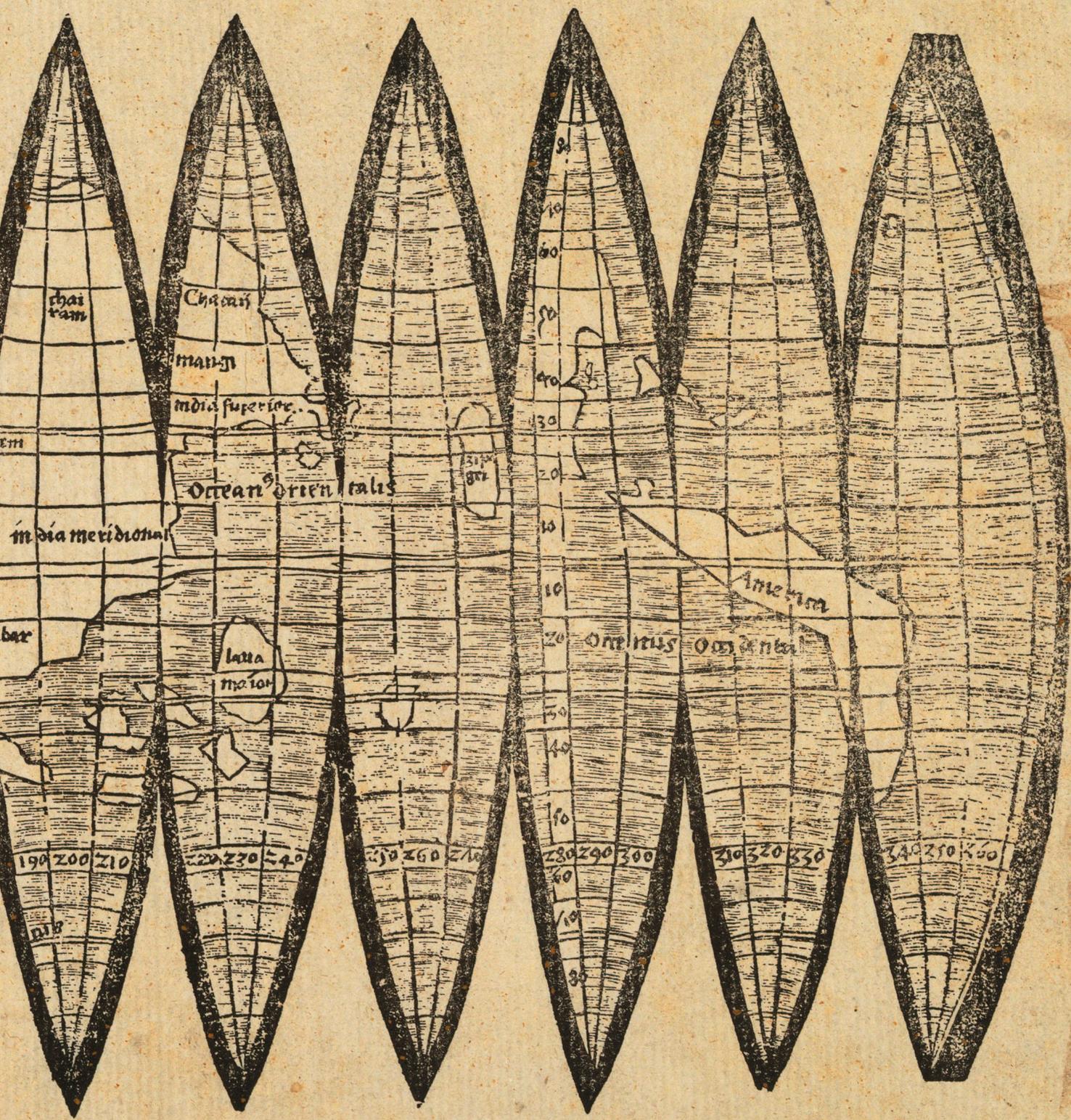


VALUABLE BOOKS & MANUSCRIPTS

London, 13 December 2017



CHRISTIE'S





FRONT COVER:
Lot 22
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WEDNESDAY 13 DECEMBER 2017

AUCTION

Wednesday 13 December 2017
at 11 am (Lots 1-106) and 2 pm (Lots 107-243)

8 King Street, St. James's
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Saturday	9 December	12 pm - 5 pm
Sunday	10 December	12 pm - 5 pm
Monday	11 December	9 am - 4.30 pm
Tuesday	12 December	9 am - 8 pm

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Nick Orchard and Piers Boothman

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Brendan Behan (1923-1964), Irish author of the political play, "The Hostage," being asked to sing again at the Jager House Ballroom in New York City, 1960 / Photo © Everett Collection / Bridgeman Images.

Doris Lessing, feminist English writer, here in 1982 / Photo © Spaarnestad / Bridgeman Images



**Medieval and
Renaissance
Manuscripts
Lots 1-24**





1
 JEREMIAH, in an historiated initial 'V' on a leaf from a Giant Atlantic Bible [central Italy, probably Rome, final quarter 11th century]

An imposing leaf from a Giant Atlantic Bible (or 'Bibbia Atlantica'): a splendid example of 11th-century Roman illumination by an artist close to the workshop responsible for the decoration of the Bibbia Atlantica di Cividale.

572 x 326mm, 65 lines in two columns, ruled space: 466 x 120mm, rubrics and large initials in red, initial 'V' in red, green and yellow with white infill opening the Book of Jeremiah 'Verba Hieremiae filii Helciae' (creasing, soiling, and evidence of stitching holes from use as binding material, left and right margins cropped without affecting text, some fading to purple pigment behind St Jerome). The text beginning at the end of the book of Isaiah 66:16: '[...] carnes et multiplicabuntur interfecti a Domino' and continuing into the Book of Jeremiah, ending on the verso with Jeremiah 3:10: '[...] et in omnibus his non est reversa ad me [...]'. *Provenance:* evidently used as binding material, likely for notarial records; 16th-century inscription, 'XIII I[ndictione] 1585' — Private Italian collection.

Academic consensus has it that the phenomenon of producing large-format biblical manuscripts originated in Rome, under the papal *aegis*, as a means of promulgating Gregorian church reform in the 11th and 12th centuries (although for an argument as to why this theory is too reductive, see L. Yawn, 'The Italian Giant Bible, lay patronage and professional workmanship', *Les usages sociaux de la Bible, XIe-XVe siècles*, CEHTL, 3, Paris, 2010). The 'hallow shaft', 'early geometrical' style (according to the terminology of Edward B. Garrison) of the initial in the present leaf and the bright palette of yellows, reds and greens, suggests a Roman production of the very end of the 11th century. The figure of St Jerome standing against a monochrome panel, his formulaic posture, the modelling and 'damp fold' shading of the robes, the halo outlined in red, and the rendering of the hair and face — his leaf-shaped beard, elongated nose and undulating locks — find almost precise parallels in the decoration of the two-volume *Bibbia Atlantica di Cividale* (Cividale del Friuli, Museo Archeologico Nazionale, Archivi e Biblioteca I-II), and in particular II, f.112v, depicting Christ and the twelve apostles. That manuscript, though in Friuli from the early 12th century, was likely produced in Rome at the end of the 11th. Stylistic comparisons may also be drawn with a number of other central Italian Atlantic Bibles in institutional collections: Genoa, Biblioteca civica Berio, M.R. Cf.3.7; Rome, Biblioteca Angelica, lat.1273 and Rome, BAV, Vat. lat.10404, for example.

£50,000–80,000

\$67,000–110,000

€57,000–91,000



4

04

A BIFOLIUM FROM A NOTED BREVIARY, in Latin, manuscript on vellum [Germany, second half 12th century]

212 x 306mm (the bifolium). 26 lines of text and St Gall neumes in open field, ruled space: 165 x 107mm, rubrics and initials in red or touched red (creased and cropped from previous use as a binding fragment, one side heavily soiled, some fading to text). The text opening '[in]cre]passe discipulos memorat' and ending 'nec mirum si unius sedis offertur' and containing the Feast of the Ascension. *Provenance*: 20th-century notes in German.

£1,000–1,500

\$1,400–2,000
€1,200–1,700

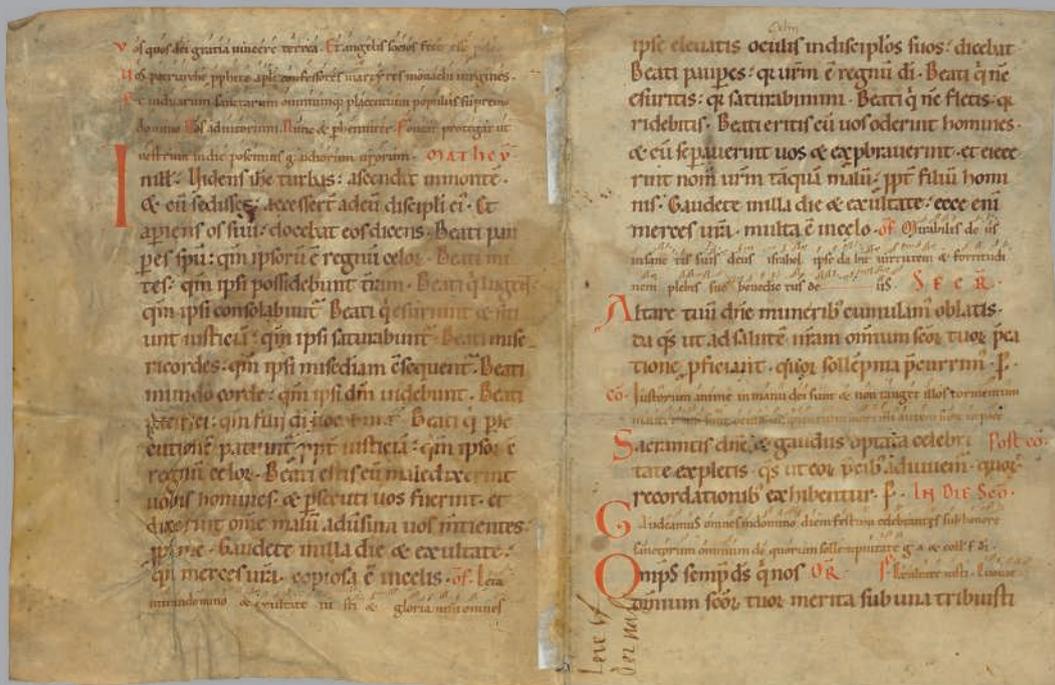
05

A BIFOLIUM FROM A NOTED BREVIARY, in Latin, manuscript on vellum [Germany, second half 12th century]

189 x 292mm (the bifolium). 22 lines of text and Old German neumes, ruled space: 158 x 110mm, rubrics and large initials in red (staining and warping, gutter reinforced with tape). The text beginning '[...] ipse elevatis oculis in discipulos suos' (Luke 6:20) and ending 'Laetamini in Domino et exultate iusti et gloriamini omnes' (Ps. 31:11), containing the Introit at Mass on the Feast of All saints 'Gaudeamus omnes'. *Provenance*: 20th-century notes in German.

£800–1,200

\$1,100–1,600
€920–1,400



5

8

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue



(Detail)

8

THE JUDGEMENT OF ZEPHANIAH, initial on a bifolium from an illuminated Giant Bible on vellum [Spain, ?Castile, c.1300]

A bifolium taken from a turn-of-the-14th-century Giant Spanish Bible.

341 x 236mm. One historiated and one illuminated initial. The text beginning half way through the Prologue to Zephaniah, 'de magnitudine domini nata est humilitas' (upper margin cropped, affecting text and extension of initial, some staining and spotting).

Provenance: The present bifolium was evidently used as a binding fragment, likely for archival material: 19th-century titles ('Memorial de Marabedises para el dno de 1809'). Three other bifolia from the same manuscript were sold at Christie's, 13 July 2016, lots 103-105.

The illumination depicting one of the many apocalyptic prophecies in the book – in this case the Lord's promise that He would 'consume man and beast; [...] the fowls of the heaven, and the fishes of the sea' – shows the influence of styles current in France, but the script and decorative features point to northern Spain.

The vibrant yet nuanced palette of pinks, reds, blues and greens, the striking diapered backgrounds and delicate scrolling infills, and the stylised figures with their formulaic postures are also features of a Castilian Missal at the Victoria and Albert Museum (see R. Watson, *Western Illuminated Manuscripts*, 2015, cat. no 17).

£2,000–3,000

\$2,700–4,000

€2,300–3,400



9

ST LUCY, historiated initial 'U' cut from an illuminated choirbook on vellum [Lombardy or Siena, c.1470-80]

A charming example of the style of the Lombard illuminator Venturino Mercati, or Venturino da Milano, active in Lombardy, Tuscany and Emilia during the 1470s.

