 leaves, small hole in last 2 leaves, bookplate of E.C. Stahl obscuring inscription, binding warped and repaired but sound

Zarlino (1517-1590) was the most influential theorist of Renaissance and Baroque music. In *Dimostrazioni harmoniche* he established the primacy of the major mode over the other church modes (Aeolian, Dorian, Lydian and Phrygian), reordering them accordingly.

REFERENCES

Edit 16 CNCE 28123; Gregory & Bartlett, i, p.296; Hirsch, i 624; RISM Écrits, p.907

PROVENANCE

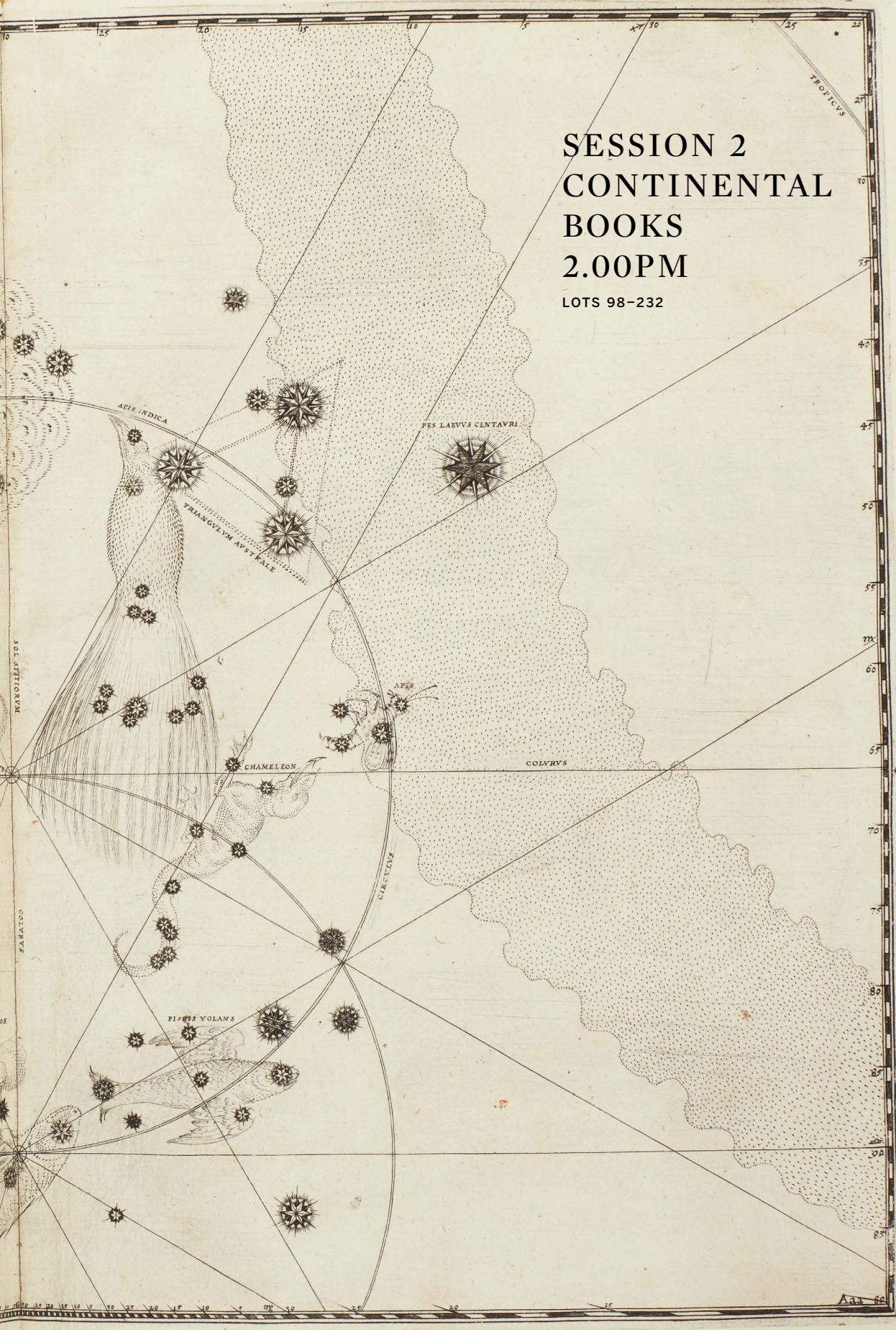
Caspar Ruetz (1708-1755), Kantor of the Katharineum Lateinschule in Lübeck. Ruetz wrote an important treatise *Widerlegte Vorurtheile vom Ursprung der Kirchenmusic* (1750).

£ 3,000-5,000 € 3,550-5,900



SESSION 2
CONTINENTAL
BOOKS
2.00PM

LOTS 98-232



PROPERTY OF THE TRUSTEES OF THE SANDYS TRUST REMOVED FROM OMBERSLEY COURT, WORCESTERSHIRE

LOTS 98-134

98

ACADÉMIE ROYALE

Histoire de l'Académie Royale des inscriptions et belles lettres. Paris: Imprimerie royale, 1726-1786

43 volumes, 4to (253 x 190mm.), engraved frontispiece by Simonneau after Coypel in vols 1 and 9, numerous engraved plates (mostly folding) including maps and music, contemporary marbled calf, spines rubbed, some joints cracked, lacking some lettering-pieces; sold as a set not subject to return

A good copy with wide margins. The Académie began publishing its proceedings in 1716.

£ 1,500-2,000 € 1,800-2,350

99

ALBINUS, BERNHARD SIEGFRIED

Explicatio tabularum anatomicarum Bartholomaei Eustachii. Leiden: Jan Arnold Langerak and Jan and Herman Verbeek, 1744

folio (397 x 239mm.), half-title, title printed in red and black with engraved device, 82 engraved plates (7 folding, each with 2 plates pasted together), contemporary speckled calf, spine gilt in compartments, occasional light browning, joints cracked, extremities slightly rubbed

Albinus' edition of Eustachi contains extensive commentary and notes on Eustachi's original text (first printed in 1564, though the plates only came to light in 1714), with new plates engraved by Wandelaer.

REFERENCES

Eimas 326

£ 600-800 € 750-950

100

ANGELO, DOMENICO

L'école des armes, avec l'explication générale des principales attitudes et positions concernant l'escrime. London: R. and J. Dodsley, 1763

oblong folio (289 x 457mm.), 47 engraved plates, nineteenth-century armorial calf with the Sandys arms, gilt edges, without the list of subscribers, plates 8 and 9 transposed, extremities rubbed

A fine set of fencing plates, subsequently used by the compilers of the *Encyclopédie*. An English language edition was published in the same year. Angelo, from Livorno, ran a fencing school in Soho and then in Eton and was a friend of David Garrick. The plates were designed by John Gwyn.

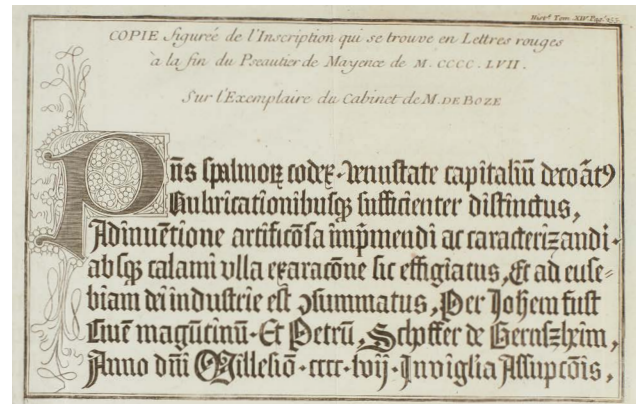
REFERENCES

ESTC T88336 (listing 3 copies in the UK); Vigeant, *Escrime* p. 28

PROVENANCE

Michael Edwin Marcus, 5th Baron Sandys of Ombersley (1855-1948), arms on binding

£ 1,000-1,500 € 1,200-1,800



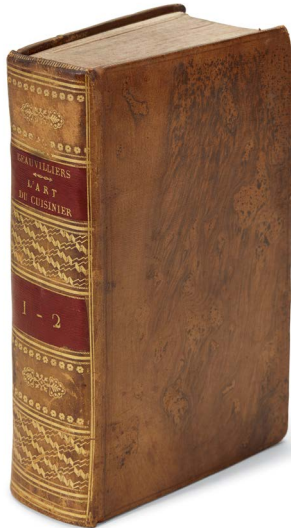
98



99



100



101

101

BEAUVILLIERS, ANTOINE

L'art du cuisinier (Supplément...). Paris: Pilet, 1814 (amended by hand to 1816)

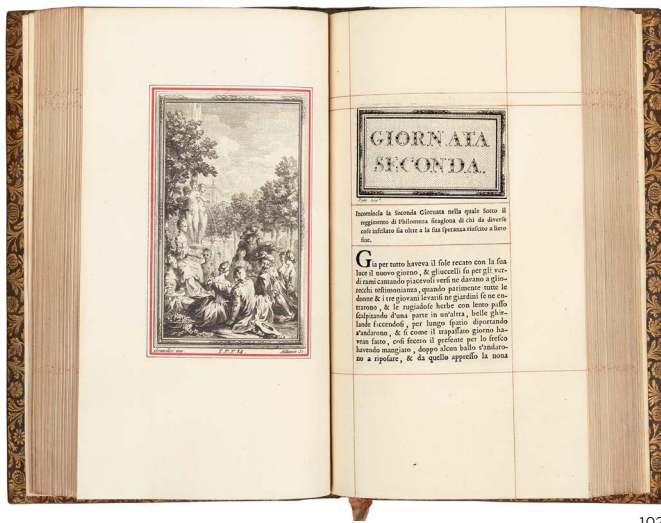
3 volumes in one, 8vo (205 x 119mm.), half-titles, engraved vignettes on title-pages, 9 folding engraved plates, with embossed AB monogram at foot of title-page and signed "V^e Beauvilliers", contemporary marbled calf, flat spine gilt with red morocco lettering-pieces, red speckled edges

A fine copy of this classic of French cookery.

REFERENCES

Bitting p.31; Simon BG 183

£ 700-1,000 € 850-1,200



102

102

BOCCACCIO, GIOVANNI

Il Decamerone. London [i.e. Paris: Prault], 1757

5 volumes (with a sixth volume containing blank leaves only), 8vo (197 x 113mm.), ruled in red, engraved title-pages, engraved portrait, engraved head- and tailpieces, 22+22+22+22+22 engraved plates, each plate with a small paraph stamped on verso, uniform contemporary French navy morocco gilt, spines gilt in compartments with red morocco lettering-pieces, gilt edges, red watered silk endleaves, spines faded

FIRST ISSUE, with the paraph stamp on the verso of each plate. Unusually, this set contains a volume of blank leaves, bound uniformly, with lettering-pieces identifying it as volume 6 of this work.

REFERENCES

Cohen-De Ricci 158

£ 1,500-2,000 € 1,800-2,350



103

103

BOYLE, ROBERT

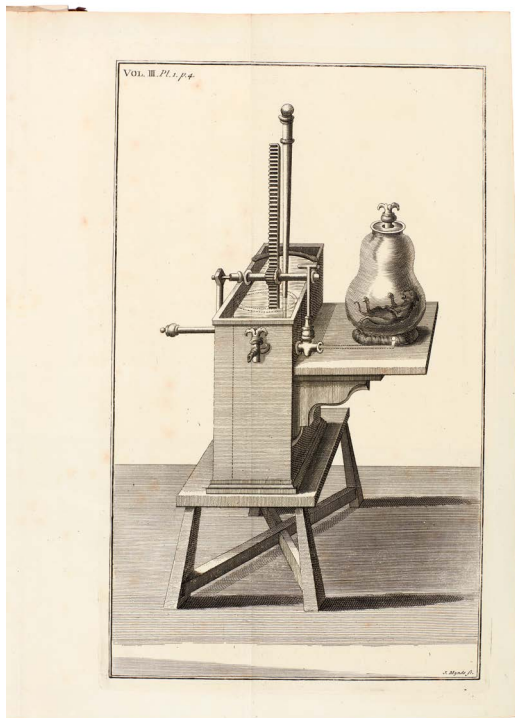
The works... epitomiz'd... by Richard Boulton. London: for J. Phillips and J. Taylor, 1699-1700

4 volumes, 8vo (184 x 117mm.), titles printed in red and black, engraved frontispiece portrait, vol.1: 8 engraved plates (1 folding); vol.2: 7 engraved plates (3 folding); vol.3: 5 engraved plates; contemporary polished calf, red morocco lettering-pieces, red edges, E6 in vol.2 torn but without loss, a few small wormholes, extremities slightly rubbed

REFERENCES

Fulton, Boyle 243; Wing B3921, B3921A, B3921B & B3922

£ 2,000-3,000 € 2,350-3,550



104

104

BOYLE, ROBERT

The works... in five volumes. To which is prefixed the life of the author. *London: for A. Millar, 1744*

5 volumes, folio (358 x 225mm.), engraved frontispiece portrait, titles printed in red and black, engraved vignettes on title-pages, 15 folding engraved plates, contemporary mottled calf, *bindings somewhat worn, some joints cracked, lacking a few lettering-pieces*

The first collected edition of Boyle's works, including correspondence and non-scientific works.

REFERENCES

Fulton, *Boyle* 240

PROVENANCE

Lord Sandys, armorial bookplates

£ 1,500-2,000 € 1,800-2,350

105

BULL FIGHTING

A collection of 36 printed broadsheets announcing forthcoming bullfights. [*Madrid, 1769-1803*]

mostly oblong folio (c. 300 x 405mm.), covering a selection of bull-fights from 1769 to 1803, together with a small printed docket for 1792 giving the total of the takings for the *corridas* and the amount raised for the Reales hospitales, a few other posters with manuscript financial accounts on the versos, a few creases and tears (some with slight loss of text, one corner torn away), occasional staining

together 37 items



105

These bull-fighting posters for Madrid include the details and owners of the bulls being fielded, the order of appearance of the bull-fighters, the time of the events and safety arrangements. The *corridas* were organised in the name of the *corregidor* of Madrid, the chief royal representative in the civic administration, and the proceeds were used to support the public hospital in Madrid.

£ 1,000-1,500 € 1,200-1,800

106

BUONANNI, FILIPPO

Ordinum equestrum et militarium catalogus in imaginibus expositus & cum breve narratione... *Catalogo degli ordini equestri e militari. Rome: Giorgio Placho, 1711*

4to (232 x 170mm.), engraved frontispiece, parallel text in Latin and Italian, 143 engraved costume plates and 23 engraved plates of emblems, ALL WITH CONTEMPORARY HAND-COLOURING (except one), contemporary English panelled calf, *slight offsetting on last 2 plates, rebaked*

A fine set of plates depicting the religious and military orders from across Europe, from Portugal to Sweden to Hungary, including an Ottoman, a Peruvian and a Floridan native.

£ 1,500-2,000 € 1,800-2,350



107

107

BUONANNI, FILIPPO

Musaeum Kircherianum, sive musaeum a P. Athanasio Kirchero in Collegio Romano Societatis Jesu... nuper restitutum, auctum, descriptum, & iconibus illustratum. Rome: Giorgio Placho, 1709

folio (363 x 233mm.), engraved frontispiece portrait of Francesco Maria Ruspoli, woodcut initials, head- and tailpieces, woodcut diagrams, 124 engraved plates (2 folding) and 48 engraved plates of shells (including 3 section titles), contemporary English panelled calf, red speckled edges, occasional light browning, joints cracked

Kircher's famed cabinet of curiosities had the earlier collection of Alfonso Donnino at its core. Kircher's international network of Jesuit and intellectual contacts furnished him with a substantial number of varied objects, from antiquities (including shoes) to ethnographical items to fossils to animal specimens to machines; the final 48 plates depict a vast number of shells which were Buonanni's particular specialism.

REFERENCES

Grinke, *From Wunderkammer to Museum* 29; Nissen ZBI 2198; Rossetti 1377

£ 2,000-3,000 € 2,350-3,550



106

108

CAMPO, ANTONIO

Cremona fedelissima città et nobilissima colonia de romani. Cremona: in the house of the author (Ippolito Tromba and Ercoliano Bartoli), 1585

4 parts in one volume, folio (376 x 236mm.), engraved title-page with engraved portrait of Philip II on verso, woodcut initials, decorative woodcut border around each page of text, engraved and woodcut illustrations (mostly portraits), leaf ***4 in a different roman typeface and with longer text (from a later printing?), text at foot of 8*3v obscured, folding engraved map, double-page engraved map, double-page engraved plate (of the cathedral) with further engraved details on versos, without blank leaf 10*4, woodcut printer's device above colophon, later speckled calf, first few leaves and final leaf repaired at edges, engraving on verso of title-page shaved, folding map laid down and slightly damaged, double-page plate slightly torn, joints cracked, binding slightly rubbed; sold not subject to return

This seems to be a later state of printing, with the caption "David de Laude Crem. hebreus incid." on the folding map (see Mortimer). The plates were all engraved by Agostino Carracci, according to the note on [2]+2r.

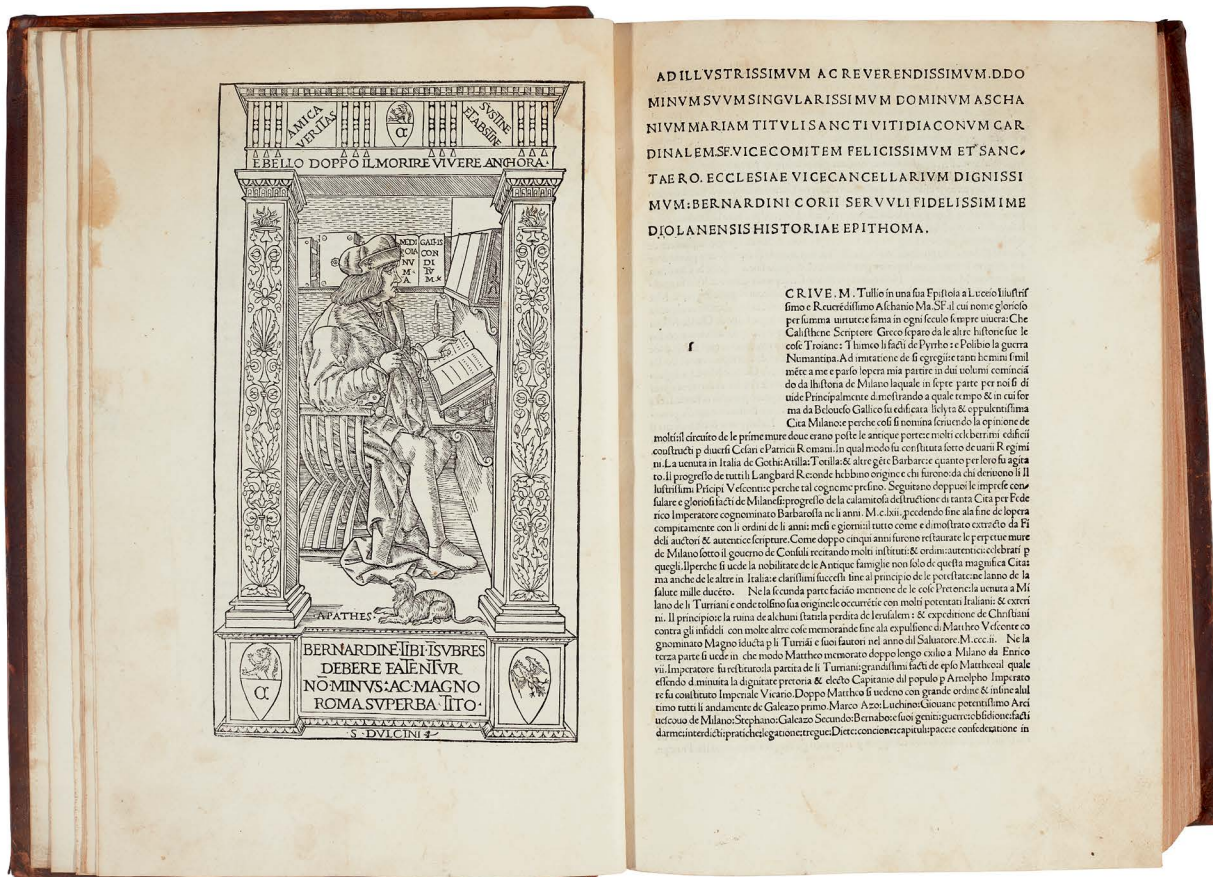
REFERENCES

Edit16 8843; IA 130.903; Mortimer, *Harvard Italian* 100

£ 1,000-1,500 € 1,200-1,800



108



109

109

CORIO, BERNARDINO

Patria historia (Vitae Caesarum). (Milan: Alessandro Minuziano, 15 July 1503)

folio (371 x 245mm.), 3 full-page woodcut illustrations (one repeated, depicting the author in his study), woodcut armorial on ff3, later calf, early annotations in different hands, *lacking ff8 (with end of errata and colophon), occasional light staining, first leaf stained and repaired at foot, C2 torn without loss, repaired tear at foot of F8, leaves of Repertorium trimmed and repaired at edges, some annotations washed, joints cracked*

Bound at the end are 4 (of 5) leaves containing the Repertorium (list of contents) extracted from a later issue of Corio's chronicle (Edit16 13301, using the sheets from the 1503 edition with this additional quire, issued by Giovanni Giacomo de Legnano probably in around 1521-1522). This additional quire A was intended to go at the start of the reissued volume so it also contained a title-page, not here present as it is not needed at the end of the volume. It is of course plausible that this a defective and misbound copy of the later issue.

REFERENCES

Edit16 13302 (or 13301); Mortimer, *Harvard Italian* 137 (or 138); Sander 2170 (suggesting that the woodcuts are by Bernardino dei Conti)

€ 1,000-1,500 € 1,200-1,800

60

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

AD ILLUSTRISSIMUM AC REVERENDISSIMUM D. DOMINUM MARIAM TITVLI SANCTI VITIDIA CONVM GAR DINALEM SEVICOMITEM FELICISSIMUM ET SANG TAERO. ECCLESIAE VICECELLARIVM DIGNISSI MVM: BERNARDINI CORII SERV VLI FIDELISSIME D. IOLANENSIS HISTORIAE EPITHOMA.

CRIVE M. Tullio in una sua Ffletis a i cetis illustre fimo e Reuerendissimo Alchano Ma SF. di cui nono glorioso per fortuna uirtute e fama in ogni secolo sempre uera. Che Calistene Scrittore. Circo separo da le altre illustre eue le cofe Tiroane: T iunco li facti de Pyrrho e Polibio la guerra Nemanina. Ad imitazione de si egrigie tanti heroni l'impl mite a me e spatio sepra mia pntre in duoi volumi comencia do da la storia de Milano laquale in septe parte per rois di uide Principalmente d'inferrando a quale tempo & in cui fer ma da Brouedo Gallico fu edificata l'lytra & oppulenta fima Cita Milanoe perche colli si nemina feruore do la opinione de couitach p duositi Gdan e'f'arica R. censi. in qual modo la ceti f'atua fetto de uari R. ogni mi. La uenuta in Italia de Gothi Atilia: Tonila & altre g'ete Barbarce quanto per loto fa agna to. Il progresso de uarii Langbard R. eonde habbuo origine e chi furono da chi deruono li Il lustrissimi Principi Velcontio: perche tal cognoime prelino. Seguitano de p'ue le impr'fe con fulare e gloriositach de Milano: progresso de la calamita de l'indicatione di tanta Cita per Fide rico Imperatore cognominato Barbarossa ne li anni. M. c. lxxi. procedendo fine ala fine de l'opora compiantente con li ordini de li anni: medi e giornali tutto come e' moltrato extra do da Fi deli auctori & autentice scritture. Come dopo cinqui anni furono restaurate le pre: t'ue mare de Milano fetto il gouerno de Conalli recitando molti instituti: & ordina: autentice celebrati p quegli. l'perche fu uide la nobilitate de le Antiche famiglie non solo di questa mognifica Cita ma anche de le altre in Italia e dantissimi successi fine al principio de la post'lat'ca: anno de la falate mille ducento. Ne la seconda parte faccio mentione de le cofe: Pretencia uenuta a Mi lano de li Turriani e onde toffino fu originale occorrente con molti potentati Italiani: & extra ni. Il principio de la ruina de alchuni statela perdita de Ierusalem: & expeditione de Christiani contra gli infideli con molte altre cofe memorande fine ala espulsion de Mancho Vicesco co g'ouernato M'p'go ioh'ca p li Turani e suoi fauori nel anno di Saluatore M. cccc. Ne la terza parte si uide in che modo Mattheo menoro deppo lungo exilio a Milano da Enrico vii. Imperatore fu restituita partita de si Turmani: grandissimi facti de eplo Mattheo: quale etiendo d'innuata la dig'urate pretoria & electo Capitano dal populo p Anselmo Imperato re fu conuolato Imperiale Vicario. Doppo Mattheo fu uelido con grande ordine & infimo ad rimo tutti li andamenti de Galeazo primo Marco Azeo. Luchino: Giouane petruolino Arci uescouo de Milano: Stephanus Galeazo Secundo: Bernabeo fosi geniti: querece b'edionefacti dar me inter di: chi p'ap'che legatione r'eg'ue: Dite: con conc'cap'ulpa: e' e' condonatione in

110

DANTE ALIGHIERI

[Comedia] Dante col sito, et forma dell'Inferno. (Venice: in the house of Aldus Manutius and Andrea Torresani, August 1515)

8vo (168 x 100mm.), woodcut Aldine device on title-page and a1 [Fletcher 5], one device with lettering ALDO and the other ALDUS, italic type, woodcut illustrations at end, later vellum, green morocco lettering-piece, UNCUT at foreedge and at foot, *erased inscriptions beneath both devices, very small paper repair at lower corner of H4*

The first two leaves and the final quire (H) are printed on slightly shorter paper; according to UCLA, this is a second state of the printing which has the different setting of the dedication on *1v-*2r, a double dash in the title ("De= / scrittione") and does not have the final leaf H8 with device (though the register still states that H is also a *quaterno*). In the final quire, H, the sewing appears between H3 and H4; H5-6 (the double-page view of Hell) has been tipped in. However, there is still a blank H7 which is conjoint with an earlier leaf in H.

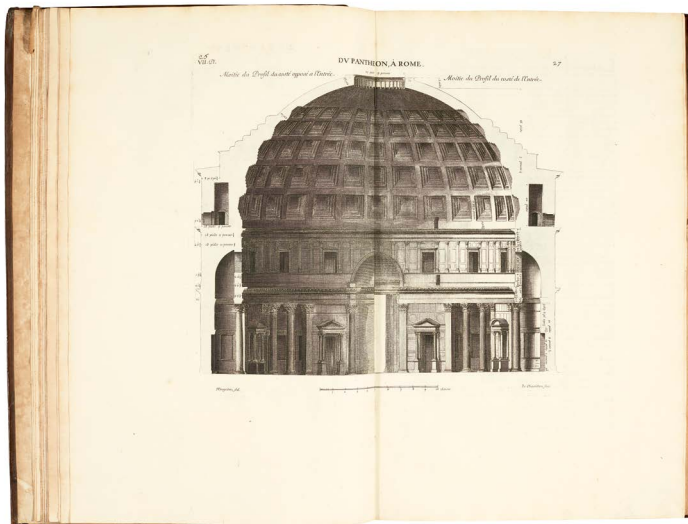
REFERENCES

Aldo Manuzio *tipografo* 133.7; Renouard 73/8; UCLA 136.5; cf. Edit16 1150 & Texas 124 (different setting)

PROVENANCE

Joseph Smith, British consul at Venice, armorial bookplate (mostly obscured), though this edition not listed in *Bibliotheca Smithiana* (1755); Lord Sandys, armorial bookplate

€ 1,000-1,500 € 1,200-1,800



111

111

DESGODETZ, ANTOINE

Les edifices antiques de Rome. Paris: Jean Baptiste Coignard, 1682

folio (440 x 284mm.), engraved title-page, engraved headpieces and initials, engraved illustrations (some double-page), contemporary speckled calf, spine gilt in compartments, quire E browned, corners slightly worn

A fine copy of Desgodetz's richly illustrated catalogue of Roman monuments, renowned for its accuracy of measurement and detail. The accuracy showed that some of the most revered architectural writers (both ancient and modern) had in fact miscalculated various architectural proportions, which led to the poor reception of the book at the time of publication.

REFERENCES

BAL RIBA 858

£ 1,500-2,000 € 1,800-2,350



113

112

EURIPIDES

Τα σωζόμενα... quae extant omnia [edited by Samuel Musgrave]. Oxford: Clarendon Press, 1778

4 volumes, 4to (295 x 227mm.), large paper, contemporary tree calf gilt, flat spines gilt with red and green morocco lettering-pieces, yellow edges, one lettering-piece chipped

A fine set of a well-respected edition of Euripides by Musgrave (1732-1780), a physician and classical scholar.

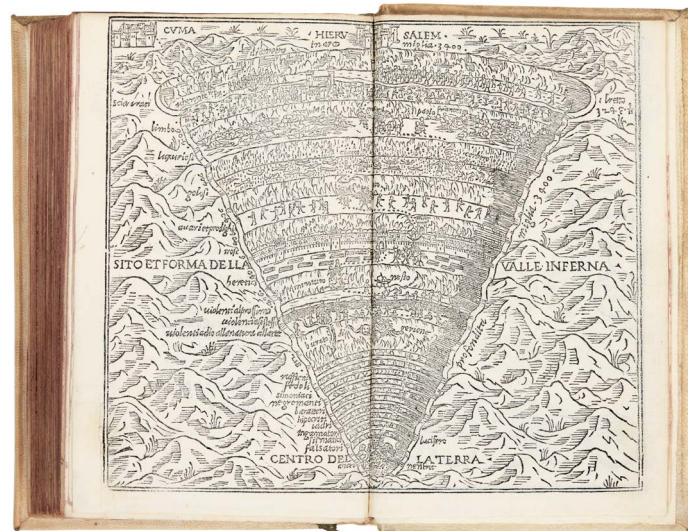
REFERENCES

ESTC t145409

PROVENANCE

Lord Sandys, armorial bookplate

£ 600-800 € 750-950



110

113

FALDA, GIOVANNI BATTISTA AND ALESSANDRO SPECCHI

Il nuovo teatro delle fabbriche, et edificii, in prospettiva di Roma moderna, sotto il felice pontificato di N.S. Papa Alessandro VII (Clement IX; Innocenzo XII). Rome: Giovanni Giacomo de Rossi, 1665; Domenico de Rossi, 1699

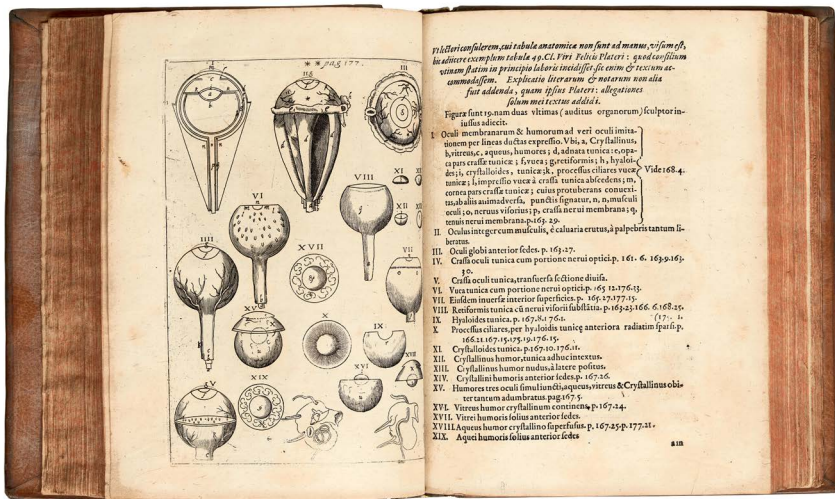
4 volumes bound in 2, oblong folio (271 x 403mm.), 4 engraved title-pages, 4 engraved dedication leaves, 33+15+36+50 engraved plates, later calf-backed boards, first 3 title-pages slightly spotted, bindings slightly rubbed

A fifth part was subsequently issued in 1739 with plates by Vasi.

REFERENCES

BAL RIBA (book 1 only); Fowler 116; Rossetti 4826

£ 2,000-3,000 € 2,350-3,550



114

114

KEPLER, JOHANNES

Ad Vitellionem paralipomena, quibus astronomiae pars optica traditur. *Frankfurt: Claude Marne and the heirs of Jean Aubry, 1604*

4to (204 x 156mm.), woodcut device on title-page, woodcut initials and headpieces, woodcut diagrams, engraved plate (after p.176, with letterpress explanatory leaf), 2 folding letterpress tables, errata, contemporary calf, *slightly browned*, (:1 torn at foot with loss of text, Zz2 torn in margin, joints cracking

FIRST EDITION of Kepler's influential work on optics, based on the great medieval text of Witelo (or Vitellio, based on Alhazen), to which it claimed to be a commentary, though the reality was that Kepler's text made Witelo obsolete. The most important breakthrough of Kepler's text was the understanding of the inverted retinal image, demonstrated through use of a camera obscura (showing that the eye functioned in the same way), though his research was not immediately embraced by his fellow scientists. Kepler's intent was to use his treatise on optics as an aid to astronomy, but its principles also became applicable to art and perspective.

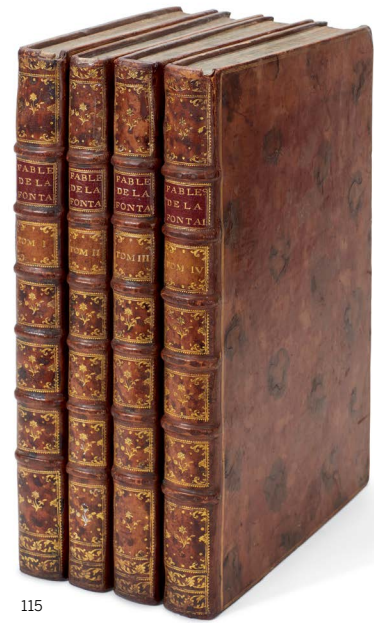
REFERENCES

Caspar 18; VD17 39:121965W

PROVENANCE

"pretium 8s", inscription on flyleaf; John Brooke, inscription on A1 dated 28 November 1649

£ 5,000-7,000 € 5,900-8,200



115

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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 (420 x 276mm.), 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 second (lettered) state, contemporary marbled calf, triple gilt fillet border, spines gilt in compartments, marbled edges, *a few small areas of damp-staining, head of spine of vol.1 chipped, vol.4 binding slightly soiled*

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

£ 2,000-3,000 € 2,350-3,550

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 (419 x 273mm.), engraved frontispiece portrait of Oudry, woodcut head- and tailpieces by Bachelier, 275 plates by Oudry engraved by Aubert, Aveline and others, near-contemporary speckled calf, spines gilt in compartments, *lacking 4 half-titles, preliminaries in volume 1 misbound, bindings rebound retaining most of original spines, hinges repaired (with a fabric strip along gutter between first frontispiece and title-page)*

A second copy.

REFERENCES

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

£ 800-1,200 € 950-1,450



116

MAFFEI, PAOLO ALESSANDRO

Raccolta di statue antiche e moderne data in luce... da Domenico de Rossi... colle sposizioni a ciascheduna immagine. Rome: Stamperia alla Pace (Gaetano Zenobi), 1704

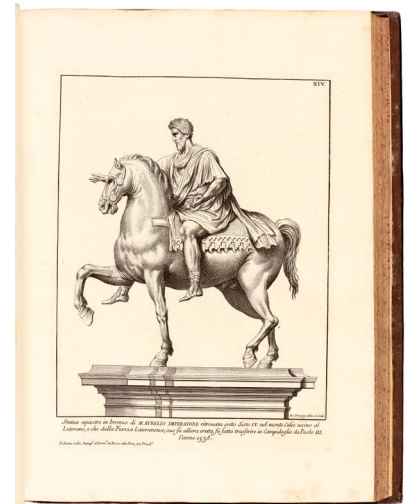
folio (470 x 347mm.), engraved title-page, engraved dedication, engraved head- and tailpieces, engraved and woodcut initials, 161 (of 162) engraved plates, contemporary English panelled calf, *occasional light foxing, lacking plate 27*

A fine collection of plates depicting classical, renaissance and baroque sculptures. The final plate (depicting Paul IV) is dated 1708. Rossetti states that there should be 161 plates, but that some copies also contain plates of Paul IV and of Hercules and the Hydra; as the Paul IV plate contains a later date, it was presumably added later, and this may be also the case for the Hercules plate.