The style of illumination closely resembles a group of cuttings at the Fitzwilliam Museum (Cambridge, MSS 199.3, 199.4, 199.6, 199.7, 199.8, 199.9), attributed to the circle of Venturino Mercati (fl. 1472-79), an artist active both in Tuscany and Lombardy. The rounded face of St Lucy, her placid expression, the delicate peaked clouds against the blue background, and the pink letter with the acanthus 'cap' on the side find close parallels both with the Fitzwilliam group and the illuminations contributed by Venturino Mercati to the choirbooks produced for Monteoliveto Maggiore in Siena (Chiusi, Museo della Cattedrale, MSS B, C, D, E, F, H, I, K, L, M and N).

74 x 82mm. Mounted and framed.

£1,000–1,500

\$1,400–2,000

€1,200–1,700



010

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

A charming 13th-century Flemish Psalter decorated with lively initials, with very early French Celestine provenance.

103 x 70mm. vi + 177 + iv, 18 lines, some contemporary gathering signatures, illuminated and penwork initials throughout, eight historiated initials on burnished gold grounds, small cross cut in relief into lower border of one leaf (lacking a leaf after Calendar, likely with full-page initial opening 'Beatus Vir', the text after f.166v completed in a later, 14th-century hand, and containing a rubric at the end introducing an Office of the Virgin for Celestine use, now lacking or in a separate volume, some small losses of pigment to historiated initials, some marginal soiling and small area of loss at top of empty border of last leaf). Late 19th-century brown morocco gilt, fitted beige cloth-covered case.

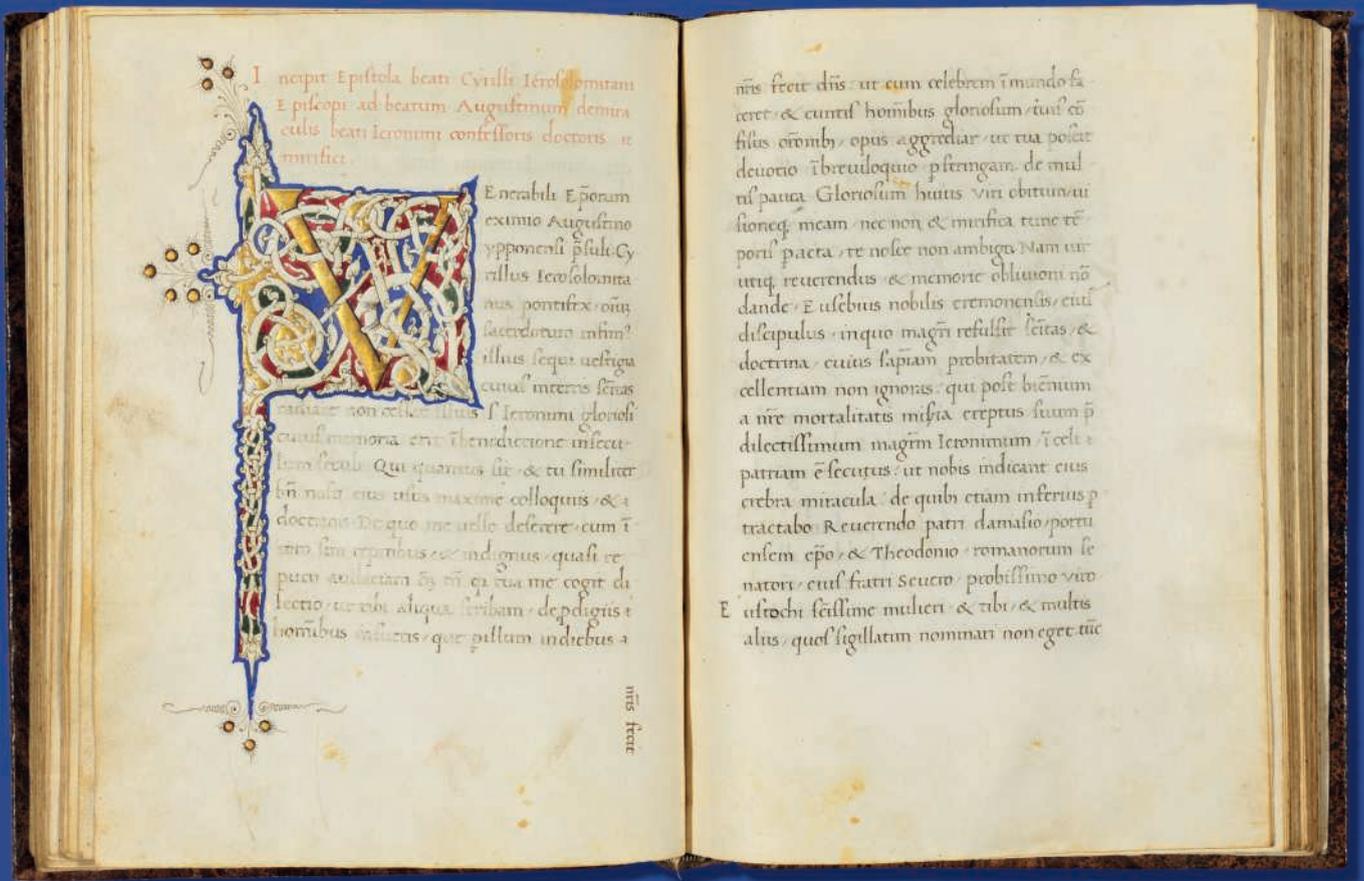
Provenance: A late 13th-century Flemish production that by the 14th century had evidently found its way into a Celestine monastery: rubric at the end of the text, added along with the final 10 leaves of the manuscript in a 14th-century hand: 'Incipit officium beate marie secundum usum fratrum celestinatorum'. The Celestines (founded in 1244) only took their name after 1294 when their patron, Pietro Morrone, was consecrated as Pope Celestine V. His death on 19 May 1296 is commemorated in an early addition in red to the calendar as 'Petrus Celestini', as is his translation on 15 February 1327. The calendar is well populated in a number of early hands (the latest adding the feast of Peter of Luxembourg [d.1433]). Many of the saints are French (an early addition includes the feast of St Louis), some are Belgian (Gertude of Nivelles and Waudru of Mons, for example), but there seems to be a preponderance of saints local to the vicinity of Lyon: Sts Artaldus (7 January, bishop of Belley, d.1206), and Desiderius (February 11, bishop of Vienne in the 6th-7th century) and the later addition of Austrobertus (bishop of Vienne in the 8th century), which is perhaps why the manuscript has previously been described as a Lyon production – F.F. Rice, most likely the 19th-century American printer and typographer: his inscription inside front cover and on verso of first endleaf (mostly erased) – Stockholm Auktionsverk, 21 June 2016, lot 6023.

Content: Calendar, ff.1-6v, Psalms 1-150, followed by canticles and prayers, including the *Magnificat*, *Nunc Dimittis*, the pseudo-Athanasian creed, *Quicumque vult*, and ending with a Litany of Saints and prayers ff.7-177v.

The provincial and lively historiated initials are on ff.29v, 44, 56, 57, 87, 103, 105, 120v.

£15,000–20,000

\$20,000–27,000
€18,000–23,000



011

PSEUDO EUSEBIUS OF CREMONA, *Epistola ad Beatum Damasium et ad Theodonium Romanorum senatorem de morte beati Hieronimi*; PSEUDO AUGUSTINE, *Epistola ad Sanctum Cirillum*; PSEUDO CYRIL OF JERUSALEM, *Epistola ad Sanctum Augustinum*, in Latin, illuminated manuscript on vellum [Italy, Veneto, possibly Padua, c.1450s-60s]

A splendid and sparkling example of humanist book production, beautifully illuminated and elegantly written for a member of the Porzio family of southern Italy, and a testament to the medieval phenomenon of 'pious fraud' that helped promulgate the cult of St Jerome.

225 x 162mm. ii + 140 leaves, complete, pencil foliation 1-140 followed here. 21 lines, ruled space: 155 x 95mm, perpendicular catchwords survive, contemporary annotations, rubrics in red, 2 large illuminated initials on burnished gold grounds and one large white-vine initial, opening page with coat of arms of the Porzio family (ink on some pages somewhat faded, some flaking to gold on opening page). 19th-century Italian mottled calf gilt. Fitted box.

Provenance: A member of the southern Italian Porzio/Porco family, perhaps Giacomo Porzio who was Archbishop of Messina in 1449: coat of arms *gules* a bendy or, 2 fleur-de-lys of the same on opening page — 'Ex libris Cassini? de C[...]allei? del I[...]': erased inscription on front flyleaf.

Content: Pseudo-Eusebius, 'On the death of St Jerome': *Epistola ad beatum Damasium Portuensem episcopum et ad Theodonium Romanorum senatorem de morte beati Ieronimi confessoris doctoris eximii*, ff.1-66v; Pseudo-Augustine, 'On the magnificence of St Jerome': *Epistola ad beatum Cirillum Ierosolimitanum pontificem de magnificentis beati Ieronimi confessoris doctoris magnifici*, ff.68-80; Pseudo-Cyrillus, 'On the miracles of St Jerome': *Epistola ad beatum Augustinum de miraculis beati Ieronimi confessoris doctoris mirifici*, ff.80v-139v.

In the early 14th century, forged letters allegedly written by Eusebius of Cremona, St Augustine and St Cyril of Jerusalem discussing the circumstances of St Jerome's death, his miracles and the development of his cult were copied and widely circulated, their authenticity unquestioned and undetected. Such examples of 'pious fraud', though common in the Middle Ages, were subjected to increased critical scrutiny with the advent of humanism (Erasmus himself, for example, cast doubt on the authenticity of these letters), but were still widely copied and circulated. The letters are often found together, and were probably written in Rome at the turn of the 14th century, their author in some way connected to the Dominican Order and Santa Maria Maggiore (see E. Rice, *Saint Jerome in the Renaissance*, 1985, p.1963; F. Lanzoni, 'La leggenda di S. Girolamo', *Miscellanea Geronimiana: scritti varii pubblicati nel 15 centenario della morte di San Girolamo*, 1920, pp.19-42).

The elegant and formal humanistic script is remarkably close to that of Franciscus de Camuciis, a scribe from Vicenza working in Padua, who was responsible for an *Aeneid* (London, BL, Harley 2726, signed and dated 8 August 1463) and a number of copies of Propertius's *Elegies* (Vatican, Ottob. Lat. 1514; Leiden, Universiteitsbibliotheek, Voss. Lat. Q. 117; and possibly Bern, Burgerbibliothek, cod. 517).

£40,000–60,000

\$54,000–80,000

€46,000–68,000

Bella d'Badilio sicca	Sex impales.	Peca urbis d' gualone	Sex uer gff.
Storin uallane	Quatuor sol' ferr' et dimid.	Peca stanfortis d' pratio	Quingim ipales.
Storin suberoy	Tres soltos ferr'	Peca pratio uigati	Tres uer gff.
Centenarius suberoy	Octo uer p'col.	Peca stanfortis et saie d' arico	Quingim uer gff.
Milianus lane	Decem sol' ferr'	Peca saie d' broca	Quingim ipales.
Milianus Bambay	Dec. p. ferr'	Peca saie d' cano	Quingim uer gff.
Milianus Camp	Quatuor uer gff.	Peca saie d' lana	Quingim uer gff.
Milianus lun	Octo uer gff.	Peca saie d' castella	Quingim uer gff.
Item putent q' solant d' quahlet libi bene d' uocati d' nari.		Peca saie d' lana	Quingim uer gff.
Item d' quohlet cancio fili solant octo denij p'col. Et notanda		Peca panni d' pariso	Quingim uer gff.
Palencia d' la est q' dec' libi fili facit uerū d' uocati.		Peca panni d' bressello	Quingim uer gff.
Bella de collo de bertonus	Sex uer gff.	Peca panni d' mambirio	Quingim uer gff.
Bella d' Aquillius magnus	Quatuor uer gff.	Urbina panni	
Bella d' boltonus	Duos uer gff.	atransinon	
Bella de meq'rolas	Tres uer gff.	Peca totelane de florentia	Tres soltos ferr'
Bella de garbinus	Tres uer gff.	Peca totelane de verona	Tres soltos ferr'
Peca Beurlati	Duodca uer gff. et dimid.	Peca totelane de bononia	Tres soltos ferr'
Peca Pirelle	Noue uer gff.	Peca totelane de parma	Tres soltos ferr'
Peca Blaune	Sex uer gff.	Peca panni genalis de florentia	Tres uer gff.
Peca uergata d' apio	Quatuor uer gff. et dimid.	Peca saie de florentia	Tres soltos ferr' et dimid.

12

LIST OF THE GRAND TAX OF FERRARA, in Latin, manuscript on vellum [Italy (Ferrara), mid- to late 15th century]

An insight into the economics of Renaissance Italy: a working list of taxes imposed on luxury goods – especially textiles – imported into Ferrara in the 15th century.

280 x 200mm. 6 leaves, complete, 34-35 lines, ruled space: 220 x 130mm, one-line initials in brown ink at the beginning of each paragraph, small number of near-contemporary additions (first leaf rubbed and faded, some stains and folds, small area torn away from margin of f.1).

Content: 'Hec sunt provisiones none magne gabelle': a list of taxable luxury goods imported into Ferrara, the *Magna*, or *Grossa Gabella*: 129 entries specifying the items covered by the tax, including wine, metals, salted meats, fruits and various types of cloth (including Stamford cloth tapestries) from Milan, Florence, Bologna, Verona, Parma, but also Brussels and Paris, listing each commodity with its specific quantities and the value of the payments demanded.

Much of Renaissance Ferrara's economy revolved around the introduction of tolls on goods transported along the River Po, taxes on goods manufactured in Ferrara, and most importantly on luxury goods manufactured elsewhere and brought into Ferrara.

The marginal annotations indicate that the present manuscript was a practical, working document – although the quality of the script and scrolling penwork decoration on the opening leaf suggest that the booklet was produced for a figure of influence in Renaissance Ferrara, perhaps an official of Ferrara's financial administration.

£5,000–7,000

\$6,700–9,300
€5,700–8,000



013

BOOK OF HOURS, use of Rome, in Latin, illuminated manuscript on vellum [Bruges, c.1450s].

A charming, pocket-size Book of Hours by the Master of the Lee Hours, one of the artists responsible for the illumination of Philip the Good's *Histoire d'Alexandre* (Paris, BnF, ms. fr. 9342).

115 x 83mm. i + 237 + i leaves, complete, 15 lines, ruled space: 64 x 44mm. Thirteen full-page miniatures within full-page borders with facing text pages within full-page borders, illuminated and penwork initials throughout. 18th-century calf gilt.

Provenance: The presence of Sts Amand, Walberga and Donatian in the calendar indicates a Flemish origin – LeFrançois de Camp-Rose: 18th-century inscription on f.i verso – Clarence Samuel Coe: his cheque for \$500 of 29 May 1973 to M. Fleury of the Librairie François I, Paris, with accompanying letter from M. Fleury.

Content: Calendar ff.1-12v; Hours of the Cross ff.13v-20v; Mass of the Virgin ff.21v-33v; Office of the Virgin ff.34v-102v; Saturday Hours of the Virgin ff.103v-112v; Seven Penitential Psalms, Litany and collects ff.113v-135v; Office of the Dead, use of Rome ff.136v-180v; Gospel extracts 181-237v.

The subjects of the large miniatures are: Crucifixion f.13v; Virgin and Child f.21v; Annunciation f.34v; Visitation f.54v; Nativity f.67v; Annunciation to the Shepherds f.72v; Adoration of the Magi f.78v; Presentation in the Temple f.83v; Massacre of the Innocents f.88v; Flight into Egypt f.97v; Dormition of the Virgin f.103v; Last Judgement f.113v; Funeral Mass f.136v.

The miniatures are by the Master of the Lee Hours, an illuminator whose style grows out of that of the artist formerly known as Hand K of the Turin-Milan Hours. The miniatures here feature charming figures with doll-like faces reminiscent of the work of the Master of the Beady Eyes, decorative, formulaic backgrounds with chequered floors, silvered windows, textile hangings, or simple landscapes with cottonball trees, and reveal a debt to the Masters of the Gold Scrolls who dominated manuscript illumination in Bruges from the 1410s to the 1450s. 19 manuscripts have been ascribed to the Master of the Lee Hours to date. We are grateful to Gregory Clark for his help in identifying the artist.

£25,000–35,000

\$34,000–46,000
€29,000–40,000



014

MISSAL, in Latin, illuminated manuscript on vellum [Brabant, perhaps Mechelen, third quarter 15th century]

An imposing 15th-century southern Netherlandish Missal in fine condition, with an intriguing link to the Cistercian community at Muysen Abbey, close to Mechelen.

246 x 178mm. iii + 205 leaves + iii, complete, original foliation I-CC (occasionally incorrect, not followed here), modern pencil gathering markings, 28 lines in two columns, ruled space: 170 x 110mm, seven 3- to 5-line flourished penwork initials, one 4-line illuminated initial with borders on two sides, one 9-line illuminated Cistercian cross, one full-page miniature on an inserted leaf (occasional natural flaws and tears, often displaying contemporary repairs, light marginal staining to certain calendar pages). Later vellum over pasteboard.

Provenance: St Rumbold of Mechelen and St Lambert appear in red in the calendar, suggesting the manuscript was made for use in Mechelen or perhaps elsewhere in Brabant – Nicolas de Woelmont (before 1420-1473): an obituary added under 19 February in the calendar in a 15th-century hand reads 'obiit Nicolaus de W[oe]lmont a[nn]o lxxij'. De Woelmont was a member of a prominent Brabant family, and served as the châtelain of Jean de Nassau (1419-1480) at Corroy-le-Château and Frasnes – John Landwehr (bookplate).

Content: Calendar ff.1-6; Temporale ff.7-104; Prefaces, the Gloria and the Creed ff.105-112; Canons of the Mass ff.113v-119; Sanctoriale ff.120-175; Votive Masses ff.175v-189; blank f.190; Common of Saints ff.191-205.

The subject of the inserted Canon miniature is the Crucifixion, f.113v.

The borders are close to those surrounding a miniature by the Master of Gerard Brilis or his circle inserted into a Collectory for the use of the Cistercian Abbey of Muysen, close to Mechelen, in the third quarter of the 15th century (Tournai, bibliothèque du Séminaire, ms. 12, f.21v, see Bousmanne and Delcourt, *Miniatures flamandes 1404-1482*, p.35). Both sets of borders, which combine scrolling acanthus with grape-bearing vines, feature a decorative device formed from a Cistercian cross below the miniatures, and the present manuscript also displays an illuminated cross on f.40. While the miniatures themselves differ in style, sharing only a diapered background, the stylistic similarity of the borders of the two manuscripts and the Cistercian iconography may suggest a shared link to Muysen Abbey.

£15,000-20,000

\$20,000-27,000

€18,000-23,000



015

NEW TESTAMENT EPISTLES, in Latin, illuminated manuscript on vellum [Flanders, probably Bruges, c.1470s]

A beautifully preserved Flemish copy of the *Epistles*, evidently a *de luxe* commission boasting a very fine humanist script enlivened by pristine illuminated initials. The wide, clean margins are a testament to almost 300 years cloistered in the library of the Carthusians at Genadedal, part of a provenance chain intimately connected to the city of Bruges.

155 x 105mm, ii + 249 + ii leaves, complete, 19 lines in a humanist script, ruled space: 84 x 59mm, original foliation (not followed here) and chapter headings, catchwords, cotton tags marking each epistle, two-line initials in gold throughout, twenty large illuminated initials (five- to six- line) with scrolling acanthus and foliage, (one blank leaf excised after f.7). 18th-century marbled calf (spine bumped and small losses). Fitted box.

Provenance: Likely produced in Bruges in the second half of the 15th century; certainly, it seems that the manuscript was held in the city by 1477 as an inscription on the final flyleaf mentions the city and appears to make reference to the marriage of Mary of Burgundy in that year – Paul Houtmaert ('pauli houtmart'), his ownership inscription and motto ('Flecte voluntatem') in a 15th-century hand on f.i followed by a partially-erased note in Dutch and Latin in another hand, recording the gift of the manuscript first to – Jan Houtmaert, his nephew, then to – the Carthusian charterhouse of Genadedal (or Val-de-Grâce: 'Vallis Gratie'), the donation made on the 9 January 1507 according to another inscription in Dutch on f.249v, which locates it as outside Bruges ('Sartrueses buten Brugghe'). The Carthusian monastery of Genadedal, in the district of Sint-Kruis, had prospered since its 14th-century foundation, benefiting from the generosity of the city's burghers, and in the 16th century was able to host a community of English Carthusians in exile (the Charterhouse of Jesus of Bethlehem) for some years following the turmoil of the Dissolution of the Monasteries. In 1584, as a result of war, the monks moved inside the city, where they remained until the dissolution in 1783 – partially-erased? painted pilgrim badge on f.1, depicting the Holy Cross and the letters 'S' and 'A' – private Spanish collection ('Torrelaguna C. 947 D.22' in modern pencil on f.1).

Content: Incipits for the *Epistles*, arranged according to the liturgical calendar and divided into Pauline and Catholic Epistles ff.1-7; Epistles with prologues ff. 8-239 (Pauline epistles ff. 8-200; Catholic epistles ff.200v-239); mass for the Holy Name ('Incipit missa de nomine ihu') ff.240-244; mass for the Five Wounds, indulgenced by Pope John XXII ff.244v-249.

£25,000–40,000

\$34,000–53,000
€29,000–46,000



016

BOOK OF HOURS, apparently use of Utrecht, in Latin and Dutch, illuminated manuscript on vellum [Bruges, third quarter 15th-century]

A charming Book of Hours, apparently produced in Bruges for use in Utrecht, then owned by a Spanish noble family resident in Leuven and Antwerp: the 16th-century records of deaths, marriage, and baptisms added by Anna van Bouchout and Joan Fernandez Sant Vittores de la Poitilla – a surname we observe transmuted to Saint-Victor within one generation – are a fascinating testament to the integration of these families into the communities in which they settled.

145 x 103mm. ii + 65 + ii, complete but for the Office of the Dead (possibly not supplied), modern pencil foliation followed here, 16 lines, ruled space: 77 x 53mm, catchwords, occasional gathering signatures, prickings, seven 4- to 6-line illuminated initials with borders on three sides, three full-page miniatures on inserted leaves with full borders across each opening, (some waterstaining to ff.49v-50 affecting the miniature a little, margin edges sometimes cropped). Contemporary stamped pigskin (some cracks on the lower board).

Provenance: The appearance of Sts Servatius, Odulphus, Lambertus, Willibrordus and Martin of Tours in red in the calendar suggests that these Hours were produced for use in Utrecht; the use of the Hours of the Virgin is close to that of Utrecht, though not an exact match – an early owner attached pilgrim badges, whose imprints are still visible, to ff.1 & 12 – Anna van Bouchout, resident of Antwerp, ownership inscription and family records in Dutch, 1537-1540, which include the deaths of her parents, Gielis and Juliana van Bouchout, and her husband, Francisco de Chinchilla – Joan Fernandez Sant Vittores de la Poitilla, Spanish nobleman resident in Leuven, family records for 1587-88 added in Spanish in his hand, presumably inherited by his son – François de Saint-Victor, chevalier, seigneur de Bommalettes [Ramillies]: his 17th-century ownership inscription in French, and explanatory annotations next to the family records added by his grandmother, Anna van Bouchout, in Dutch – modern booksellers' annotations in pencil and pen to flyleaves.

Content: ruled blank f.1; Calendar, in Dutch ff.2-7; Hours of the Cross ff.8v-11; Hours of the Virgin, unrecorded use, ff.12v-48; Seven Penitential Psalms ff.49v-58; Litany ff.59-62; later family records and ownership notes in Dutch, Spanish, and French ff.62v-65.

The subjects of the full-page miniatures are: Crucifixion f.8v; Annunciation f.12v; and Last Judgement f.49v.

The style of the vibrant inserted miniatures, which are flanked by charming inhabited borders, is associable with the oeuvre of the so-called Masters of the Gold Scrolls, known from their elaborate decorative backgrounds. The leading providers of book illumination in Bruges from around 1420 to 1450, they served a varied clientele and decorated books for the home market and for export, as here, for use in Utrecht in the Northern Netherlands.

£12,000-18,000

\$16,000-24,000

€14,000-21,000



Δ017

PRAYERBOOK, in Dutch and Latin, illuminated manuscript on vellum [southern Netherlands, Antwerp, final quarter 15th century]

A prayerbook, whose personalised content reflects female devotional practices. Apparently commissioned for a woman resident in Antwerp – whose image appears in the prayerbook and for whose use the customised selection of prayers and liturgical texts would have been made – the present manuscript is a testament to the fusion of Netherlandish and French stylistic influences.