REFERENCES

Rossetti 2199

£ 1,000-1,500 € 1,200-1,800



117

MARLIANI, BARTOLOMEO

Urbis Romae topographia, ad Franciscum Gallorum Regem, eiusdem urbis liberatorem invictum, libri quinque comprehensa. Basel: Johann Oporinus, (August 1550)

folio (313 x 197mm.), folding woodcut map of Rome (with imprint of Oporinus and dated 1551), woodcut initials and illustrations, marginal notes on B2 on the measurement of distance, old vellum, name of printer slightly obscured from title-page and covered with a slip of paper in colophon

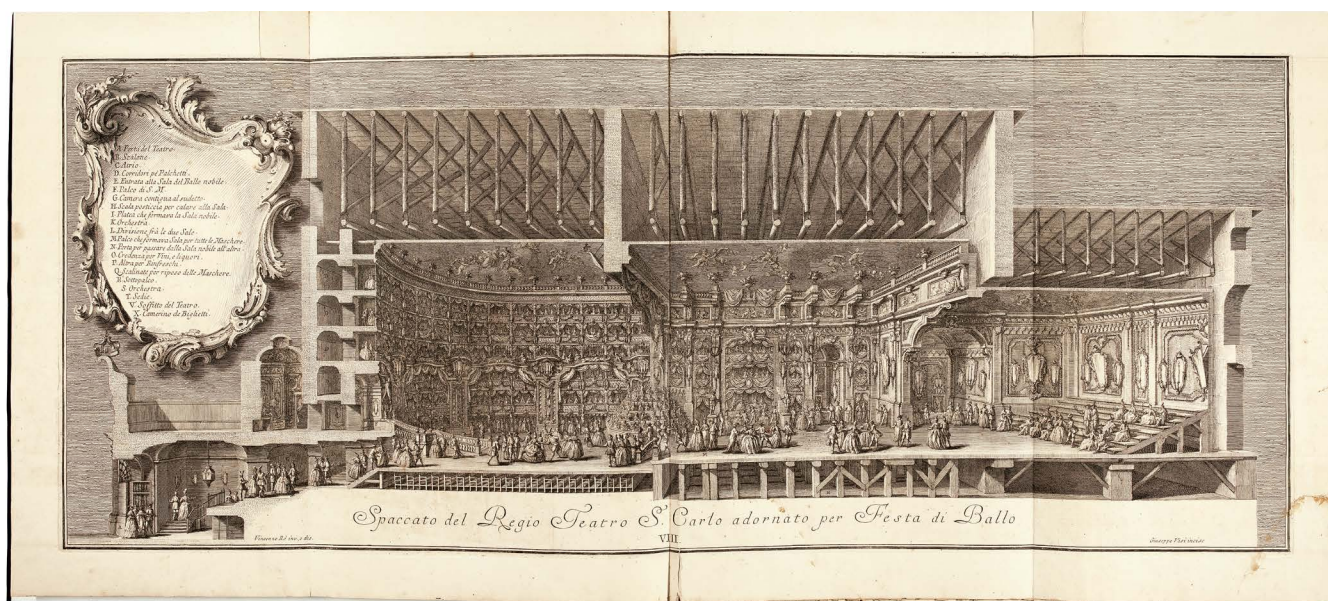
REFERENCES

VD16 M 1024

£ 1,000-1,500 € 1,200-1,800



118



120

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NAPOLEON

Le sacre de S.M. l'Empereur Napoléon, dans l'Eglise metropolitaine de Paris, le XI Frimaire An XIII, Dimanche 2 Décembre 1804. (Paris: Imprimerie Nationale), [1806]

large folio (632 x 458mm.), engraved title-page, engraved section-title to plates, 38 engraved plates, contemporary half green morocco, flat spine gilt, *light foxing, binding rather worn*

A lavish record of Napoleon and Josephine's joint consecration, held in December 1804 with Pope Pius VII coerced to attend, although Napoleon did not let him place the crown on his head; the Pope merely blessed it and Napoleon grasped it for himself. This event was not a coronation, it was a *sacre*, a consecration, and the presence of the Pope was meant to hark back to the consecration of earlier rulers such as Pepin and Charlemagne. Napoleon had needed the presence of the Pope to lend legitimacy to the proceedings, yet it was the Papacy that benefitted more from this display of its (still) central role in the world of European politics.

£ 1,000-1,500 € 1,200-1,800

120

NARRAZIONE

Narrazione delle solenni reali feste fatte celebrare in Napoli da Sua Maestà il Re delle Due Sicilie Carlo... per la nascita del suo primogenito Filippo real principe delle Due Sicilie. Naples, 1749

folio (569 x 414mm.), engraved frontispiece, engraved vignette on title-page, engraved headpieces and initials, 15 double-page and/or folding engraved plates, mostly by Giuseppe Vasi to designs by Vincenzo Rè, contemporary mottled calf, spine gilt in compartments, *frontispiece soiled, some tears to plates, final plate torn across but complete, binding rubbed; sold not subject to return*

Most of the large and elegant engravings depict the Teatro San Carlo, Naples, which burned down in 1816. They include some early representations of the orchestra; one plate shows the orchestra arranged in tiers on the stage, and in another the orchestra resides in the pit during a serenata.

REFERENCES

Watanabe-O'Kelly & Simon 616; Cicognara 1515

£ 1,000-1,500 € 1,200-1,800

121

NERLI, FILIPPO DE'

Comentari delle cose di Firenze. [Florence, early eighteenth century]

folio (290 x 200mm.), scribal manuscript on paper, [18], 597 pp., title-page written in capitals within an ink frame, contemporary calf, green edges, *some show-through (particularly in headlines), rebacked*

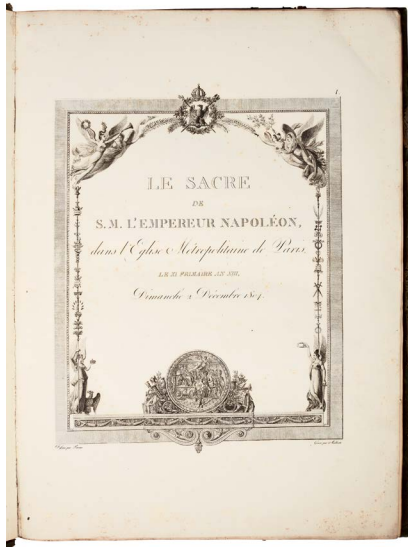
Despite being composed in the mid-sixteenth century, Nerli's history of Florence from 1215 to the battle of Montemurlo in 1537 was not published until 1728 in Augsburg, alongside other works of Florentine history by Varchi and Segni. Nerli's nephew presented a copy of his manuscript to Francesco de' Medici in 1574 (the dedication is included in the present manuscript).

This manuscript was apparently commissioned by the philosopher George Berkeley while in Florence in January 1720, together with a manuscript of Bernardino Segni's *Storie fiorentine*, which was also in the Ombersley library. Berkeley accompanied St George Ashe on his Grand Tour from 1717 to 1720, spending most of the year 1720 in Florence, acquiring works of art.

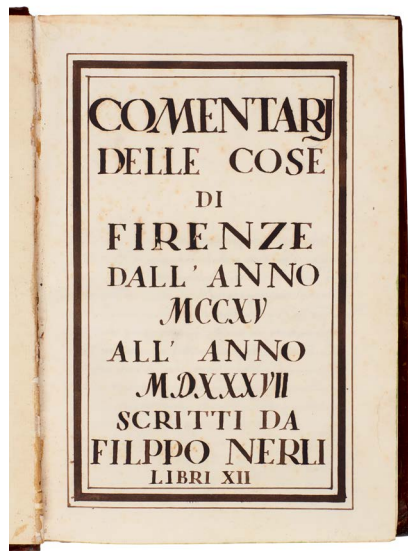
PROVENANCE

[George Berkeley]

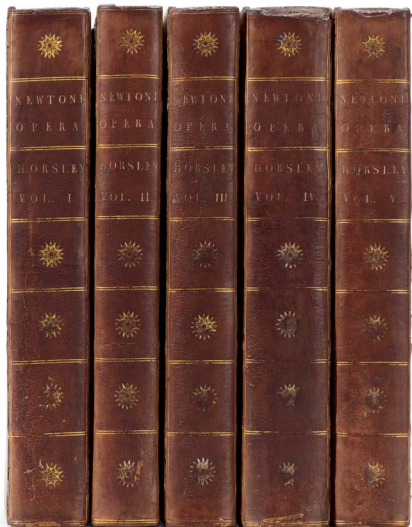
£ 800-1,200 € 950-1,450



119



121



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122

NEWTON, ISAAC

Opera quae exstant omnia [edited by Samuel Horsley].
London: John Nichols, 1779-1785

5 volumes, 4to (290 x 230mm.), woodcut diagrams, vol.1: 2 double-page engraved tables; vol.3: 14 engraved plates; vol.4: 13 (of 14?) engraved plates; vol.5: 3 folding engraved plates, contemporary polished tan calf, double gilt fillet border, flat spines gilt, yellow edges, *lacking all half-titles, joints cracking*; sold not subject to return

FIRST AND ONLY COLLECTED EDITION of Newton's works, comprising his book publications and some correspondence but not his articles published in the Philosophical Transactions of the Royal Society. Copies are recorded with a portrait, not here present (and probably not part of the edition), and with an additional plate, though the bibliographies are unclear about the correct number of plates in this edition.

REFERENCES

Babson 8; Wallis 1

PROVENANCE

Lord Sandys, armorial bookplates

£ 1,500-2,000 € 1,800-2,350

123

OMERIQUE, ANTONIO HUGO DE

Analysis geometrica sive nova, et vera methodus resolvendi tam problemata geometrica, quam arithmeticas quaestiones. Pars prima de planis. Cadiz: Christophorus de Requena, 1698

4to (203 x 139mm.), engraved frontispiece, woodcut initials and diagrams, contemporary English speckled calf, *frontispiece and errata leaf shaved at fore-edge, spine rubbed, joints cracked*

FIRST EDITION, and the only work by the Spanish mathematician Omerique (1634-1705) to be published (the projected second part, on curved surfaces, was never published and the manuscript lost, along with other works on trigonometry and arithmetic). Newton read this work and discussed it at a meeting of the Royal Society in April 1699 (see also Wallis 4.4).

REFERENCES

BL STC Spanish O26; not found in Palau

PROVENANCE

J. Flamsteed (not the Astronomer Royal), contemporary inscription on title-page "ex dono [-] Gee[-]"; Lord Sandys, armorial bookplate

£ 1,000-1,500 € 1,200-1,800

OVIDIUS NASO, PUBLIUS

Opera, in Latin [Italy (Venice), 15th century (c.1470–75)]

2 volumes, c.145x97mm, manuscript on vellum, iii+205+iii and iii+242+iii leaves, COMPLETE, not foliated, ff.84v, 131v and 177v in vol.I and ff.445v–448v in vol.II are blank, probably originally written as a single volume of 47 quires of 10 leaves each, except ix4, xiv10-3 (last 3 blanks cancelled), xix6, xxii10 (the end of vol. I; the last 2 leaves bound at the beginning of vol.II), xxiv8, xxvii8, xlvii8, xlvii6, quire signatures and catchwords suggest that the book was written in several sections: (1) quires i–ix (ff.1–84) with 26 lines per page written above top line (the remainder with 27 written below top line) and quire signatures [A]–[H], (2) quires x–xiv (ff.85–131) with quire signatures I–[N], (3) quires xv–xix (ff.132–177) in a slightly different script, with vertical catchwords, (4) xx–xlvii (ff.178–205 and vol.II) signed in red O–Z, AA–[SS], ruled in very pale ink, the ruled space c.95x60mm (ff.1–84) or c.100x60mm (the remainder), written in very fine semi-cursive italic humanistic script, illuminated with TWO FULL BORDERS INCORPORATING ARMS, THIRTEEN HISTORIATED INITIALS typically each with a two-sided border, and MORE THAN ONE HUNDRED AND SIXTY ILLUMINATED VINE-STEM INITIALS and partial borders, many incorporating one or more putti in various poses or activities, others with a two-tailed mermaid, fish, bird, leopard?, rabbit, frog, snail, butterfly, grasshopper, etc., the extremities of the marginal decoration sometimes slightly cropped in the upper or lower margin, a little thumbing and occasional minor offsets of pigment; the volumes uniformly and ELEGANTLY BOUND IN LATE EIGHTEENTH-CENTURY GREEN MOROCCO with gilt panels on the covers and flat spines, the spines lettered “Ovidii / Opera // Tom. I [or II]”, gilt edges, marbled endleaves, minor wear, dark stain in the lower margin of vol.II f.182, small marginal hole in vol.II ff.202–3, minor darkening of the spine, otherwise very fine

The long-lost companion volume to the Rimini Ovid; written by ‘The Badoer Scribe’, a scribe close to Bartolomeo Sanvito, and illuminated by the Master of the Rimini Ovid.

The present manuscript has the same scribe, artist, patron, and dimensions as the manuscript in Rimini, and their texts are precisely complementary: the present manuscript has all Ovid’s works except the *Metamorphoses*, while the Rimini manuscript contains only the *Metamorphoses*. There is no doubt that they were made as a matching pair.

PROVENANCE

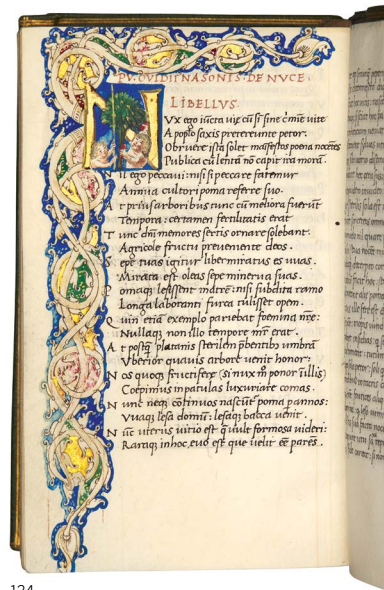
(1) Made for a member of the patrician Badoer family of Venice, with their arms in two borders (bendy of six *gules* and *argent*, a lion rampant or; ff.1r, 85r). (2) Edwin Sandys (d. 1797), 2nd Baron Sandys, MP and Lord of the Admiralty, with his armorial bookplate (or a fess dancetty between three cross crosslets fitchy *gules*, with coronet, supporters, motto “Prodom non poenitet” on a scroll, and “Lord Sandys”; Franks, *Bookplates*, no. 26091); by descent within the family. An early member of the family, George Sandys (d.1644), produced one of the first translations of Ovid into English (1621–26), but we have found no evidence that he owned the present manuscript.

TEXT

The text begins “PV. OVIDII. NASONIS. SVLMONENSIS. HEROID. SIVE EPISTOLAR. LIB. I. INCIPIT. Hanc tua Penelope lento tibi mittit ...”, and comprises: Vol.I: *Heroides* (f.1r); the epistles attributed to Aulus Sabinus (f.77v); *Elegiarum, sive amorum* (f.85r); *De arte amandi* (f.132r); *De remedio amoris* (f.178r); *In Ibin* (f.193v); Vol.II: *Fasti* (f.1r), *De tristibus* (f.93v); *De Ponto* (f.161r), *De medicamine faciei* (f.222v), *De nuce* (f.224v), *Ad Liviam Augustam de morte Drusi Neronis filii eius* (f.228r), *De pulice* (f.237r), and *De Philomena* (f.237r).



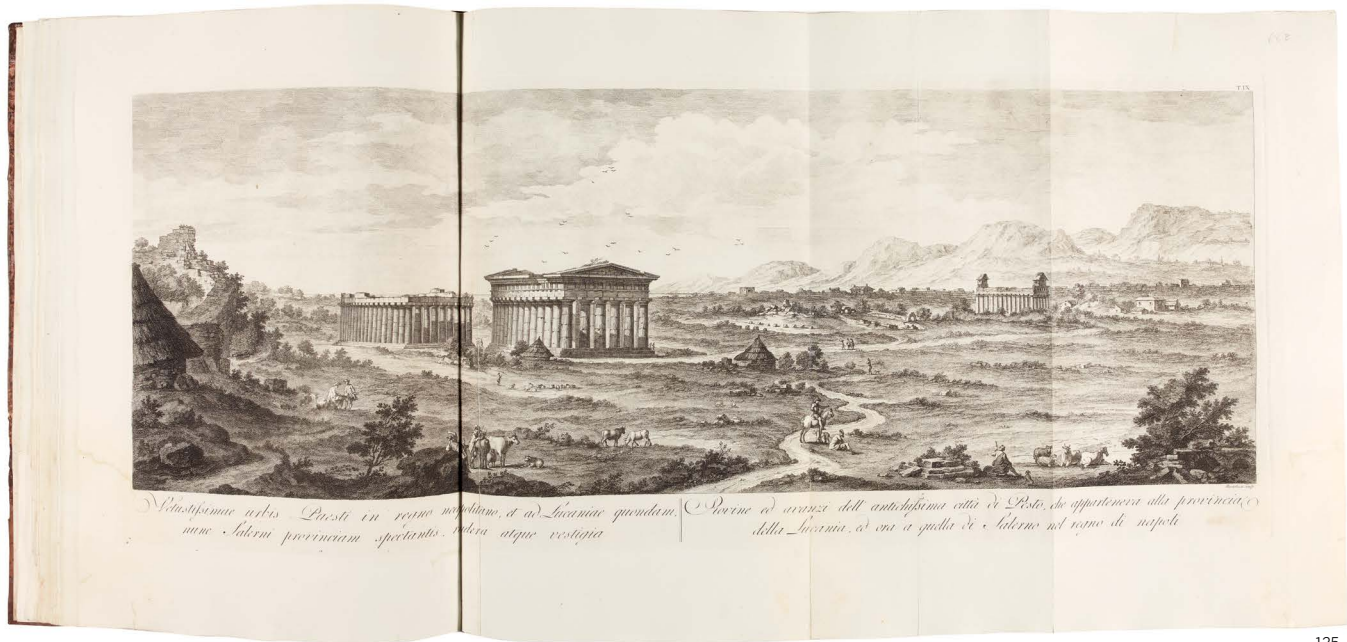
124



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ILLUMINATION

The subjects of the historiated initials are: **(1)** A woman (Penelope?) reading a letter (vol.I, f.1r); **(2)** A man (Caesar Augustus?) (vol.II, f.108r); **(3)** A book in the gateway of a city (f.118v), **(4)** A man and woman (f.134r), **(5)** A man holding a book (f.146v), **(6)** A man with a book, his hand to his face, three putti below (f.161r), **(7)** A man with a book (f.176r), **(8)** A man with closed eyes and hands clasped (f.190v), **(9)** A man with a book in dialogue with a king (f.205v), **(10)** One woman combing the hair of another (f.222v), **(11)** Two cherubs knocking walnuts from a tree (f.224v), **(12)** A man with a book (f.228r), **(13)** A woman holding a sheet with a flea on it (f.237r).

The artist of these volumes is the so-called Master of the Rimini Ovid, who was first defined and discussed by L. Armstrong, "The Master of the Rimini Ovid: A Miniaturist and Woodcut Designer in Renaissance Venice", *Print Quarterly* 10 no.4 (1993), pp.327-63; of approximately twenty books that he decorated, he is named after a copy of Ovid's *Metamorphoses* (Biblioteca Civica Gambalunga, SC-MS 108, on which see G. Mariani Canova et al., *I codici miniati della Gambalunghiana di Rimini*, 1988, pp.192-95). A.C. de la Mare named the scribe the 'Badoer' scribe on the basis of the Rimini manuscript, as well as BL, MSS Kings 27 and 28, all of which have the Badoer arms.

£ 30,000-50,000 € 35,200-59,000

125

PAOLI, PAOLO ANTONIO

Two works on the antiquities of Pozzuoli and Paestum, comprising:

Avanzi delle antichità esistenti a Pozzuoli, Cuma e Baja. [Naples, 1768], engraved frontispiece, engraved title-page, engraved dedication, 36 engraved explanatory text leaves (parallel text in Italian and Latin), folding engraved view of Pozzuoli, double-page engraved map of Pozzuoli, 64 engraved plates (2 double-page), 2 engraved text leaves containing index

Paestanae dissertationes... Della città di Pesto. Rome: (Paleari), 1784, 2 additional engraved title-pages (one in Latin, one in Italian), engraved dedication, engraved head- and tailpieces and initials, double-page map of Paestum, folding double-page view of Paestum, double-page plan of Paestum, 45 engraved plates (2 folding)

2 volumes, folio (c. 510 x 365mm.), uniform contemporary calf-backed mottled boards, flat spines gilt with red morocco lettering-pieces, many leaves repaired, particularly in the second work, washed and re sewn, bindings neatly repaired

A photocopied typed note is pasted to the flyleaf of each work, stating that these volumes were found in 1962 when unwanted books at Ombersley were being selected for sale. The note also states that the books were repaired in 1973 by Fiona Campbell at Camberwell College. At the end of the second work is a note by A. Winstanley, bookbinder in Salisbury, detailing the repairs done to this volume, dated 1 November 1973.

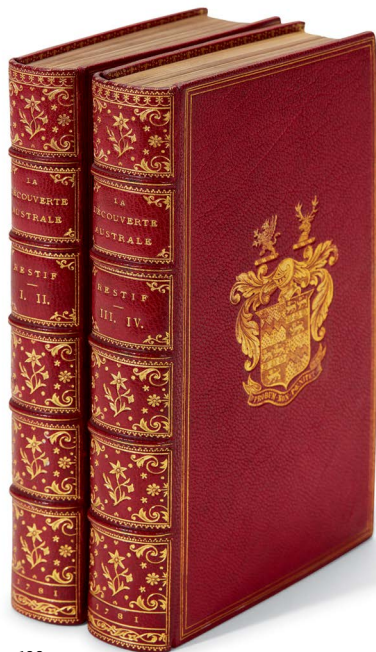
REFERENCES

BAL RIBA 2423 & 2424

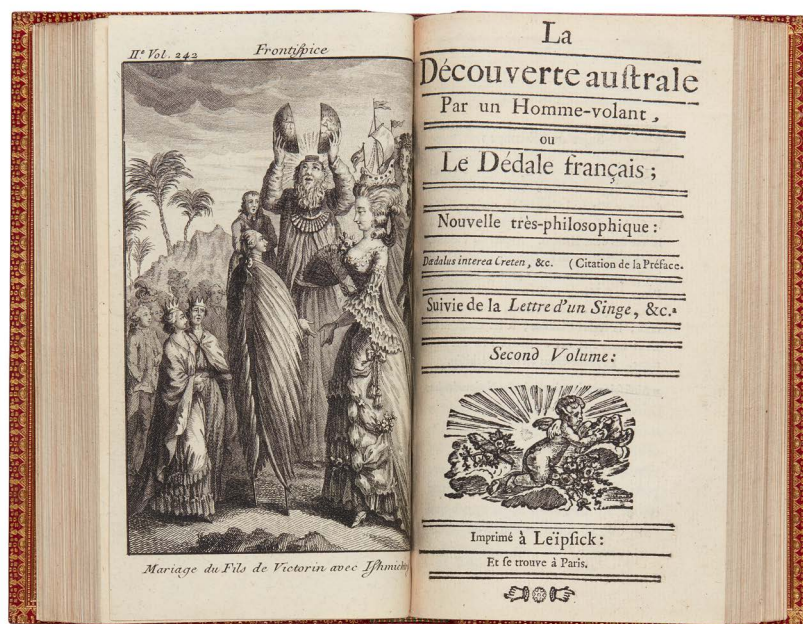
PROVENANCE

Arthur Augustus Edwin Hill (1800-1831, son of Arthur Hill, second marquess of Downshire, and Mary Sandys, first baroness Sandys), Naples, January 1823, inscription on inside front cover of each volume. Lord Augustus Hill seems to have been attaché to the British Minister in Naples.

£ 2,000-3,000 € 2,350-3,550



126



126

126

[RESTIF DE LA BRETONNE, NICOLAS-EDME]

La decouverte australe par un homme-volant, ou Le Dédale français... suivie de la Lettre d'un singe, &c. Leipzig, to be sold at Paris, 1781 [date on half-title]

4 volumes in 2, 12mo (159 x 90mm.), half-title, 4 engraved frontispieces (1 folding), woodcut headpiece, 19 engraved plates, later red morocco gilt by Riviere with the arms of Michael Sandys, 5th Baron Sandys, gilt edges, *lacking all after p.334 in volume IV*

FIRST EDITION, second issue, of Restif de La Bretonne's curious utopian and satirical novel, set in the mostly uncharted southern hemisphere. The hero of the story employs a flying machine (this is two years before Montgolfier's balloon flight) to carry off a nobleman's daughter and they establish a utopian community. They subsequently explore the southern continent using various flying machines, which are depicted in the plates; this is one of the earliest illustrated science fiction novels, with plates depicting the fantastical forms of humans encountered in the continent (including elephant men, dog men, and monkey men). They also encounter Captain Cook on his travels.

The volumes also contain other satirical works by Restif. Volume IV ends at page 334; the subsequent text, containing five satirical diatribes, had to be suppressed. This copy also lacks the table of contents and list of works by Restif which followed the diatribes. At the end of volume III, pages 16-17 of the *Avis de l'éditeur* have also been removed and the leaves reprinted without those pages.

REFERENCES

Cohen-De Ricci 877; Jacob, *Restif* XXIV

PROVENANCE

Robson & Kerslake, bookseller's ticket; Michael Sandys (1855-1948), 5th Baron Sandys of Ombersley, arms on binding

£ 5,000-7,000 € 5,900-8,200

127

RONSARD, PIERRE DE

Les oeuvres... reveues et augmentees et illustrees de commentaires et remarques. Paris: Nicolas Buon, 1623

2 volumes, folio (344 x 219mm.), volume I: half-title, engraved title-page, engraved portrait of Richelet, woodcut portrait of Muret, engraved portrait of Ronsard and Cassandre Salviati, engraved portraits of Henri II, Charles IX, Henri III, François duc d'Anjou and Henri de Lorraine, duc de Guise; volume II: engraved device on title-page, engraved portraits of Anne de Joyeuse, Mary Stuart, Jean Louis de Nogaret, François II, Catherine de Médicis, woodcut initials, head- and tailpieces, eighteenth-century calf, flat spines with red morocco lettering-pieces, *first half-title becoming loose, occasional browning, Qq4 torn without loss, small hole in 7D6, bindings rubbed, joints cracked*

REFERENCES

Tchemerzine 9, p.485

£ 1,000-1,500 € 1,200-1,800

128

ROSSI, GIOVANNI GIACOMO DE

Insignium Romae templorum prospectus exteriores interioresque. Rome: Giovanni Giacomo de Rossi, 1684 folio (477 x 358mm.), engraved title-page, 71 engraved plates (1 folding), near contemporary English panelled calf, *endleaves and some plates browned, binding slightly rubbed, joints starting to crack*

A collection of views, plans and façades of Roman churches, mostly based on Regnart's collection of plates from 1650.

REFERENCES

BAL RIBA 2845; Rossetti 2231

£ 700-1,000 € 850-1,200

ROYAL SOCIETY

The philosophical transactions and collections, to the end of the year MDCC, abridged... (vols 1-3) by John Lowthorp. The fifth edition; (vols 4-5) by Henry Jones. The third edition; (vols 6-7) by John Eames and John Martyn; (vols 8-11) by John Martyn. *London: W. Innys and others, 1749; vols 6-7: J. Brotherton and others, 1736; vols 8-9: W. Innys and others, 1747; vols 10-11: Lockyer Davis and Charles Reymers, 1756*

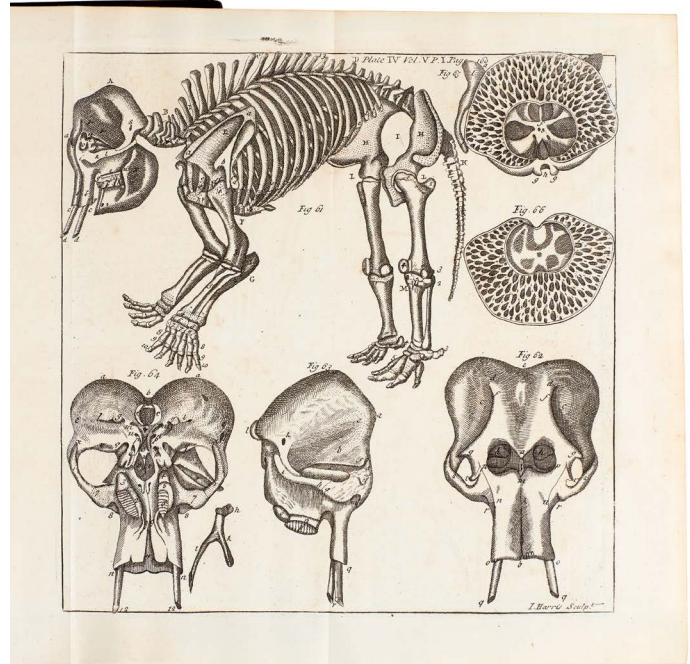
11 volumes, 4to (233 x 166mm.), 7+13 (of 14)+12+19+27+50+38+32+29+36+49 folding engraved plates, some folding tables, contemporary polished calf, red morocco lettering-pieces, *lacking plate 9 in volume 2, joints cracked, some lettering-pieces chipped or missing*; sold as a periodical not subject to return

A composite set of the abridged transactions of the Royal Society, covering aspects of mathematics, astronomy, medicine, zoology and botany, geology, archaeology and antiquities, bills of mortality, and numerous other subjects. A genuine cornucopia of scientific research and enquiry.

REFERENCES

ESTC T199443, T199438, T103705, T103701 & T103700

£ 1,500-2,000 € 1,800-2,350



129

SANDRART, JOACHIM VON

Romae antiquae et novae theatrum. *Nuremberg: Christian Sigismund Froberg for the author, 1684*, double-page engraved frontispiece, double-page map of ancient Rome, large folding engraved map of modern Rome, 69 engraved plates (34 double-page)

FALDA, Giovanni Battista. Romanorum fontinalia. *Nuremberg: Froberg for Sandrart, 1685*, woodcut device on title-page, 42 engraved plates (40 double-page)

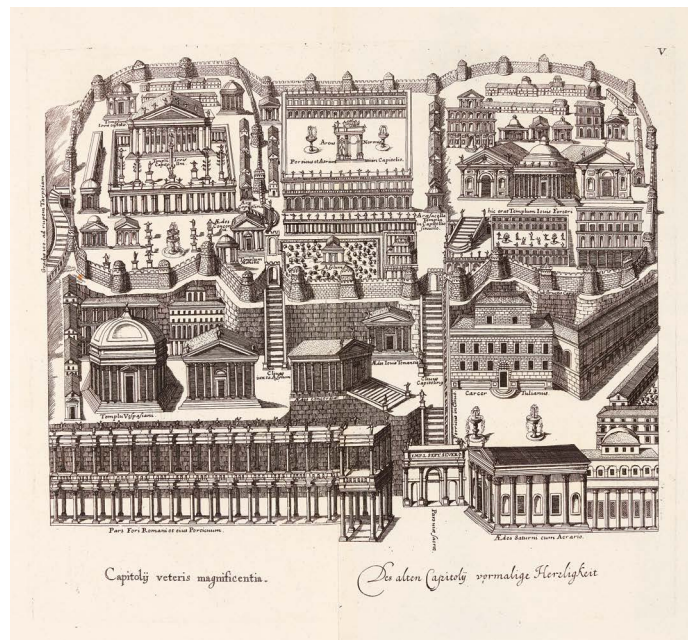
together 2 volumes, folio (385 x 235mm.), engraved headpieces and initials, uniform contemporary English panelled calf, *bindings slightly rubbed, joints cracking*

Fine copies of these attractive views of Roman monuments and fountains; much of Sandrart's work was taken from an earlier set of Falda's plates.

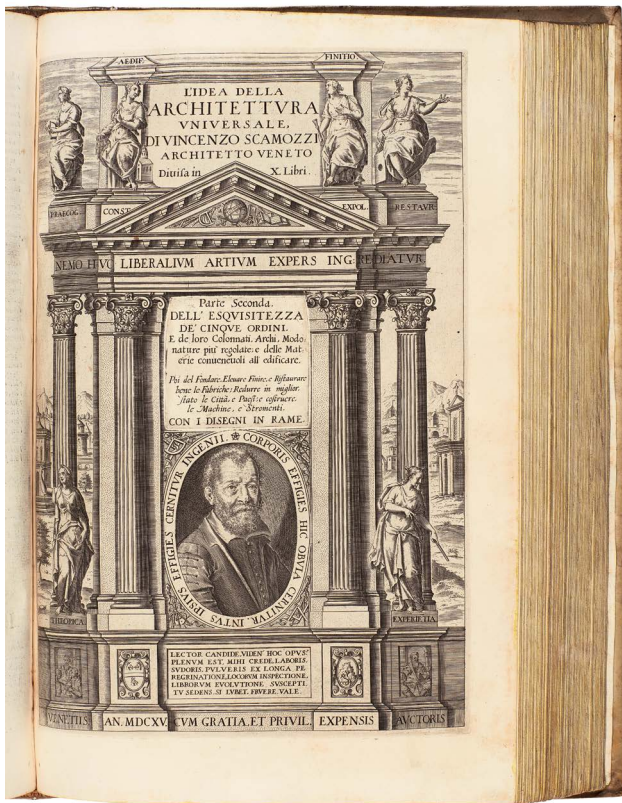
REFERENCES

BAL RIBA 2894 & 1016; Rossetti 9144 & 9146

£ 1,500-2,000 € 1,800-2,350



130



131

131

SCAMOZZI, VINCENZO

L'idea dell'architettura universale. Venice: (Giorgio Valentino) the author, 1615

2 parts in one volume, folio (353 x 226mm.), 2 additional engraved title-pages, woodcut printer's device on letterpress title-pages, woodcut initials, head- and tailpieces, full- or double-page woodcut or engraved illustrations (all by Scamozzi, except one which is thought to be by Titian or his grandson Tizianello), with one blank leaf (of 2), contemporary Italian vellum, yellow edges, lacking final leaf with register, Aa3-4 stained, slight damp-staining towards end, binding slightly soiled

FIRST EDITION of Scamozzi's detailed architectural treatise, which contains books 1-3 and 6-8 of his projected ten books; the remaining books were not completed before Scamozzi's death in 1616. It was published at the author's expense and each book was dedicated to a different potential patron in the hope of financial support, which does indeed seem to have been successful with Cosimo II de' Medici, the dedicatee of book 6.

The prefatory notes to the reader indicate the haste with which some of the text issued from the press, and the corrector of the text (and presumably the compiler of the indexes), Antonio Ramiro, is named, unusually, at the end of each part.

REFERENCES

BAL RIBA 2917

£ 2,000-3,000 € 2,350-3,550



132

132

TURRECREMATA, JOHANNES DE

Expositio super toto psalterio. [Basel: Johann Amerbach, not after 1482]

Chancery folio (271 x 193mm.), 124 leaves, a-o⁸ p-q⁶, double column, 40 lines plus headline, gothic type, initial spaces, contemporary calf (with no tooling) over rounded wooden boards, stub of a single pink alum-tawed strap, last few leaves with a small area of damp-staining, a few blank leaves excised at beginning and at end, spine covering torn with slight loss at head and foot, pastedowns lifted

There is no catchplate on this volume, though there is the trace of a metal fixture in the centre of the lower cover, which may have been the pin for a long strap on the binding, rather than a clasp. Long strap bindings were common in romanesque bindings but were supplanted by straps with hooks and catchplates by the end of the fifteenth century.

REFERENCES

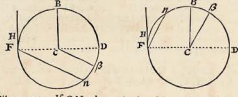
ISTC it00530000

PROVENANCE

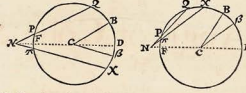
"Sanctus Sixtus", early manuscript note on flyleaf; "I.W.", initials at head of first leaf

£ 2,000-3,000 € 2,350-3,550

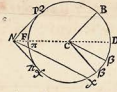
X. The fame is to be understood, in case one of the Legs touch the Circumference at F, (the Points P, H, being in this case Co-incident; the Arch FH vanishing to nothing, and the Arch intercepted H F, the same with F.) For here also, $HFD = 2BD$, and $FHD = 2BD$; and therefore, $HFD = HFD = 2BD = 2BD = 2BD$.



XI. In like manner: HQN be an Angle without the Circle, whose Legs cut it in P, π , And, at the Centre, a like Angle and like line HCB ; And $NFD = 2BD$, and $HCB = 2BD$; and therefore, $HQN = HCB = 2BD = 2BD = 2BD$.



XII. The fame is to be understood, in case one or both of the Legs do not cut, but only touch the Circle. For then the Points P, Q, or π , χ (or both) being Co-incident; the rest proceeds as before. For if $QD = PF = 2BD$, and $\chi D = PF = 2BD$, and therefore, $QD = PF = 2BD$, and therefore, $QD = PF = 2BD$.



XIII. But in case one or both of the Legs pass by the Circle, and neither cut, nor so much as touch it: It doth not concern the present business; for such Angles do not inliffe on a Circular Arch. The whole therefore (thus demonstrated) amounts to this General.

XIV. If a Circle be cut (or at least touched) by two straight Lines, making an Angle; (and so, when continued, intersecting each other;) The Sum (if their Intersection be within the Circle,) or Difference (if without,) of the two Arcs intercepted by them (produced, if need be;) or (if their Intersection be at the Circumference) the single Arch by them intercepted; is Double to the Arch of a like Angle at the Centre.

F I N I S.

A
D E F E N S E
O F T H E
T R E A T I S E
O F T H E
A n g l e o f C o n t a c t.

By JOHN WALLIS, D. D. Professor of
Geometry in the University of Oxford, and a
Member of the Royal Society, LONDON.