119 x 82mm. 102 leaves, lacking at least one leaf, 14 lines, ruled space: 74 x 52mm. Six large miniatures and ten small miniatures, six-line decorated initials opening certain texts, illuminated initials throughout (some thumbing to the borders, occasional soiling, slightly cropped). 19th-century vellum over pasteboard (lacking clasp).

Provenance: This manuscript was made for a female user, the supplicant in contemporary dress depicted kneeling before Christ in the miniature on f.31v; St Barbara is accorded a full-page miniature in the suffrages, offering a clue either to the name of the owner, perhaps, or her devotional preference. The calendar, for the use of Antwerp (as indicated by the inclusion of Sts George and Barbara in red), offers a location for production and use – 'Lefebvre', 1722 (ownership inscription on f.61).

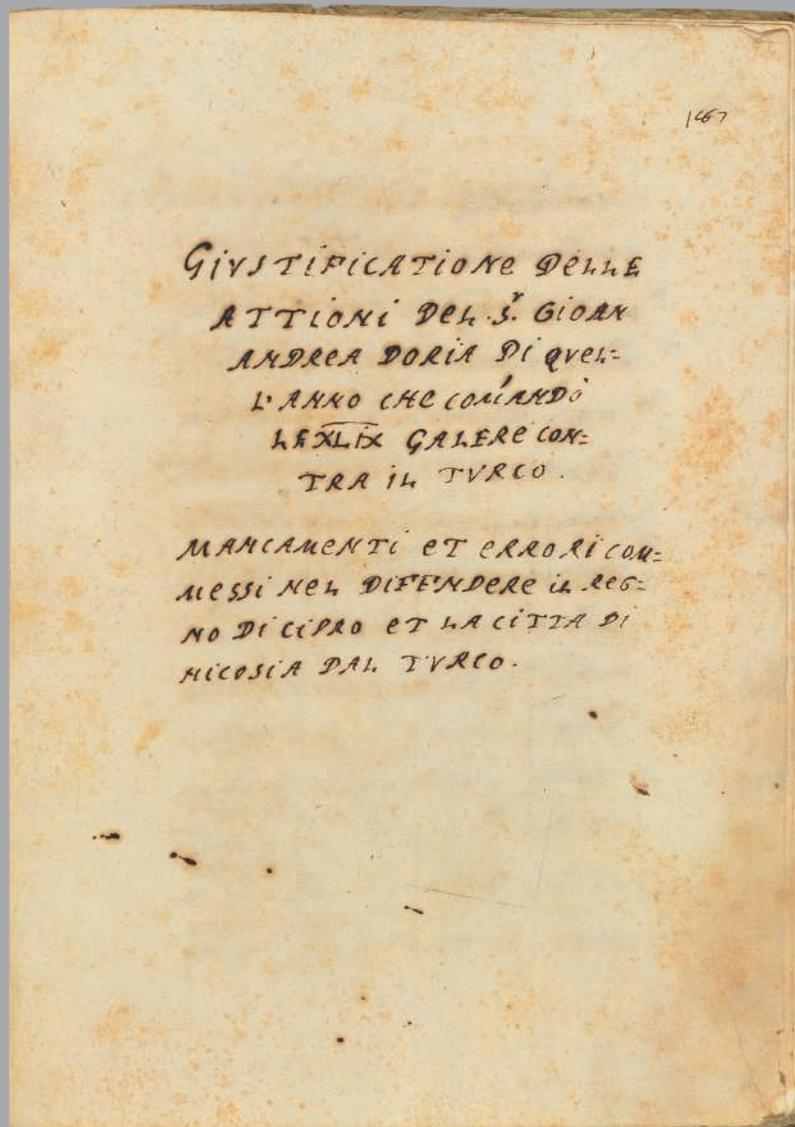
Content: ff.1-11 Calendar, use of Antwerp, in Latin and Dutch (lacking first leaf); ff.12v-23 Seven Penitential Psalms and Litany, in Latin; ff.32- Devotional sequence, in Dutch with some rubrication in Latin, including a collect (ff.32-35); communion prayers (ff.36-37); abridged Hours of the Cross, in the translation of Geert Grote (ff.39-43); Seven orations of St Gregory (ff.43v-45), Seven Last Words of Christ (ff.46-50), *Stabat mater* and an indulgenced prayer to the Virgin (f.51-55); indulgenced prayer on the Passion and further prayers, many of these Marian devotions, some indulgenced (ff.57-83); ff.85-102 Suffrages.

The subjects of the miniatures are as follows: David in Prayer (f.12v); Christ blessing with female supplicant (f.31v); Agony in the Garden (f.38v); Flagellation (f.56v); St Michael slaying the dragon (f.84v); and St Barbara (f.99v). The small miniatures are on ff.36; 36v; 43v; 87; 87v; 90v; 91; 92; 93v; 95.

£5,000–8,000

\$6,700–11,000

€5,700–9,100



018

Giustificazione delle Attioni del Sr. Gioan Andrea Doria di quell'anno che comando' le XLIX galere contra il Turco, in Italian, manuscript on paper [Italy, probably Genoa, 17th century]

A revealing insight into the questionable, and arguably cowardly, tactics of the Genoese admiral and nobleman Giovanni Andrea Doria (1539-1606) during the Ottoman-Venetian war of 1570-73.

262 x 191mm. ii + 49 + ii, textually complete but originally part of a larger whole, contemporary foliation 187-235 followed here. 14-15 lines, catchwords survive (marginal foxing and staining, the ink often bleeding through the page). Near-contemporary card, vellum spine (offsetting and remnants of vellum from another manuscript on binding, some staining).

A 17th-century copy of a 1570 document explaining the actions of the Genoese Giovanni Andrea Doria during the Ottoman-Venetian war that led to the fall of Cyprus and its capital Nicosia. On 27 June 1570, the Ottoman forces landed unopposed at Salines, while the Venetians withdrew to the forts, waiting for reinforcements to arrive. The Siege of Nicosia lasted for seven weeks, and on 9 September, when the defenders had exhausted their ammunition, the Ottomans succeeded in breaching the walls. A massacre of the city's 20,000 inhabitants ensued. A reinforcement Christian fleet of Venetian (under Girolamo Zane), Papal (under Marcantonio Colonna) and Neapolitan/Genoese/Spanish (under Giovanni Andrea Doria) vessels that had belatedly been assembled at Crete by late August and was sailing towards Cyprus, turned back when it received news of Nicosia's fall. Doria's dallying and reluctance to commit his fleet to the war effort is imputed to him in the present text. Doria would go on to fight in the Battle of Lepanto in 1571.

£1,200-1,800

\$1,600-2,400
€1,400-2,100



019

CHRONICLE of Nuremberg 1449-1603: *Ein schöne unndt kurtze Cronica alter ergangenen geschichten Insonderhait von der kayselichen Reichstat Nurmberg*; SCHEMBART BOOK; *Nurmbergische Rahts Wahl*, register of officeholders and elected members of the Nuremberg council from 1447-1603, in German, illustrated manuscript on paper, Nuremberg, 1603

A splendid authorial copy of a 1603 chronicle of the city of Nuremberg combined with pictorial presentation of its most celebrated public spectacle and precise records of the city's civic appointments and government. *The Schembart Lauf* was a carnival parade for Shrove Tuesday that originated in 1349 as a privilege granted by the emperor Charles IV to the butcher's guild of Nuremberg. Sometimes riotous (the dancers would run through the streets in extravagant costumes brandishing lances and bunches of leaves that concealed fireworks), the event was banned in 1539. Books recording the carnival's participants and their different costumes from year to year started to be made almost immediately after the *Schembart Lauf* was banned in an attempt to get the festival restored.

325 x 195mm, 440 leaves (119 blank and 2 with pasted-on extensions), complete, foliation 1-439, skipping a leaf after 188, twenty-four pages painted in full colour showing a continuous procession beneath panels of text, two of these pages with fold-out extensions, sixty-four illustrations of full-length masked and costumed figures identified by coats of arms and beneath text panels outlining the carnival that year (creasing, tears and some losses from lower edges of ff.179-188 and 283-314, one of the fold-out extensions mostly lacking). Contemporary panelled pigskin stamped in blind, tools including Annunciation, Baptism of Christ, Crucifixion and Resurrection, brass cornerpieces and two fore-edge clasps and catches (rubbing at spine-bands, small leather loss in spine and split at head and foot, lacking one clasp), brown cloth box with leather lettering-piece.



Provenance: Wilhelm Kress von Kressenstein (1560-1640), engraved armorial bookplate inside upper cover — Princely House of Liechtenstein, their shelfmark on upper paste-down; purchased from H.P. Kraus 1956 — Paul and Marianne Gourary, their sale, Christie's New York, 12 June 2009, lot 314.

Content: 'A fine and short chronicle of tales of long ago especially about the imperial Reichstadt of Nuremberg, when and where it was given the name, and how it was at first, also of its destruction and reconstruction and what sort of wars it went through, I have briefly assembled and as best I could manage and see I have written', chronicle of Nuremberg from its foundation to 1603 ff.1-224, including an illustrated account of a military procession that came through the city on July 30 1592 ff.178v-188bis; verse chronicle on the origin of the *Schembart Lauf* ff.281-282, followed by the illustrations and text for the *Schembart* costumes from 1449-1539 and the float for 1539 ff.283-315; account of events of 1539 ff.316r Nuremberg *Rahts Wahl*, records of the members elected to the town council 1477-1603 ff.324-335; entries from the register of the Greater and Lesser Councils of Nuremberg recording all those nominated and appointed members and office-holders from 1560-1603 ff.343-381; table with the names of the officers from 1596-1603 ff.418v-422; excerpt from the oath of office to be read in full council ff.430-432. Folios 224v-280v, 317-323v, ff.335v-342v, 381v-418, 422v-429v and 433v-439v blank.

£40,000-60,000

\$54,000-80,000
€46,000-68,000



020

MONALDI, Piero [di Giovanni] (1560-1629), *Fioretti cavati dalla Storia scritta da Piero di Giovanni Monaldi cittadino fiorentino in lode / della Nobiltà della Città di Firenze*, in Italian, decorated manuscript on paper [Florence, c.1609]

One of the earliest autograph manuscript exemplars of Piero Monaldi's 'Who's Who' of Florentine nobility.

315 x 213mm. 125 leaves, contemporary pagination 1-252 followed here (pp. nos 10, 11, 14, 15, 23 and 24 skipped), p.2 with a large coat of arms of the city of Florence, each entry illustrated with the respective family coat of arms (according to the Index apparently lacking 44 pages after p.252, sporadic foxing, some bleeding of text). Contemporary card, vellum spine (stained and scuffed).

Provenance: Piero Monaldi (1559-1629), historian and genealogist, author of the much-circulated *Istoria delle famiglie e della nobiltà di Firenze*, dedicated in 1607 to Ferdinando I de' Medici, Grand Duke of Tuscany; inscription likely in his hand on f.3: 'Ricordo che questa e una bozza della Storia delle famiglie nobili della Città di Fiorenza composta e scritta da me Piero Monaldi per farne un bellissimo volume se piacerà Al Sommo Iddio ritorni a Fiorenza e perciò infinche non ritorni di gratia non si tochi'. The preface has Ferdinand (1549-1609) still ruling, and the text does not contain the 1626 additions by Girolamo della Sommaia; this makes the present volume one of the earliest witnesses to Monaldi's *œuvre* — Conte Lamberti, of Florence: ex libris on inside upper cover with coat of arms and motto 'Cosa fatta capo ha'.

Content: Index of families, arranged alphabetically: 'Tavola de Casati che anno breve discorso nella presente storietta' pp.3-13; 'Breve discorso sopra lorigine della città di Fiorenza' pp. 16-27; 'Brevissimi discorsi sopra piu nobil famiglie della città di Fiorenza cavati della storia scritta da Piero Monaldi cittadino fiorentino', beginning with the Medici family pp.28-252.

For a list of manuscript copies of Monaldi's work, see J. Boutier, 'Un «Who's who» de la noblesse florentine au XVIIe siècle: *L'Istoria delle famiglie della città di Firenze* de Piero Monaldi', in *Sociétés et idéologies des temps modernes. Hommage à Arlette Jouanna*, 1996, pp. 79-100. Boutier lists only one other manuscript produced under Ferdinand I, which makes the present copy all the more important.

£7,000-10,000

\$9,300-13,000
€8,000-11,000



021

DOCTORATE OF LAW granted to Alessandro Vecellio by the University of Padua, in Latin, illuminated manuscript on vellum, Padua, 20 October 1612

A handsome doctoral diploma in an elaborate contemporary Venetian sunk panel binding with the coat of arms of the Vecellio family, granting a doctorate of civil and canonical law to Alessandro Vecellio, of Pieve di Cadore, son of Tiziano l'Oratore (1538-1612), cousin of the great painter Titian.