L O N D O N :

Printed by John Playford, for Richard Davis, Bookseller,
in the University of OXFORD, 1684.

VERSAILLES

Les plans, profils, et elevations, des ville, et Château de Versailles, avec les bosquets, et fontaines... dessinez et gravez en 1714 et 1715. Paris: Demortain, [1720]

folio (510 x 360mm.), engraved title-page, 38 (of 54?)
engraved plates (19 double-page), contemporary sheep-backed blue boards, lacking the *privilège du roi*, a few small marginal tears, binding rubbed; sold as a collection of plates, not subject to return

A collection of plates depicting views of Versailles together with fountains and gardens and maps and plans. Demortain originally published a series of 56 plates in around 1717; this later version has fewer plates which have been rearranged and renumbered (BAL RIBA 2575 states that there should probably be 54 plates for this reprint, though copies vary). Also included are a few of the plates from Pierre le Pautre's separate work on the chapel royal at Versailles, and the final plate contains the massive Machine de Marly, the hydraulic engine which supplied the water to Versailles.

REFERENCES

BAL RIBA 2575

£ 800-1,000 € 950-1,200

WALLIS, JOHN

A treatise of Algebra, both historical and practical (Concuneus, or, the shipwrights circular wedge; A treatise of angular sections; A defense of the treatise of the angle of contact; A discourse of combinations, alternations, and aliquot parts; CASWELL, John. A brief (but full) account of the doctrine of trigonometry, both plain and spherical). London: by John Playford for Richard Davis, 1685 (1684)

folio (318 x 187mm.), woodcut initials and headpieces, woodcut diagrams, 10 folding engraved plates, contemporary English panelled calf, lacking portrait frontispiece, small rust hole in b2, small paper flaw in P2 and z1, a few leaves slightly browned, joints cracked

"[Wallis's] last great mathematical work, *A Treatise of Algebra, both Historical and Practical* (1685) in 100 chapters, combined technical and historical exposition... The historical account was heavily biased towards English achievements and went as far as to claim that Descartes had gained knowledge in algebra from Thomas Harriot. The *Algebra* also included a discussion of the methods of exhaustion, of indivisibles, and of infinite series. Moreover, the work included the first printed account, expanded in the later edition, of some of Newton's achievements (Domenico Bertolini Meli, *ODNB*).

REFERENCES

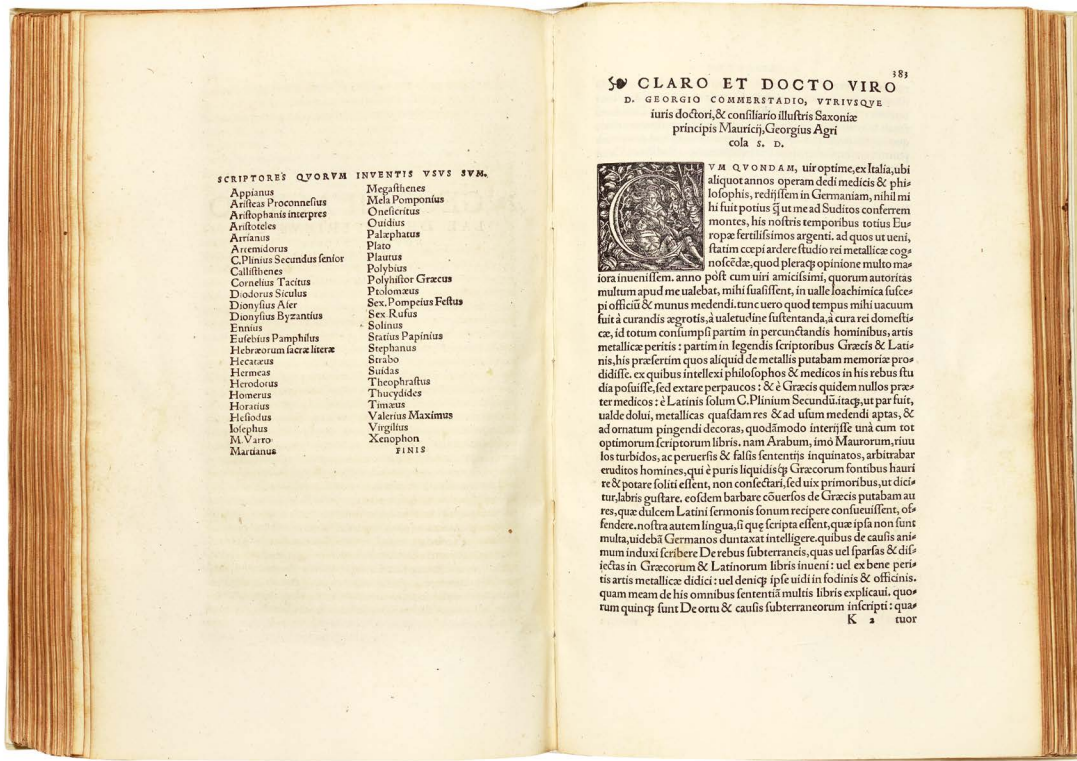
Wing W613

PROVENANCE

Lord Sandys, armorial bookplate

£ 800-1,000 € 950-1,200

CONTINENTAL BOOKS INCLUDING SCIENCE AND MEDICINE



135

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AGRICOLA, GEORGIUS

De ortu & causis subterraneorum lib.V. De natura eorum quae effluit ex terra lib.IIIII. De natura fossilium lib.X De veteribus & novis metallis lib.II. Bermannus, sive De re metallica Dialogus. Interpretatio Germanica vocum rei metallicae. *Basel: Froben, 1546*

folio (303 x 203mm.), woodcut printer's device on title-page and final verso, some early annotations, modern limp vellum, title-page slightly frayed at foredge, small section of N1 cut out (to remove the name "Erasmus Rot." on verso), a few wormholes at end

FIRST EDITION of Agricola's treatises on physical geography and subterranean waters and gases, together with other works on mineralogy and metals, and a glossary of terms in Latin and German. Agricola's works represented the first attempt since Classical times to analyse inorganic matter afresh and his writings were based on empirical research and observation from his years working in the mining town of Joachimsthal.

REFERENCES

VD16 A 928

PROVENANCE

P. Delingon (?), early inscription on title-page; cardinal's ink stamp on title-page with the initials M S D; Guglielmus Baldenanus, a gift from him to the Jesuit College of Turin, and entered into their catalogue in 1639, inscriptions at foot of title-page

£ 2,600-3,000 € 3,050-3,550

136

AIMOIN OF FLEURY

De regum procerumque Francorum origine gestisque clarissimis usque ad Philippum Augustum libri quinque. *Paris: Jodocus Badius Ascensianus, (13 August 1514)* folio (290 x 204mm.), title within woodcut border, woodcut device of Badius on title-page, woodcut white-on-black initials, early annotations, later calf, spine gilt in compartments, uncut, occasional light staining, binding slightly rubbed

FIRST EDITION of Aimoin's chronicle of the Franconian kings, written in the late tenth century at the abbey of Fleury at the behest of King Robert. Aimoin began his chronicle with distant origins in Troy with a character called Franco before proceeding up to the year 654, at which point the abbot of Fleury, having lost the king's favour, decided to halt the work. It was later continued up to the reign of Philip Augustus (died 1108).

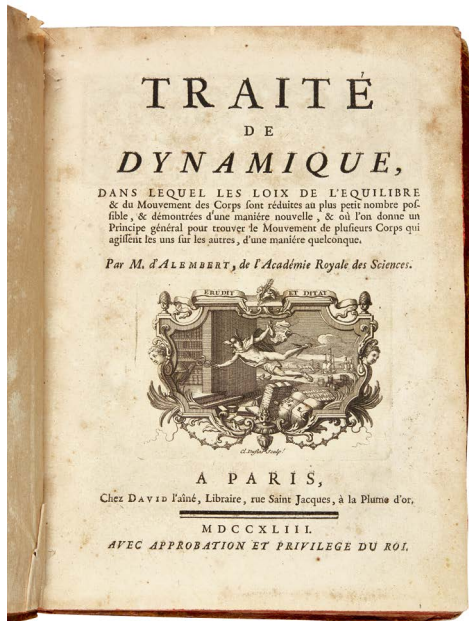
REFERENCES

BP16 102404; IA 102.001; Renouard, *Badius Ascensius* II p.37

PROVENANCE

"Antheaume 1685", inscription on title-page; Sotheby's, sale, 22 October 1990, part of lot 856

£ 700-1,000 € 850-1,200



137

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ALEMBERT, JEAN D'

Traité de dynamique, dans lequel les loix de l'équilibre & du mouvement des corps sont réduites au plus petit nombre possible. Paris: David l'aîné, 1743

4to (209 x 152mm.), engraved device on title-page, woodcut initials and headpieces, 4 folding engraved plates, contemporary marbled calf, occasional browning, binding somewhat worn, spine defective

FIRST EDITION of Alembert's first major work, considered "A LANDMARK IN THE HISTORY OF MECHANICS. It reduces the laws of the motion of bodies to a law of equilibrium" (PMM), in which he describes what is now known as d'Alembert's Principle, one of the fundamental laws of motion.

REFERENCES

Norman 31; PMM 195

£ 1,000-1,500 € 1,200-1,800

138

ANDREOLI BINDINGS

A fine set of 8 volumes in brown morocco gilt armorial bindings, comprising:

FRANCOIS DE SALES. Opera. Venice: Bertani, 1667, 5 volumes, 12mo

[BERNIERES-LOUVIGNY, Jean de and BARRY, Paul de]. Il Cristiano interiore, ovvero La conformità interiore, che devono havere li christiani con Giesù Christo; aggiuntovi il Pensaci bene, con la Regola del ben vivere. Opera, tradotta... dal signor Alessandro Cenami. Venice: Combi & La Nou, 1669, 2 parts in one volume, 12mo, engraved frontispiece by Antonio Bosio, engraved frontispiece to part two dated 1667 and engraved by Leonardus Henricus (in the copy in Rome, this plate is dated 1670), 7 engraved plates

BARTOLI, Daniello. L'huomo al punto, cioè l'huomo al punto di morte. Milan: Lodovico Monza, 1670, 12mo, with nineteenth-century censor's stamps on title-page (Luigi Ferrari for the diocese of Modena, M. Ant. Parenti for the Este territory)

BARTOLI, Daniello. Della vita di Padre Vincenzo Carafa. Bologna: heir of Benacci, [1651], 18mo, without final blank

together 8 volumes, uniform contemporary Roman brown morocco gilt with the arms of the Machiavelli and Baccelli families, the final volume with the arms contained within an eagle surround, flat spine gilt, gilt edges, occasional light browning

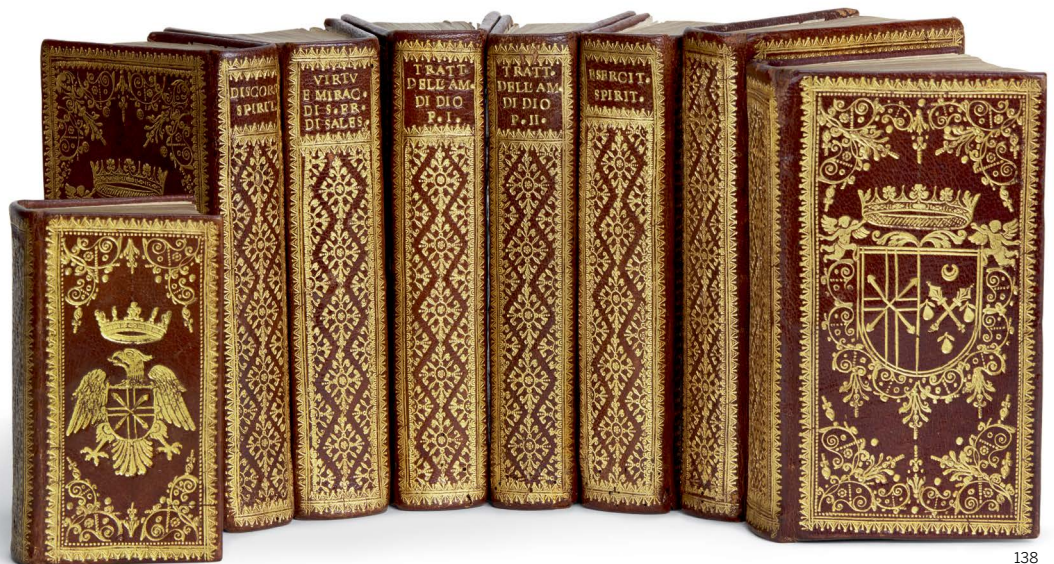
A beautiful uniform set of devotional works. The bindings can be attributed to the Andreoli bindery (see Legatura romana barocca plate 66, with the same diamond stamp, and plate 68, for the same outer border).

The Florentine Machiavelli family died out in the early eighteenth century and the inheritance passed to the Rangoni of Modena.

PROVENANCE

Machiavelli-Baccelli, arms on bindings; from the collection of the Lancellotti Senni family, Rome

£ 4,000-6,000 € 4,700-7,100



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ANTONINUS FLORENTINUS

Summa theologica. Quarta pars. *Speyer: Peter Drach, 17 February 1487*

part 4 only (of 5). Chancery folio (297 x 210mm.), 366 leaves, a-b¹⁰ c¹² d¹⁰ e¹² f-y A-L¹⁰ M-P⁸, double column, 57 lines plus headline, gothic type, a2 with 8-line illuminated initial in blue on a gold ground with leafy extensions (south German style), smaller initials in red, contemporary German calf over wooden boards using the tools of Jörg Schapf (though without his name stamp; Kyriass 63; EBDW000045, active Augsburg, c. 1469-1486), two clasps, lettered along foot of textblock and with volume number on foredge, *occasional light browning, F4-7 probably supplied from another copy (tipped-in and slightly shorter), last leaf browned with a marginal wormhole, rebacked, lacking one strap*

REFERENCES

ISTC ia00876000 (all 5 parts)

PROVENANCE

Reformed Franciscans of Bolzano, inscription at head of a2; John Francis Neylan, of San Francisco, bookplate, sale, Sotheby's, 28 May 1962, lot 90, £50, bought by: F. Fasting, Rio de Janeiro, ink stamp on inside front cover; sale, Sotheby's, 14 May 1979, lot 13

£ 1,500-2,000 € 1,800-2,350

APIANUS, PETRUS

Instrumentum primi mobilis, nunc primum et inventum et in lucem editum. Accedunt iis Gebri filii Affla Hispaliensis astronomi vetustissimi pariter et peritissimi, libri IX. De astronomia... Accedunt iis Gebri... libri IX de astronomia... *Nuremberg: Johannes Petreius, 1534*

FIRST EDITION, folio (316 x 206mm.), title printed in red and black with large woodcut vignette, full-page woodcut coat of arms, woodcut diagrams, tables, without final blank leaf, recent morocco-backed cloth

Apianus's work marked a major advance in trigonometry: "In this volume Apian published a table of sines that, for the first time, was based on a circle with a radius of a power of ten, in this case one hundred thousand. The values of the functions were thus decimal and were easily adapted to any situation in which the defining circle was a decimal power" (Tomash & Williams).

The book also contains the earliest printing of Geber's *De Astronomia*, a reworking of Ptolemy's *Almagest*, but differing in the positioning of Venus and Mercury in relation to the sun, Geber contradicting Ptolemy by placing them above. Its most important influence was in the realm of spherical trigonometry.

REFERENCES

Tomash & Williams A84, J1; USTC 666902; VD16 A3087, J8; Van Ortrøy, *Apianus* 107

PROVENANCE

Zisska & Kistner, Auktion 21/1, 20-21 April 1993, lot 1066; Erwin Tomash, booklabel

£ 10,000-15,000 € 11,800-17,600

141

APIANUS, PETRUS

Cosmographia. *Antwerp: Jan Verwithagen, 1564*

4to (221 x 150mm.), large woodcut globe diagram on title (repeated at F2v), FOLDING WOODCUT CORDIFORM WORLD MAP, following Gemma's "Appendix" (signed I), woodcut maps (E1, G4), astronomical and geographical illustrations and diagrams in the text throughout, some full-page, 4 volvelles on C2v, D1, H2 and O3, modern blind-stamped calf, *string pointers missing on C2v and on O3*

REFERENCES

Hoogendoorn p.349 GemF01; Tomash & Williams A80; USTC 409495 (4 copies); Van Ortrøy 48; cf. Shirley, *The Mapping of the World*, plate 70

PROVENANCE

"Del Marqués de Jarandilla mi señor [paraph]", inscription on title; early annotations in the margins (D3, F4, O3) and pen trials (S4v); bought from Michael Phelps, UK, 1988, Catalogue 32, item 17, £1500; Erwin Tomash, booklabel

£ 1,500-2,000 € 1,800-2,350

FROM THE COLLECTION OF THE LIBRARY OF THE JEWISH THEOLOGICAL SEMINARY

ASTESANUS DE AST

Summa de casibus conscientiae. [Basel: Michael Wenssler and Bernhard Richel, not after 1476]

Royal folio (388 x 290mm.), 432 leaves, [1-9¹⁰ 10¹² (Libri I-II, 10.12v blank); 11-17¹⁰ 18¹² (Libri III-V); 19-28¹⁰ 29⁸ 30¹⁰ 31¹⁰ (7+1 percepti) (Libri V-VI); 32-39¹⁰ 40⁸ (2+1 vidit eos) (Libri VII-VIII); 41-43¹⁰ (Subject index, table)], double column, 61-62 lines, gothic type, two woodcut initials, red and blue lombard initials (larger initials with red penwork decoration), red and blue paragraph marks and capital strokes, contemporary German binding (Wolfgang Herolt, active in Erfurt 1471-1515, EDBD w000958) of blind-stamped pigskin over square wooden boards, brass catchplates and shoes, first and last few leaves soiled and with marginal tears (slightly touching text on first leaf), marginal dampstaining and repairs, one quire bound out of order (the correct sequence indicated by early manuscript annotations), lacking bosses, head of spine defective, foot of spine torn, some wormholes in binding, lower board defective at corners

Fifth edition of the giant confessional summa of the early fourteenth-century Franciscan Astesanus de Ast: the four preceding editions were printed in Strassburg by Johann Mentelin and Heinrich Eggestein, 1469-1474. Printing of this edition was evenly divided between Wenssler, who printed quires 1-21, setting to 62 lines per column, and Richel, who printed quires 22 to 43, setting to 61 lines per column; their source text was one of Mentelin's editions. Both used the same paper stock. The dating of 1476 comes from the binding of a copy in Augsburg.

REFERENCES

ISTC ia01164000

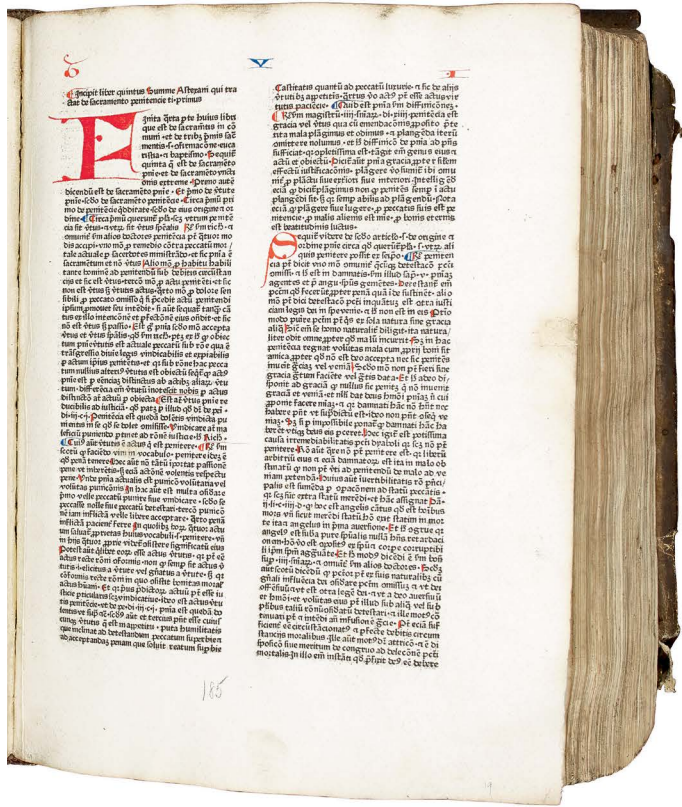
PROVENANCE

Observant Franciscans of Dorsten, Westphalia, seventeenth-century inscription on first leaf, "Liber bibliothecae FF. Minorum Conventus Durstensis, anathema auferenti"; bibliographical note in French pasted to inside front cover; James Atkinson (1759-1839), bookplate, sale, Sotheby's, 16 December 1851, lot 231 (as types of Mentelin), 4s 6d, to Lincoln (extract from sale catalogue pasted to inside front cover); Mayer Sulzberger (1843-1923), bookplate; Jewish Theological Seminary, bookplate and ink stamp

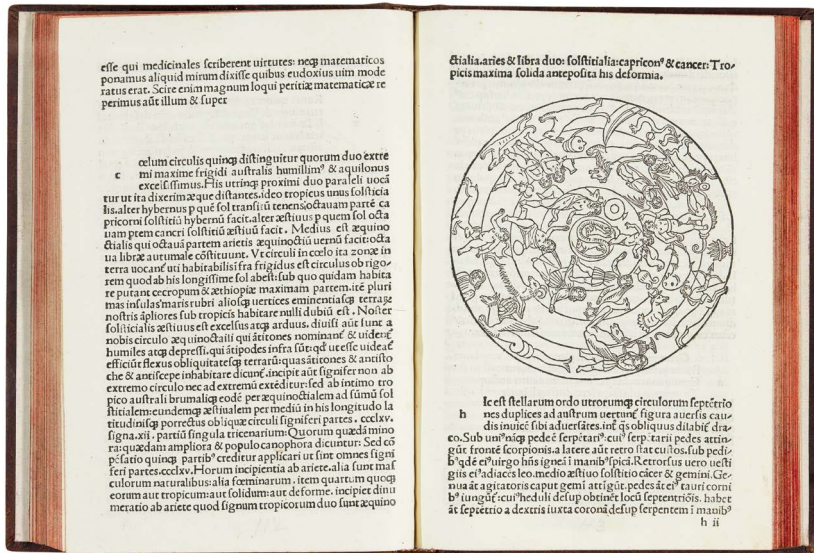
£ 10,000-15,000 € 11,800-17,600



140



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AVIENUS, RUFIIUS FESTUS

Arati phaenomena. Dionysius Periegetes: De situ orbis [translated by Avienus]. Avienus: Ora maritima. Aratus: Phaenomena [translated by Germanicus]. Aratus: Phaenomena [translated by Cicero]. Quintus Serenus Sammonicus: Carmen medicinale. Venice: Antonius de Strata, de Cremona, 25 October 1488

4to (189 x 131mm.), 119 leaves (of 122, without initial blank and two final blanks), a¹⁰ b-p⁸, 38 lines, roman type, woodcut illustrations, modern leather, a4 repaired at foot and p6 repaired at head (both just touching text)

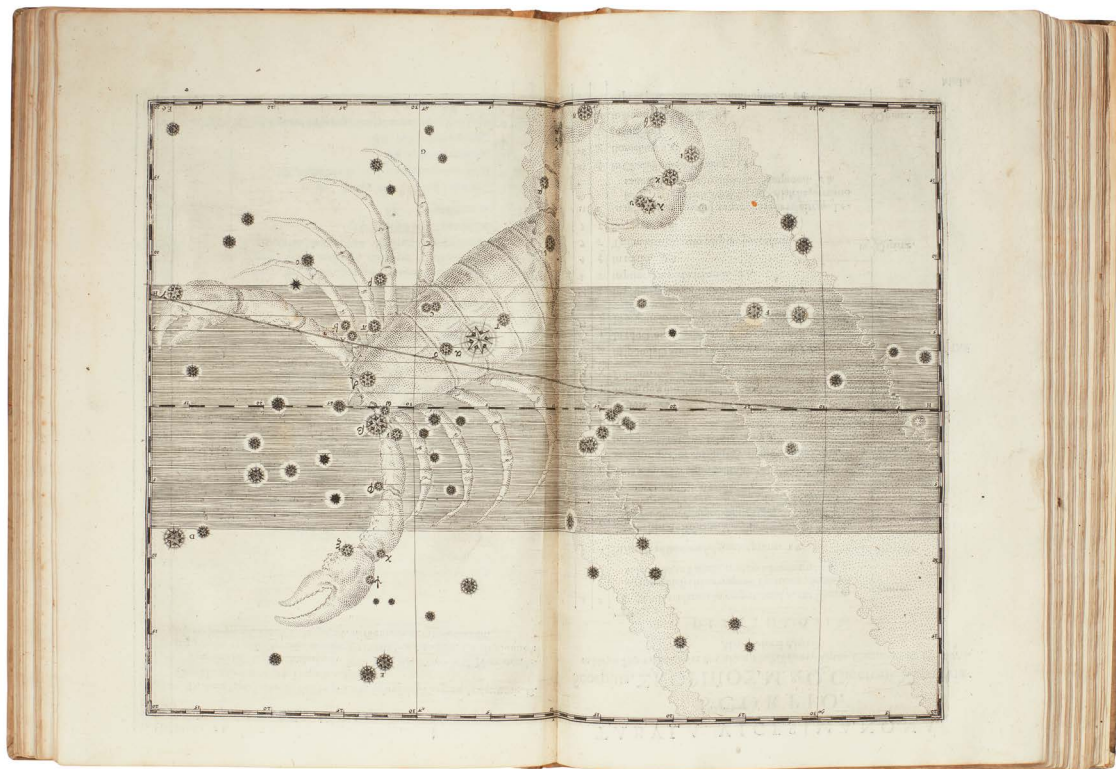
FIRST EDITION of Avienus's translation of Aratus's poem on the constellations and the heavens; it is a Neoplatonic interpretation of Aratus, and firmly rooted in the religious controversies of fourth-century Rome. The text is expanded considerably from Aratus's original (written soon after 276BC, probably at the court of Macedon), and shows connections with Julius Firmicus Maternus's *De nativitatibus* as well as the Emperor Julian's hymn to the sun god Helios.

The translations of Aratus by Cicero and by Germanicus Caesar, also present in this volume, are from the mid first century BC and the early first century AD; Cicero elsewhere describes Aratus as a fine poet whose language compensates for any lack of subject knowledge, while Germanicus interprets Aratus through an Augustan viewpoint; the woodcuts here accompany the text of Germanicus. The final text is a didactic poem on medicine. The editor of this volume, Vettore Pisani, was a pupil of Giorgio Valla.

REFERENCES
 ISTC ia01432000

PROVENANCE
 Charles Leeson Prince (1821-1899), large bookplate dated 1882; George James Symons (1838-1900), meteorologist, bequeathed to the Royal Meteorological Society with the bequest bookplate dated 1900

£ 10,000-15,000 € 11,800-17,600



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BAYER, JOHANN

Uranometria, omnium asterismorum continens schemata, nova methodo delineata, aereis laminis expressa. (Augsburg: Christoph Mang, plates by Alexander Mair), 1603

folio (344 x 235mm.), engraved title-page, woodcut initials, head- and tailpieces, 51 double-page engraved plates, woodcut device at end, later boards reusing a medieval manuscript bifolium from a lectern Bible (I Chronicles), occasional light staining, paper repair at foot of F1, a few other small paper repairs or tears

FIRST EDITION OF BAYER'S INNOVATIVE AND INFLUENTIAL STAR ATLAS. Bayer ranked each star in a constellation according to its brightness, thus improving identification by the naked eye.

The plates were engraved by Alexander Mair (with his monogram on the title-page), inspired by the woodcuts by Jacob de Gheyn in Grotius's *Syntagma Arateorum* (1600); here, however, the images are more accurately drawn on gridlines with coordinates. The plates comprise the 48 northern constellations as described (verbally) by Ptolemy, a plate containing 12 new southern constellations, and two planispheres. Kepler used Bayer's coordinates for his observations which he published as *De stella nova in pede Serpentarii* in 1606.

REFERENCES

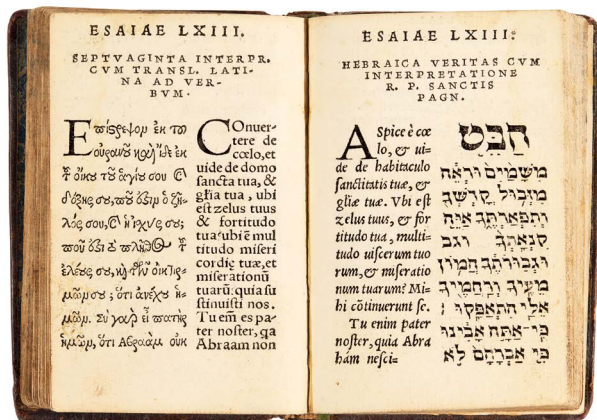
Norman 142; VD17 39:125032X; Zinner 3951

PROVENANCE

G. W. Dietz, Rector (probably Georg Wilhelm Dietz, died 1786, of Windsheim), late eighteenth-century inscription at foot of title-page; Library of the Astronomical Institute of the University of Münster, ink stamps on flyleaf (obscured) and plate 39

£ 24,000-30,000 € 28,100-35,200

77



145

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BIBLE. POLYGLOT. SELECTIONS

Precationes aliquot celebriores, e sacris Bibliis desumptae, ac in studiosorum gratia lingua Hebraica, Graeca, & Latina in Enchiridii formulam redactae. *Lyon: Sébastien Gryphe, 1528*

small 12mo (93 x 60mm.), text in Latin, Greek and Hebrew, last leaf with woodcut device, old calf, *title-page slightly soiled and repaired, cut close at head with some headlines shaved, last verso slightly rubbed, binding retouched at edges*

A charming little volume of prayers in four columns, in Greek, Latin (two columns, one in roman type for the Vulgate and the other in italic for Santi Pagnini's version) and Hebrew. Designed for use by students of Greek and Hebrew (addressed "studiosae iuventuti"), it was one of several texts printed by Gryphe for Christian Hebraists. This is one of the first books produced by Gryphe, who also went on to print the first complete Biblical Hebrew text in France in 1530.

REFERENCES

von Gültlingen, *Lyon*. Gryphe 66; Schwarzfuchs, *L'hebreu dans le livre Lyonnais* 13; cf. Renouard, *Alde* pp.304-305 (this work is mentioned in the introduction to *Lyonnais counterfeits*)

PROVENANCE

Justin Godart (1871-1956), of Lyon, printed booklabel (his library sold in Paris, November 1957)

£ 1,500-2,000 € 1,800-2,350

146

BIBLE. OLD TESTAMENT. DUTCH

Biblia, dat is de gantsche H. Schrifture, vervattende alle de Canonijcke Boecken des Ouden en des Nieuwen Testaments. *Dordrecht: Hendrick and Jacob Keur; Amsterdam: Marcus Doornick, 1686*

Old Testament only, folio (448 x 277mm.), engraved frontispiece, engraved title-page, signed beneath the authorisation by the Secretary Herman van der Honert, woodcut initials, head- and tailpieces, double-page engraved world map at start of text, 2 double-page engraved maps of the Holy Land, 2 double-page engraved plates (torn at foot of fold), large folding engraved plate of Jerusalem; additionally illustrated with: 3 engraved plates of the Tower of Babel (2 folding, one single page, all cut out and laid down), 21 single

and 2 double-page engraved plates (cut out and laid down, some with multiple images, some with manuscript captions), each within a coloured border, FINE CONTEMPORARY HAND-COLOURING AND ILLUMINATION of the title-page, frontispiece, maps and plates, and some initials, FINE EARLY EIGHTEENTH-CENTURY DUTCH RED MOROCCO GILT, spine gilt in compartments, gilt edges, *a few maps torn along foot of fold, extremities slightly rubbed, small tear at head of upper joint*

A handsome copy of the States-General edition of the Old Testament, with fine colouring. The binding can be dated to the early eighteenth century. The inner roll-tooled border with the bird motif is used by the Pentateuch Bindery (c. 1727-1777), and the British Library has a binding dated 1715 (shelfmark 3.a.6) which has several of the same tools but is not assigned to a particular bindery.

The world map contains classical motifs in the borders which are taken from Berchem's surround for Visscher's world map of 1658 (Shirley 406). It was engraved by Stoopendaal and was first used by the Keur brothers in their 1682 Bible. The additional plates in this copy include some after Jan Luyken (including the Tower of Babel) which can also be dated to the early eighteenth century.

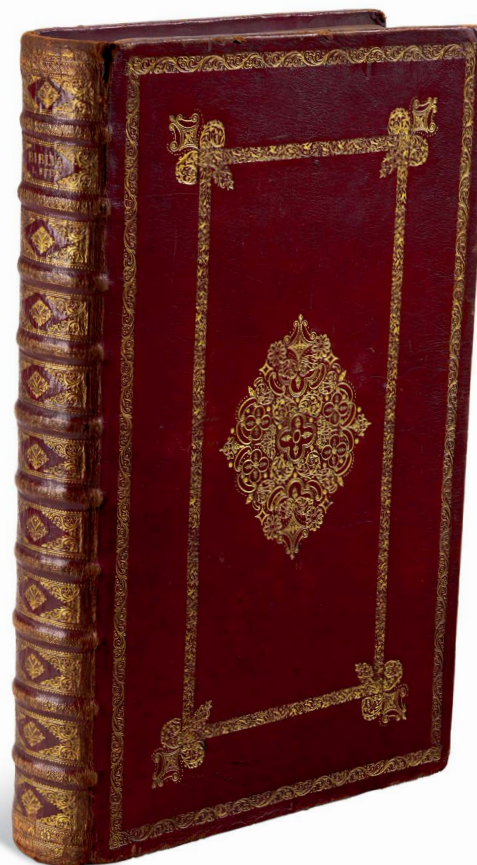
REFERENCES

STCN 140166106 (OT and NT); Shirley 513; this edition not in Darlow & Moule

PROVENANCE

Mr J Soutendam, inscription on inside front cover dated 11 January 1869

£ 15,000-20,000 € 17,600-23,500



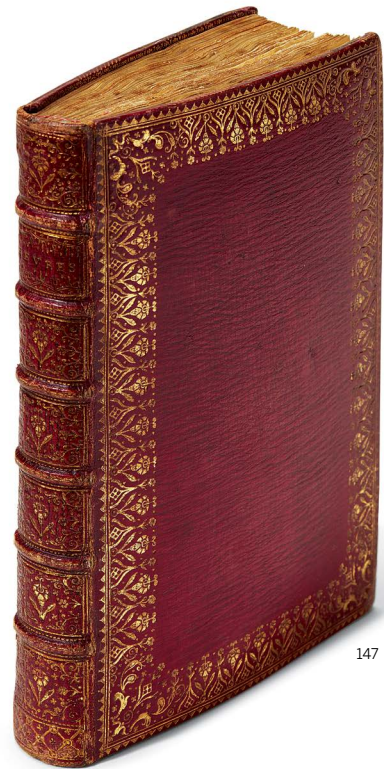
146



146



146



147



147



147

147

BOOK OF HOURS. USE OF AMIENS

Les presentes heures a l'usage de Amiens sont au long sans riens requier. [Paris: Simon Vostre, almanac 1508-1528]

4to (220 x 143mm.), PRINTED ON VELLUM, 108 leaves, a-b⁸ c⁴ d-i⁸ k¹⁰ à ê î⁸ ô⁶. Vostre's device on title-page, each page within metalcut borders, 25 PAGES FULLY ILLUMINATED BY A FINE CONTEMPORARY HAND, eighteenth-century Belgian red morocco gilt, spine gilt in compartments, later cloth chemise and morocco-backed pull-on case, f2-3 repaired at foot, pull-on case broken at head

THE CALENBERG-HEISS-THIERRY-BIGNON-EHRMAN COPY. "Imprimé sur Vélins, avec de jolies bordures gr. en bois et 24 grandes miniatures, fort riches et d'un coloris très-vif" (Thierry catalogue).

REFERENCES

Van Praet, *Vélins du Bibliothèque nationale* 244 (mentioning the Heiss copy with illuminations); cf. Bohatta 5; Fairfax Murray, French 693; USTC 26143 (all Simon Vostre, use of Amiens, with slightly different collation)

PROVENANCE

Henri comte de Calenberg (1683-1772), morocco armorial on inside front cover, sale, Brussels, Ermens, 26 April 1773, but not found in the catalogue (lot 22 is described as a book of hours, illuminated manuscript on vellum, 8vo in red morocco gilt); Baron d'Heiss, sale, Paris, De Bure, 7 March 1785, lot 15, described as being a 4to in a red morocco binding; Thierry, sale, Paris, Brunet, 28 April 1817, lot 143 (there is a manuscript note in the Houghton copy of the catalogue, stating that it is the Heiss copy, lot 15, price 60 francs), price 181 francs; Jérôme Bignon, sale, Paris, Leblanc, 28 March 1837, lot 52 (an unidentified illuminated printed book of hours probably by Vostre); these 3 listed on a manuscript note loosely inserted; Albert Ehrman (1890-1969), ink monogram on inside lower cover

£ 30,000-50,000 € 35,200-59,000

See also illustration of the binding on previous page

148

BORGIO, PIETRO

[Aritmetica mercantile] Qui comenza la nobel opera de arithmetica nela quale se tracta tute cosse a mercantia pertinente. Venice: Erhard Ratdolt, 2 August 1484

4to (201 x 152mm.), 118 leaves, [a]⁸ b-o⁸ p⁶, 36-38 lines, gothic type, 6- to 13-line white on black woodcut initials, printed calculations in margins, some deckle edges, modern limp reused vellum, modern printed paper label on spine, occasional light soiling or staining, a small wormhole throughout, central fold of each quire reinforced

RARE FIRST EDITION, A LARGE COPY. This is the second treatise on commercial arithmetic to be printed in Italy, after *L'arte dela merchadantia*, Treviso, 1478, which was never reprinted. Borgo's work was more detailed and therefore of greater influence; it was reissued in 1488, 1491 and many more times in the sixteenth century. Borgo was a mathematician from Venice.