232x 171mm. 6 leaves, complete, 20 lines of text framed in gold, names in gold, opening page with full border inhabited by grisaille putti and amphorae and roundels containing the Virgin and Child and saints (some edges frayed, a little wormholing). Contemporary Venetian sunk panel binding of red and brown goatskin over thin pasteboard, elaborately tooled in gilt and silver, raised outer frame, large lobed panel with central lozenge containing the painted Vecellio coat of arms, sunken corner panels of silver-tooled vellum, portions of 4 pairs of silk ties, remnants of wax seal in brass case (spine splitting, silver oxidised, some light wear, one pair of ties renewed). [With]: a facsimile of the manuscript in English translation.

£4,000-6,000

\$5,400-8,000

€4,600-6,800



22

THE RIPLEY SCROLL, an illustrated alchemical manuscript, in English and Latin, on vellum, England [perhaps Manchester?] 1624

A rich and detailed mix of cryptic verse, legend and image, this is one of 23 known copies of *The Ripley Scroll*, a vivid and complex emblematic representation of the process to manufacture the Philosophers' Stone — the prime alchemical quest — the means of converting base material into gold. Its composition was attributed to the foremost English alchemist, George Ripley (d. c.1490), author of *The Compound of Alchemy*. This is the only copy of *The Ripley Scroll* in private hands: one belonging to the British Library is currently a centrepiece in their exhibition *Harry Potter: A History of Magic* (until 28 February 2018).

Provenance: There is a colophon after the final text reading 'Leonard Smethley fecit 1624'. An arms painter and deputy herald of this name is documented as resident and active in Manchester from 1612 until at least 1624. This would seem a suitable occupation for the compiler of this *Scroll*, particularly given the greater polish and confidence evident in the 'heraldic' motifs. John Dee, the renowned Tudor mathematician, astronomer, astrologer and researcher into the occult, who promoted Ripley's reputation in England and abroad, was Warden of Christ's College in Manchester from 1595 until 1605. Some of Dee's books remained in the city when he returned to his family home in Mortlake. This is a suggestive circumstance: could it have been Dee's copy of *The Ripley Scroll* that served as a model for Smethley? Or perhaps Dee's continued influence in Manchester led to its production.

Content: George Ripley (d. c. 1490) was an Augustinian canon at Bridlington in Yorkshire who was the author of *The Compound of Alchemy [...] divided into Twelve Gates*, a long poem in Middle English written in 1471 and published in 1591. Such was his authority and reputation that by 1700 a large body of alchemical works had been credited to him, including the most visibly arresting compilation, the *Scroll* that was given his name. It is now recognised that not all such attributions were justified and that it is safer to accept that *The Ripley Scrolls* should be regarded as composite works rather than the product of a single author: J.M. Rampling, 'The Catalogue of the Ripley Corpus: Alchemical Writings attributed to George Ripley', *Ambix*, 57/ii 2010, pp.125-201. Although it is accepted that the Middle English verses on the *Scroll* were compiled in the second half of the 15th century, no known copy of *The Ripley Scroll* is earlier than the middle of the 16th century. The latest, and most recently recognised — the roll in the Science Museum London — is datable to the 18th century, evidently in some quarters the ideas it encompassed had currency into the Age of Reason. Alchemy was a practical as well as theoretical pursuit and, while at times controversial, it flourished as an accepted scientific and philosophical discipline. Isaac Newton's alchemical investigations are well known and they even encompassed adaptations from a *Ripley Scroll*.

Seventeen of the 23 known copies of the *Scroll*, including the present example, have been grouped together based on their opening with a figure of an alchemist holding a glass flask; R.I. McCallum, 'Alchemical Scrolls Associated with George Ripley', in *Mystical metal of gold: Essays on alchemy and Renaissance culture*, ed. S.J. Linden, 2007, pp.161-88. The figure is often clearly intended as Hermes Trismegistus, considered the founder of western alchemical philosophy. The present *Scroll* is number 17 of McCallum's Class 1, it was known only from an entry in a sale catalogue where it was not identified (London, Sotheby's 19 December 2000, lot 1).

The composition is made up of a series of emblematic diagrams with inscriptions, labels and accompanying verses, each diagram leads into the next. It sets out in dramatic and intriguing, if ultimately perplexing, form the processes for achieving the two principal goals of alchemical experimentation: the production of the Philosophers' Stone and the Elixir of Life. The basic building blocks, the Aristotelian elements of fire, earth, air and water, are all involved, as are the two 'metallic principles' of Sulphur and Mercury. All metals were believed to be made up of varying proportions of these two vapours, although a perfect balance was found only in gold. A related theory held that beneath the earth base metals were gradually digested until they matured into gold. The alchemists' aim was to find a way to artificially accelerate this natural process: J.M. Rampling, 'Theory choice in Medieval Alchemy', in *Theory Choice in the History of Chemical Practices*, 2016 pp.7-16. Mercury was associated with the soul (*anima*) and the moon, and Sulphur with the spirit (*spiritus*) and the sun, accounting for the frequency of these images and labels in this *Scroll*. The Green Lion, the Red Lion and the Serpent of Arabia which also feature are allegorical representations of various products of distillation and calcination. The integration of alchemy with medieval Christianity and Christian iconography is also evident, particularly in the opening illustration with the central roundel showing the alchemist and a bishop holding a book with seven seals, each seal containing a glass flask holding figures, some recalling the scene of the Creation of Eve, and a further roundel culminating in a version of The Fall of Man. As a whole *The Scroll* serves as a dramatic and colourful witness to Medieval and Early Modern scientific and philosophical enquiry.

Illustration: The roll begins with a large figure holding a glass flask, the Hermetic vessel or Philosopher's Egg, the handles inscribed 'You must make water of earth and earth of the ayr and ayr of the fyre and fyre of the earth'. Within his flask there are eight linked roundels, seven of them containing experimenting figures, apparently female as well as male, watching a flask or retort over a furnace, the glass vessels contain small naked figures. The eighth roundel contains the sun and the moon pouring rays onto Adam and Eve either side of the Tree of Knowledge complete with serpent, they are flanked by two figures wielding tools and at the front there are two small lions, one green and one red and a dog. The seven roundels which show practical operations relate successive stages in the alchemical process and are joined by cords to a larger central roundel, where they connect to a book held by two seated figures, one the alchemist and the other a figure wearing a bishop's mitre.

In the neck of the main flask there is a spread-eagled toad surrounded by drops of blood. The flask sits upon a furnace inscribed 'Here is the last of the whyte stone and the beginning of the red'. Below this an arch surmounted by flames (identified as the 'Mouth of Collarick be ware') springs from the branches of a tree, with leaves labelled 'spiritus' and 'anima', beneath the branches a sun with feathers in its mouth and a moon with feathers beside it. They flank a human-headed lizard-like figure that hangs from the branches and reaches out to a boy (once naked) seated in an aureole atop a grapevine that winds around the tree-trunk. The vine is held by a naked male and female, who stand beside the tree in a six-sided turretted basin, each turret bearing an alchemist holding a glass flask, three of them emptying their contents respectively into a sun, a moon and the basin, flames emanate from the turret bases.





Below this structure is another basin with a male figure grasping a central column flanked by a man in an aureole labelled 'anima' and 'oyle' and an angel labelled 'spiritus' and 'water'. The four turrets at the corners of this square basin carry flasks labelled fire, earth, air and water. Underneath the basin an inscription reads 'the red sea the red luna the red soll', above a green dragon, 'The Dragon Grinn or Grien', spewing out a toad, 'The Tawning venime', above a panel of text. A heading 'Here is the last of the red and beginning to put away the dead': this presumably indicates that the red stone – the transmuting Philosophers' Stone – has been made and the process will continue with the manufacture of the Elixir of Life: the new process begins with a red lion and a green lion that sit to either side of a blazing furnace mouth, labelled 'The mouth of colrick be ware'.

The next image shows the Bird of Hermes, a crowned human-headed bird with wings outstretched beneath a blazing sun standing on an orb of blue sea stuck with feathers, beneath is a scroll with verses in English. A new section is headed 'The red sea the red soll the red elixir vita', and shows a sun of black, white and yellow that contains three linked disks of yellow, white and black labelled 'The Red stone', 'The White stone' and 'The Elixir vita'. The sun sits on the points of a crescent moon of black, white and yellow and the moon is balanced on a green dragon biting its tail and standing on a winged Mappa Mundi orb, blood from the dragon's belly descending into three circles in the watery surface of the globe. The Scroll ends with a drawing of a man holding a staff with a scroll at one end and a horse's hoof at the other (George Ripley?) looking and indicating upwards, beneath his feet a block of English verses headed 'The Description and Generation and Operation of the Dragon', identifying the green dragon as the Serpent of Arabie; in other Ripley Scrolls, these verses are usually located beneath the dragon and before the standing figure. The text ends with the signature 'Leonard Smethley fecit 1624'.

3720 x 275mm overall, seven membranes of varying widths and lengths (tears and losses at head reinforced with vellum, some 'fraying' at sides particularly of first membrane, reinforcing stitching of first membrane to second, grubby on verso at top, rubbed and creased with some ink and pigment loss, particularly affecting first membrane).

This Scroll was reproduced in Peter Beal, *A Dictionary of English Manuscript Terminology: 1450-2000*, 2008, pp.11-13 exemplifying Alchemical manuscripts.

£200,000-300,000

\$270,000-400,000

€230,000-340,000

with his beames that shyneth soe bright
in euery place wher soe euer he be

For he is father to all living things
maintainer of life to eery and rooke
and cause of nature for to spring
with the vif being southe

For he is saluar to euerie soke
to bring a boote this precious worke
take good heed eut his laare
and say to soeueal leard and clerke

That to tomazini is my name
which god did thape with his owne hand
and magiztha is my dame
you shall well understand

Now I shall here begin, to teach & arde away
or else litle shalt thou win, take good heed what I say
Deuyd thou Focus in many a part
with his beames that is soe bright
and thus with nature him correct
which is mirror of all bright

This Focus hath full many a name
which is full hard for to know
and but thou take the vrie same
the philesopher stone thou shalt for goe

There fore I counsell thee thou begin
knowe him well what he shall be
and that is thicke make it thin
and then it shall full well please thee
vnderstand well what I meane
and take good heed ther to
or else had litle shalt thou win
and turne the to much woe

As I haue sayd in this our booke
many a man I wiff it haue
some be hynd and some be fore
as philesophers haue did him giue

For he is both now whyte and red
and also the stone to quickne the dead
and the swome with outre fable
both hard and fix and malliabile
vndre stand this well and right
and thank god for the sight

In this sea with outre lise
standeth the bird of hermes
eating his winges variabile
and ther by maketh him selfe more stable
when as his fathers be from him gone
re standeth still as any stone