REFERENCES

ISTC ib01034000; Hoock & Jeannin B18.2; Riccardi i, 163; Smith, *Rara arithmetica* p.16; Tomash & Williams B208; Van Egmond p.293; David Eugene Smith, "The First Great Commercial Arithmetic", *Isis* 8 (1926), pp.41-49

PROVENANCE

"St[?] ytae Maria", inscription on b4 recto; modern Dutch or German booksellers' inscriptions on lower pastedown; bought from Martayan Lan, New York, 1991; Erwin Tomash, booklabel

£ 30,000-40,000 € 35,200-46,900

24^a
 ducē 745 15 p̄ 13
 g 1791
 p̄ 57325

¶ 618 p̄ 57325 g 6395
 57325
 6395
 286625
 515925
 171975
 344050
 366193375
 0
 0202
 04747
 25454
 0476965
 529959X
 066853789
 366853778
 62888888
 622222
 6666
 25
 ducē 1055 p̄ 3
 g 461
 p̄ 14755

¶ 5934 (9) 53
 5934
 71217
 5427305
 g 127
 1524
 9174

¶ 583747
 g 18242 p̄ 3
 ducē 760 g 2

¶ 5934 (9) 53
 g 5934 (9) 53, tuto a fasi chomēdo da le lire
 vna lira e azonzi le. (9) 53, 7. de le qual ne farai
 fasi multiplicando per. 6. perche. (9) 53. e
 1. 3. 7. 2. arai. 53. 427305. Eperche la riegiola vuol
 che la prima choffa ela terza siano de vna medema
 natura: etu bai che la terza sono fasi ela prima
 sono. g. 127. adoncha de esse ne fa

¶ El te fuisse dito se. g. 628. val ducē 74. g. 15. p. 13. che valera
 ra g 6395. prima redurai li ducē 74. g. 15. p. 13. tuto apisoli:
 prima del ducē. 74. ne farai grossi multiplicando per. 24. e
 azonzi li g. 15. 2. arai g. 1791. de equal nefarai pisoli multipli
 cando per. 32. e azonzi li p̄ 13. 2. arai p̄ 57325
 p̄ 57325. che valera g 6395. poi multiplica
 la segonda choffa che e pisoli. 57325. in la ter
 za che e g 6395. e farano. 36693375. e que
 sto parti per. 628. che emo partidoz e infra
 593747. e questi sono pisoli perche la segon
 da choffa sono pisoli: epero de essi pisoli ne
 farai grossi partendo per. 32. 2. arai g 18242.
 2. auanza p̄. 3. poi de questi grossi nefarai du
 cbati partendo p. 24. 2. arai ducē. 760. 2. auan
 za g. 2. potuo li roti che auan
 za de sopra del batello che sono
 259. emetili el partidoz: foto efa
 ra. ²⁵⁹ 760. ecchusi arai ducbati.
 760 g. 2. p. 3. ²⁵⁹ 259. etanto val. g
 6395.

rai onse multiplicādo p. 12. 2. arai
 9 144 p̄ 14755 5427305

¶ 524. de le qual nefarai fasi molti
 plicādo p. 6. 2. arai 9144. mo meti la riegiola i
 forma edi se 9144. val. p̄. 14755. che valera 9144
 427305. poi multiplica la segonda choffa che e p̄ 14755
 in la terza che e 5427305. e farano. 63048525. e q̄
 sto parti in. 9144. che e mo partidoz: e infra. 689510
 e q̄lli sono pisoli: che la febeda choffa sono pisoli
 epode essi nefarai grossi p̄do p. 32. 2. arai g. 21547
 2. auanza p̄. 6. poi de isti grossi nefarai ducbati par
 tēdo p. 24. 2. arai ducē. 897. 2. auanza g. 19. potuo
 li roti che auāza di sopra che o o
 e. 5835. emetili el partidoz: lo
 to e farā. ⁵⁸³⁵ 897. ecchusi arai o 860
 ducē. 897. g. 19. p. 6. ⁵⁸³⁵ 897. g
 etāto dirai che val. g. ⁵⁸³⁵ 897. g
 5934. (9) 53.

¶ El te fuisse dito se. g. 324. val ducē. 45. g. 7. mo pre ducē.
 543. quante lire auerā supra prima perche tu bai ducē. 45. g. 7.
 redurai tuto a grossi poi per sequit lo ducē de la riegiola: au
 che de el ducē. 45. ne farai grossi: 2. arai per li ducē. 45. g. 7.
 1087. e per li ducē. 45. g. 1392. mo meti la riegiola in forma
 edi se. 1087. meda. g. 324. che meda ara g
 13032. poi multiplica la segonda choffa g 1087 g 324 g 13032
 che e lire. 324. in la terza che e g. 13032. e
 fara. 422368. e questo parti in. 1087. che
 e tuo partidoz: e infra. 3884. e equal sono lire pche
 anche la segonda choffa sono lire poi piglia quello

¶ 689510
 g 21547 p̄ 6
 ducē 897 g 19

¶ 689510
 g 21547 p̄ 6
 ducē 897 g 19

¶ 20^a
 ducē 45 g 7
 g 1087
 ducē 45 g 7
 g 1392

¶ 13032
 g 1087 g 324 g 13032
 g 422368
 g 39096
 g 422368

Qui comenza la nobel opera de arithmethica ne la qual se tracta tute cose americana pertinentemente facta et compilata per Piero bozgi da venetia

LEn che numero di maistri assai sufficienti si ritrouano et no meno copia de excellētissimi auctoz: p̄ li quali chiara et diffusamente lique ogni arithmetico precepto et regula pur niente dimeno ricopelando quāto amē signori merchadanti venetia ni sia comodo oltro la naturale suo di fama memoria et prudentia ornato chiaro auere apresso di se alcuno memoriale quāto piu sia possibile copēditio ho instituito al tuto no chome cosa noua ma cū quāto piu facilitā narrare si possi. **L**om ponere ouero piu p̄ho ordinare la p̄sentē troductione de qualibz gionetto veduto ala merchadantia. E p̄ prima dimonstrando che choffa sia numero: equal siano li numeri necessarii al p̄popo: et oio: et etiam el modo di p̄ceder nel. 5. arithmeticali chomo e numerar: multiplicar: partur: sumar: et sotrar: azonzendo a q̄lli tute regule o pouue te. **P**ererea de la riegiola del tre: clu: veduno ordinē: et in fine molti et diuersi modi de raron achadētū mēte volte a merchadanti: laqual pero no essendo quale meretia le lozo signozie quelle p̄iego non loga infra: ma la prompta voluntā mia bona et inclinatissima ad ogni suo bonoz et comodita li p̄iaqui acceptar. **L**a qual choffa facendo et auendo grata la dita mia opera oumāz achadēse peruenirmi a le mano altra opera di questa piu notabile cū piu baldeza delo vfato ordine redizieria ale lozo signozie. **L**e qual per non te diar in longo parlare vignerō adichiarazion dela dita opera

149

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 gafferred 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
 £ 300-400 € 400-500

BREVIARIUM. USE OF SARUM

Pars hyemalis. Breviarium ad usum insignis ecclesie Sarum, novissime castigatum. *Paris: widow of Thielman Kerver, 1530*

16mo in 8s (97 x 72mm.), aa-xx^s A-C^s D⁴; +^s a-s^s AA-GG^s, printed in red and black, woodcut device on title-page, woodcut initials and full-page woodcut facing AA1 with modern colouring, twentieth-century painted frontispiece, some crossings out as usual, crushed tan morocco by Zaehnsdorf, gilt edges, some headlines *cropped or shaved, i1 slightly torn without loss, upper cover detached*

A charming miniature breviary, printed in Paris for the English market. This winter section is not recorded by ESTC. As usual, some of the sections have been crossed through which relate to e.g. Thomas a Becket or a Pope.

REFERENCES

Bohatta *Breviere* 2696 (both parts); BP16 106200 (both parts); cf. STC 15828 (just the summer part, copy recorded in the Bodleian only)

PROVENANCE

Cynthia Mary, bookplate

£ 1,500-2,000 € 1,800-2,350

151

BRONCHORST, JAN

De numeris libri duo. *Paris: Christian Wechel, 1539*

FIRST EDITION, 8vo (156 x 100mm.), device on title and last leaf, woodcuts in text of finger reckoning, the line abacus etc., a few marginal annotations, modern vellum boards

The author (also known as Joannes Noviomagus) was born in Nijmegen and educated by the Brothers of the Common Life. He was successively professor of philosophy at the Collegium Montanum in Cologne, professor of mathematics at the university of Rostock, and headmaster of the Latin School in Deventer. The present work is dedicated to Professor Andreas Eggerdes of the University of Rostock (29 August 1539) and may have earned Bronchorst his professorship.

REFERENCES

BP16 109199; FB 59243; Hoogendoorn p.165 Bronck04; Smith, *Rara arithmetica*, p.195; Tomash & Williams N48; USTC 147593

PROVENANCE

Robert B. Honeyman (1897-1987), sale in these rooms, 10 November 1980, lot 2351, £170; Erwin Tomash, booklabel

£ 500-700 € 600-850

152

BRONCHORST, JAN

De numeris libri II. *Cologne: Johann Gymnich, 1544*

8vo (151 x 98mm.), woodcut illustrations, later wrappers, modern folding cloth box, *text and covers damp-stained, binding somewhat worn*

REFERENCES

Hoogendoorn p.165 Bronck04; Tomash & Williams N49; USTC 630655; VD16 B8387

PROVENANCE

bought from Jeffrey D. Mancevice, Worcester, MA, 1985; Erwin Tomash, booklabel

£ 300-400 € 400-500



150

153

CALANDRI, FILIPPO

[Aritmetica] Pictagoras arithmetrice introductor. Philippi Calandri ad nobilem et studiosum Julianum Laurentii Medicem de arimethrica opusculum. *Florence: Lorenzo Morgiani and Johannes Petri, 1 January 1491/92*

8vo (141 x 95mm.), 104 leaves, a⁴ b-i⁸ l-o⁸ p⁴, partly double column, 26 lines, 3- and 4-line initial spaces with printed guides, gothic type, woodcut illustrations (some full-page), later Italian vellum, several signatures shaved, first few leaves with marginal repairs, 17-8 repaired

FIRST EDITION OF THE FIRST ILLUSTRATED ITALIAN BOOK ON ARITHMETIC containing woodcuts to demonstrate the problems; it also contains the first appearance in print of long division and of the word "zero". It was dedicated to Giuliano de' Medici, the 12-year-old son of Lorenzo the Magnificent who later became Pope Leo X. Calandri complains in his preface to Giuliano about the problems of printing the work, most likely because the use of woodcut illustrations was new to Florentine printing (the first incunable with woodcuts was produced in Florence in 1490). It was reprinted in Florence in 1518.

The woodcuts comprise not just decorative borders but also a portrait of Pythagoras in his study, hand signals for various numbers, and engaging representations of various problems such as ascertaining the volume of barrels and water troughs, how much of a broken tree has fallen and how much is still standing, and how long it takes various big cats to eat a sheep.

Lorenzo Morgiani was a prolific printer who began in Florence in 1490 and probably died in the early sixteenth century. He worked in association with a German printer, Johannes Petri of Mainz, who had been active as a printer in Florence since 1472, partly in association with the San Jacopo a Ripoli press.

REFERENCES

ISTC ic00034000; Dyson Perrins 56; Hoock & Jeannin C2; Sander 1523; Smith, *Rara arithmetica* pp.47-49; Tomash & Williams C9

PROVENANCE

Edouard Rahir (1862-1924), gilt book label, sale, Paris, 6 May 1931, lot 273, Libreria Hoepli; Piero Ginori Conti (1865-1939), bookplate; Christie's, 27 November 1991, £10,000; Erwin Tomash, booklabel

£ 24,000-30,000 € 28,100-35,200

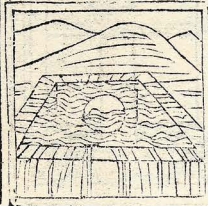
Eglie un uitaio che e
lungo 12 braccia e
largho 10 braccia e
un alto lacqua 8 braccia:
nel quale cade una
palla di pietra tonda
che il suo diametro e 3
braccia uo sapere qua
to al zera lacqua nel de
cto uitaio pel cadime
to della decta pietra

$$\begin{array}{r} 120 \\ \times 10 \\ \hline 1200 \\ \times 12 \\ \hline 14400 \end{array}$$

$$\begin{array}{r} 14 \frac{1}{2} \\ \times 12 \frac{1}{2} \\ \hline 179 \frac{1}{4} \end{array}$$

$$\begin{array}{r} 0 \\ \times 99 \\ \hline 840 \end{array}$$

alzerai $\frac{22}{280}$ dibracio



Esono dua sacca duna
medesima alteza che
luno tiene 3 staia e laltro
tiene 16 staia: uoglio
idruire tuttadua
qste sacca e del medesimo
piano farne un sacco
dellamedesima alteza:
Uo sapere quanto grano
terra poi il sacco rifatto

$$\begin{array}{r} 16 \\ \times 16 \\ \hline 256 \end{array}$$

laradice 144

$$\begin{array}{r} 12 \\ \times 12 \\ \hline 144 \end{array}$$

$$\begin{array}{r} 16 \\ \times 9 \\ \hline 144 \end{array}$$

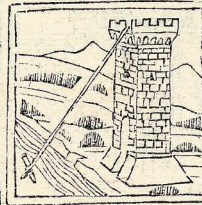
Terra $\frac{9}{49}$ staia



Eglie una torre che e
alta 40 braccia e dap
pie inpassa uno fiume
che e largho 30 braccia.
uo sapere quanto fara
lunga una fune che sia
applicata alla riuu del
fiume e alla cima della
torre

$$\begin{array}{r} 40 \quad 30 \\ \times 40 \quad 30 \\ \hline 1600 \quad 900 \\ \hline 2500 \end{array}$$

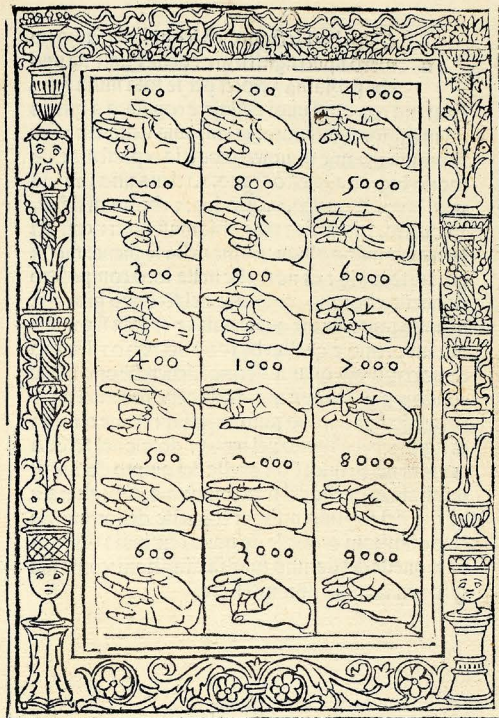
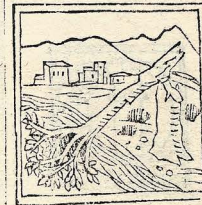
laradice di 2500
fara lunga 50 braccia

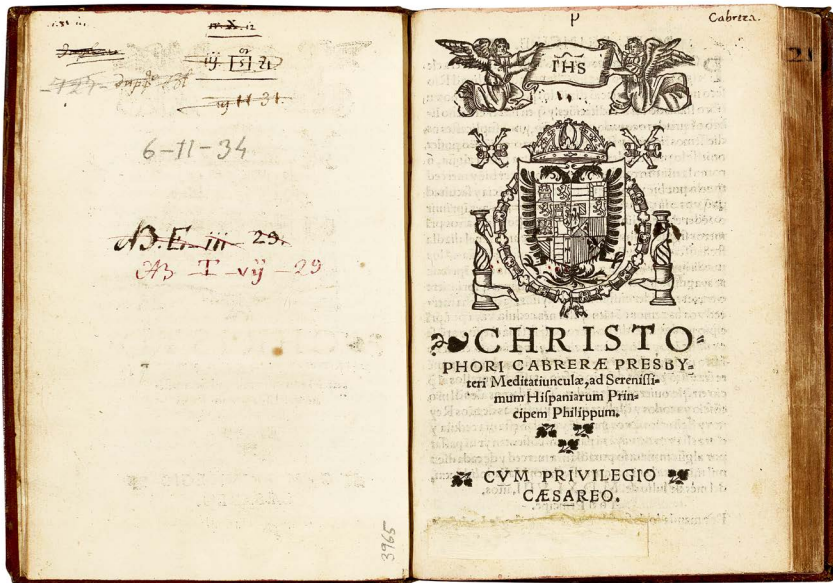


Eglie unalbero infu la
riuua dun fiume el quale
e alto 50 braccia el
fiume e largho 30 braccia
e per fortuna di ucto
si ruppe intal luogo
che lacima dellalbero
toccaua lariua del fiume.
Uo sapere quante
braccia sene ruppe e
quanto nerimase rito

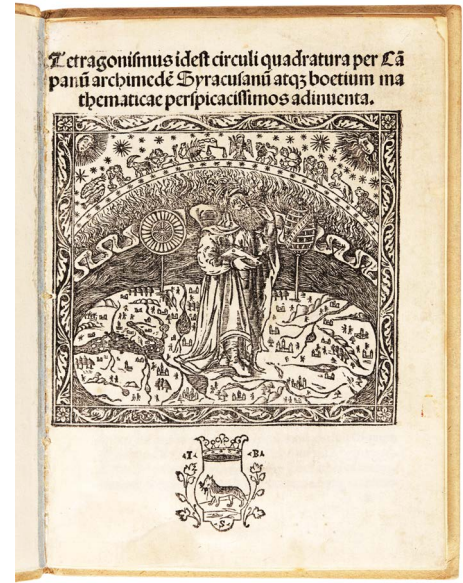
$$\begin{array}{r} 50 \quad 30 \\ \times 50 \quad 30 \\ \hline 2500 \quad 900 \\ \hline 3400 \end{array}$$

rimase rito 16 braccia
e 34 braccia sene ruppe





154



155

154

CABRERA, CRISTÓBAL

Meditatiunculæ ad serenissimum Hispaniarum principem Philippum. (*Valladolid: Francisco Fernández de Córdoba, August 1548*)

4to (200 x 136mm.), title-page with woodcut royal arms and two woodcut angels holding a banner at head, woodcut initials, contemporary Spanish brown morocco gilt, central round stamp and matching quarter-circle stamps in corners, each surrounded by a band of flame tools, blind stamp of El Escorial library on both covers, gilt edges with author's name on foredge within a gaufered cartouche and case number 21 written at head of foredge, small paper label with 1805 in ink, small strip of paper pasted to foot of title (obscuring an old inscription), *extremities slightly rubbed*

FIRST EDITION, RARE. Cabrera (1513-1598) was a Franciscan missionary in New Spain in the 1530s and 1540s; he is best known as the first published poet of the New World. These verses, comprising his second published work, are all acrostics.

As this work is dedicated to Philip II, and it was in his library at El Escorial, it is not impossible that this was a presentation copy from the author, although it was disposed of as a duplicate. For other books from El Escorial, see lots 174 and 195.

REFERENCES

USTC 335184 (listing 3 copies)

PROVENANCE

Library of the monastery of San Lorenzo de El Escorial, blind stamp on covers and numerous shelfmarks on verso of flyleaf, also "Duppo" (duplicado) on inside front cover

£ 3,000-4,000 € 3,550-4,700

155

CAMPANUS, ARCHIMEDES, BOETHIUS

Tetragonismus idest circuli quadratura per Campanum archimedem Syracusanum atque boetium mathematicae perspicacissimos adinventum [edited by Luca Gaurico]. (*Venice: Giovanni Battista Sessa, 28 August 1503*)

4to (195 x 140mm.), large woodcut on title-page depicting Archimedes standing on a map of the world and looking at the constellations in the heavens, woodcut device at foot of title-page, woodcut initials, smaller Lombard initials, woodcut diagrams, woodcut printer's device beneath colophon, later boards, green morocco spine label, traces of index tabs, *cut close at head, small paper repair at foot of title-page, small marginal tear at foot of e1*

THE FIRST WORK BY ARCHIMEDES TO APPEAR IN PRINT; his treatises included in this short work, *Quadratura parabolæ* and *Quadratura circuli*, are in the Latin translation of William of Moerbeke made in the thirteenth century. Gaurico, the editor, was teaching astrology at the University of Padua in 1503; he subsequently produced numerous works on prognostications and astrology. A full edition of Archimedes had to wait until the 1544 Basel edition containing both the original Greek and a Latin translation. The tracts are accompanied by similar works by the thirteenth-century Campanus of Novara and by Boethius on the quadrature of the circle.

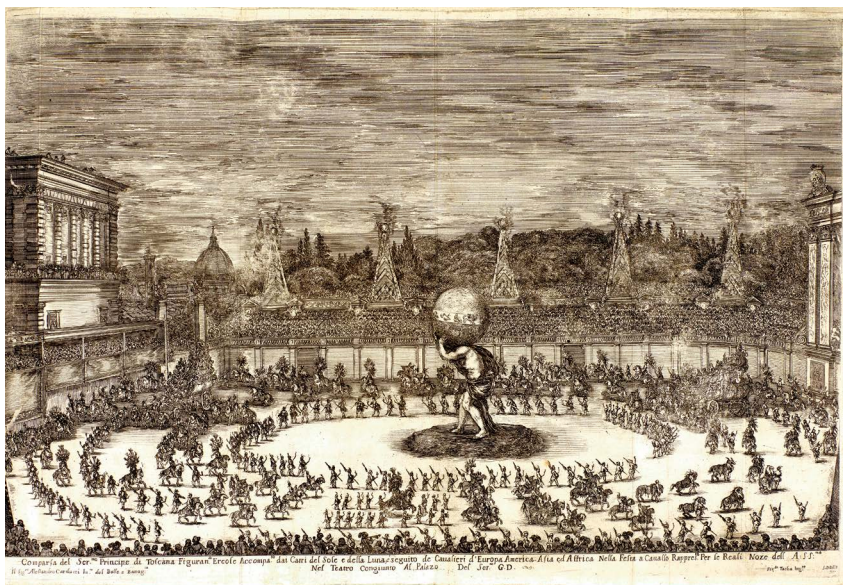
REFERENCES

Edit16 8810; Riccardi i, 40; Sander 1574

PROVENANCE

Progel, bookplate

£ 10,000-15,000 € 11,800-17,600



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156

CARDUCCI, ALESSANDRO AND GIOVANNI ANDREA MONIGLIA

Il mondo festeggiante, balletto a cavallo fatto... per le reali nozze de' Serenissimi Principi Cosimo terzo di Toscana, e Margherita Luisa d'Orleans. *Florence: Stamperia di S.A.S., 1661*

4to (203 x 141mm.), 3 folding engraved plates by Stefano della Bella to designs by Ferdinando Tacca, contemporary marbled calf, spine gilt in compartments, B2 repaired in margin, plates cut out and laid down, binding slightly rubbed

A festival book (composed by the patrician Alessandro Segni) commemorating the marriage of Cosimo III, grand duke of Tuscany, with Marguerite Louise d'Orléans, which took place in 1661; like most festival books, this volume was sent around Europe as a piece of Medici propaganda. The horse ballet (designed by Carducci with texts by Moniglia) took place in the theatre in the Boboli Gardens behind the Palazzo Pitti.

REFERENCES

Watanabe-O'Kelly & Simon 1293

£ 2,000-3,000 € 2,350-3,550



157

157

CATHERINE OF ALEXANDRIA, SAINT

[Southern Germany (Lake Constance?), c. 1470-1480]

single sheet woodcut (193 x 142mm.; image 187 x 126mm.), with early hand-colouring, verso blank, no watermark, trimmed at edges

A rare survival of a single sheet woodcut, a fine example of what would have been a relatively inexpensive devotional image. Its artistic qualities are limited (but not crude); there is a sense of perspective and movement to the stance of the executioner and the folds of drapery are delineated well, but the importance of the image was in the subject matter rather than the artistry.

Three different woodcuts of St Catherine are recorded as belonging to a Dominican convent in Nuremberg (*Origins of European Printmaking*, p.47).

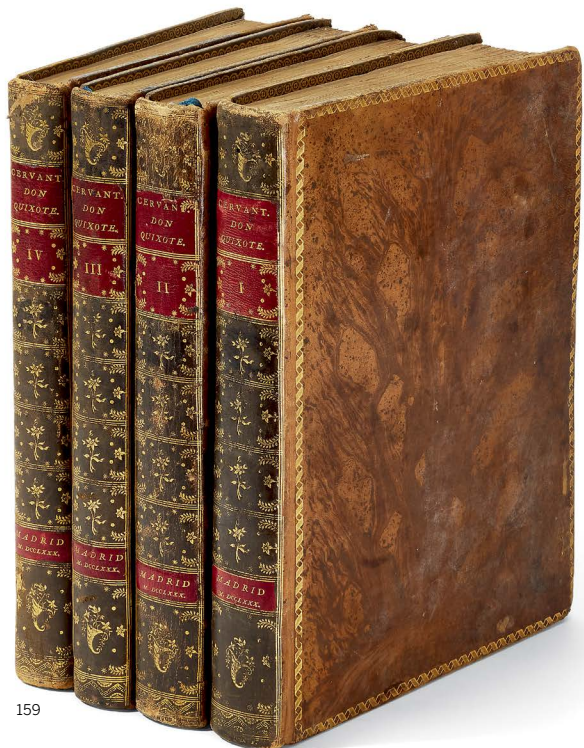
REFERENCES

Schreiber 1338a (listing a copy in Nuremberg, Germanisches Nationalmuseum)

PROVENANCE

from the collection of a German noble family

£ 5,000-7,000 € 5,900-8,200



159

CERVANTES SAAVEDRA, MIGUEL DE

El ingenioso hidalgo Don Quixote de La Mancha. Madrid: Joaquin Ibarra, 1780

4 volumes, 4to (288 x 218mm.), 4 engraved frontispieces, engraved portrait of the author, engraved initials, head- and tailpieces, 31 engraved plates and a double-page engraved map (at the end of volume 1), contemporary Spanish tree calf with a gilt border, flat spines gilt with red morocco lettering-pieces, gilt edges, *all volumes damaged at fore-edge with some loss and staining to margins (only affecting the text on the double-page map), bindings slightly rubbed*

REFERENCES

Palau 52024; Cohen-De Ricci 218-19

£ 3,000-4,000 € 3,550-4,700

160

CICERO, MARCUS TULLIUS

Tusculanarum quaestionum. Libri quinque. Cum indice [edited by Wolfgang Angst]. (Strassburg: Matthias Schuerer, November 1514), woodcut initials, some early annotations

GEILER VON KAYSERSBERG, Johann. *Navicula sive speculum fatuorum. (Strassburg: [Johann Prüss the elder], 16 January 1511)*, woodcut illustration on title-page, woodcut illustrations (one full-page), *title-page slightly soiled and with repairs*

2 works in one volume, 4to (208 x 155mm.), contemporary blind-stamped pigskin over wooden boards from the Benedictine monastery of Hirsau (EBDB w000062, active c. 1478-1516), paper labels on spine, some deckle edges, offsetting from removed manuscript pastedowns, *a few small marginal tears, lacking clasp*

Geiler von Kaisersberg was a friend of Sebastian Brant, whose *Narrenschiff* was first published in 1494. Geiler preached a series of sermons on the subject, which were translated into Latin by Jacob Otther and first published by Schuerer in 1510, the year of Geiler's death.

REFERENCES

VD16 C 3803 (listing 4 copies) & G 778

£ 5,000-7,000 € 5,900-8,200

161

CLAVIUS, CHRISTOPH

Astrolabium. Rome: Tipografia Gabiana for Bartolomeo Grassi, 1593

FIRST EDITION, 4to (216 x 153mm.), woodcut of an astrolabe on title, woodcut diagrams, a few full-page, contemporary vellum, *text browned and spotted, slight stain at head of pages, occasional slight worming (more pronounced at pp.543-573, affecting headline and with loss of a few letters of text)*

REFERENCES

Edit16 12681; Tomash & Williams C96; USTC 822860

PROVENANCE

"Ludovici Garini", inscription on title; bought from Rogers Turner, London, 1999, Catalogue 120, item 20, £1850; Erwin Tomash, booklabel

£ 500-700 € 600-850

158

CATHERINE II, EMPRESS OF RUSSIA

Nakaz... dannyi Kommissii o sochinenii proekta novago ulozheniya [Instruction... to the Commission on the Work of the new Code of Laws]. St Petersburg: Imperial Academy of Sciences, 1770

4to (290 x 210mm.), title-pages and parallel text in Russian, Latin, German and French, engraved head- and tailpieces, contemporary half calf neatly rebacked, edges uncut

THE HAMILTON-ROSEBERY COPY. Catherine's progressive manifesto for a new code of laws for Russia was drawn up by her personally with large sections extracted from the works of Montesquieu, Voltaire and Beccaria; the German and Russian texts were first printed in 1767 and an English edition appeared in 1768. While something of a window onto the Enlightenment for Russia, incorporating its educational and anti-clerical ideals, it had little practical effect and was not put into use, though it did ensure Catherine's reputation abroad.

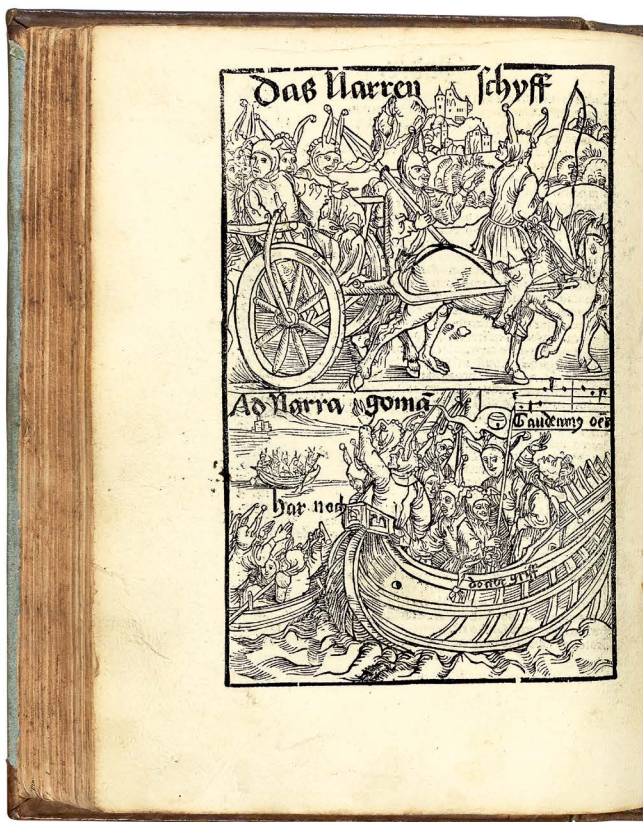
REFERENCES

Drage 208; Fekula 2013

PROVENANCE

Alexander Douglas-Hamilton (1767-1852), tenth duke of Hamilton ("Hamilton sale 1884, lot 479", inscription on inside front cover) and son-in-law of William Beckford, also ambassador to the court of St Petersburg in 1806, his sale, Sotheby's, 2 May 1884; Archibald Philip Primrose (1847-1929), fifth earl of Rosebery, armorial bookplate

£ 1,500-2,000 € 1,800-2,350



160

162

CLAVIUS, CHRISTOPH

Fabrica et usus instrumenti ad horologiorum descriptionem peropportuni. Rome: Bartolomeo Grassi (Giacomo Ruffinelli), 1586

FIRST EDITION, 4to (220 x 153mm.), woodcut illustrations and diagrams, 28 full-page, old ownership inscription partially erased, old vellum (a remboitage), modern folding cloth box, new endpapers, binding rebacked

REFERENCES

Edit16 12677; Tomash & Williams C99; USTC 822868

PROVENANCE

bought from Luigi Gonnelli & figli, Florence, 1993, Catalogue 33, item 330, \$2400; Erwin Tomash, booklabel

£ 400-600 € 500-750



163

163

COCK, HIERONYMUS

Pictorum aliquot celebrium Germaniae inferioris effigies. Eorum nempe qui vita functi hac praestantiss[ima] arte immortalitatis nomen sibi compararunt... *Antwerp: widow of Hieronymus Cock, 1572*

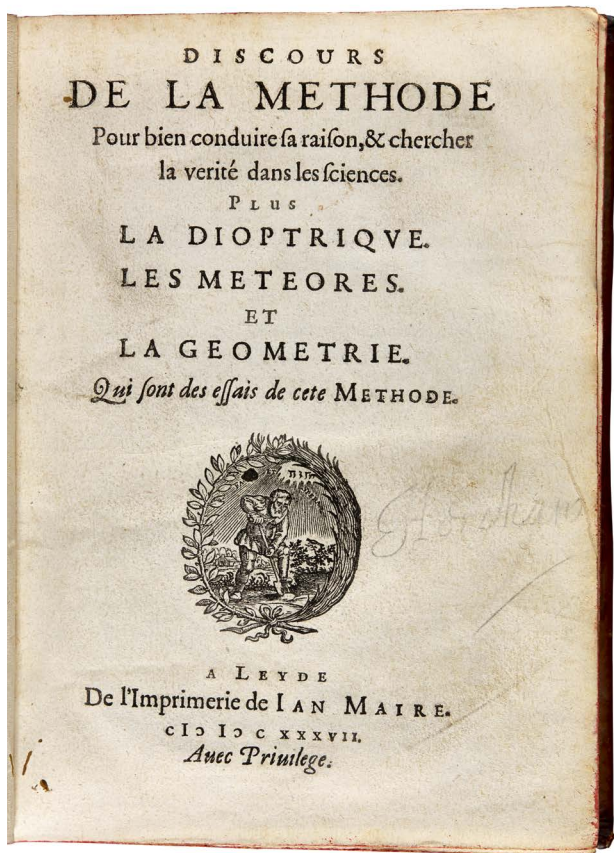
small folio (309 x 210mm.), title within decorative typographic border, verses by Dominicus Lampronius (in praise of Cock on A2, and verse caption at foot of each portrait), letterpress text on B1 repeated upside down on verso, 23 engraved portraits (some initialled IHW, i.e. Jan Wiericx), with final blank leaf, modern boards, occasional light staining, small tear at foot of B1 just touching text, spine defective

Second edition of a fine collection of engraved portraits of artists from the Low Countries, including Hubert and Jan van Eyck, Rogier van der Weyden, Hieronymus Bosch, Quinten Massys, Lucas van Leyden, Pieter Coecke van Aalst, Pieter Bruegel, and finally Hieronymus Cock himself.

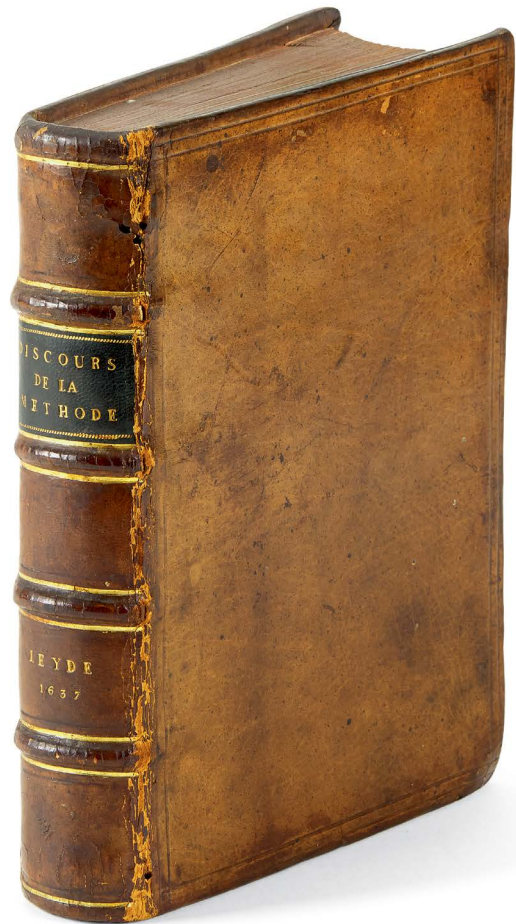
REFERENCES

Hollstein IV, p.184, nos 1-23; USTC 401537

£ 3,000-4,000 € 3,550-4,700



164



164

164

DESCARTES, RENÉ

Discours de la methode pour bien conduire sa raison, & chercher la verité dans les sciences. Plus la dioptrique, les meteores et la geometrie qui sont des essais de cete methode. *Leiden: Jan Maire, 1637*

small 4to (196 x 138mm.), woodcut device on title-page, woodcut initials, woodcut diagrams, extensive early pencil annotations and markings, mostly emphasising passages with various markings (trefails, "NB", "Q", "n", underlinings, etc.), with one note in French on the rear endpapers citing a passage on the action of seawater, contemporary calf, spine with later lettering-pieces, red edges, *small tear to foot of R2, joints cracking, a few small wormholes in spine*

FIRST EDITION, WITH CONTINUOUS ENGLISH PROVENANCE. Descartes' theory of scientific philosophy is one of the most influential philosophical treatises of the modern age, which helped reduce the limitations of Aristotelianism and their negative effect on scientific progress. Descartes stated that knowledge must be based on the experience of the mind which led to the famous quote for which Descartes is best known, "je pense, donc je suis".

The method essentially involved reducing problems down to simpler questions and then building them back up again to more complex queries. The *Discours* was issued with three other mathematical treatises which Descartes stated would demonstrate his method, as he believed it was more important to show practice than theory.

REFERENCES

Guibert, *Discours* 1; Norman 621; PMM 129; STCN 061254541

PROVENANCE

Thomas Henshaw (1618-1700), faded pencil inscription on title-page (and plausibly the author of the annotations); Gaddesden Park, pencil inscription on flyleaf (predating the 1870s) with Gaddesden Library bookplate (dating from after the fire of 1905) of Sir T.F. Halsey; by family descent

The natural philosopher Thomas Henshaw inscribed his name in this book and is likely to have been responsible for the annotations. Both his mother and his father were described by Hartlib as "great chemists", and Thomas Henshaw had a lifelong commitment to the new learning. He was a committed royalist who consequently spent much of the 1640s on the Continent (providing an ideal opportunity to become acquainted with the works of Descartes), including a year travelling in Italy with John Evelyn. He spent much of the 1650s engaged in intellectual pursuits as part of a circle of alchemists and natural philosophers, before returning to public life in the 1660s. He had been taught by William Oughtred and his library of alchemical works was used by his friend Elias Ashmole; he was also a founding member of the Royal Society and published a number of treatises in the *Philosophical Transactions*. His daughter Anne married into the Halsey family of Gaddesden, Hertfordshire, where this book has remained for more than 300 years.

£ 50,000-70,000 € 59,000-82,000

88

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



[DESAUBIEZ, VATAR]

Le Bonheur public, ou moyen d'acquitter la dette nationale de l'Angleterre. London [but probably Bouillon or Zweibrücken]: T. Hookham, 1780-1782

3 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

REFERENCES

ESTC T120477 & N15931

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

£ 400-600 € 500-750

DU PÉRAC, ETIENNE

Urbis Romae sciographia ex antiquis monumentis accuratiss. delineata. Rome: Giovanni Giacomo de Rossi, [1649]

eight engraved map sections, each pasted on card and backed on linen (together 1040 x 1590mm.), with letterpress note from the printer to the reader and letterpress key cut out and pasted below the map, slightly browned and chipped at edges

A reprint of Du Pérac's map of Classical Rome, whose dedication to Charles IX of France is dated 1 April 1574. Unusually, this copy retains the letterpress note from the printer and the key to the map, containing a list of the monuments and the places depicted (which would originally have been printed on a single sheet).

REFERENCES

Rossetti 2351

£ 3,000-4,000 € 3,550-4,700

ESTIENNE, HENRI

De Lipsii latinitate (ut ipsimet antiquarii antiquarium Lipsii stylum indigitant) palaestra I. *Frankfurt, 1595*

8vo (157 x 94mm.), contemporary limp vellum, *paper flaw at foot of 18, quires Y and Gg slightly dampstained, binding slightly defective and coming loose, lacking 2 pairs of alum-tawed ties*

The peculiar Latin prose style of Justus Lipsius (1547-1606) caused comment and controversy both at the time and in later years. Henri Estienne (1528-1598), a great classical scholar with numerous and impressive publications to his name, produced this "wrestling exercise" aimed not so much at Lipsius as at his devoted followers who strictly imitated his un-Ciceronian and stilted prose. Lipsius became more influenced stylistically by Tacitus as a result of the political and religious upheavals of the later sixteenth century, in which the political prudence espoused by Cicero was superseded by the pragmatic realism of Tacitus's politics.

The later part of Estienne's dialogue, however, veers off the subject and expounds the need for a crusade against the Turks because of their threat to central Europe.

REFERENCES

IA 165.498; Renouard, *Estienne* p.157; Schreiber 225; VD16 E 4017

£ 1,500-2,000 € 1,800-2,350

FINE, ORONCE

Three works in two volumes, comprising:

FINE, Oronce. De rectis in circuli quadrante subtensis. *Paris: Regnault & Claude Chaudière, 1550*, [BP16 113986; Hilliard & Poulle 22; T&W F65; USTC 150502]

FINE, Oronce. De universali quadrante. *Paris: Regnault & Claude Chaudière, 1550*, [BP16 113987; Hilliard & Poulle 23; T&W F66; USTC 150510], bound with: LA FARGE, Thomas de. Orontii Finaei... tumulus, Latine, Graece, & Gallice. *Paris: Michel de Vascosan, 1555*, 8 leaves, [USTC 151925 and 197907 (6 copies altogether)]

2 volumes, 4to (228 x 157mm.), woodcut diagrams, uniform modern blind-stamped calf, *some slight staining*

The third work is a rare anthology of verse mourning the death of Fine (6 October 1555), by La Farge, Jean Helluys, Jean Doyen, Claude Arnolphe, and others, dedicated to Jean Le Vasseur, principal of the Collège de Reims at Paris. These three works seem to have been bound together at one time but were presumably divided when recently rebound.

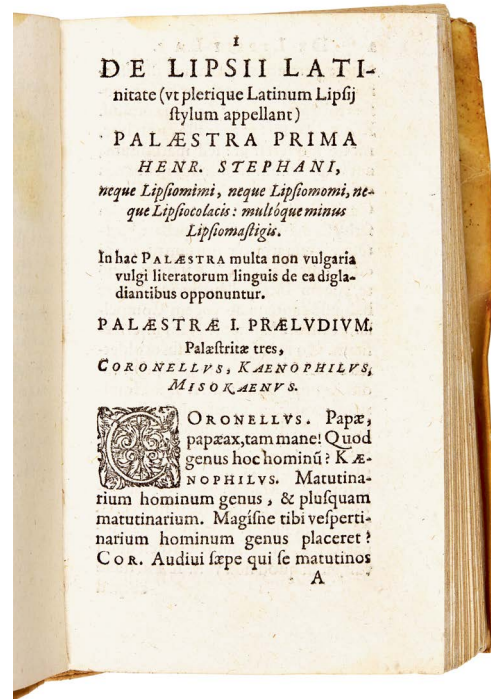
REFERENCES

Tomash & Williams F65, F66; USTC 150502, 150510 & 197907

PROVENANCE

Rolando A. Laguarda Trias (1902-1998), bookplate; bought from Sokol Books, London, 1990; Erwin Tomash, booklabel

£ 600-800 € 750-950

**FINE, ORONCE**

De re & praxi geometrica, libri tres, figuris & demonstrationibus illustrati. Ubi de quadrato geometrico, & virgis seu baculis mensuriis, necnon aliis, cum mathematicis, tum mechanicis. *Paris: Gilles Gourbin, 1556*

4to (238 x 164mm.), woodcut printer's device on title-page, woodcut initials and headpieces, woodcut diagrams (one full-page), last leaf blank, later calf-backed boards, modern folding cloth box, *leaves washed and repaired, P3 with small area of restoration, binding slightly soiled*

Unannounced third edition, having been first printed as the second part of the book on "Geometry" in the *Protomathesis* (Paris 1532) and reprinted in 1544 (Strassburg: Georg Messerschmidt). The work is concerned with the application of geometry to the traditional problems of mensuration, and the method of building a geometrical square or quadrant. The woodcuts are copies, often reduced and simplified, of the diagrams used in the 1532 edition.

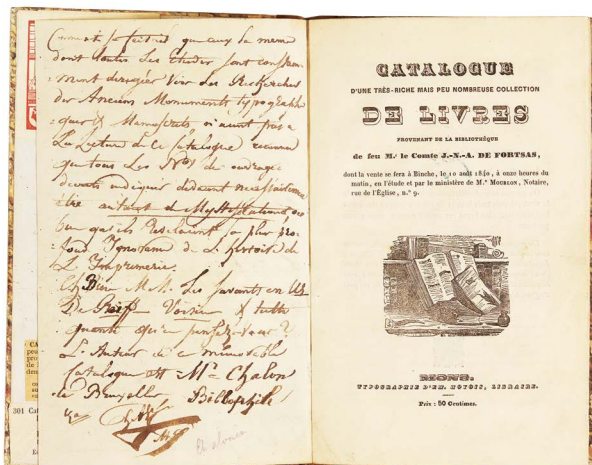
REFERENCES

FB 70645; Mortimer, *Harvard French* 230; Tomash & Williams F63; USTC 152009

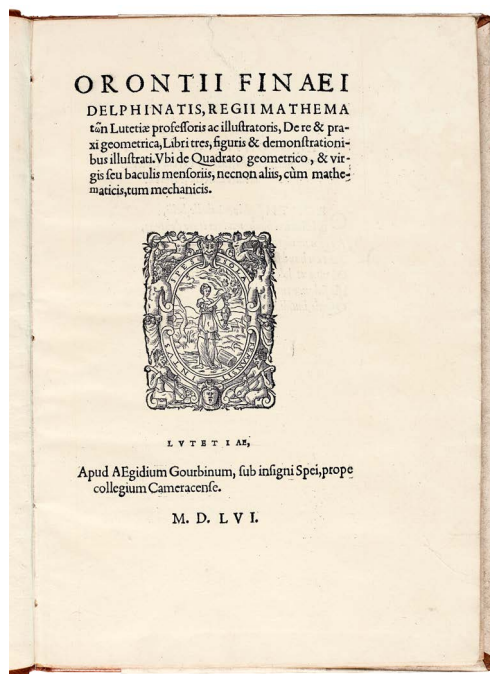
PROVENANCE

bought from Libreria Antiquaria Soave, Turin, 1989; Erwin Tomash, booklabel

£ 500-700 € 600-850



171



169

170

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

£ 300-400 € 400-500

171

FORTSAS, COMTE DE

Catalogue d'une très-riche mais peu nombreuse collection de livres provenant de la bibliothèque de feu M.^r le Comte J.-N.-A. de Fortsas, dont le vente sera à Binche, le 10 août 1840, à onze heures du matin, en l'étude et par le ministère de M.^e Mourlon, Notaire, rue de l'Eglise, n.º 9. *Mons: Em. Hoyois, 1840*

8vo (202 x 127mm.), [4], 12pp., vignette on title-page, with the one-page printed "Avis" announcing the cancellation of the sale (with an official Hainault "Annonces et avis" ink stamp) bound at end, old marbled boards with a later leather spine, with a 2-page near-contemporary manuscript description of the hoax on the front flyleaf

A FAMOUS HOAX perpetrated by Renier Chalon, a Belgian antiquarian, who described 52 invented and unique books whose rarity was designed to appeal to certain bibliophiles. The day before the sale was due to take place, an avis was issued (bound here with the catalogue) and an advertisement placed in newspapers announcing the cancellation of the sale, as it had been bought en bloc by the (non-existent) local library. Apparently 132 copies of the catalogue were printed, and 73 copies of the avis. It has been reprinted several times, both by the original printer and in modern facsimile editions; Hoyois also produced a pamphlet describing the hoax in 1857.

Many of the entries are from provincial and local presses; for one of them, lot 66, the spurious collector claimed to have been present at the printing of this copy.

PROVENANCE

Edouard Ipers, bookplates

£ 2,000-3,000 € 2,350-3,550

172

FOULLON, ABEL

Descrittione, et uso dell'holometro. Per saper misurare tutte le cose. *Venice: Giordano Ziletti, 1564*

FIRST EDITION IN ITALIAN, 4to (200 x 140mm.), engraved illustrations, some full-page, woodcut initials, modern half vellum, *some worming (marginal, repaired, but occasionally touching printed area), 3 plates slightly cropped at head*

The *holomètre* is an instrument for making angular measurements in surveying. It had been invented by Foullon in 1551, in which year he was granted a ten-year exclusive monopoly on it by Henri II, on condition that he publish an account of his invention for use by the public when the patent expired. That account was printed in French in 1555 and 1567. Besides this Italian translation, a Latin translation was published in 1577.

REFERENCES

Edit16 19600; Mortimer, *Harvard Italian* 197; Tomash & Williams F94; Wellcome I 2476; USTC 830451

PROVENANCE

bought from Richard von Hünersdorff, London, 1988; Erwin Tomash, booklabel

£ 500-700 € 600-850

91

FULVIO, ANDREA

Illustrium imagines. (Lyon: Antoine Blanchard for Jean Monnier and François Juste, 2 September 1524)

8vo (135 x 98mm.), woodcut title-page printed in red and black with Juste's printer's device, each page within a woodcut frame, white-on-black woodcut medallion portrait on most pages, the woodcut title frame repeated on the final verso, later vellum with red manuscript spine title, *small repair at foot of O1, a few small marginal wormholes*

A charming book of classical coin portraits, considered the first to employ portraits to provide historical illustrations and moral exempla. This is the second edition of this text, using portraits based on the Mazzocchi edition printed in Rome in 1517.

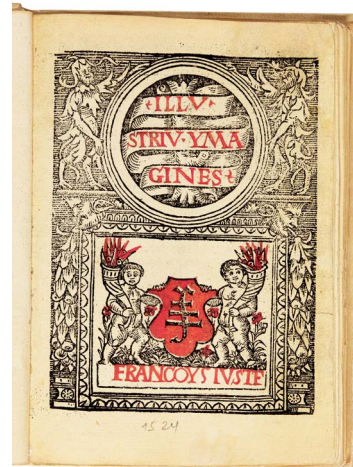
REFERENCES

Dekesel F16; Mortimer, *Harvard French* 242; USTC 71133; von Gültlingen, Blanchard 4

PROVENANCE

Henri Charles Monod (1843-1911), monogram stamped in gilt on cover and bookplate with motto *Libro liber*; Comte Chandon de Briailles, bookplate (presumably François, 1892-1953, whose collection of antique coins is now at the Bibliothèque nationale)

£ 2,000-3,000 € 2,350-3,550



173

GARCÍA GALARZA, PEDRO

Evangelicarum institutionum libri octo. Madrid: Alonso Gómez, 1579

4to (225 x 162mm.), woodcut arms of Philip II on title-page, woodcut initials, manuscript text corrections, contemporary Spanish black morocco gilt with three concentric rectangles outlined by a fish scale tool, small castle and lion stamps at corners, spine similarly gilt in compartments, gilt edges, author's name lettered along fore-edge, case number 4 written at head of fore-edge, *lacking 2 pairs of ties, extremities slightly rubbed*

A fine Spanish binding with royal provenance on a book with a printed dedication to Philip II. For other books from the library of El Escorial, see lots 154 and 195.

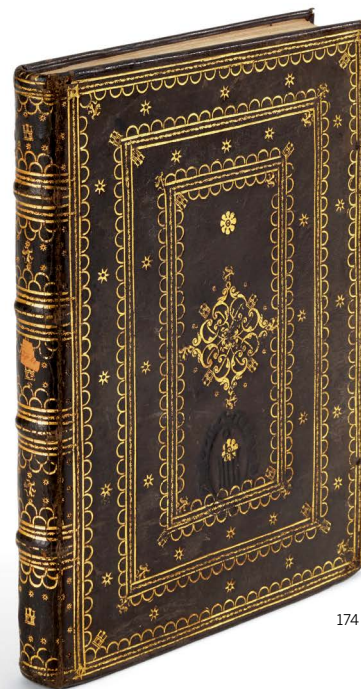
REFERENCES

USTC 336437

PROVENANCE

Library of the monastery of San Lorenzo de El Escorial, blind stamp on covers (though there are no shelfmarks)

£ 3,000-4,000 € 3,550-4,700



174

GEMMA FRISIUS

Arithmeticae practicae methodus facilis. Leipzig: Hans Rambau, 1562, woodcut vignette of a table abacus on title
 FABER, Basilius. *Libellus de synonymia Terentii, et copiosa phrasium ac locutionum commutatione, ex ipso autore nata, et collecta.* Leipzig: heirs of Valentine Pabst, 1562

LEMNIUS, Levinus. *Occulta naturae miracula, ac varia rerum documenta, probabili ratione atque artificii conjectura duobus libris explicata, quae studioso avidoque lectori non tam usui sunt futura, quam oblectamento.* Antwerp: W. Simon, 1561, woodcut printer's device on title

3 works in one volume, 8vo (147 x 94mm.), contemporary blind-stamped vellum, modern folding cloth box

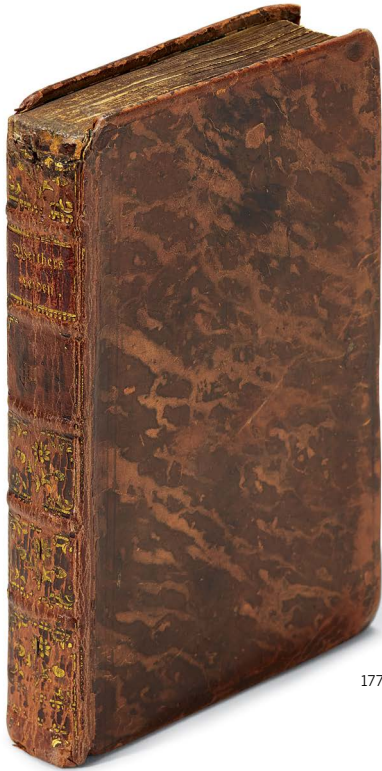
REFERENCES

Gemma Frisius: Hoogendoorn p.361 GemF04; Tomash & Williams G34; USTC 613004 (1 copy only); VD16 G1124; *Faber*: Tomash & Williams F4; USTC 672614 (1 copy only); VD16 ZV 21906; *Lemnius*: NB 18859; Tomash & Williams L73; USTC 405025

PROVENANCE

bought from Jeffrey D. Mancevice, Worcester, MA, 1988; Erwin Tomash, booklabel

£ 700-900 € 850-1,100



177

GESUALDO, FILIPPO

Plutosofia... nella quale si spiega l'arte della memoria con altre cose notabili pertinenti, tanto alla memoria naturale, quanto all'artificiale. *Padua: Paolo Meietti, 1592*

8vo (190 x 127mm.), woodcut printer's device on title-page, woodcut initials, head- and tailpieces, full-page woodcut illustration, later patterned paper boards with manuscript fragment along spine, *small paper flaw in margin of [paraph paraph]1*, woodcut slightly trimmed

FIRST EDITION of the Franciscan Gesualdo's treatise on mnemonics, based on lectures he gave at Palermo.

REFERENCES

Edit16 20728; Tomash & Williams G41; USTC 832373

PROVENANCE

Poveri fanciulli di San Giovanni Battista, Varallo (Piemonte), inscriptions on inside front cover: "Nell'elenco de libri rari V.3.74.4" and "Del V. seminario di S. Gio. Bat. in Varallo"; bought from Fiammetta Soave, Rome, 1990; Erwin Tomash, booklabel

£ 1,500-2,000 € 1,800-2,350

GOETHE, JOHANN WOLFGANG VON

Die Leiden des jungen Werthers. Erster (-Zweyter) Theil. *Leipzig: Weygand, 1774*

2 parts in one volume (with continuous collation), 8vo (160 x 88mm.), engraved vignette on first title-page, woodcut vignette on second title-page, woodcut initials and headpieces, p. 39 misnumbered p.36, errata on last page, contemporary marbled calf, spine gilt in compartments, later pencil annotation to A4, *small paper flaw at head of D1*, spine creased and chipped at head

FIRST ISSUE, FIRST EDITION of Goethe's classic of romantic angst, *The Sorrows of Young Werther*, published when he was 25 years old. Its influence on society and on other writers was immense, even resulting in imitation suicides. When Goethe met Napoleon in 1808, despite all Goethe's subsequent writings, the conversation revolved around *Werther*. The success of the epistolary novel also rested on the autobiographical elements of it, as it related to an episode of Goethe's life, which he later resented; the text was somewhat revised for the 1787 edition.

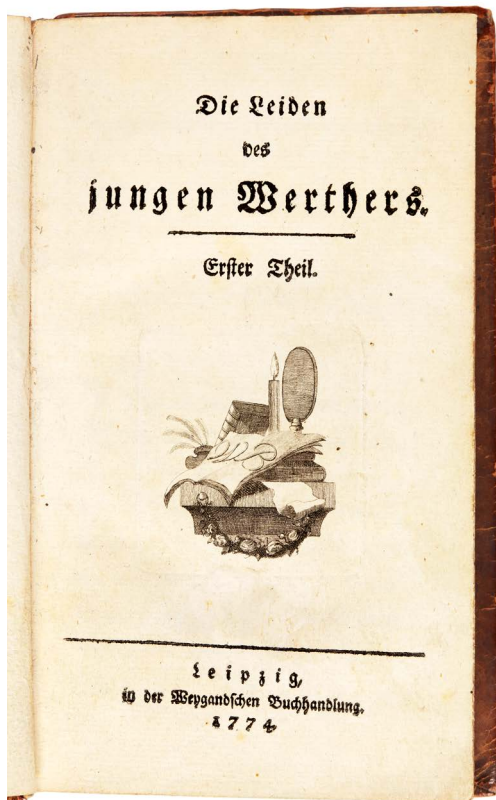
REFERENCES

Hagen, *Goethe* 80

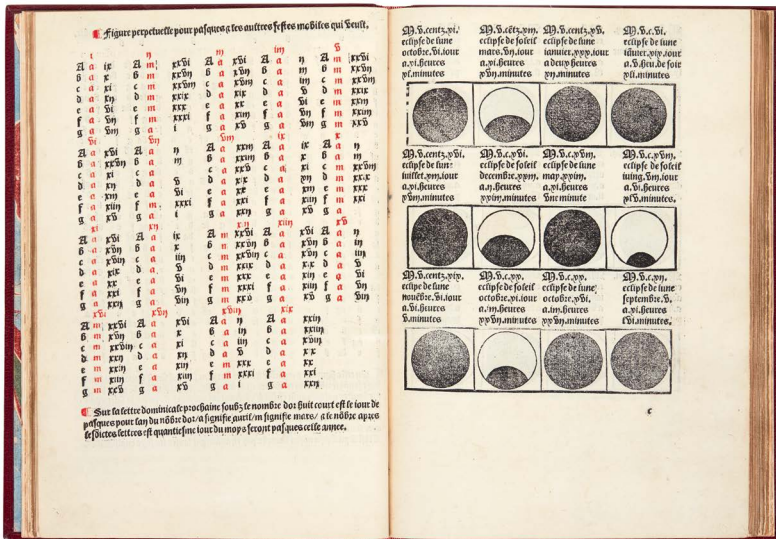
PROVENANCE

G. Weiland, early inscription on verso of flyleaf stating that this is probably the first edition; H.J.W. et filius, pencil note at end; Christian Heuer, bookplate

£ 10,000-15,000 € 11,800-17,600



177



178

178

GRAND KALENDRIER

Le grant kalendrier des bergiers. Sensuyt ce que contient ce present kalendrier des bergiers avec plusieurs additions nouvellement adiestees. [Lyon: Claude Nourry], ?1511 (date on b7v)

4to (235 x 162mm.), a-m⁸, 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 foreedge 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.

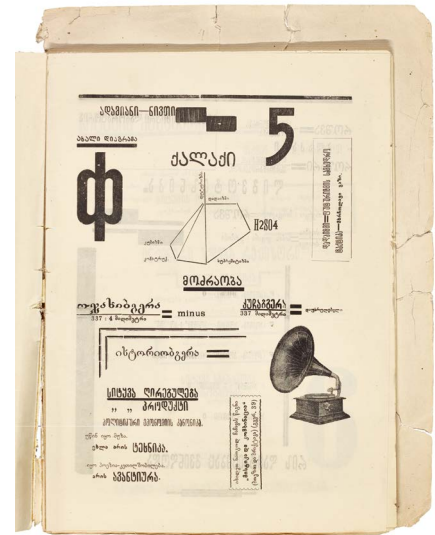
The eclipses listed in c1-2 cover the years 1511-1551, which is the same as Nourry's 1510 edition. The inhabited woodcut L on the title is also used by Nourry for his 1508 and 1510 editions, which have very similar (but not identical) title-pages.

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)

£ 8,000-10,000 € 9,400-11,800



181

179

GREGORIAN CALENDAR

Kalendarium gregorianum perpetuum [edited by Antonio Lilio]... De consensu auctoris. Venice: Giovanni Battista Sessa and brothers (heirs of Melchiorre Sessa), 1582

8vo (144 x 97mm.), A-D⁸ E⁴, printed in red and black, woodcut portrait of the pope on title-page within a cartouche, woodcut initials, old limp vellum, modern red morocco gilt label along spine, small wormhole in gutter, binding somewhat creased and soiled

REFERENCES

not in Tomash & Williams; not located in Edit16, but listed in ICCU\BVEE\013490 (ICCU specifies 2 variants, one with "de consensu auctoris" as part of the imprint and one without); Houzeau & Lancaster 13771 (listing 4 editions); cf. Riccardi i, 655 (4to Sessa edition)

PROVENANCE

Julius Cart[—]sius, early inscription on inside front cover; Bibliotheca ephemerides liturgicae, ink stamp on title-page; bought from Roger Gaskell, Warboys, 2007; Erwin Tomash, booklabel

£ 500-700 € 600-850

180

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

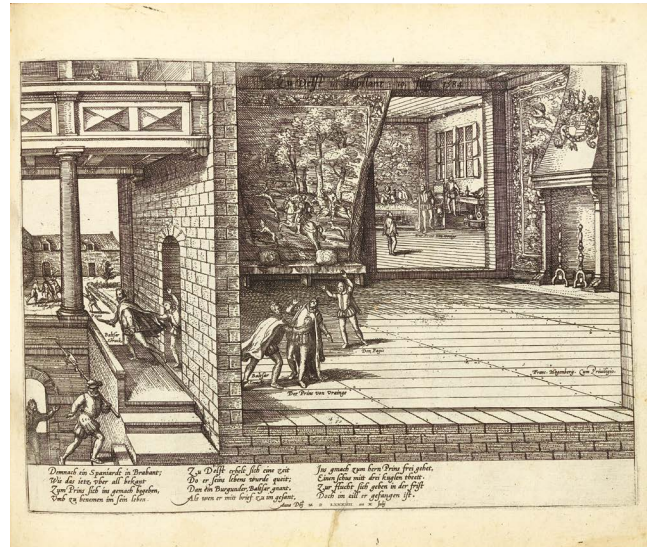
PROVENANCE

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

£ 500-700 € 600-850

94

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



182

181

H₂SO₄ GROUP

H₂SO₄ [number] 1. Tiflis, 1924

4to (287 x 205mm.), print run of 1,000 copies, 48ff., printed paper wrappers, wrappers torn and detached

The H₂SO₄ Group, a Futurist-Dadaist movement, formed in Tiflis (Tbilisi) in 1924, included Iraklii Gamrekeli, Beno Gordeziani, Niko Chachava and Simon Chikovani. This was its first and only publication, created with a dynamic typographic design by Gamrekeli, a set designer at the Rustaveli Theatre.

Tiflis had been a centre of avant-garde activity thanks to Ilya Zdanevich and his brother Kirill, natives of Tiflis, whose group 41° had included Kruchenykh and Terentev in the immediate post-revolutionary period; the Bolshevik invasion of Georgia in 1921 effectively put an end to this group, but their influence on local artists endured. Soviet control of Georgia was cemented in 1924, which perhaps explains why only one issue of H₂SO₄ was produced.

REFERENCES

The Russian Avant-Garde Book 534

£ 3,000-4,000 € 3,550-4,700

182

HOGENBERG, FRANS [AND ABRAHAM HOGENBERG]

Etchings of scenes from the Dutch War of Independence against the Spanish, covering the years 1567-1594. [*Cologne, c. 1570-1600*]

oblong folio (255 x 330mm.), 158 engraved plates with integral captions in German verse (a few also with French captions, one plate with letterpress verses below), modern vellum with modern manuscript title-page, card slipcase, occasional light

staining, a few plates worn at edges, last few plates frayed at edges and laid down, lacking letterpress leaf of text at start; sold as a collection of plates not subject to return

Hogenberg (1535-1590) was sympathetic to the Reformation and fled from Antwerp to Cologne, where he set up a printing shop. This volume contains several different series of plates, the first of which was originally issued with a letterpress title, *Kurtzer bericht dess jenigen was sich ihm Niderlandt in Religions sachen und sunst von Anno MDLXVI biss auff diss Gegenwertigen siebentzigsten Jars zugetragen hat mitt sampt dem Krich zwisshen Duca d. Alba und dem Printzen zu Vranien* (not here present). Hogenberg and his son Abraham produced several series of these *Geschichtsblätter* from 1570 to 1610, some of which covered contemporary events in England and France. They are considered important early sources of contemporary news because of the continuous nature of their publication.

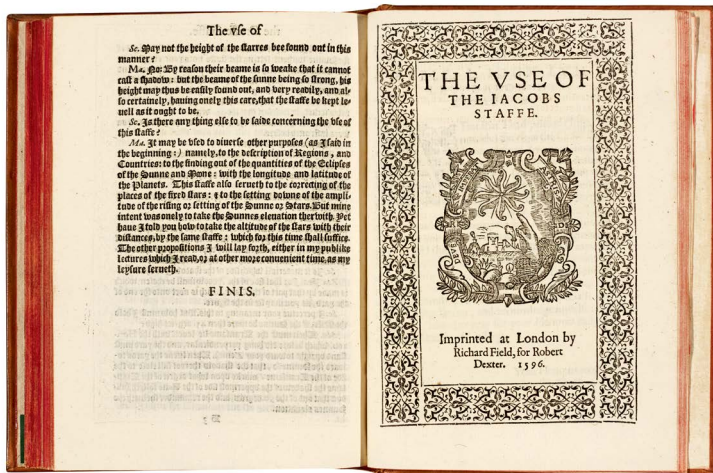
The plates include town views and maps of the Spanish Netherlands and naval battles, providing fascinating period detail of buildings and costumes as well as the events of the war. The plate showing the assassination of William of Orange (10 July 1584; New Hollstein B201) is the only plate to contain Hogenberg's name. Not all the plates are by him, and the final four plates in this set are dated to 1592-1594, i.e. after Franz Hogenberg's death in 1590.

This set comprises plates from series V-X of Hogenberg's etchings of the Wars of Religion, in varying states. Three of the plates lacking from series VIII detailed monks being executed for sodomy.

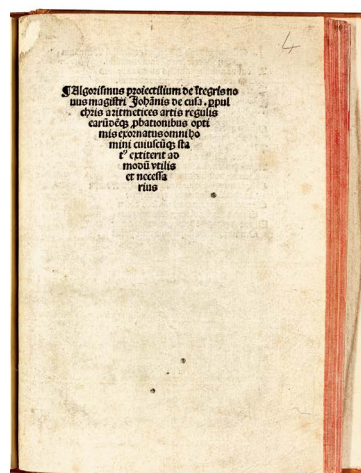
REFERENCES

New Hollstein, Frans Hogenberg, B57-76, B90-108, B111-119, B121-142, B144, B146-147, B150, B152-158, B161-164, B166, B165, B167-198, B201-203, B199, B204-205, B208, [unnumbered plate of Antwerp], B209-224, B226-237 (listed in order of appearance, and excluding the final 4 plates)

£ 4,000-6,000 € 4,700-7,100



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183

HOOD, THOMAS

The use of the two mathematicall instruments, the crosse staffe, (differing from that in common use with the mariners:) and the iacobs staffe... The second time imprinted. The staves are to be sold in Marke lane, at the house of Francis Cooke. *London: R. Field for R. Dexter, 1596*, second title on B4 recto, black letter, [ESTC S115226; STC 13701; Taylor, *Tudor & Stuart*, p.179 and p.330; Tomash & Williams H153, Add24; USTC 513148]

PELETIER, Jacques. De occulta parte numerorum, quam algebra vocant libri duo. *Paris: G. Cavellat, 1560*, last leaf with errata, woodcut diagrams, [Renouard, *Cavellat* 161; Tomash & Williams P34; USTC 152852]

ENCLEN, Johannes, de Cusa. Algorismus proiectilium de integris novus... perpulchris aritmetices artis regulis... exornatus... (*Zwolle: A. Kempen, 20 October 1502*), [Hoogendoorn p.264 Cusa01; NK 1213 & 0390; STCN 103996532; Tomash & Williams Add12]

[CIRUELO, Pedro Sánchez]. Tractatus arithmetice practice qui dicitur Algorismus cum additionibus utiliter adiunctis. *Paris: Prigent Calvarin, 1524*, device on title, [BP16 102965; Tomash & Williams C88; USTC 184387], RARE: only the Bibliothèque Mazarine copy recorded

GLORIOSO, Giovanni Camillo. Ad theorema geometricum... propositum... responsum. Huic subnectitur solutio... prop. 15. lib.2. Arithmeticonum Diophanti... *Venice: Tommaso Baglioni, 1613*, woodcut diagrams, [Tomash & Williams Add 15; Riccardi i, 613], some headlines cropped

WARD, Seth. Idea trigonometriae demonstratae (in usum juventutis oxoniensis). *Oxford: L. Lichfield, 1654*, a blank "cancel" slip pasted to the title-page covering the words "Item praelectio de cometis...", the second part which is not here present, [ESTC R38935; Madan 2263 (usually found with 2239); Tomash & Williams W13; Wing W821], paper pasted over portion of title, without second part

6 works in one volume, 4to (175 x 120mm.), eighteenth-century sprinkled calf, gilt spine, red morocco lettering-piece, red edges

Second edition of Hood's work explaining the use of two instruments for the taking of latitude (the original edition of 1590 is recorded by ESTC in four copies).

The other works collected in this volume are (2) the first edition of a Latin version of Peletier's *L'Algèbre* (Lyon 1554); (3) the first

edition of a manual of counter arithmetic by Johannes Enclen de Cusa; (4) a reprint of Jean de Gourmont's 1516 edition of Ciruelo's arithmetic "cum additionibus"; (5) a work on a problem in geometry and another in the arithmetic of Diophantus by Glorioso, an adversary of Galileo, whose chair at Padua he obtained in 1613; (6) and a trigonometry textbook by Seth Ward, occupant of the Savilian Chair of Astronomy at Oxford.

PROVENANCE

Earls of Macclesfield, bookplate, sale in these rooms, 10 June 2004, lot 220, £8000, to; Erwin Tomash, booklabel

£ 5,000-7,000 € 5,900-8,200

184

JACOBUS DE VORAGINE

Legenda aurea sanctorum, sive Lombardica historia. *Strassburg: [Georg Husner], 1479*

Chancery folio (298 x 205mm.), 402 leaves (of 404), [a b⁸ c¹⁰ d-g⁸ h¹⁰ i-n⁸ o¹⁰ p q⁸ r⁶ s-y⁸ z⁶ A B⁸ C¹⁰ D-F⁸ G⁶ H-M⁸ N¹⁰ O-Q⁸ R⁶ S-Z⁸ AA⁶ BB⁸ CC DD¹⁰], double column, gothic type, red and blue initials, remains of early manuscript quiring, contemporary German stamped calf over wooden boards (including two octagonal stamps of Agnus Dei and a double-headed eagle), two clasps, lacking initial blank and [a]7 (from the table), occasional light browning or staining, a few marginal paper repairs or tears, [C]5 torn into text without loss, [F]1 torn and repaired, [AA]4-5 damaged and repaired, last leaf repaired at edges, rebacked, lacking both straps, binding slightly rubbed

One of numerous fifteenth-century editions of the Golden Legend; there is a group of 38 additional lives added into this edition, some of which had previously appeared in earlier editions by Husner and Sensenschmidt, but a few appear here apparently for the first time, including Thomas Aquinas.