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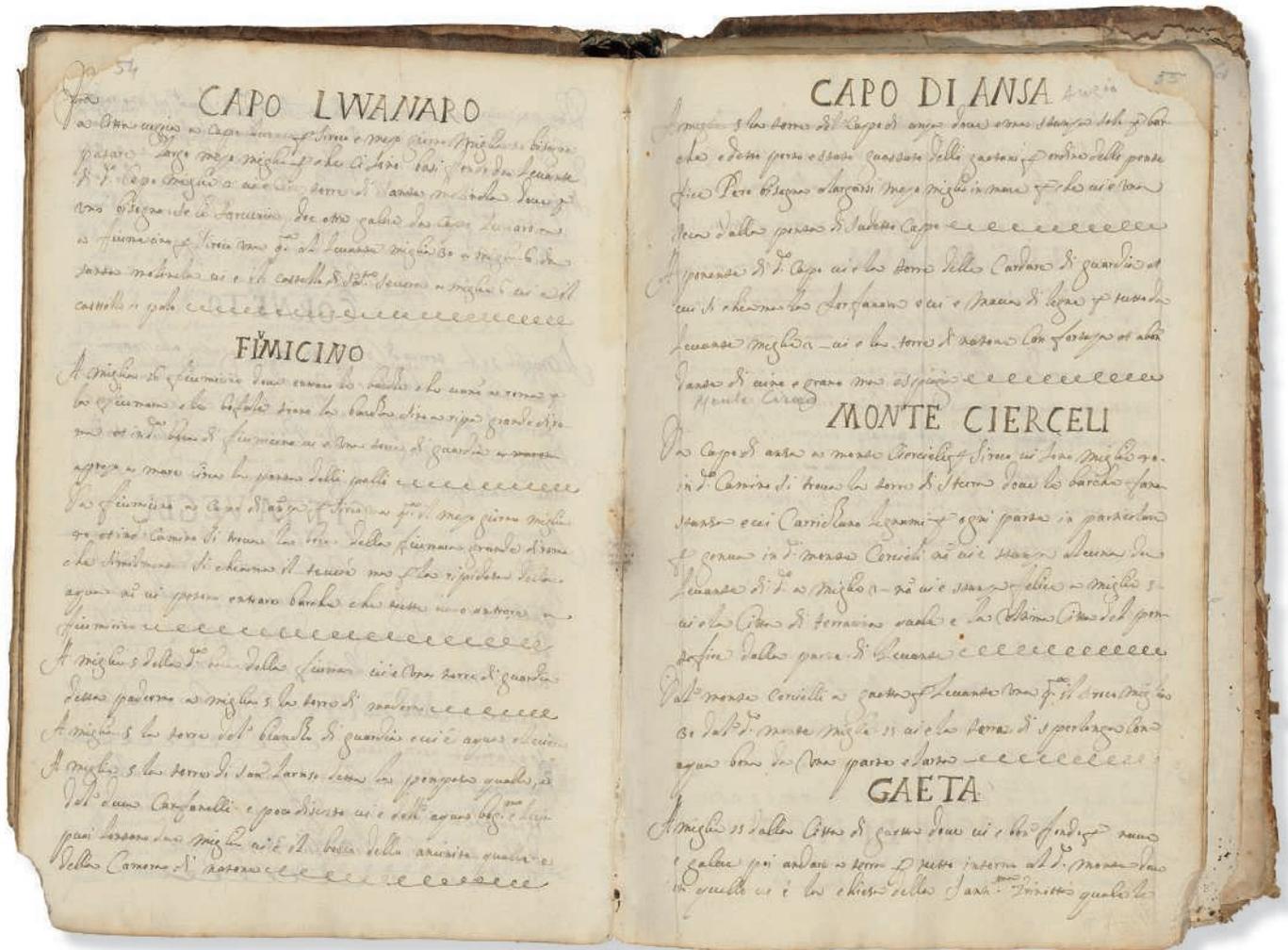
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both hard and fix and malliabile
vndre stand this well and right
and thank god for the sight



023

PINETTI, Francesco, a *Portolano* of the eastern Mediterranean, in Italian, manuscript on paper [Liguria, Genoa], 16 October 1689

A working 17th-century handbook providing written sailing instructions from the port city of Genoa westwards towards southern Spain and south towards Calabria.

270 x 180mm. iv + 31 leaves, textually complete, pencil pagination 1-62 followed here, c.30 lines (edges frayed, marginal thumbing and staining, f.31 loose). Contemporary vellum over card (warped, torn, soiled and frayed).

Provenance: 'Io Fran[ces]co Pinetti della Riva di Taggia': inscription on f.i dated 16 October 1689, the hand matching that of the main text — 18th-century inscriptions on upper pastedown, one dated 27 March 1705: 'Rotta di uno instrumento fatto in Genoa'.

Content: Quotation from Torquato Tasso, *Gerusalemme Liberata*: 'O Musa, tu che di caduchi allori / non cirondi la fronte in Halicona' p.2; Description of the city of Genoa and directions along the southern French and eastern Spanish coasts to Sanlúcar de Barrameda via Menton, Monaco, Villefranche, Marseille, Cadaques, Barcelona, Valencia, Cartagena, Marbella, Gibraltar, Cadiz etc. pp.5-43; Directions from Genoa along the Tyrrhenian coast of Italy to Capo Vaticano in Calabria via Livorno, Fiumicino, Naples, etc. pp.45-62.

The genesis of the portolan chart as we know it in pictorial form is inextricably linked to the production in the late medieval period of these textual sailing instructions of the Mediterranean Sea, known as *portolani* in Italy, and later *roteiros* by the Portuguese and *rutters* by the Dutch and English, written by mariners as guides for sailing from port to port in the Mediterranean.

£2,000-3,000

\$2,700-4,000

€2,300-3,400

Wagner's horn

Flöte

Hoboe

Clarinete

Fagott

Hörn in C

Trompete in C

Allegro con brio

I

II

Viola

Celli u. C. n.

Tutti

Handwritten musical notation for strings and woodwinds, including notes, rests, and dynamic markings like *pp* and *mf*.

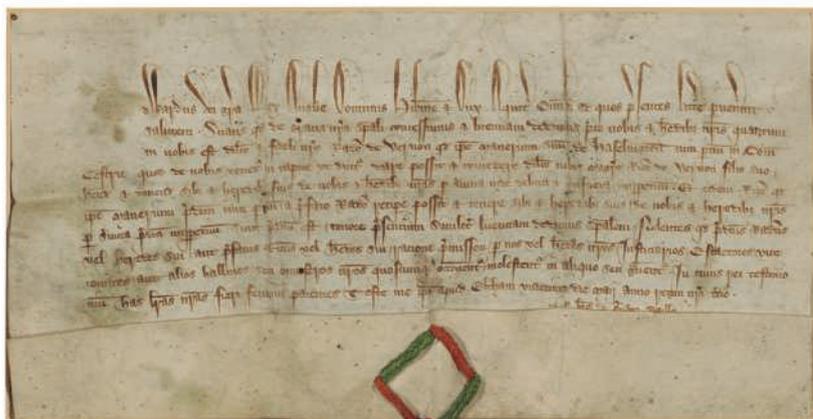
Handwritten musical notation for Flöte, Hoboe, and Clarinete, featuring notes, rests, and dynamic markings like *pp* and *mf*.

Handwritten musical notation for Hörn in C and Trompete in C, featuring notes, rests, and dynamic markings like *pp* and *mf*.

Handwritten musical notation for Violin I, Violin II, Viola, and Celli u. C. n., featuring notes, rests, and dynamic markings like *pp*, *Staccato*, and *crec*.

Handwritten musical notation for woodwinds, featuring notes, rests, and dynamic markings like *pp* and *mf*.

per a poco



*** 25**

EDWARD III (1312-1377), King of England, lord of Ireland. Letters patent, a licence to Sir Ralph Vernon to alienate to his son, Master Richard Vernon, the manor of Haslington in Cheshire which he holds of the King in chief, Eltham Palace, 11 May 1329.

In Latin, on vellum, approx. 120 x 240mm; the initial letter left blank. Substantial fragment of the second Great Seal of Edward III (approx. 190 x 80mm), a clear impression, pendant on red and green silk cords. Framed and glazed.

A fine 14th-century letters patent bearing the Great Seal of Edward III.

The Vernons were one of the great Cheshire families. Sir Ralph Vernon, the subject of the present licence, was born in 1241: a somewhat improbable death date of 1392 is sometimes attributed to him, together with the sobriquet 'the Old Liver'. Edward III had been granted the county of Cheshire two weeks after his birth, and was styled Earl of Chester before his accession. Eltham Palace, where the document was issued, was a relatively new royal residence at this time: it had been granted to Edward's father, Edward II, by the Bishop of Durham in 1305, but was not taken over as a royal residence until the year before Edward's birth: he was to spend much of his childhood there.

£3,000–5,000

\$4,000–6,600
€3,500–5,700



*** 26**

CHARLES VI, King of France (1368-1422). Letter signed ('Charles') to an unidentified royal recipient ('Tres cher & t[re]same Cousin'), Troyes, 20 August n.y. [?1420]

In French, one vellum membrane, 327 x 156mm, seal slits and remains of seal on verso (pinprick holes).

Charles VI, King of France – known alternately as 'the Beloved' and 'the Mad' – sends from Troyes two envoys, Guillaume Digin and Master Jean Tervant, on a mission relating directly to 'the preservation and defence of our Kingdom and seigniory':

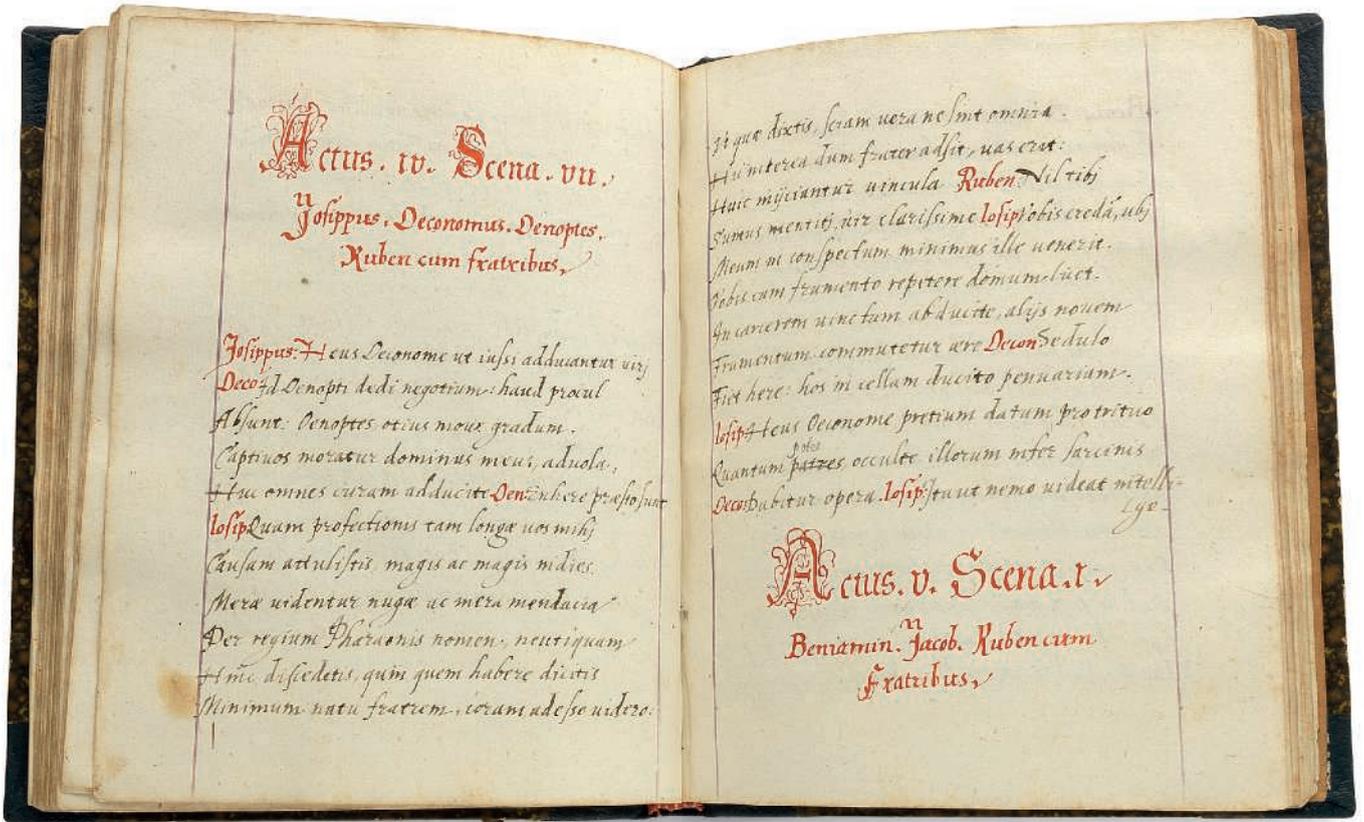
'pour vous dire et exposer de par nous certaines choses touchans les affaires et estat de n[ost]re Royaume et la conservacion & deffence de n[ost]re Royaume et seignourie, Nous envoions p[rese]ntement par dev[an]t vous nos amez & feaulx Guillaume Digin ch[ev]a[[ie]r & maistre Jehan tervant noz conseil[[e]rs porteurs de cestes. Si vous prions que a eulx veuillez plaine foy & creance adrouscr (?) com[m]e a nous mesmes en tout ce quilz vous diront de n[ost]re part pour ceste fois. En nous signifiant vos affaires & besoign pour les faire accomplir de t[re]sbon cuer ensemble de voz nouvelles & nous prendrons grant consolacion'.