REFERENCES

ISTC ij00092000

PROVENANCE

Dr Georg Kloss, bookplate, sale, Sotheby's, 26 May 1835, lot 4002, with his manuscript notes on verso of flyleaf; sale, Sotheby's New York, 11 December 1990, lot 425

£ 4,000-6,000 € 4,700-7,100

JOHANNES DE BROMYARD

Summa praedicatorum. [Basel: Johann Amerbach, not after 1484]

2 volumes, Median folio (365 x 253mm.), 364 leaves, [*...8.10 a2 b-z8 A-O8 P-S6.8]; 324 leaves, [aa10 bb-cc8 dd10 ee6 ff-gg8 hh-pp10 qq8 rr-ss10 tt-vv8 xx6 yy-LL8 MM6 NN10 OO-PP8], double column, 53 lines plus headline, gothic type, large initials supplied in red and blue, smaller initials in red or blue, red and blue initial-strokes and paraphs, contemporary blind-stamped calf over thick square-cut wooden boards, traces of chaining staples and shoes, vellum board-liners, occasional light worming or staining, bindings rubbed and rebacked, lacking all clasps and metalwork

John of Bromyard (died c. 1352), a Dominican at Hereford Priory, "was the author of handbooks for preachers, comprising nine works (five of which are lost) totalling probably well over 2 million words, which had a marked influence on homiletic literature in the later middle ages. The pragmatic intent of all his literary work is illustrated by his providing each of his books with a detailed alphabetical index and an efficient system of cross-reference, at a time when it was still a relative novelty for an author to index his own works" (Peter Binkley, ODNB). His Summa is a vast compilation of material for preaching, arranged in alphabetical order, and it remained in print until the early seventeenth century. There are a notable number of references in the text to Italy, which seem to confirm that John had travelled there himself.

The binding has a few unusual stamps that have not been found in EBDB, including a W in a circle with text and a thin rectangular stamp with the wording "Jhesus Maria". The stamps are arranged in vertical columns which is somewhat unusual for a Germanic binding at this time; it is plausible that this is a Silesian binding, both from the provenance and from the presence of stamps of the letter W in other Breslau bindings of the time.

REFERENCES

ISTC ij00260000

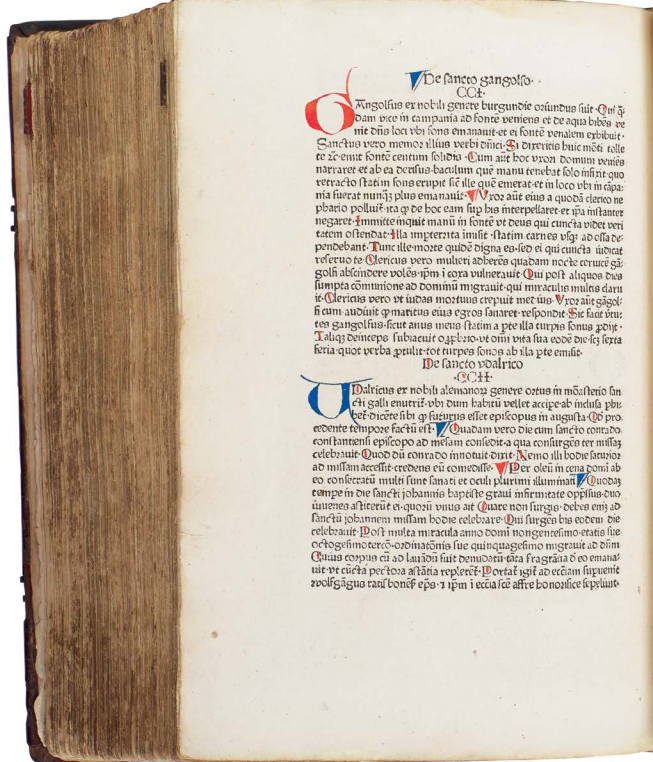
PROVENANCE

Frankfurt an der Oder, Academy, old printed label (joined in 1811 with); Bibliotheca Viadrina, University of Breslau (Wroclaw), ink stamp on first leaf and duplicate stamp (sold probably in 1921-1922); extract from old sale catalogue pasted to inside front cover

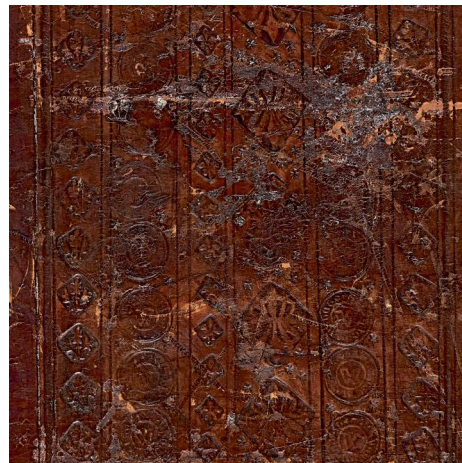
£ 4,000-6,000 € 4,700-7,100



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185 Detail

JULIAN, EMPEROR

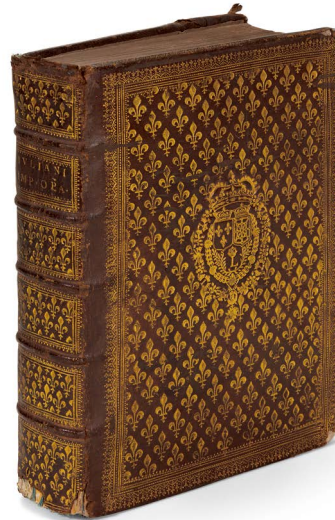
Τα σοζομενα... Opera quae quidem reperiri potuerunt, omnia. *Paris: Sebastien Cramoisy, 1630*

4to (236 x 175mm.), title printed in red and black, engraved device on title-page, woodcut initials, head- and tailpieces, parallel text in Greek and Latin, contemporary calf gilt with the arms of Louis XIII [Olivier 2493 for 4, variant without the hatching] on a semé of fleurs-de-lys, spine similarly gilt in compartments, gilt edges, *some browning, li3 torn at head without loss, extremities rubbed, textblock splitting*

PROVENANCE

Coimbra, College of Santa Rita of the Discalced Augustinians, later inscription on title-page

£ 500-700 € 600-850



186

KERN, ULRICH

Eyn new kunstlichs wolgegründts Visierbuch. *Strassburg: Peter Schäffer and Johann Schwintzer, 1 April 1531*

FIRST EDITION, folio (300 x 195mm.), title-page with woodcut illustration, tables, some printed in red and black, woodcut illustrations, folding woodcut diagram, large printer's device at end, early manuscript annotations in red ink, rebound in a vellum manuscript leaf, *title strengthened and slightly soiled, binding slightly worn*

A treatise on the construction and use of gauging rods.

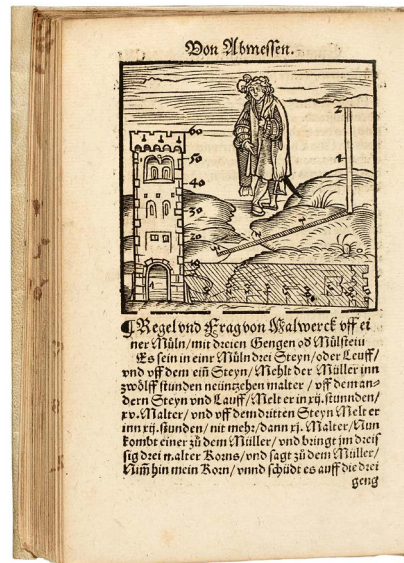
REFERENCES

Benzing-Müller II p.332 no. 12; Hoock & Jeannin K4.1; Tomash & Williams K29; USTC 656233; VD16 K771

PROVENANCE

bought from The Antiquarian Scientist, Acton, MA, 1985; Erwin Tomash, booklabel

£ 800-1,200 € 950-1,450



187

KIRCHER, ATHANASIUS

Magnes sive de arte magnetica opus tripartitum. *Cologne: Jodocus Kalcoven, 1643*

4to (199 x 151mm.), additional engraved title-page, some text in Greek and Hebrew, woodcut illustrations, 29 engraved plates, contemporary vellum, *lacking folding plate, occasional browning*

Second edition of Kircher's comprehensive work on the different types of magnetism.

REFERENCES

Merrill, *Kircher* 5; VD17 23:255233C

£ 1,000-1,500 € 1,200-1,800



188



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KÖBEL, JACOB

Eyn new geordenet Künstlich Rechenbüchlin... Auff den Linien und Spacien, mit Rechenpfenningen. Den angehenden Schülern Rechens gantz leichtlich zu lernen. Und zu Kellereien, Ampten, Kauffman- schafften und Krämereien dienlich und braüchlich. *Frankfurt am Main: Christian Egenolff, 1531*

Small 8vo (146 x 100mm.), woodcut diagrams and illustrations in the text, later vellum, *some slight worming in the text towards end*

"This work was written near the end of Köbel's productive period—little else was published as he suffered badly from gout from about this time until his death. In this edition the arithmetic is combined with calendar computations, surveying, gauging and other applications" (Tomash & Williams).

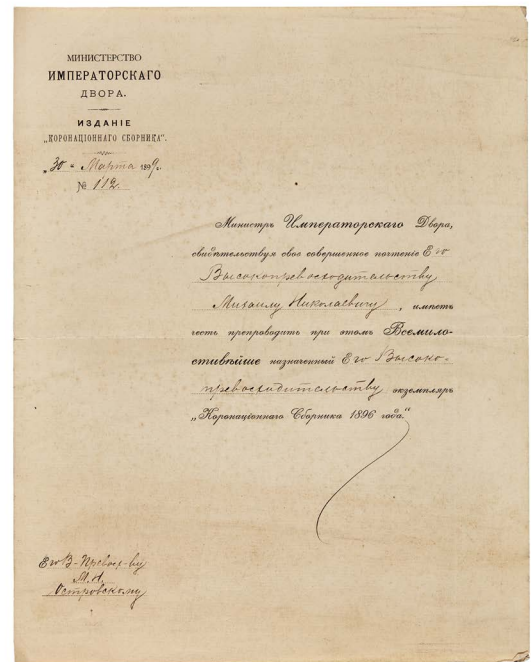
REFERENCES

Benzing, *Köbel*, 100 (but transcribing title as *Ein neue*, locating Gotha, Munich, Trier and Vienna ONB); Hoock & Jeannin K8.16 (Trier copy); Smith, *Rara arithmetica*, pp.108-110; Tomash & Williams K61; USTC 644926; VD16 K1660

PROVENANCE

Ink stamp "2454" inside lower cover; bought from Bernard Quaritch, London, 1991; Erwin Tomash, booklabel

£ 2,000-3,000 € 2,350-3,550



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KRIVENKO, VASILY SILOVICH

Koronatsionnyi sbornik s soizvoleniya Ego Imperatorskago Velichestva Gosudarya Imperatora... Tom pervyi (-vtoroi) [Coronation album... volume one (-two)]. *St Petersburg: Ekspeditsiya Zagotovleniya Gosudarstvennykh Bumag, 1899*

2 volumes, folio (440 x 316mm.), half-titles, numerous plates (including chromolithographs, some with gold printing) and illustrations (some photographic), decorative initials, head- and tailpieces (some printed in red and gold), many by Samokish, and including the folding decorative menu by Vasnetsov, original pictorial inlaid green morocco gilt with metal medallion at head of each upper cover, spine with similar decoration and lettering, gilt edges, *some leaves and plates loose, lower pastedowns becoming detached, bindings somewhat rubbed, spines torn at head; sold not subject to return*

FIRST EDITION of Krivenko's lavish commemoration of the coronation of Nicholas II and Alexandra on 14 May 1896, prefaced by a historical introduction to the coronations of the Romanovs. The plates include copies of opulent coronation menus and gala programmes, mostly printed by Levenson in Moscow.

REFERENCES

Fekula 2560

PROVENANCE

Mikhail Nikolaevich Ostrovsky (1827-1901, a high-ranking minister of Alexander III), letter of presentation from the publisher loosely inserted (dated 30 March, 1899, on headed paper); Ksenia Aleksandrovna (1875-1960, sister of Nicholas II), bookplate

£ 10,000-15,000 € 11,800-17,600



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KUTEPOV, NIKOLAI

Tsarskaya (Imperatorskaya) okhota na Rusi [The Royal (Imperial) hunt in Russia]. *St Petersburg, 1896-1911*

4 volumes, 4to (365 x 275mm.), comprising:

Velikoknyazheskaya i tsarskaya okhota na Rusi s X po XVI vek. 1896, 8 plates

Tsarskaya okhota na Rusi Tsarei Mikhaila Feodorovicha i Alekseya Mikhailovicha XVII vek. 1898, 38 plates (2 double-page)

Tsarskaya i Imperatorskaya okhota na Rusi konets XVII i XVIII vek. 1902, 24 plates (some with printed tissue guards), 2 tables at end (one folding)

Imperatorskaya okhota na Rusi konets XVIII i XIX vek. 1911, 15 coloured mounted plates

half-titles, 85 coloured and plain plates, numerous coloured and plain illustrations in text, some heightened with gold, some full-page, mostly by Samokish, and some reproductions of documents, objects and paintings, bound in original coloured pictorial morocco gilt (volume 4 in pictorial cloth gilt) with gilt edges, volumes 1-3 with gilt paper endleaves, volume 3 with remains of 2 metalwork cornerpieces of imperial eagles, *bindings rubbed and scraped, spine of volume 3 torn with slight loss at head*

FIRST EDITION OF A FINELY PRODUCED HISTORY OF THE HUNTING EXPEDITIONS OF THE TSARS. "The four volumes... describe the imperial hunts from the tenth through nineteenth centuries. The illustrations were commissioned from A. Benois, Lancere, Lebedev, L. Pasternak, Repin, Riabushkin, Rubo, Samokish, Serov, Stepanov, Surikov and Vasnetsov among others. This work was the first description of hunting published in Russia" (Fekula).

REFERENCES

Fekula 2575; cf. Schwerdt, *Hunting, Hawking, Shooting*, vol. I, pp.291-2

PROVENANCE

Muzei Goroda, ink stamp at end of volume 3; Ksenia Aleksandrovna (1875-1960, sister of Nicholas II), bookplates

£ 26,000-30,000 € 30,500-35,200

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Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

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LATERAN COUNCIL

Sa. Lateranen. Concilium novissimum sub Iulio II et Leone X celebratum. (Rome: Giacomo Mazzocchi, 25 October 1520; errata: 31 July 1521)

folio (290 x 200mm.), large woodcut depicting the council on title-page, N1 and mm3, woodcut initials and illustrations, eighteenth-century calf, spine gilt in compartments, a few early annotations, a few pencil markings by Joseph Mendham, *small repair at head of A3, tear in dd2 across edge of printed area without loss, neatly rebaked*

Over 430 dignitaries attended Lateran V (1512-1517), including over 280 ranked bishop or higher, the majority from Italy or Spain, though the Greeks of Rhodes and the Maronites of Lebanon were also represented. Committees of prelates prepared materials in three groups of 20, focusing on faith; unity, peace and crusade; and reform. Their proposals were then debated in general congregations. Session VIII attempted to broker peace between Venice and the Empire, also calling for an expedition against the Turks. Hungary's attention was on the threat of a Turkish invasion; a large element in the Emperor Maximilian's letter of early 1517 comments on the Turkish occupation of Egypt.

REFERENCES

Censimento 16 CNCE 13059; Sander 2081; Mendham R199

PROVENANCE

"N", bishop and count of Verdun, early inscription at foot of title-page (probably Nicolas Psahme, 1518-1575, who attended the Council of Trent); J.G. Michiels, eighteenth-century ink stamp and engraved bookplate by Louis Fruijtiers; Joseph Mendham (1769-1856), sale, Sotheby's, 5 June 2013, lot 87

£ 1,500-2,000 € 1,800-2,350

LATINI, ANTONIO

Lo scalco alla moderna. Naples: (Domenico Antonio Parrino and Michele Luigi Muzio, 1692) 1694

part 1 only (of 2), 4to (205 x 144mm.), engraved frontispiece portrait, woodcut initials, head- and tailpieces, 3 folding engraved plates, errata leaf at end, contemporary vellum, a few small inkstains, occasional light browning, one plate torn with loss, binding slightly soiled and rubbed

Second edition, a reissue of the first of 1692 with a new title-page and dedication (the second part was first published in 1694). Latini started his career in the service of the Barberini family in Rome and became *scalco* (the courtier in charge of the kitchens and therefore banquets) at the royal court of Naples. He was the first in Italy to promote the use of tomatoes in cooking (until this date they were mostly used as decoration).

REFERENCES

Fondazione BING 1104; Paleari Henssler p.420; Vicaire col. 492

PROVENANCE

Discalced Carmelites of Sta Maria della Sesa, Mussomeli (Sicily), inscription on flyleaf dated 172[3?] and on verso of frontispiece

£ 2,000-3,000 € 2,350-3,550

194

LUCRETII 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

£ 1,200-1,500 € 1,450-1,800

195

LUIS DE GRANADA

Secundus tomus concionum de tempore, quae diebus dominicis, quartis & sextis feriis quadragesimae in ecclesia haberi solent (Quinque conciones de poenitentia). Antwerp: Officina Plantiniana, widow and Jan Moretus, 1592

2 works in one volume, 8vo (167 x 103mm.), woodcut Plantin device on title-pages, contemporary calf binding, blind stamp of El Escorial library on both covers, gilt edges with the title lettered along fore-edge with the case number 11, *head of spine slightly torn, extremities slightly rubbed*

The books in El Escorial were arranged with the fore-edges facing out, providing an attractive visual display in the bookcases (see *Great Bindings from the Spanish Royal Collections*, pp. 28-29, for an illustration of cases 20-22 of the Escorial Library). The gilding of edges and the writing of fore-edge titles was usually carried out in the Escorial workshop (*ibid.*, p.67). For other books from this library, see lots 154 and 174.

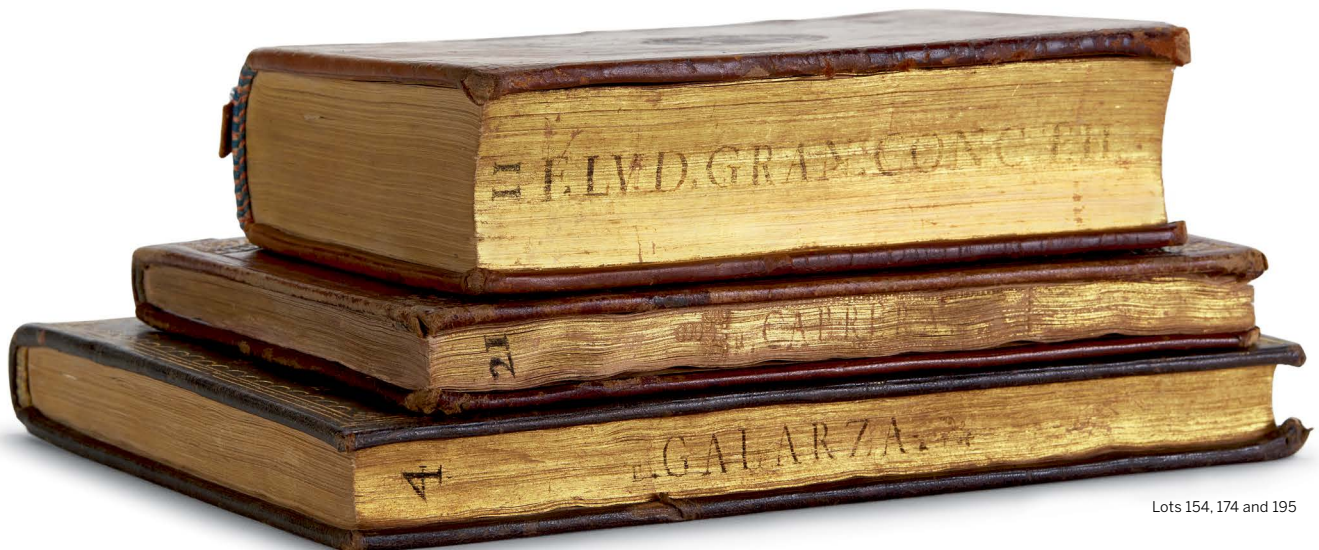
REFERENCES

USTC 406914 & 406915

PROVENANCE

Library of the monastery of San Lorenzo de El Escorial, blind stamp on covers and shelfmarks on verso of flyleaf, V.L.ii and 44.VI.11

£ 700-1,000 € 850-1,200



Lots 154, 174 and 195

MAGNUS, OLAUS

Historiae de gentibus septentrionalibus [epitomised by Cornelius Scribonius Graphaeus]. *Antwerp: Jean Bellere, [c.1558]*

16mo (116 x 80mm.), numerous woodcuts throughout, old vellum, title in ink on spine, *minor browning*

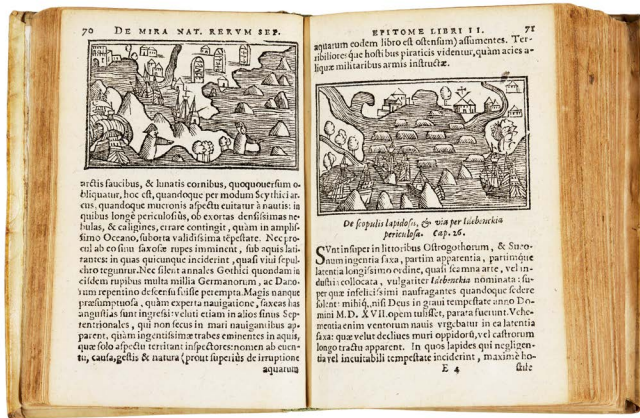
REFERENCES

USTC 452729

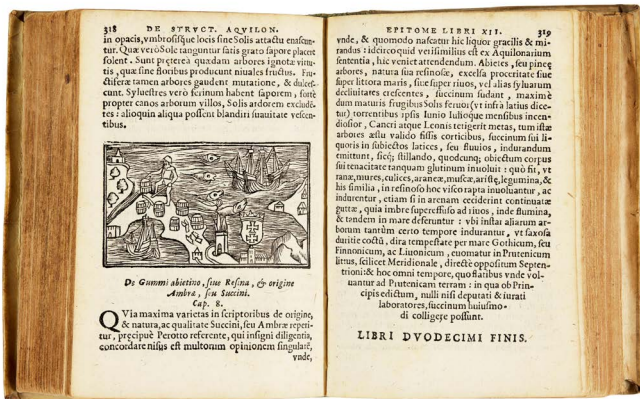
PROVENANCE

Göteborg Stadsbibliotek, deaccession stamp to title; Lars Månsson, Tranemåla, ink stamp to title; Per Hierta (1864-1924), Swedish book collector, inscription and signature dated 1905 (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; bought by K.A. Jacobsen, bookplate; his son Ole Lars Jacobsen, bookplate

£ 600-800 € 750-950



196



196

FROM THE COLLECTION OF THE LIBRARY OF THE JEWISH THEOLOGICAL SEMINARY

MAIMONIDES, MOSES

Aphorismi secundum doctrinam Galeni [with other medical texts]. *Bologna: Franciscus (Plato) de Benedictis for Benedictus Hectoris, 29 May 1489*

Chancery quarto (201 x 150mm.). (I) 134 leaves, a-q⁸ r⁶; (II) 24 leaves, A-C⁸, 36 lines plus headline, roman type, initial spaces, later vellum, some deckle edges, a few manuscript annotations, *occasional light soiling, small stain on q8-p1, marginal repairs to last two leaves*

First Latin edition. The Aphorisms of Maimonides, a digest of the teachings of Galen, are in an anonymous thirteenth-century translation from the Arabic. Part II consists of Johannes Damascenus, *Aphorismi*; Mohammed Rhasis, *De secretis in medicinis*; and pseudo-Hippocrates, *Capsula eburnea*. This last is a brief treatise on the external signs of impending death. According to its introduction, Hippocrates asked his servants to bury with him an ivory chest in which he had placed certain medical secrets. Learning of this, Caesar ordered the tomb to be opened and the chest removed, revealing this treatise.

REFERENCES

ISTC im00077000

PROVENANCE

Moritz Steinschneider (1816-1907), Hebrew scholar-bibliographer; his collection presented by Jacob H. Schiff to: Jewish Theological Seminary, presentation bookplate

£ 10,000-15,000 € 11,800-17,600

MANILIUS, MARCUS

The sphere... made an English poem: with annotations and an astronomical appendix. By Edward Sherburne. *London: Nathanael Brooke, 1675*

folio (413 x 258mm.), engraved frontispiece by Wenceslas Hollar, title printed in red and black, engraved headpieces and initials, engraved illustrations, 9 (of 11) engraved plates (4 folding), contemporary calf, *lacking 2 plates of the hemispheres, somewhat worn, boards and flyleaves detached*

Sir Edward Sherburne's verse translation of the first book of Manilius was many years in the making; he began work while in exile on the Continent during the English Civil War and was probably influenced by scientists he met on his travels. The second part of this volume (and perhaps the more interesting part) contains a chronological list of writers on astronomy, from ancient times to modern, and encompassing ancient Chinese and Arabic astronomers as well as contemporaries such as Newton and John Collins. The plates are taken from Hevelius's *Selenographia* and his works on comets, and one comes from Kircher's *Mundus subterraneus*.

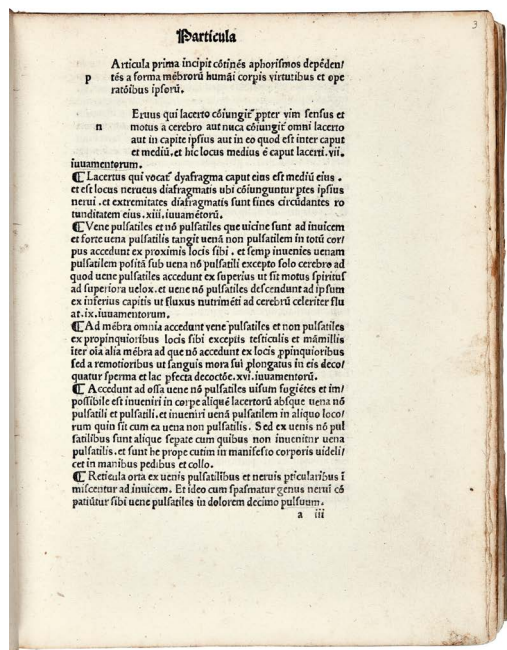
REFERENCES

Wing M432; Pennington 2678

PROVENANCE

Sir Richard Paul Jodrell Bart. (classical scholar, 1781-1861), armorial bookplate

£ 1,500-2,000 € 1,800-2,350



197

199

MARBODUS REDONENSIS

De gemmarum lapidumque pretiosorum formis, naturis, atque viribus... opusculum. *Cologne: Hero Fuchs, 1539*, woodcut portrait on title-page, final errata leaf, *slightly stained at end*

PSEUDO-APULEIUS. De viribus herbarum, ad veterum exemplarium fidem magna diligentia excusus. *Paris: Pierre Drouart, 1543*

2 works in one volume, 8vo (154 x 99mm.), old calf, manuscript fragments in binding, early manuscript notes at front, *binding worn and defective, lower cover detached*

This popular didactic treatise on precious stones was written by Marbodus, bishop of Rennes, in the twelfth century. It was redacted by Georg Pictorius for a 1531 edition, and revised here by Alaard of Amsterdam, a humanist scholar and a sometime friend of Erasmus. It is best known for the title-page woodcut of a Jewish priest surrounding a table with the names of twelve precious stones, linking each one to a Tribe of Israel.

The second work is an uncommon and unillustrated edition of the herbal of Pseudo-Apuleius.

REFERENCES

1st work: VD16 M 932; Sinkankas 4173; *2nd work:* IA 106.652; BP16 110965

£ 3,000-4,000 € 3,550-4,700



199

200

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

£ 500-700 € 600-850

201

MARIANA, JUAN DE

De ponderibus et mensuris. *Toledo: Tomás Guzmán, 1599*

FIRST EDITION, 4to (186 x 130mm.), large Jesuit device to title, woodcut headpieces, tables, initials and text borders, eighteenth-century mottled calf, silk marker, *browning to title, rebaked*

REFERENCES

IB 12395; Navarro Brotóns 503; Palau 151724; Pérez Pastor, *Toledo*, 436; Tomash & Williams M35; USTC 339783

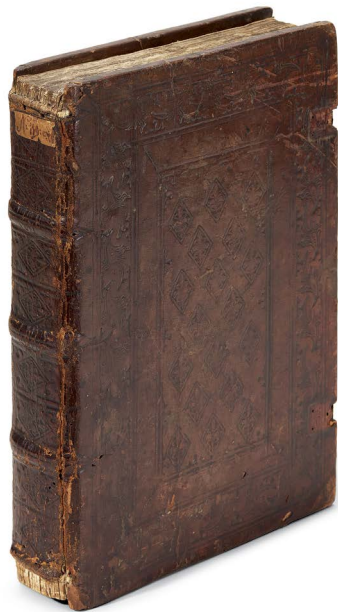
PROVENANCE

bought from Librairie Thomas-Scheler, Paris, 1987; Erwin Tomash, booklabel

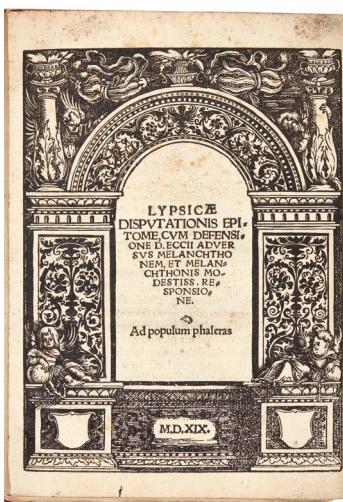
£ 500-700 € 600-850



202



202



203

202

MEFFRET

Sermones de tempore et de sanctis, sive Hortulus reginae. [Basel: Nicolaus Kesler, not after 1485]

part 3 only (containing the Sermones de sanctis), Chancery folio (300 x 212mm.), 193 leaves (of 198), A¹⁰ B-N Nn O-Y⁸ Z⁶ [paraph]⁶, double column, 55 lines plus headline, gothic type, 19-line Nuremberg-style initial on a gold ground with leafy extensions on A2, some rubrication, contemporary south German blind-tooled calf over wooden boards (made in Bamberg?), two clasps, *first leaf torn and repaired, lacking G2_7 and Nn1_8, without final blank leaf, spine creased, lower board cracked and repaired, lacking both straps and catchplates*

REFERENCES

ISTC im00441000 (for all 3 parts)

PROVENANCE

inscription at end recording the gift of the book in 1495 to St Nicholas in Rosenberg (Rozmberk nad Vltavou in southern Bohemia) by Johannes Hobl of Rosenberg; armorial ink stamp at foot of first leaf of text and at end

£ 2,000-3,000 € 2,350-3,550

203

MELANCHTHON, PHILIPP

Lypsicæ disputationis epitome, cum defensione D. Eccii adversus Melanchthonem, et Melanchthonis modestiss. responsione. [Augsburg: Sigmund Grimm and Marx Wirsung], 1519

4to (201 x 150mm.), A-D⁴, title within woodcut border, nineteenth-century wrappers, *disbound*

The Leipzig Disputation of June 1519 was between Luther and his (by now) arch-rival, Joannes Eck of Ingolstadt, supported by Philipp Melanchthon and Andreas Karlstadt respectively. While prior to this Luther had seemed an adherent of the conciliarist position, which attempted to restrict the authority of the Pope, at Leipzig Eck pressed Luther on to declare that some conciliar rulings (such as the condemnation of Hus) had been wrong too. This was the final step in Luther's alienation from the Church of Rome and led to his excommunication in 1520.

The setting of Leipzig was also contentious, as Wittenberg and Leipzig were rival universities. Both sides claimed victory in the debate, and this pamphlet contains Melanchthon's version of events; it is one of several editions printed in 1519. Augsburg was second only to Wittenberg in the production of early Reformation pamphlets.

REFERENCES

VD16 M 3205

PROVENANCE

John Kenan, London, 1865, inscription on flyleaf

£ 1,000-1,500 € 1,200-1,800

FROM THE COLLECTION OF THE LIBRARY OF THE JEWISH THEOLOGICAL SEMINARY

NICOLAUS DE LYRA

Postilla super totam Bibliam. Rome: Conrad Sweynheym and Arnold Pannartz, 18 November 1471

volume 1 only (of 5), Royal folio (403 x 278mm.), 449 leaves (of 452, lacking initial blank and text leaves 14/4 and 14/9), [1²; 2-3¹⁰ 4-6⁸ 7-9¹⁰ 10¹² 11-13¹⁰ 14¹² 15-17¹⁰ 18-19⁸ 20-22¹⁰ 23¹² 24-26¹⁰ 27¹² 28-38¹⁰ 39⁸ 40¹⁰ 41⁸ 42-45¹⁰ 46-47⁸], 46 lines, roman type, small initials supplied in red or blue, large initials illuminated with white vine-stem decoration (one outlined in ink but not coloured), second leaf of text with a three-part white vine-stem border incorporating an illuminated initial and ecclesiastical arms at foot, early twentieth-century binding of half brown morocco, spine lettered in gilt with owner's name at foot of the spine, first text leaf supplied, section of the right hand margin of the second leaf cut away, leaf 2/9 rubbed with slight loss of text, leaf 199 with decorated initial excised with some loss of text, last leaf slightly soiled and repaired at foredge with old tape, binding rubbed

A VERY TALL COPY. FIRST EDITION of Lyra's postilla literalis of the Bible, the fundamental reference tool for the study of the Bible in the late Middle Ages, in which he expounded the literal meaning of the Bible based on a knowledge of Hebrew sources (as opposed to the moral interpretations provided by the glossa ordinaria). Sweynheym and Pannartz's edition, prepared by Giovanni Andrea Bussi and completed in May 1472, was the largest production of Sweynheym and Pannartz's shop, comprising more than 1,800 Royal folio leaves; this first volume covers Genesis to II Chronicles. On various pages spaces were left for drawings of Noah's Ark, the Tabernacle, and other Old Testament materials described in detail by Lyra. In this copy, as in most, the spaces were left blank.

Later editions of the Bible (from 1481 onwards) often incorporated Nicolaus de Lyra's postilla, though Sweynheym and Pannartz printed the text of the Bible separately, also in 1471. Unlike other early Bibles, this one was in roman type in a single column of text, the same as other Sweynheym and Pannartz printings of classical or patristic texts, and the same as the present work.

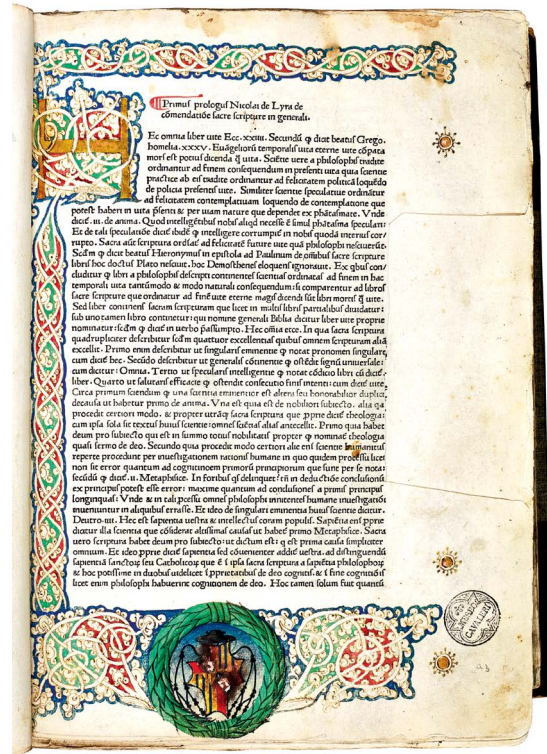
REFERENCES

ISTC in00131000

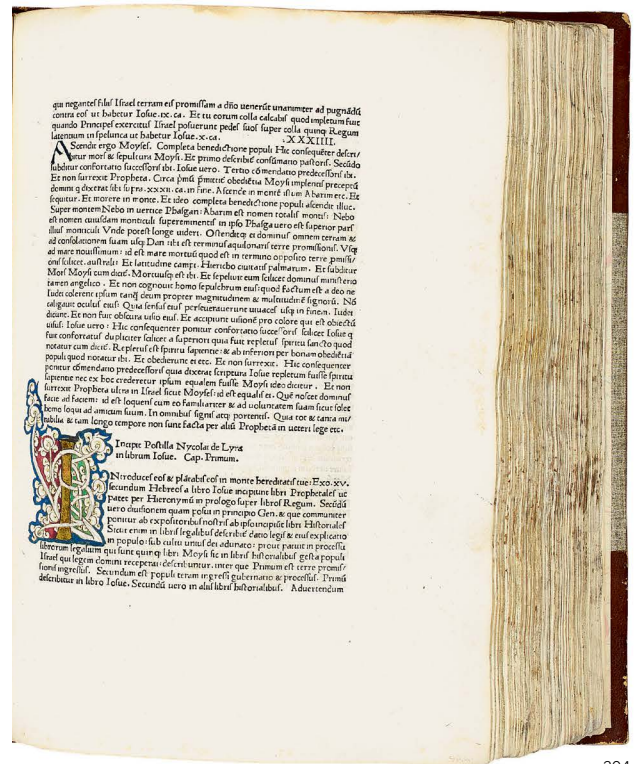
PROVENANCE

Michele Cavaleri (nineteenth-century Milanese art collector), his Museo Cavaleri stamp on second leaf; David N. Carvalho (1848-1925, of New York City), name on spine with the date 1906 (his incunabula sold by auction, New York, 1917), with extract from his catalogue pasted to inside front cover; Mayer Sulzberger, bookplate; Jewish Theological Seminary, bookplate

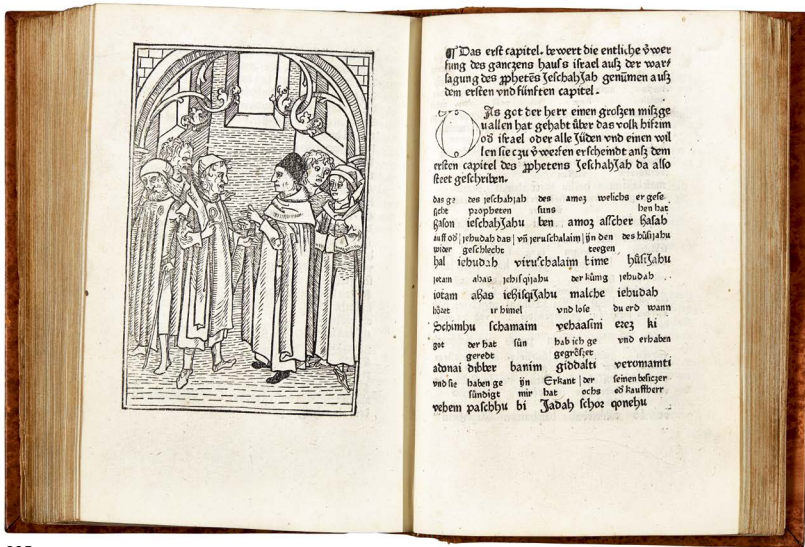
£ 10,000-15,000 € 11,800-17,600



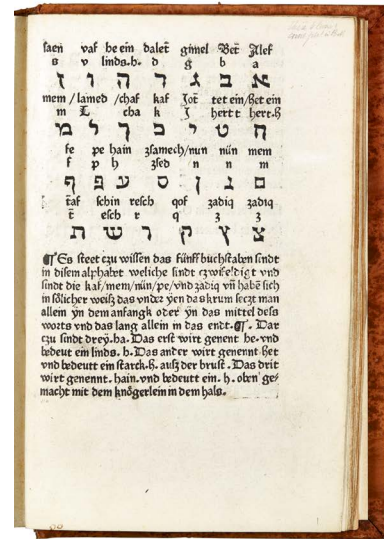
204



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FROM THE COLLECTION OF THE LIBRARY OF THE JEWISH THEOLOGICAL SEMINARY

NIGER, PETRUS

Contra perfidos Judaeos de conditionibus veri Messiae [German] Stern des Meschiah. Esslingen: Conrad Fyner, 20 December 1477

Median 4to (224 x 145mm.), 322 leaves, [1⁶ (Grammar); 2-4¹⁰ 5-39⁸ (text, 2/1r blank); 40⁶ (contents summary, colophon 40/6r, verso blank)], the Grammar quire [1⁶] bound between quires 39 and 40, 28 lines, gothic type, large woodcut historiated initials, smaller outline lombard initials, two full page woodcuts (Niger disputing with Jews; Christ's entry into Jerusalem), each repeated, two smaller in-text woodcuts regarding the Divine Name, woodcut Hebrew letters in the grammar section, a few pages with rubricator's marks, some early quire numbering in brown ink, nineteenth-century marbled sheep by J. Macdonald Co. of Norwalk, Conn., gilt edges

A considerably revised and expanded German version of Niger's *Contra perfidos Judaeos*, a rabidly anti-Jewish text issued by the same press on 6 June 1475, which contains one of the earliest appearances in print of Hebrew characters. Niger was a Dominican of wide travels who had knowledge of Hebrew and the Jewish religion (he may have been of Jewish origin and an early convert to Christianity), and was an active preacher; the first woodcut shows a disputation between Christian and Jewish scholars, probably based on one that Niger held at Regensburg in 1474. This woodcut, probably by an Ulm artist, is an early depiction of contemporary Jews as seen by the artist, wearing their distinctive ring badges and with obvious visual differences from the Christian scholars on the right of the image. The Hebrew grammar contained within this book was not superseded until Reuchlin's influential work of 1506.

REFERENCES

ISTC in00258000

PROVENANCE

Arthur C. Lampport, presentation inscription to: The Jewish Theological Seminary

£ 20,000-30,000 € 23,500-35,200

206

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

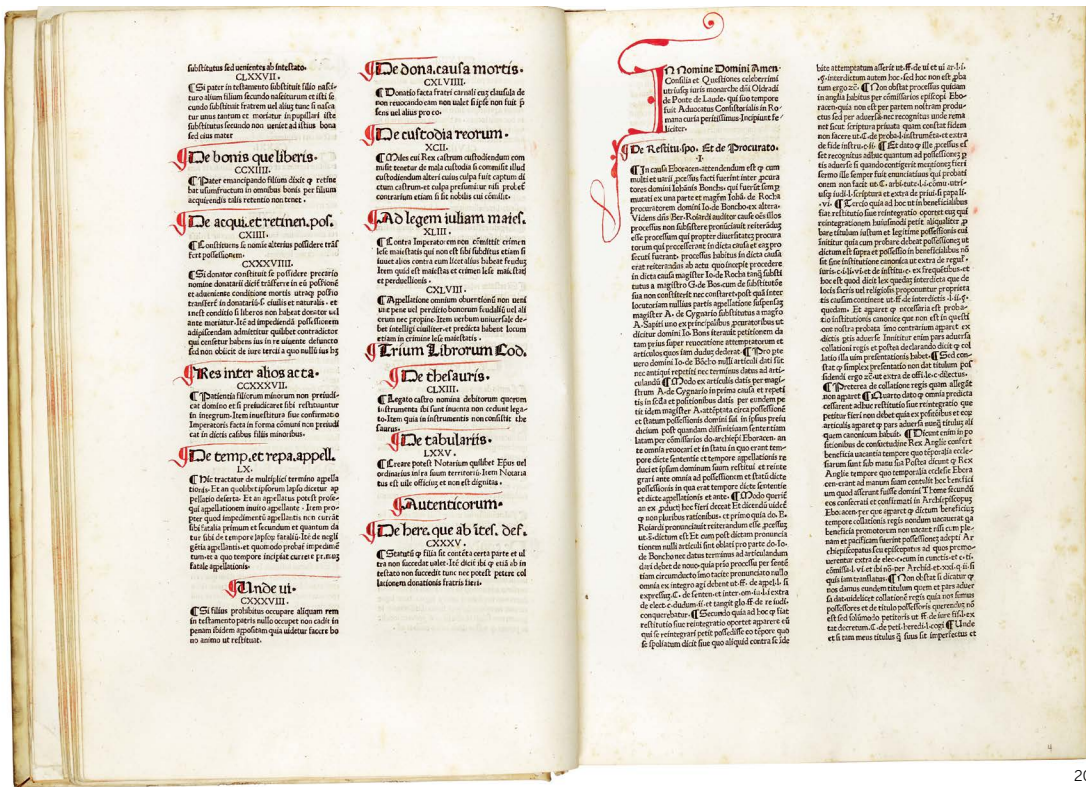
2 parts in one volume, 8vo (178 x 105mm.), engraved portrait of St Joanna, additional engraved title-page, letterpress title-page printed in red and black, second title-page with engraved armorial, engraved illustrations (10 full-page), ALL FINELY HAND-COLOURED, contemporary French olive morocco gilt, 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, é1, é4, 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 Conneray, inscription on letterpress title dated 16 November 1697

£ 800-1,000 € 950-1,200



FROM THE COLLECTION OF THE LIBRARY OF THE JEWISH THEOLOGICAL SEMINARY

OLDRADUS DE PONTE DE LAUDE

Consilia et questiones [edited by Alphonsus de Soto]; Johannes Franciscus de Pavini. Responsum de iure super controversia de puero Tridentino a Judaeis interfecto. *Rome: apud Sanctum Marcum (Vitus Puecher), 1478*

Royal folio (389 x 270mm.), 246 leaves, [1^o 2-3^o (1r blank, 1v dedication, verso; Table); 4-9^o 10¹⁰ (chs. 1-123); 11-19^o 20-21^o 26 (chs. 124-253); 22^o 23^o (chs. 254-264); 24-30^o (chs. 265-333; colophon 30/5v, chapter table 30/6r, quire register 30/8r, verso blank); 31^o 32^o (Responsum, 32/8v blank), double column, 59-60 lines, red initials and paragraph marks, nineteenth-century vellum with vellum straps, spine lettered in ink, *repairs on corners of first few leaves, occasional marginal soiling, wormed at end, last leaf soiled and repaired*

Oldradus de Ponte had been an advocate at the papal court of Avignon in the early fourteenth century, known to Petrarch who referred to him as the eminent jurist of his time. His Consilia were first printed in Rome by Adam Rot in 1472. That edition contained 264 consilia, as reprinted here in quires 4-23. The remaining quires contain additional consilia 265-333, many of which the editor refers to as being found in a particular old codex. The editor dedicated the work to Giovanni Francesco Pavini and remarked on his help in preparing it, including sending the printer, Vitus Puecher, to the eminent jurists of Rome, and even to the cardinals, in a search for relevant manuscripts.

The two supplementary quires, printed here for the first time, contain a lengthy legal *responsum* by Pavini regarding the supposed ritual murder of the boy Simon of Trent. In the summer of 1475 Sixtus IV learned of the rapid trial and

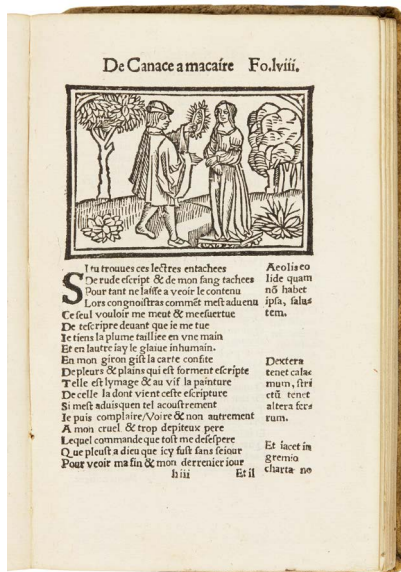
executions of the Jews of Trent, which seemed to impinge on his papal prerogatives. He sent a representative to investigate the matter, Battista dei Giudici, bishop of Ventimiglia; although a Dominican and no friend to the Jews, he was soon convinced that the trials had been corrupt, and that the Jews had been entirely innocent. This created a problem for Sixtus; the Prince-Bishop of Trent who had supported the trials, Johann Hinderbach, had powerful allies in both Church and Empire, and he also advised dei Giudici of collusion with the Jews. Sixtus appointed a commission of cardinals to investigate further, with Pavini as their legal consultant. Pavini was co-opted by Hinderbach, resulting in a delayed and mixed judgement, embodied in Sixtus' papal bull of 20 June 1478. Sixtus declared that no cult of Simon as martyr was to be allowed, but that the original judicial process had been right and fair. Pavini convinced his friends in Trent to contribute 30 ducats for the costs of printing 300 copies of his *Responsum*, to be attached to his enlarged edition of the *Consilia* of Oldradus; and he seems to have been given an additional reward by Hinderbach. Besides defending the legitimacy of the trial against the Jews of Trent, Pavini argued that the forced conversion of the women and children of Trent was proper, despite Thomas Aquinas's statements against forced conversions.

REFERENCES

ISTC i00062370; R. Po-chia Hsia, *Trent 1475: stories of a ritual murder trial* (Yale University Press, 1992)

PROVENANCE

Augustinian canons of Gars, Upper Bavaria, inscription at start of table; Mortimer L. Schiff (1877-1921), morocco booklabel (not found in his 1938 sale catalogues, presumably donated to); Jewish Theological Seminary, bookplate and ink stamp £ 10,000-15,000 € 11,800-17,600



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OVIDIUS NASO, PUBLIUS

Les XXI epistres Dovidie translatees... par... Monseigneur Levesque Dangouleme. Nouvellement reveues et corrigees. Paris: Guillaume de Bossozel, (1 August) 1534

8vo (158 x 95mm.), title within a metalcut border, woodcut illustrations, contemporary reversed white calf with early printed sheets used as board liners, some deckle edges, modern folding box, paper flaw at foot of K4, binding slightly rubbed, spine chipped at head and foot

This verse translation of the *Heroides* was by Octovien de Saint-Gelais (1468-1502), the bishop of Angoulême who also translated Vergil into French; this edition also contains four further letters (from lesser-known love-lorn characters in the style of the *Heroides*) composed in French by André de La Vigne (1470?-1526?). Saint-Gelais's translation was popular and prolific; this is one of around twenty editions from the first half of the sixteenth century.

REFERENCES

BP16 107641; USTC 34517

PROVENANCE

J.W. Six, bookplate; the Arcana Collection, sale, Christie's, 27 October 2010, lot 56

£ 2,000-3,000 € 2,350-3,550



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PAGNINI, SANTE

Isagoge ad linguam Graecam capessendam. (Avignon: Jean de Channey, 1 February 1525)

2 parts in one volume, 4to (211 x 140mm.), woodcut initials, privilege (on ++4v) with woodcut papal arms within a woodcut border, woodcut Aldine printer's device at end of first section (N4v) and on final verso with De Channey's name in type on either side of the device, title of second part with arms of Cardinal François de Castelnau Clermont-Ludève (papal legate in Avignon) within a woodcut border, near-contemporary limp vellum, lacking first 9 leaves (quire +⁸ and ++1), second title-page (AA1) torn and repaired without loss, AA2 and AA7 defective at head, last few leaves defective at head, lacking 2 pairs of ties

FIRST EDITION, RARE. This impressive and substantial Greek grammar and dictionary was composed by one of the most eminent linguistic scholars of his day, who produced numerous editions of Greek and Hebrew texts and auxiliary works, particularly relating to the Bible. Pagnini spent the years 1523-1526 in Avignon, probably in the entourage of the Cardinal Legate, to whom he had dedicated a work printed in Rome in 1523. It is the only work of Greek grammar to obtain a papal privilege in this period; the pope, Hadrian VI, had spent time in Spain with Cardinal Ximenes at the time of the Complutensian Polyglot, and he had been an advocate of Erasmus's biblical translations.

The printer, Jean de Channey, worked for Jacques Arnoullet in Lyon before moving to Avignon in 1513, where he produced books until his death in 1540. He was predominantly known for his music printing, and he first used the Aldine device in 1510.

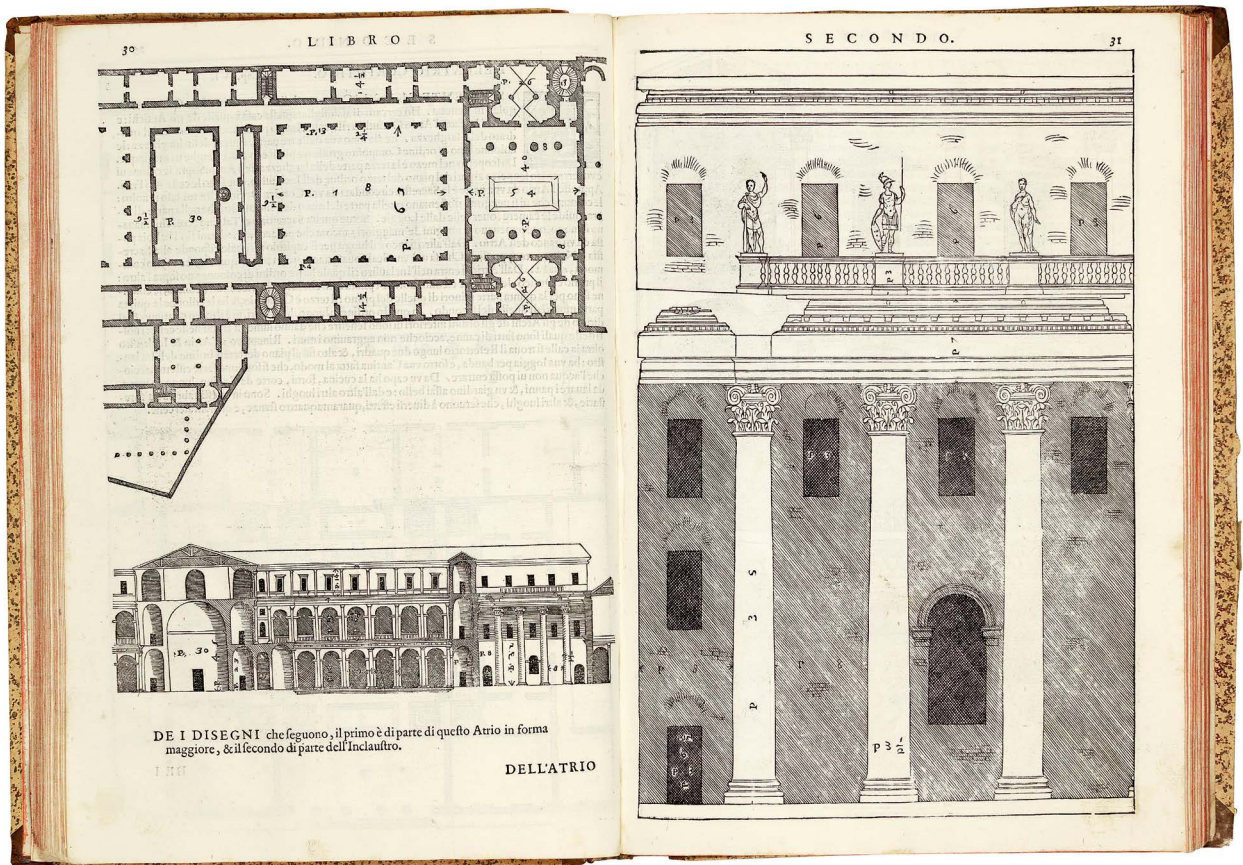
REFERENCES

Desgraves, Avignon, Channey 21; USTC 110512

PROVENANCE

Société de Saint Bertin, Institution de Notre Dame, Laon (Aisne), stamp on first leaf (founded in 1873)

£ 1,500-2,000 € 1,800-2,350



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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' tempii.
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 with small repair at foot, 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*, otherwise a good copy

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.

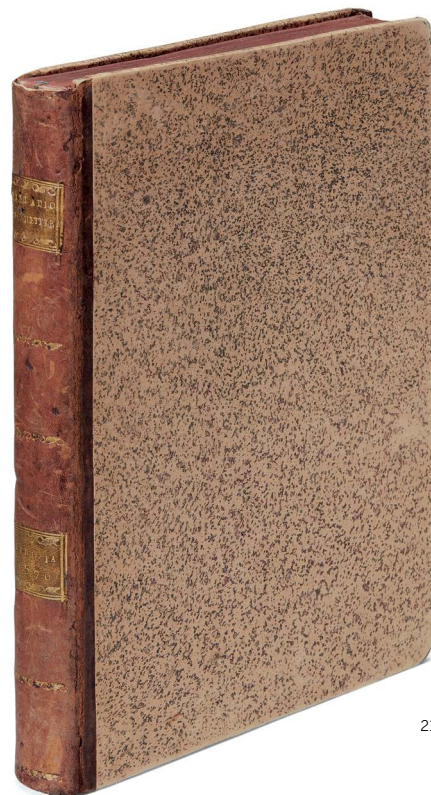
REFERENCES

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

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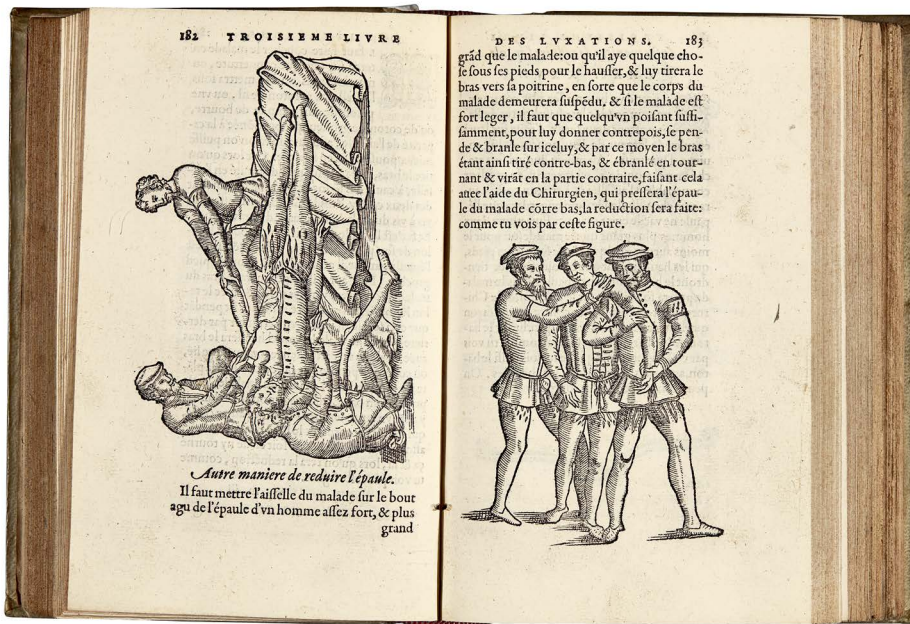
P.D., 1937, pencil inscription on flyleaf

£ 15,000-20,000 € 17,600-23,500



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PARÉ, AMBROISE

Cinq livres de chirurgie. 1. Des bandages. 2. Des fractures. 3. Des luxations, avec une apologie touchant les harquebousades. 4. Des morsures & picqueures venimeuses. 5. Des gouttes. *Paris: André Wechel, 1572*, title within woodcut border, woodcut portrait of the author on verso of title-page, woodcut initials and headpieces, woodcut illustrations, woodcut printer's device on final verso, *small area of damage to woodcut portrait and facing recto*

DUFOUR, Gerald. *Dissertatio de febribus in genere. Montbéliard: François Rochard, 1729*; SABATIER, Jean-Pierre. *Tentamen medicum de variis calculorum biliarum speciebus, diversoque ab ipsis pendentium morborum genere. Montbéliard: Jean Martel, 1758*, engraved armorial, *H2 with repaired tear*

3 works in one volume, 8vo (162 x 100mm.), nineteenth-century vellum, flat spine gilt, *occasional light damp-staining*

RARE FIRST EDITION. "The *Cinq Livres* contains all new material. It has been called by several serious writers Paré's *chef-d'oeuvre*... In it appears the first description of the fracture of the head of the femur (p.94). Secondly, it is the first appearance of the whole teaching of bandages, fractures, and dislocations which has come down to us from the ancients, broadened by Paré's own experience... It is undoubtedly one of his most important works" (Doe, p.69).

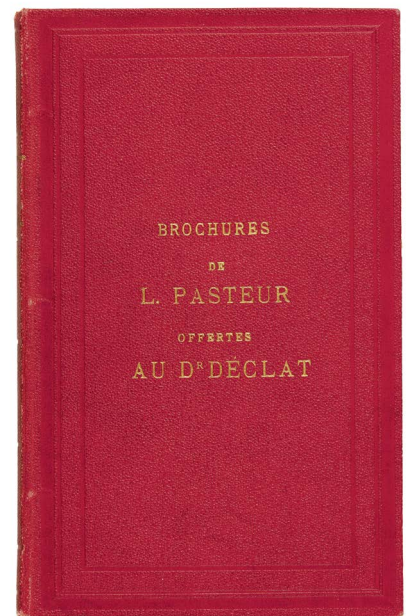
REFERENCES

Doe, *Paré* 19; not in Adams, Eimas, Durling, Norman or Wellcome. Copac records just one copy, at the Royal College of Surgeons of England.

PROVENANCE

C. Bergouhnioux, name stamped at foot of spine and ink stamp in volume; bought from Steedman, Newcastle, in 1948, by J. Dudfield Rose (1907-1992), FRCS

£ 10,000-15,000 € 11,800-17,600



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PASTEUR, LOUIS

A collection of articles in a presentation binding to Dr Déclat, comprising:

Recherches sur les relations qui peuvent exister entre la forme cristalline, la composition chimique et le sens de la polarisation rotatoire (Note sur la cristallisation du soufre). [*Paris, 1848*], 19pp., folding plate

Recherches sur les propriétés spécifiques des deux acides qui composent l'acide racémique. [*Paris, 1850*], 44pp., folding plate

Mémoire sur les acides aspartique et malique. [*Paris, 1851*], 36pp., folding plate

Sur le dimorphisme dans les substances actives. Tétartoédrie. [*Paris, 1854*], 11pp., folding plate

4 works in one volume, 8vo (215 x 126mm.), with blue paper dividers at the start of each article containing a manuscript title, red pebbled cloth lettered in gilt, *occasional light foxing*

A RARE COLLECTION of Pasteur's early articles on crystallography and structural chemistry, offprints from the *Annales de chimie et de physique*. It was bound for Gilbert Déclat (1827-1896), a physician specialising in the application of antiseptic agents such as carbolic acid in preventing infections (he wrote several treatises on the subject), with whom Pasteur corresponded in the 1860s and 1870s.

The second article, on racemic acid, won Pasteur a prize from the Société de Pharmacie de Paris.

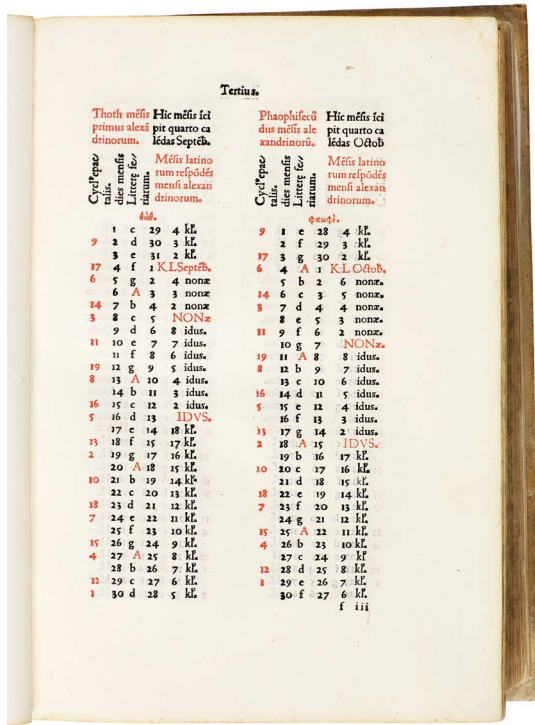
REFERENCES

2nd work: Duveen p.460 ("An important paper, one of a series in the classical enunciation by Pasteur of the existence of enantiomorphs and the methods which could be applied to resolve them")

PROVENANCE

Dr Gilbert Déclat, presentation binding

£ 2,000-3,000 € 2,350-3,550



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PAULUS DE MIDDELBURGO

Paulina de recta Paschae celebratione: et de die passionis Domini nostri Iesu Christi. (Fossombrone; Ottaviano Petrucci, 8 July 1513)

2 parts in one volume, folio (308 x 208mm.), text in Latin with a few quotes in Greek and Hebrew, woodcut initials, xylographic lettered title-page, metalcut arms of Leo X in privilege on verso of title-page, a2 within a metalcut border with the arms of Leo X, b5v within a metalcut border with the author's arms at foot, calendars printed in red and black, A1 within a metalcut border with the arms of the Emperor Maximilian, A2 within a metalcut border with the author's arms, full-page woodcut of the Crucifixion on P5, woodcut printer's device beneath colophon, without final blank leaf, later vellum, occasional light foxing, e4 torn and repaired

FIRST EDITION of this treatise on the correct dating of Easter and the events of the Passion by the bishop of Fossombrone; liturgical calendar reform was due to be discussed at the Lateran Council (1512-1517), and on the strength of this publication Paulus was invited to the Council and became involved in the discussions that followed (see lot 192 for the published proceedings).

Ottaviano Petrucci was the pre-eminent music printer of the time, and this is one of his rare non-musical publications, printed shortly after his return to Fossombrone from Venice. It is generally thought that Aldus's typecutter, Francesco Griffo, was responsible for the typeface and the metalcut decoration, as he is recorded in Fossombrone in 1512; indeed this publication is known for the elegance of the typeface and decoration. The full-page woodcut, however, is not so well-done and was probably the work of a different craftsman.

REFERENCES

Alden & Landis 513/5 (references to Columbus and Vespucci); Boorman, *Petrucci* 52; Edit16 34292; Mortimer, *Harvard Italian* 363; Sander 5470

£ 4,000-6,000 € 4,700-7,100

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PETRUS LOMBARDUS

Sententiarum libri IV. Henricus de Gorichem: Conclusiones. Thomas Aquinas: Tituli quaestionum, Articuli Parisiis. Venice: [Bonetus Locatellus] for Octavianus Scotus, 16 December 1489

Chancery folio (295 x 209mm.), 256 leaves, a-z [et] [con] [rum] aa--dd^e ee⁶ ff¹⁰, double column, 50 lines plus headline, gothic type, 4- to 7-line initial spaces with printed guides, woodcut printer's device beneath colophon, later vellum, m2 with small marginal tear, occasional light foxing, lacking 2 pairs of ties

Peter Lombard's *Sententiae* were written between 1148 and 1158, and are here accompanied by the commentary of Henricus de Gorichem (died 1431). There is an additional preface by the chancellor of the University of Paris, Etienne Tempier (died 1279), decrying the errors made by students at the university which lead to heresy; in 1277 he had issued a list of 219 doctrines that were considered heretical.

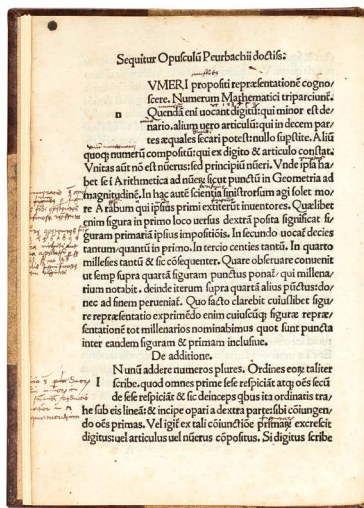
REFERENCES

Goff P493; HC 10200; BMC v 437; BSB-Ink P-386; Bod-inc P-231; GW M32499

PROVENANCE

Frater Antonius de Bovasius. Order of Minims of San Francesco di Paola (and Provincial of the General Chapter of Genoa in 1710), inscription on title-page; Biblioteca Giuliani, armorial bookplate; sale, Sotheby's, 11 June 2002, lot 35

£ 2,400-3,000 € 2,850-3,550



215

215

PEURBACH, GEORG VON

Institutiones in arithmetica. (*Vienna: Hieronymus Vietor, 10 March 1511*)

4to (200 x 140mm.), 10 leaves, A⁶ B⁴, contemporary manuscript notes, modern half calf, slipcase, *occasional damp-staining*

REFERENCES

Tomash & Williams P59; VD16 P2044; USTC 659492 (4 copies)

PROVENANCE

Zisska & Kistner, Auktion 12/1: Von Kepler bis Einstein, 24-25 October 1988, lot 564 (DM 5400); Erwin Tomash, booklabel

£ 800-1,200 € 950-1,450

216

PEURBACH, GEORG VON

Tractatus... super propositiones Ptolemaei de sinibus & chordis. Item compositio tabularum sinuum per Ioannem de Regiomonte. Adiectae sunt & tabulae sinuum duplices per eundem Regiomontanum. *Nuremberg: Johann Petreius, 1541*

FIRST EDITION, folio (305 x 202mm.), woodcut initials and diagrams, without final blank leaf, modern marbled paper wrappers, *a few small stains*

Peurbach's treatise contained a description of how to calculate the values of sines and chords, in the first place as explained by Arabic astronomers and then according to Ptolemy; Peurbach partly based his work on that of John of Gmunden's *De sinibus, chordis et arcibus*. The trigonometric tables of Regiomontanus are also published here for the first time. The preface is by Johannes Schöner, a Nuremberg mathematician and astronomer.

REFERENCES

Tomash & Williams P63; USTC 699113; VD16 P 2071

PROVENANCE

bought from Martayan Lan, New York, 1994; Erwin Tomash, booklabel

£ 800-1,200 € 950-1,450

112

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

217

PEVERONE, GIOVANNI FRANCESCO

Arithmetica e geometria. *Lyon: Jean de Tournes, 1581*

Second edition, small 4to (220 x 143mm.), woodcut border to title and portrait-vignette, diagrams, eighteenth-century mottled calf gilt, red edges, manuscript notes in Italian (some trimmed), *a few leaves slightly dampstained, a few small defects and spotting, spine chipped at head at foot, rubbed and repaired*

"The first half is a very simple textbook on arithmetic divided into four sections. The first section deals with elementary operations (including gelosia multiplication as well as the more modern form), the second with fractions, the third with business arithmetic (the rule of three, rule of false position, etc.) and the last with square and cube roots. The second half is a work on geometry and surveying. It has its own half-title page. It describes the use of a large geometric square (compare this with the illustration of Peurbach's geometric square in his *Quadratum geometricum*, 1516) and a leveling and sighting instrument. It is interesting that Kiely's work *Surveying Instruments* does not mention either Peverone or his book. The geometry is certainly a more sophisticated work than the arithmetic" (Tomash & Williams).

REFERENCES

Edit16 35014; FB 82780; Gültlingen, IX, p.246 no. 655; Hoock & Jeannin P13.2; Smith, *Rara arithmetica* p.290; Tomash & Williams P65; USTC 124547 / 848021

PROVENANCE

"ExLib Pauli Æmilii C[—]a, Regii Profess[—]", inscription on inside front cover; sale in these rooms, 14 November 1988, lot 1259, to; Erwin Tomash, booklabel

£ 300-500 € 400-600

218

PLINIUS SECUNDUS, GAIUS

[Naturalis historia] *Historia mundi* [edited by Erasmus] (Index in universum naturalis historiae). *Basel: Johann Froben, March 1525*

folio (355 x 230mm.), woodcut device on title-pages and final verso of first part, woodcut initials, all mentions of Froben crossed through, eighteenth-century German calf, spine tooled in black with two stamped paper lettering-pieces, blue edges, *lacking final leaf containing device only, binding slightly rubbed, sticky tape across foot of each cover (to hold a now-removed shelf label at foot of spine)*

The first Froben edition, edited by Erasmus (with his preferred title for the book, *Historia mundi*), and based on Ermolao Barbaro's text. The substantial index was based on the one produced in 1514 by Johannes Camers.

REFERENCES

VD16 P 3533

PROVENANCE

Jesuits of Empoli, inscription on title-page dated 1563; Library of the Astronomical Institute of the University of Munster, obscured ink stamps on title-page and fol. 345

£ 800-1,000 € 950-1,200

PORTO, LEONARDO

De sestertio, talentis, pecuniis, ponderibus, mensuris, stipendiis militaribus antiquis ac provinciarum, regum, populi Romani, Caesarumque redditibus, libri duo. (Rome: Francesco Minizio Calvo, 1524)

4to (198 x 140mm.), title within woodcut border, modern vellum, a few small wormholes in final quire, last leaf repaired in gutter

Porto's treatise on the coins, weights and measures of the Romans was first published in about 1520 and reprinted several times across Italy, Germany and Switzerland over the next few decades. It was probably composed independently of Budé's more famous *De asse*.

REFERENCES

Edit16 23627; Dekesel P40; Sander 5850; Tomash & Williams P105; USTC 850989

PROVENANCE

bought from Libreria Mediolanum, Milan, 1993; Erwin Tomash, booklabel

£ 300-400 € 400-500

RAMUS, PETRUS

Arithmeticae libri duo: Geometriae septem et viginti. *Basel: heirs of Eusebius & Nikolaus Bischoff, 1569*

FIRST EDITION, 4to (242 x 184mm.), modern half pigskin gilt, marbled boards, contemporary ink annotations, *marginal repair to title, occasional dampstaining*

Smith observes that an *Arithmetica* was printed in two editions in Paris in 1562. They were attributed to Ramus, but are without the author's name.

REFERENCES

Smith, *Rara arithmetica* p.330; Tomash & Williams R8; USTC 681992; VD16 L451

PROVENANCE

Library of the Franciscan Minims, Tyrol, Austria, ink stamp; Erwin Tomash, booklabel

£ 700-900 € 850-1,100

RÖNTGEN, WILHELM CONRAD

Ueber eine neue Art von Strahlen; [with] Ueber eine neue Art von Strahlen II. Mittheilung, in *Sitzungsberichte der Physikalisch-medicinischen Gesellschaft zu Würzburg*, Jahrgang I no. 9 (1895) and Jahrgang II no. 1 (1896)

2 parts, 8vo (214 x 143mm.), part 2 with a photographic illustration, each in a purple paper wrapper, housed together in a modern portfolio, a few leaves becoming loose in the second paper

THE ANNOUNCEMENT OF THE DISCOVERY OF X-RAYS.