On 21 May 1420, Charles the Mad and Henry V of England signed the Treaty of Troyes, by which Charles ceded the inheritance of the French throne to the English crown, disinheriting his son, the Dauphin Charles: the treaty, upon which Charles VI was to later renege, represented another of the attempts by the English monarchy to claim the French throne that defined the Hundred Years' War. **According to ABPC, this is only the second document signed by Charles VI to come to international auction.**

£2,000–3,000

\$2,700–4,000
€2,300–3,400





027

[JESUIT THEATRE] – Father Christoph Lauther (b.1561). 'Josippus', a play, manuscript on paper, a contemporary copy [Lucerne, c.1588]

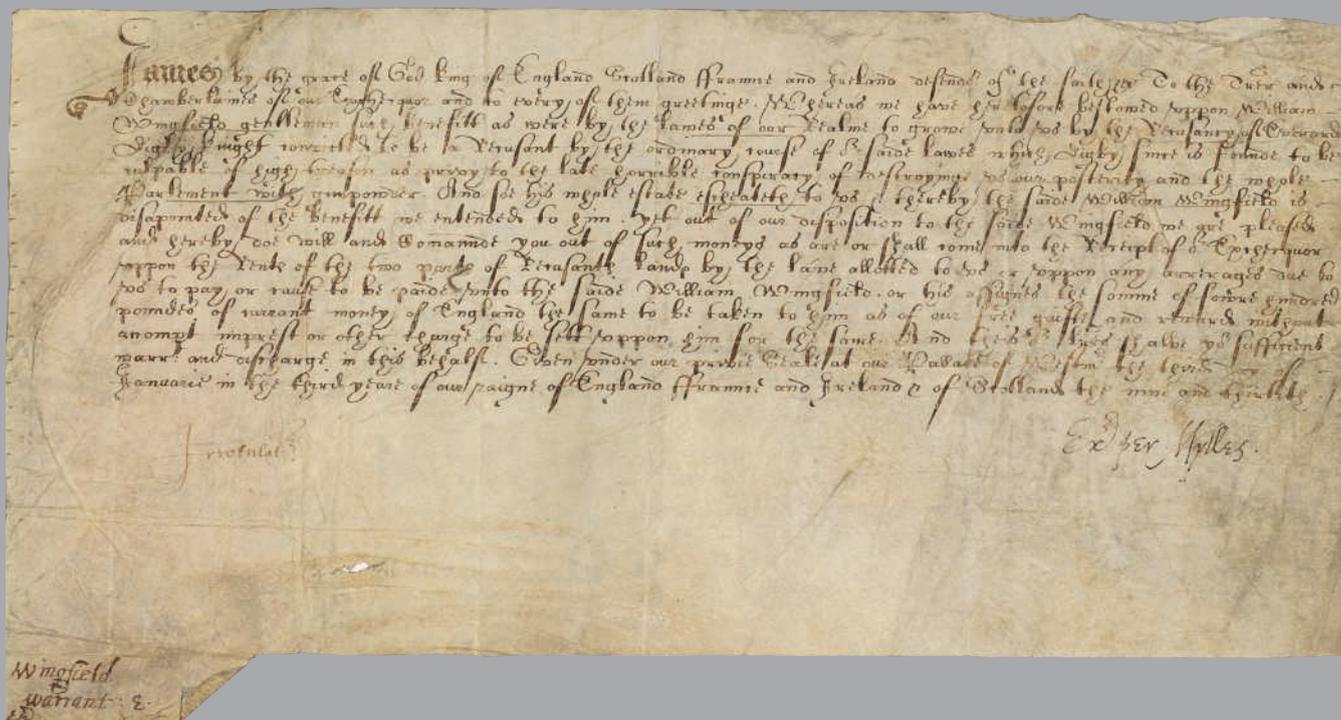
In Latin, ii + 70 + i leaves, 190 x 150mm, in an elegant scribal hand, titles in red. 19th-century half morocco. *Provenance*: Contemporary annotations to f.1, describing the play and its public performance in Lucerne at Michaelmas, 1588 – the Carthusian Monastery at Ittlingen, near Heidelberg (17th-century ownership inscription: 'Cartusia Ittingensis') – a German Jesuit house (bookstamp of the Jesuits, Germany Province: 'Dom. Script. Prov. Germ. S. J.') – 19th-century notes on Christoph Lauther on f.ii.

A contemporary copy of a 16th-century Biblical comedy written by Father Christoph Lauther of the Jesuit College of Lucerne and performed in that city in 1588. According to the contemporary annotations on f.1, the play, a dramatic poem in five acts which takes as its subject the Old Testament story of Joseph, was first performed in Lucerne's fish market before the papal nuncio and other notables; the character of the Pharaoh scattered coins – both real and fake, the latter made of lead – amongst the crowd.

The author of the play, Father Christoph Lauther, joined the Jesuits in 1579: after studying rhetoric and philosophy at Ingolstadt, he is recorded at the Jesuit College in Lucerne, one of the most important houses of the Order in Switzerland, between 1585 and 1590 as a professor of rhetoric.

£5,000–8,000

\$6,700–11,000
€5,700–9,100



28
 JAMES VI & I (1566-1625), King of Scotland, England and Ireland. Letter under the privy seal to the Treasurer and Chamberlains of the Exchequer, Westminster, 3 January 1605/06.

In English, on vellum, approx. 142 x 292mm, signature of Francis Mylles as clerk of the privy seal, docket, note of enrolment. Tipped onto guards; with a related note.

'[...] privy to the late horrible conspiracy of destroyinge us our posterity and the whole Parlement with gunpowder [...].'

On the confiscation of the estates of Sir Everard Digby, one of the Gunpowder Plotters. The King had previously granted to William Wingfield the proceeds of the recusancy fines levied upon Sir Everard Digby, 'which Digby since is founde to be culpable of high treason as privy to the late horrible conspiracy of destroyinge us our posterity and the whole Parlement with gunpowder'. Digby's estate therefore being forfeit to the Crown, the fines promised to Wingfield are to be replaced by a payment of £400 out of the rents of recusants' lands.

Digby was a key patron and financial backer of Robert Catesby, the author of the Gunpowder Plot. He took part in the conspirators' flight northwards after the failure of the plot, and was arrested on the morning of 8 November. The present document is a little premature in declaring his culpability, as his trial was not to take place until 27 January; he pleaded guilty, and was hanged, drawn and quartered at St Paul's Churchyard three days later. He was the father of Sir Kenelm Digby, the courtier and patron of Ben Jonson.

£1,000–1,500 \$1,400–2,000
€1,200–1,700

29

NEWTON, John (1725-1807). Three autograph letters signed ('John Newton' twice and 'J Newton') to: [William Wilberforce] ('My very dear Sir'), n.p., 5 June 1804; [his wife] Mary [Newton] ('My dearest dear Polly'), London, 19 June 1755; and to the Reverend [Richard] Kaye ('Dear Sir'), Olney, 3 September 1772.

1½ pages, 250 x 198mm, bifolium, address panel (a second cut signature pasted down at end, conserved with gauze-backing); one page, 263 x 192mm (split at folds, repairs to verso); 3 pages, 230 x 182mm (tape reinforcements, browned).

Three letters from the reformed slave-trader, Anglican clergyman, and author of 'Amazing Grace', John Newton, including a striking missive sent to William Wilberforce, congratulating him on the abolition of the slave trade, which has affirmed what Newton 'always professed to believe, that to prayer, faith, and patient perseverance, all things are possible'. Newton offers his congratulations to Wilberforce 'for the success which He has so far been pleased to give to your unwearied endeavours for the abolition of the slave trade which I have considered as a Milstone, sufficient of Itself, sufficient to sink such an enlightened & highly favoured Nation as ours to the bottom of the sea [...] I was afraid the mistaken prejudices of the West India planters would prove an insuperable obstacle. But I have a new proof now of what I always professed to believe [...]'. To his wife Polly, Newton writes in adoring tone - 'I find I have 2 hearts & 2 souls if I so may speak, one has been sweetly engaged in London but the other has been constantly with you at Chatham', while to the Reverend Richard Kaye, he offers spiritual support - 'While we apply continually to him to lead us & guide us we shall walk safely, but if we ever stand alone, & go forth as if we were Wise or Good, we are then within one step of a snare or a fall' - and relays parish news.



After a desperate plea to the Lord during a violent storm at sea saw his safe deliverance, John Newton converted to Christianity, turning away from his career in the slave trade and subsequently lending support to William Wilberforce's Abolition campaign: his 1788 pamphlet, *Thoughts Upon the Slave Trade*, detailed the appalling conditions aboard the slave ships that plied the Middle Passage. (3)

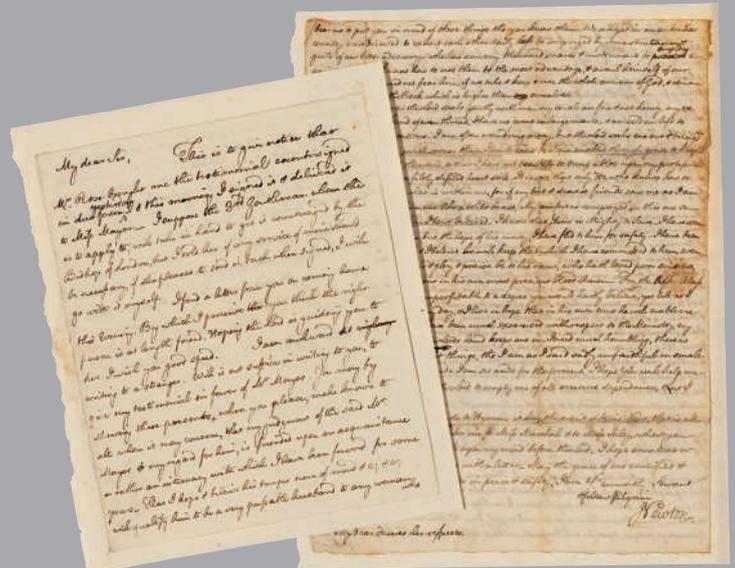
£800-1,200 \$1,100-1,600
€920-1,400

30

NEWTON, John (1725-1807). Autograph letter signed ('J Newton') to a 'Miss Kenyon' ('Dear Madam'), Liverpool, 1 June 1767, enclosing an autograph manuscript hymn, 'Tis past - the dreadful stormy night'.

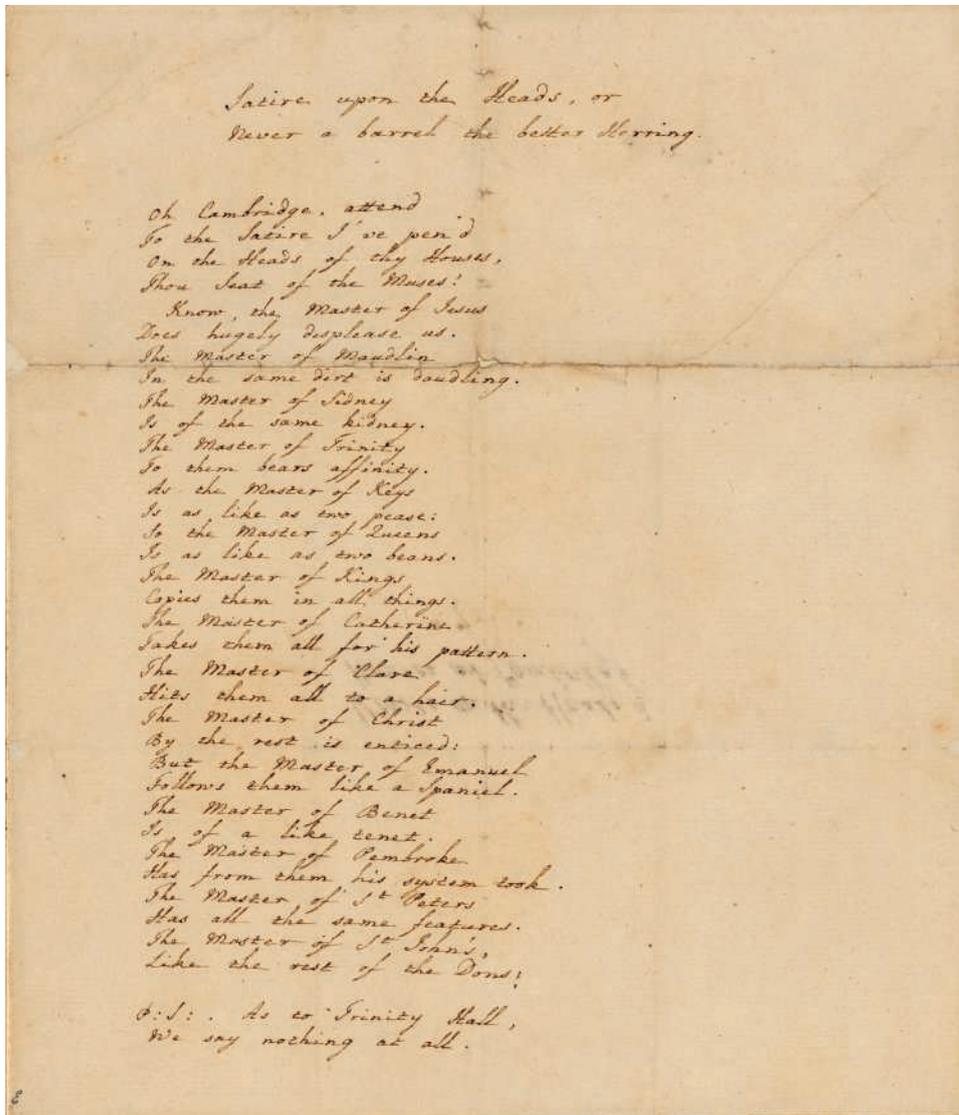
Two pages, 260 x 195mm (small repairs where split at folds), laid down, and one page, 195 x 165mm (repaired hole at centre, not affecting legibility). [With:] another autograph letter signed, Hoxton, 16 August 1781, giving a character reference for a hopeful bridegroom, 1½ pages, 197 x 161mm, laid down.