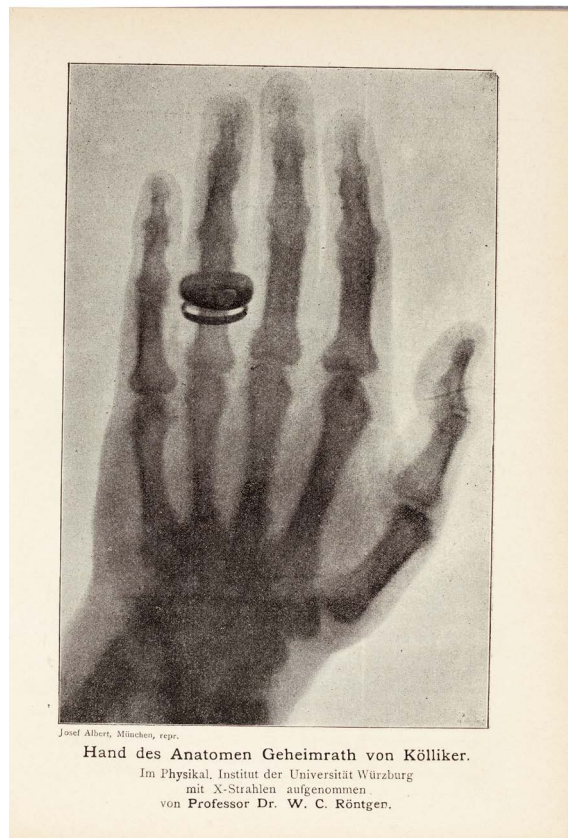
Röntgen's experiments with cathode ray tubes showed that some rays were causing fluorescence some distance away from the sealed tube, although the room was in darkness. Further trials with different materials showed that the rays could penetrate some substances but not others. "Röntgen then placed his own hand transverse to the rays and saw the macabre pattern of the bones in his hand set in a fainter outline of the flesh. To capture this spectral sight, Röntgen replaced the screen with a photographic plate to record a sight never before seen by man. It became clear to him that this was a new form of light, invisible to the eye and which had never been observed or recorded" (Bern Dibner, *The New Rays of Professor Röntgen*, 1963, p.18). He called them x-rays because they were unknown (they are now generally called Röntgen rays in languages other than English).

Röntgen's secret experiments in November and December 1895 were first announced in the first paper, written in December 1895, and published simultaneously in the journal (as here) and in offprints (dated "Ende 1895" and in printed wrappers). The second part of the paper was published in the same journal in March 1896, containing confirmation of some earlier suppositions due to further experimentation, and some refinements to the equipment used. It also contains the famous photograph of the hand of Röntgen's colleague, Professor von Kölliker, which was made during Röntgen's only public demonstration of his discovery, in late January 1896 (this photograph was not reproduced for the offprint).

REFERENCES

PMM 380; cf. Norman 1841 & 1842 (both offprints)

£ 3,000-5,000 € 3,550-5,900



ROJAS SARMIENTO, JUAN DE

Commentariorum in astrolabium quod planisphaerium vocant, libri sex. Paris: Michel Vascosan, 1550

FIRST EDITION, 4to (233 x 156mm.), italic letter, woodcut illustrations and diagrams, woodcut initials, 2M6 blank, with index at end, modern vellum, modern folding cloth box, occasional marginal repair or restoration, with title and a few leaves with text supplied in facsimile or loss of text (title erroneously reading "Commentariorum Astrolabium"), vellum slightly cockled

This work contains intricate woodcut illustrations, showing the construction of Rojas' astrolabe and its uses for measuring, surveying and map construction.

REFERENCES

BP16 114173; Mortimer, *Harvard French* 462; Palau 276066 (variant collation); Tomash & Williams R108; USTC 150444

PROVENANCE

Ownership inscriptions on title: "Ex libris D[octo]ris Baltasiani? Cal...?", "Hieronymus Berenger? le Segu...", "Nunc ex libris S[ancti] Cayetani Major" (San Gaetano Maggiore); bought from Palinurus, Philadelphia, 1985; Erwin Tomash, booklabel

£ 700-900 € 850-1,100

223

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

£ 300-400 € 400-500

224

SCHILLER, FRIEDRICH

Dom Karlos, Infant von Spanien. Leipzig: Georg Joachim Göschen, 1787

2 parts in one volume, 8vo (151 x 90mm.), lithographed frontispiece portrait, contemporary boards, lacking final errata leaf, rebacked

FIRST BOOK EDITION of Schiller's classic tragedy Don Carlos. Sections were published in the *Rheinische Thalia* from 1785 to 1787.

REFERENCES

Goedeke V, 180/8

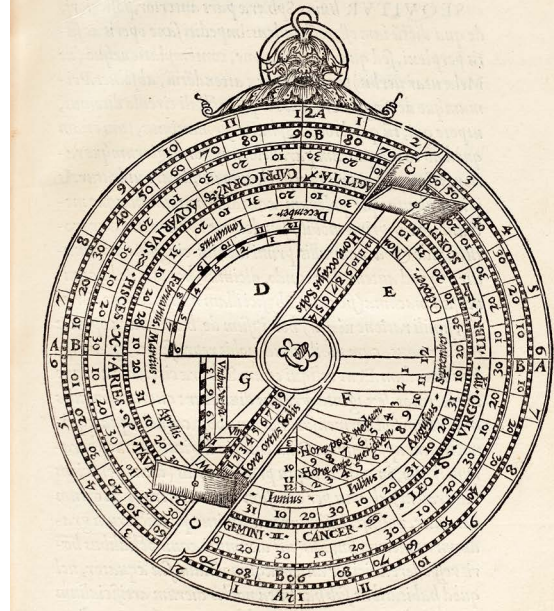
PROVENANCE

FROM THE LIBRARY OF SCHILLER'S SISTER, Louise Dorothea Katharina Franckh (née Schillerin, 1766-1836), inscriptions on flyleaf "Louise Franckh" and "Louise Schillerin" (crossed through) at foot of title-page; her husband Johann Gottlieb Franckh (1760-1834), inscription on title-page dated 1823; G. Franckh, inscription on recto of plate

£ 800-1,000 € 950-1,200

IN PLANISP. LIB. I.

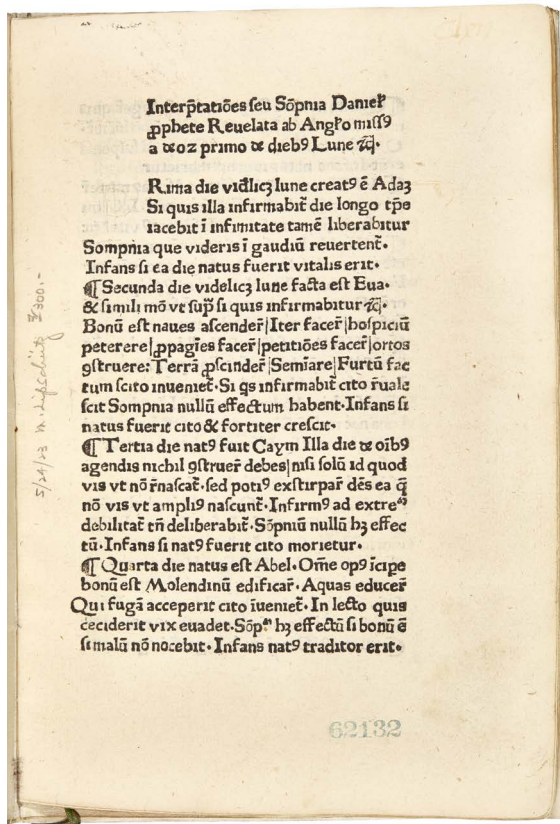
7



222



224



FROM THE COLLECTION OF THE LIBRARY OF THE JEWISH THEOLOGICAL SEMINARY

SOMNIA DANIELIS

[Rome: Bartholomaeus Guldinbeck, c. 1475]

Chancery quarto (213 x 143 mm.), 10 leaves, 28 lines, initial spaces, modern vellum, washed

First edition of this recension, and ONE OF THREE RECORDED COPIES. The Latin dream interpretation book known as the Somnia Danielis, alluding to the prophet Daniel as the interpreter of Nebuchadnezzar's dreams, was translated in the pre-Carolingian period from Byzantine dream sources, and is attested, with considerable variation of contents, in a large number of manuscripts; the earliest vernacular versions are in Old English. Some three dozen Latin incunable editions survive, mostly in one to five copies each, suggesting the probability also of lost editions. Most belong to either of two recensions: one with 431 alphabetical dream interpretations and an introductory paragraph beginning "Ego sum Daniel propheta"; the other, as here, with 444 interpretations and without introductory paragraph, but preceded by a "Lunare", identifying for each day in the lunar cycle a corresponding Biblical birth or other event, and giving a brief forecast for children born on that day of the cycle. Because they derived ultimately from pagan concepts of prognostication, dream books were highly but ineffectively disapproved by the Roman church.

REFERENCES

ISTC id00012000

PROVENANCE

Jewish Theological Seminary, bookplate

£ 8,000-10,000 € 9,400-11,800

STOEFFLER, JOHANN

Calendarium romanum magnum, Caesareae maiestati dicatum. (Oppenheim: Jakob Köbel, 24 March 1518)

FIRST EDITION, folio (300 x 202mm.), title within woodcut border (containing numerous armorials), woodcut initials and illustrations (2 leaves towards the end, containing woodcuts of instruments, printed on thicker paper), printed in red and black, last two leaves containing errata, modern calf gilt, some light soiling, browning or staining, repaired tears to *2, fol.41 and the table for 1578-1579 (this last affecting the text), a few other small tears

Stoeffler's work on calendar reform was requested by the Lateran Council of 1512-1517 (though it had been initiated by Sixtus IV who requested Regiomontanus to work on this). As well as details of the calendar, this volume also contains sections on phlebotomy (with a woodcut of an anatomical man), eclipses, a gazetteer, calculations for the dating of Easter and the positions of the sun and moon calculated to the year 1579. It is considered the finest production of Köbel's press.

REFERENCES

Benzing, Köbel 58; Fairfax Murray, German 403; Tomash & Williams S196; USTC 617753; VD16 S9188; Zinner 1101

PROVENANCE

bought from Libreria antiquaria Pregliasco, Turin, 1997, booklabel; Erwin Tomash, booklabel

£ 2,000-3,000 € 2,350-3,550

TALBOT, GABRIEL

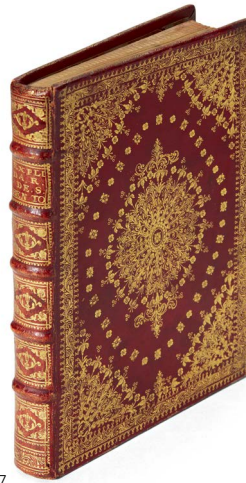
Explicação breve ... da Santa Regra do grande Patriarca, e Príncipe dos Patriarcas o glorioso Saõ Bento. *Lisbon: Miguel Manescal da Costa, 1744*

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

£ 800-1,000 € 950-1,200



227

TARTAGLIA, NICCOLÒ FONTANA

La nova scientia inventa da Nicolo Tartalea. *Venice: Stefano Niccolini da Sabbio, 1537*

FIRST EDITION, small 4to (200 x 145mm.), woodcut title and illustrations throughout, with blank A4, modern vellum, new endpapers, *small wormhole to L3*

"Tartaglia describes an instrument, the gunner's quadrant, used to accurately set the elevation of the guns. He then adds sights and better scales to produce a military surveying instrument. The gunner's quadrant was equipped with a plumb bob and scale marked in *points* of elevation (usually twelve). A gun elevated at 45 degrees was said to be at *point 6 range*. When horizontal, the plum bob would cut the zero point on the scale—however, since the points were marked in Roman numerals, which have no zero, the position was simply left blank. Hence we have the term *point blank range*. Even after the general acceptance of the Hindu-Arabic numerals, the tradition of leaving the zero point blank on cannon elevation scales remained and this feature can often be seen on the sides of cannons dating from as late as the nineteenth century" (Tomash and Williams).

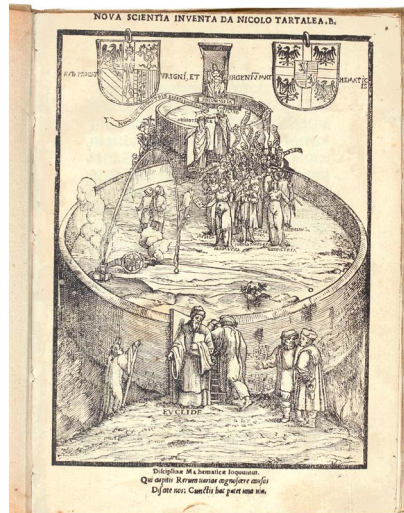
REFERENCES

Edit16 32915; Tomash & Williams T7; USTC 858098

PROVENANCE

bought from Mediolanum, Milan, 1990; Erwin Tomash, booklabel

£ 3,000-4,000 € 3,550-4,700



228

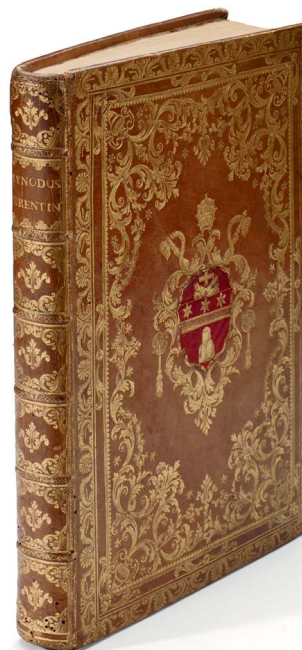
TOSI, PIETRO PAOLO

Sanctae Ferentinae ecclesiae prima dioecesana synodus... *Rome: Giovanni Generoso Salomoni, 1768*

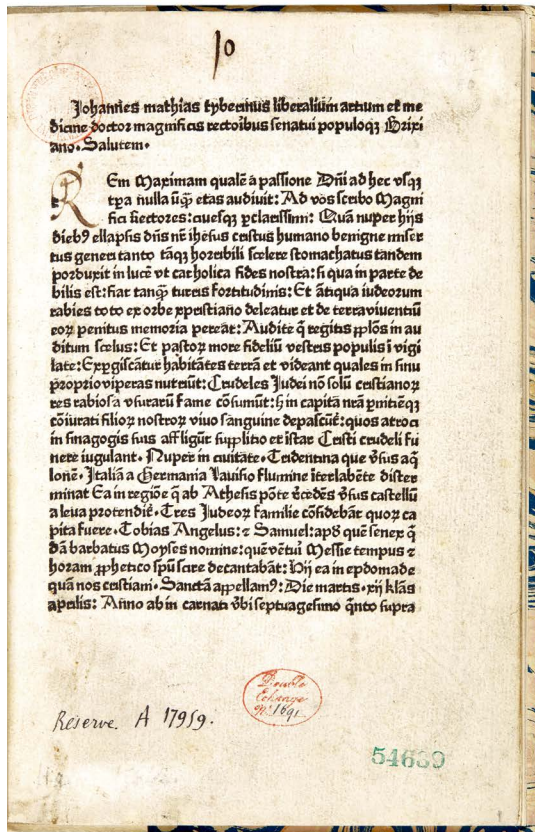
folio (285 x 193mm.), half-title, title-page printed in red and black, woodcut initials, head- and tailpieces, contemporary Roman tan morocco gilt with the arms of Clement XIV in a red morocco onlay, spine gilt in compartments, gilt edges, *some worming to armorial on lower cover, small wormholes in spine*

Tosi was bishop of Ferentino (Lazio) from 1754 to 1800, and Clement XIV was pope from May 1769 to 1774; presumably the arms were added to the binding later in 1769 to replace those of the previous pope, Clement XIII, still visible in outline underneath. Clement's name on the title-page has had an extra "l" added.

£ 1,000-1,500 € 1,200-1,800



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231

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FROM THE COLLECTION OF THE LIBRARY OF THE JEWISH THEOLOGICAL SEMINARY

TUBERINUS, JOHANNES MATHIAS

Relatio de Simone puero Tridentino. [Cologne: Printer of 'Dialogus Salomonis et Marcolfi', c. 1478-81]

Chancery quarto (210 x 135mm.), 4 leaves, 28 lines, gothic type, initial supplied later in brown ink, nineteenth-century half vellum over marbled boards, *marginal repairs on last leaf*

A rare edition of Tiberino's polemical account of the supposed ritual murder by the Jews of the boy Simon in Trent at Easter 1475; one of nine copies recorded by ISTC. This was the most notorious blood libel of the late Middle Ages, and, arising in the age of printing, was widely disseminated by typography as well as by imagery. The entire Jewish community of Trent was arrested and many were tortured and forced to confess before being burnt or executed. Tiberino was one of the doctors who examined the child's body and participated in the torture of the Jews; his account was quickly disseminated across Germany and Italy, inflaming anti-Semitic violence and leading to the canonisation of Simon.

This edition presents Tiberino's earliest account, sent on 4 April (2d Nones) 1475, the first week of interrogations, to his native city of Brescia. It ends with his Latin verses on the "miracle" of Simon, which is to say that the boy was immediately proclaimed as a Christian martyr who enabled many miracles. A Treviso edition dated 20 June 1475 presents Tiberino's text in this form with a small variant in the heading, and may be the source copy for later printings. Other editions in this form were printed in Vicenza, Naples, Augsburg, and Nuremberg. Two other revised forms of the narrative, one with additional material, were printed in Rome and Venice in the summer of 1475, as well as German translations in Augsburg and Nuremberg.

For another work relating to the investigation into the trial process, see lot 207.

REFERENCES

ISTC it00482000

PROVENANCE

Bibliothèque Nationale, Paris, Réserve ink stamp and duplicate exchange stamp on first page, and paper inventory label on upper cover; Jewish Theological Seminary, bookplate

£ 5,000-7,000 € 5,900-8,200

232

[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*

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

£ 800-1,000 € 950-1,200

END OF SALE

230

TRENCHANT, JEAN

L'Arithmetique... departie en trois livres. Ensemble un petit discours des Changes. Avec L'art de calculer aux Getons. Reveüe & augmentée pour la quatrième edition, de plusieurs regles & articles, par l'Authheur. Lyon: Michel Jove and Jean Pillehotte, 1578

8vo (162 x 98mm.), woodcut initials and diagrams in text, errata at end, nineteenth-century vellum, modern folding cloth box, *small tear to last two leaves, slightly stained and soiled, a few scattered tears, 2A4 with marginal repairs, binding slightly worn*

A reprint of the 1571 edition, with its dedication to François de Mandelot, royal governor of Lyon (9 July 1571).

REFERENCES

FB 49737; Hoock & Jeannin T8.6 (locating Wolfenbüttel, HAB); Smith, *Rara arithmetica*, p.320; Tomash & Williams T49; USTC 31013 (locating 8 more copies)

PROVENANCE

"Salissar", multiple ownership inscriptions to verso of title; Charles Barry, 1862, ownership inscriptions to front pastedown; two faint ownership inscription to title; Robert B. Honeyman (1897-1987), sale, Sotheby's, 19-20 May 1981, lot 2996; bought from Jonathan Hill, New York, 1981; Erwin Tomash, booklabel

£ 300-500 € 400-600

DANTE ALIGHIERI
La Divina Commedia
Ashdene Press, 1902–1905
Estimate £14,000–18,000*

AL NOME di DIO. Comincia la Commedia
di Dante Alighieri, eccelso poeta fioren-
tino, nella quale tratta delle pene & punizioni
de' vizii & demeriti, e de' premii delle virtù.
Cantica prima appellata Inferno. Canto primo
nel quale si proemia a tutta l'opera.

NEL MEZZO DEL CAM-
MIN DI NOSTRA VITA
MI RITROVAI PER
UNA SELVA OSCURA,
CHE LA DIRITTA VIA
ERA SMARRITA.

E quanto a dir qual era è cosa dura
Questa selva selvaggia ed aspra e forte,
Che nel pensier rinnuova la paura!
Tanto è amara, che poco è più morte:
Ma per trattar del ben ch' i' vi trovai,
Dirò dell' altre cose ch' io v' ho scorte.
I' non so ben ridir com' io v' entrai;
Tant' era pien di sonno in su quel punto,
Che la verace via abbandonai.

b

1

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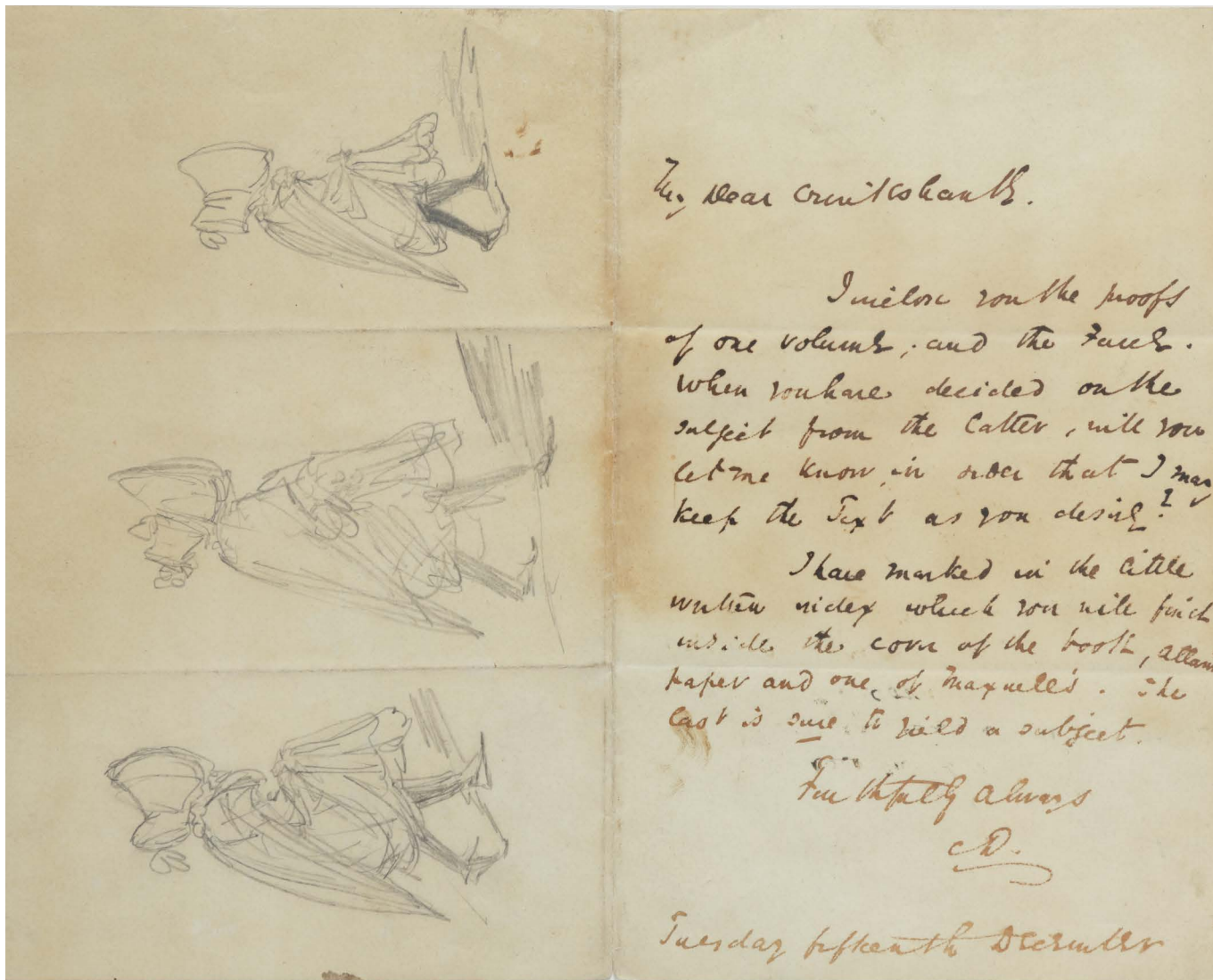
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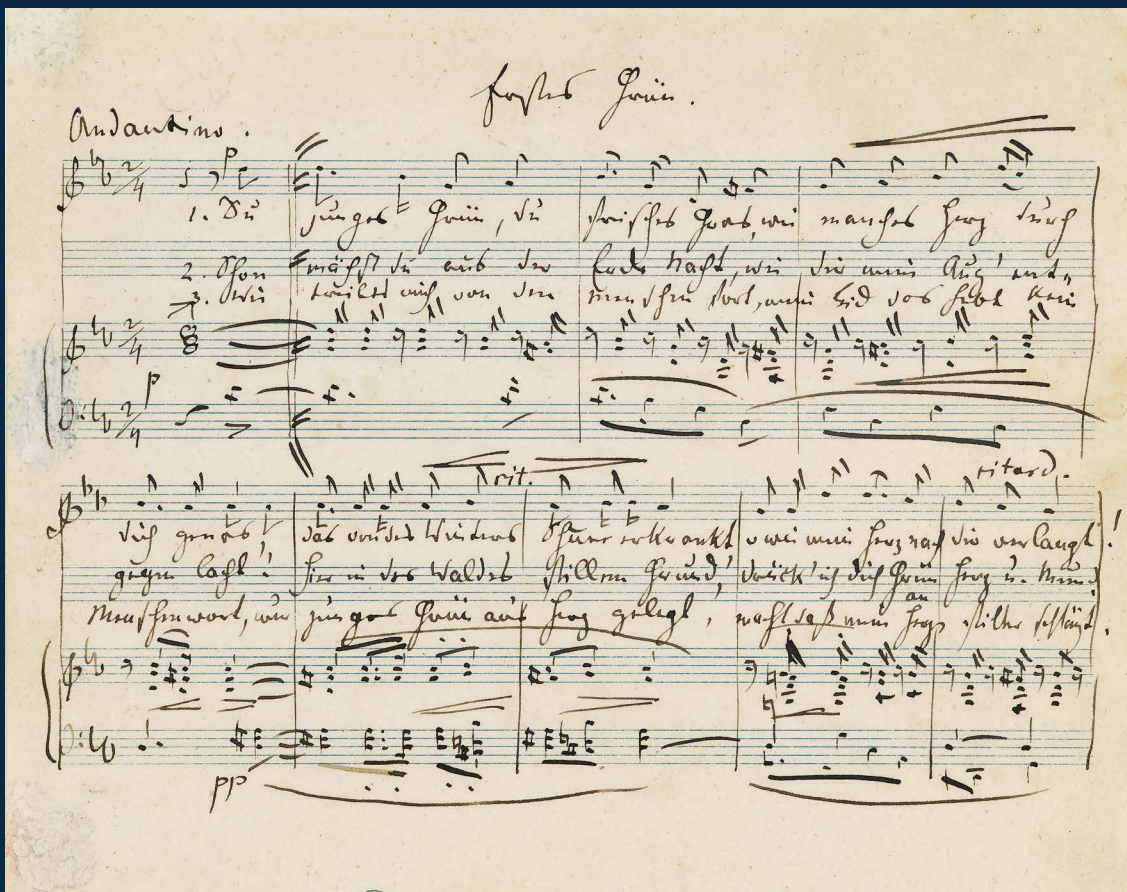
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DICKENS, CHARLES, AND
GEORGE CRUIKSHANK [illustrator].
A remarkable unpublished letter
completed on the artist's proof, [1840]
Estimate \$7,000-10,000



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ROBERT SCHUMANN
 Manuscript autographe de 'Erstes Grün', 1843
 Estimate €25,000–30,000*



Bibliothèque R. & B. L.

Autographes et manuscrits
 Ecrivains - Musiciens - Peintres

AUCTION PARIS 22 MAY

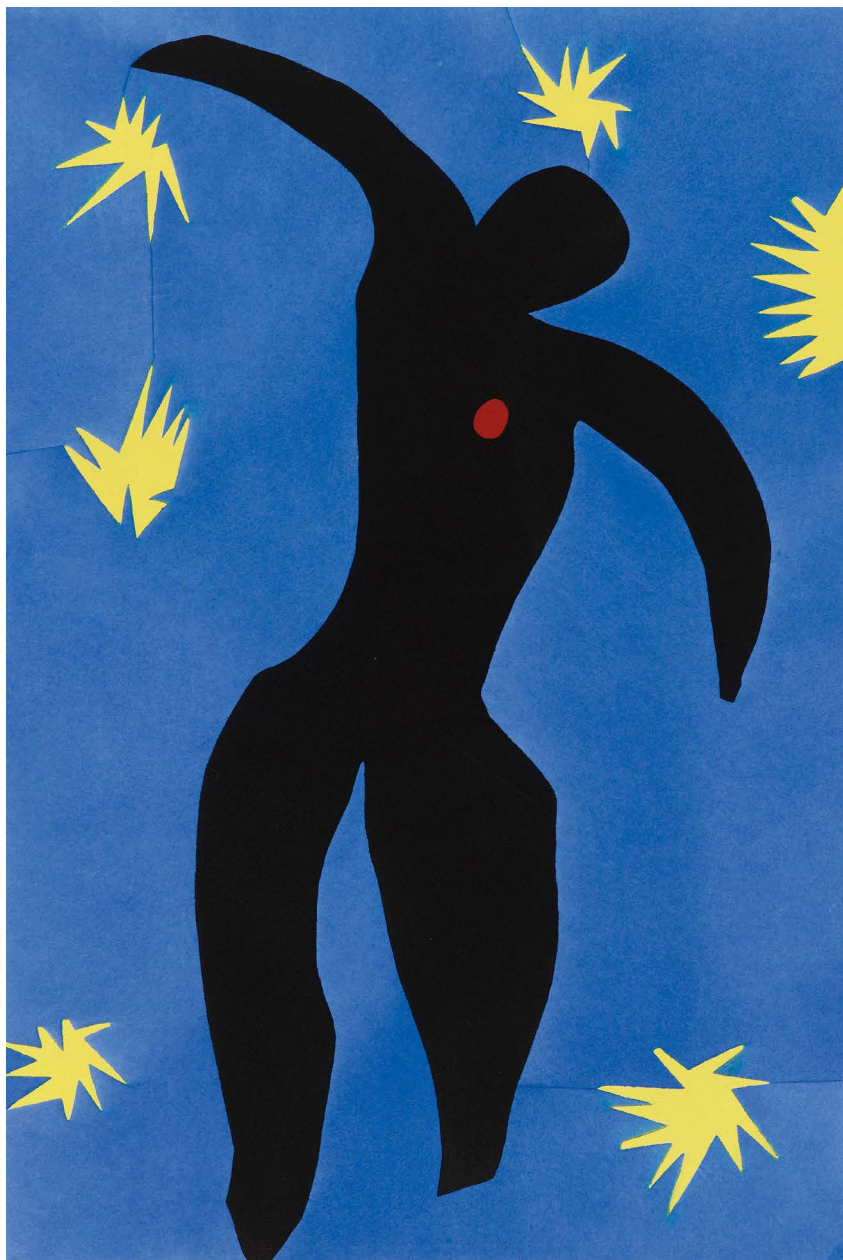
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HENRI MATISSE

Jazz. Tériade, 1947.

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*Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of the catalogue for the relevant sale for further information.



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How to Bid



1. Browse

FIND WORKS YOU ARE
INTERESTED IN AT
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2. Register

SIGN UP TO BID IN
YOUR DESIRED SALES

3. Bid

CHOOSE YOUR PREFERRED
BIDDING METHOD

Guide for Telephone Bidders

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.

Registering to Bid

Please indicate the sale number, sale title and sale date.

Please communicate 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 telephone bidding form.

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 driver's licence and confirm your permanent address.

Conditions of 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, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

Sotheby's will hold and process your personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

BUYING AT AUCTION

The following is intended to give you useful information on how to buy at auction (including guidance on how to bid during the online pre-bidding period prior to the live auction). All bidders should 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 for the most up to date cataloguing of the property.

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 £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% 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.

Bidding in advance of the live auction If you are unable to attend the live auction in person, and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on www.sothebys.com or via the Sotheby's App or via any other online platform through which bidding is made available (each an "Online Platform" and together, the "Online Platforms"). In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to the item of property on which you want to bid, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the Reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will automatically continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform dur-

ing the live auction at the next increment. Upon the closing of each lot in the live auction, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) indicating whether you have won or lost each lot on which you have placed a bid. Alternatively, you may continue to bid during the live auction in person or on the telephone, in each case pursuant to the Conditions of Business applicable to the relevant sale. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale.

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 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 cases are also published in US dollars and/or Euros. The rate of exchange is the rate at the time of publication of this guide. 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 exhibition. 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 below.

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 publish the history of ownership of an item of property if such information contributes to scholarship or is otherwise well known and assists in distinguishing the item of property. 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 live auction (of which any bidding in advance of the start of the live auction (via an Online Platform or otherwise) forms a part) 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 live auction (including by submission of a bid in advance of the start of the live

action via an Online Platform or otherwise) 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 the Live Auction Bids may be executed prior to the start of the live auction by the method explained above and bids may be executed during the live auction in person, on the telephone or online via an Online Platform.

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 published below.

Bidding in Person If you would like to bid in person at the live auction, you may register for a paddle prior to the start of the live auction through an Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the saleroom. 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.

Advance Bidding Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale. If you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION") and your bid is not executed up to its maximum value before the live auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid during the live auction above your predetermined maximum bid via an Online Platform at the next increment above your maximum bid.

Telephone Bids If you cannot attend the live 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. Please contact the Bids Department for further assistance.

Live Online Bidding If you cannot attend the live auction, it is possible to bid live online via an Online Platform in this sale (both before the live auction using the "Bidding in advance of the live auction" method described in the section headed 'BEFORE THE AUCTION' above and during the live auction via an Online Platform). For information about registering to bid via an Online Platform on www.sothebys.com or via the Sotheby's App, please refer to www.sothebys.com. Bidders using an On-

line Platform are subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed below at www.sothebys.com, as well as the Conditions of Business applicable to this 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 published below.

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 organisations. 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 (a) online at <http://www.sothebys.com/en/invoice-payment.html>; (b) via the Sotheby's App; (c) by calling Post Sale Services at +44 (0)20 7293 5220; or (d) in person at Sotheby's premises in London.

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. 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 published below.

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 published below. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Purchases remaining at our New Bond Street premises 90 days after the sale may be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such transferred purchases will be subject to further storage and handling charges from the point of transfer.

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 live auction. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Shipping Sotheby's offers a comprehen-

sive 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. If you are bidding via an Online Platform, our shipping calculator is available to help you determine the delivery charges in relation to the item of property on which you wish to bid.

For further assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910

Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due. Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

Sotheby's, upon request and for a n 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 £41,018. 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 11 of the Conditions of Business for Buyers published below). 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 beside the lots of property included in this sale.

◊ 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 included in this sale 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 included in this sale are offered without a reserve, these lots are indicated by a box (□). If all lots included in this sale 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 11 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 sale. 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 below.

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 property at Sotheby's book department sale. 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 live auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. 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 cataloguing (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. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on 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 live auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should

contact the Client Accounts Department for assistance.

3. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

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 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 no VAT 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'. 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 EU to be sold at auction under Temporary Admission. 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 on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the 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 the sale.

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.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

6. EXPORTS FROM THE EUROPEAN UNION

The following amounts 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 an α symbol.
- the VAT on the Hammer Price for property sold under the normal VAT rules i.e. with a † symbol or an α symbol.
- the import VAT charged on the Hammer Price and Buyer's Premium for property sold under Temporary Admission i.e. with a ‡ or 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 subject to Temporary Admission (add deleted section below highlighted in yellow)

- Property subject to Temporary Admission 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 Admission and the property is exported from the EU and Sotheby's is instructed to ship directly within three months of the date of sale or the requisite export papers provided to Sotheby's within one month of collection of the property.

- any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

- The VAT liability is transferred to your shippers own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

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.

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 published below;

(iv) any additional notices and terms published by Sotheby's, including the guide to Buying at Auction; and

(v) in respect of online bidding via an Online Platform, the Additional Terms and Conditions for Online Bidding published below and available on www.sothebys.com and the Sotheby's App, in each case as amended by any saleroom notice or auctioneer's announcement at the live 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 cataloguing 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 cataloguing, 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 live auction. Bidders who wish to bid in person 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) Where available, telephone 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 live auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.

(c) Online bids are made subject to the Additional Terms and Conditions for Online Bidding (published below and available on www.sothebys.com or via the Sotheby's App) which apply in relation to bids submitted via an Online Platform, 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 start of the live 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) During the live auction, 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 live 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 live 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 live 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 live 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.

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 live 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. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

10. 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 live 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 live 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 live auction.

11. 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 published in respect of the lot 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.

12. 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 of the sale. 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.

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. 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 ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding on www.sothebys.com or via the Sotheby's App or through any other online platform through which bidding is made available (each, an "Online Platform" and together, the "Online Platforms").

These Online Terms are in addition to and subject to the same law which governs 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 Online Terms.

1. Bidders are welcome to submit bids in advance of the live auction through an Online Platform ("Advance Bids"). In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such the reserve is set. Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted towards the total bid count displayed on the Online Platform.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you unless it is the leading bid. If the status of your bid changes, you will receive an email notification and a push notification (if you

have bid via the Sotheby's App installed) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. Upon the closing of each lot, you will receive an email notification and a push notification indicating whether you have won or lost each lot on which you have placed a bid. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale.

By placing an Advance Bid on an 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, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids online during the live auction (including during the online pre-bidding prior to the start of the live auction) is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for bidders in the auction room and on the telephone but bidders using an Online Platform to bid may not be able to place a bid in an amount other than a whole bidding increment. All bidding for the 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 saleroom notices and announcements which will be accessible on the Online Platforms.

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. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on www.sothebys.com 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 sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

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Lord Poltimore

Samuel Valette

Albertine Verlinde

Roxane Zand

ASIA

Patti Wong

Nicolas Chow

Lisa Chow

Jen Hua

Yasuaki Ishizaka

Wendy Lin

Rachel Shen

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...rogos?
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...it humu?
...damore fidaq;
...da tibi est.
...is ista: moueri.