John Newton offers spiritual guidance: a long exposition by Newton on the Christian faith and its personal significance for him written to an unidentified female correspondent and enclosing a hymn, 'Tis past - the dreadful stormy night'. 'We know by experience how little Reading and hearing & resolving can do for us, when the Lord is absent, & our hearts in a hard stupid frame. Alas! how can we render, unless we first receive! but O, when his spirit & power is with us what a delightful, surprising change! then do things become new, hard things easy & out of weakness we are made strong! then our enemies attempt in vain to bind & ensnare us, he enables us to run thro their troops, to leap over their walls, to esteem their darts & swords as straw & rotten wood, & to go forth in his strength conquering & to conquer'.



Newton was ordained in 1764 and became a curate at Olney, Buckinghamshire, where, in 1771, he began collaborating with the poet William Cowper on a volume that would be published in 1779 as 'Olney Hymns', including 'Glorious Things of Thee are Spoken' and 'Amazing Grace'. The present hymn predates this collaboration, representing an early work of Newton's.

£1,500-2,500 \$2,000-3,300
€1,800-2,800



31

GRAY, Thomas (1716-1771). Autograph manuscript poem, 'Satire upon the Heads, or Never a barrel the better Herring', n.d. [?c.1764].

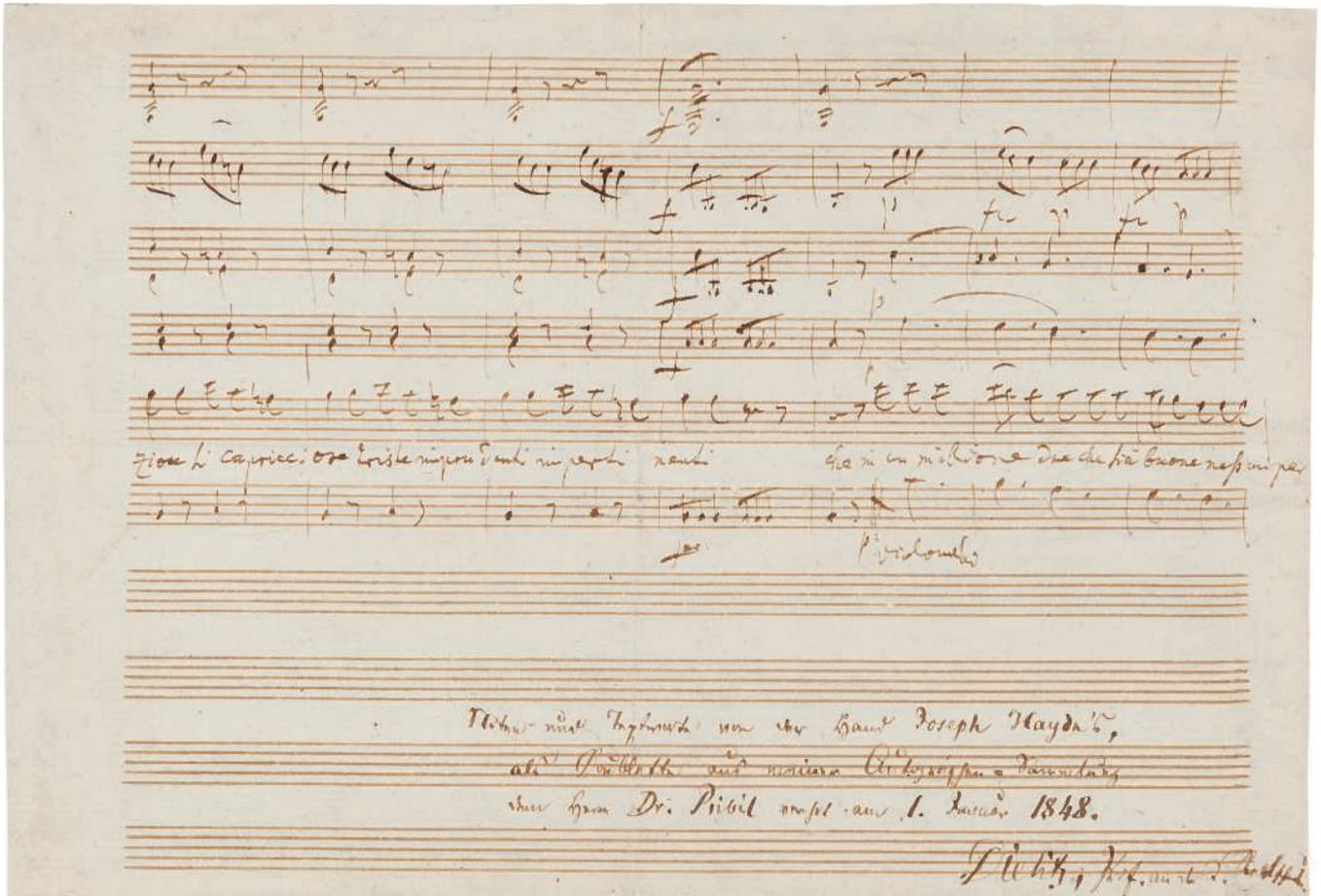
38 lines on one page, 228 x 196mm, docket in another hand on verso 'Verses on the Heads of Houses at Cambridge/ 10.7.' (scattered small holes at creases, mostly repaired on verso, one horizontal crease displaying wear). Laid down on an album leaf. *Provenance:* Sotheby's, 4 August 1854, lot 229, bought by - Richard Monckton Milnes, 1st Baron Houghton (1809-1885; poet, politician, and literary patron) - Robert Crewe-Milnes, 1st Marquess of Crewe (1858-1945) - by descent.

Gray's satirical critique of the Masters of the Cambridge colleges. The opening shot - 'Oh Cambridge, attend/ To the Satire I've pen'd/ On the Heads of thy Houses/ Thou Seat of the Muses!' - is followed by 16 couplets, each treating another of the Masters, equal in their awfulness. No college or its master is spared, Gray starts 'Know, the Master of Jesus/ Does hugely displeas us' and continues in this vein - refusing to grant his approval to any single Master from the roster of 16 colleges that existed in the 18th century - before ending with a rather opaque post-script: 'As to Trinity Hall/ We say nothing at all.'

Thomas Gray passed the majority of his adult life at Cambridge, first arriving in 1734 as a seventeen-year-old undergraduate alongside his great childhood friends Horace Walpole and Thomas Ashton, and returning in 1742 after a not-entirely-successful Grand Tour undertaken at the invitation of the former. Gray had spent his undergraduate years at Peterhouse, and now returned there as a fellow-commoner - despite previously naming his destination as Trinity Hall, pre-eminent for the study of civil law in which he was to engage, in an letter to the architect John Chute - before moving to Pembroke College in 1756 in the wake of a prank played on him by the Peterhouse undergraduates, a false alarm of fire designed to embarrass the pyrophobic poet. The outrages of university life were not to end there: in 1764, the selection of the notorious libertine, the Earl of Sandwich, for the high stewardship of Cambridge prompted Gray to write the most successful of his satirical poems, *The Candidate*, to which the present manuscript bears some resemblance in its motivation.

£7,000-10,000

\$9,300-13,000
€8,000-11,000



033

HAYDN, Josef (1732-1809). Autograph music manuscript, fragment of the insertion aria ('Dice benissimo') for Antonio Salieri's opera *La scuola de' gelosi*, HXXIVb:5, n.d. [1780]

Two pages (207 x 300mm), 14 bars on one six-stave system (remnants of tape at upper, left-hand and bottom margins of recto). *Provenance*: Professor Theodor Dielitz (presentation and authentication inscription; Dielitz's substantial autograph collection was auctioned by Hartung in Berlin in January 1858), given to a - Dr Pribil as a duplicate, 1 January 1848 - the Metropolitan Opera Guild Collection.

14 bars (51-64 of the published edition) for voice, bass, two horns and strings, the text for the aria 'Sono le femmine si maliziose [...] nessun per certo le troverà'.

A fragment for Haydn's 'Dice Benissimo': not in Hoboken. Haydn composed two insertion arias for Antonio Salieri's *dramma giocoso* of 1778, *La scuola de' gelosi*: one is lost to us, while the present manuscript is a fragment of the aria created for the bass voice of the manservant Lumaca. One of Haydn's many responsibilities as Kapellmeister of the Esterházy family - by 1780 under Nikolaus I - was as director of the opera company, his patron's newest passion as of the mid-1770s. The palace at Esterháza was transformed, at the behest of Prince Nikolaus, into an important fixture on the opera calendar, with its theatre routinely hosting multiple productions each year. Not only would Haydn direct and produce the performances, he would compose his own works, as well as adapting those of other composers - usually choosing *dramma giocoso* - to suit the forces at his disposal. This often meant composing insertion arias - such as the present work - to suit the voice of a particular singer: around twenty such arias survive, dating from 1777 to 1789, although only a handful are written for bass or tenor.

£20,000-30,000

\$27,000-40,000
€23,000-34,000



034

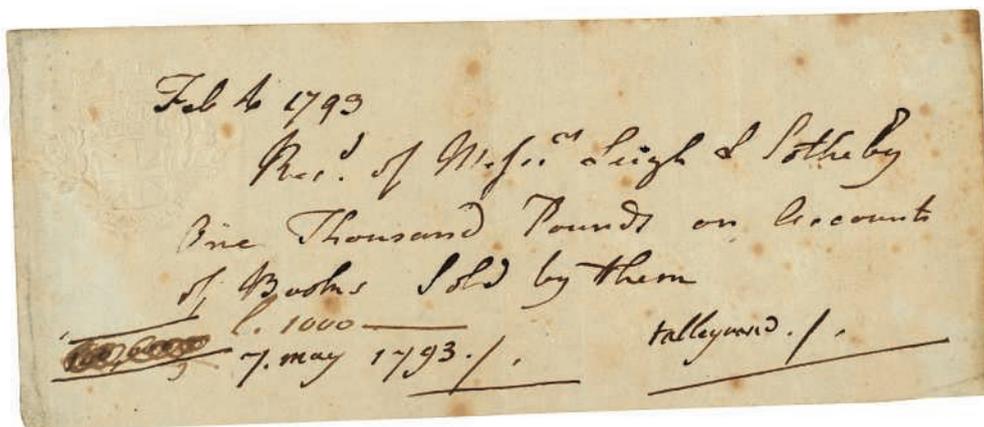
[GOETHE, Johann Wolfgang von (1749-1832)]. 'Denckmahl meiner Freunde und Freundinen', the album amicorum (*Stammbuch*) of Margaretha Beltzer, Strasbourg, Paris and other places, 1802-1832, including an inscription by Goethe's first great love, Friederike Brion.

In German, French and English (2), 119 leaves, 119 x 195mm, bearing 107 manuscript entries, illustrated with approx. 15 drawings (most in colour, one with an ingenious cut-paper cover), three engravings, one needlework panel, index. Contemporary red morocco gilt. Provenance: the title signed 'Margaretha Beltzer von Strasburg'; leather label inside upper cover with initials 'M.W.', 1800; inscriptions in German on front free endpaper indicating it had remained within the same family until at least 1967.

Friederike Brion's inscription in this Alsatian friendship book is dated at Rothau on 22 Messidor in year 10 of the French Revolutionary calendar (i.e. 11 July 1802); it is followed by an inscription by her sister, Sophie. The 21-year old Goethe was studying law at Strasbourg when he met Friederike Brion (1752-1813), the daughter of a clergyman in nearby Sessenheim in October 1770. Their love affair, which lasted into the summer of the following year, took place at a crucial period in his personal and artistic development, and inspired his *Sessenheimer Lieder*. Friederike was heartbroken at the end of the relationship, and never married: after her father's death, she lived with her brother, Christian, in the parsonage of nearby Rothau, from where she dates her inscription.

£2,000-3,000

\$2,700-4,000
€2,300-3,400



35

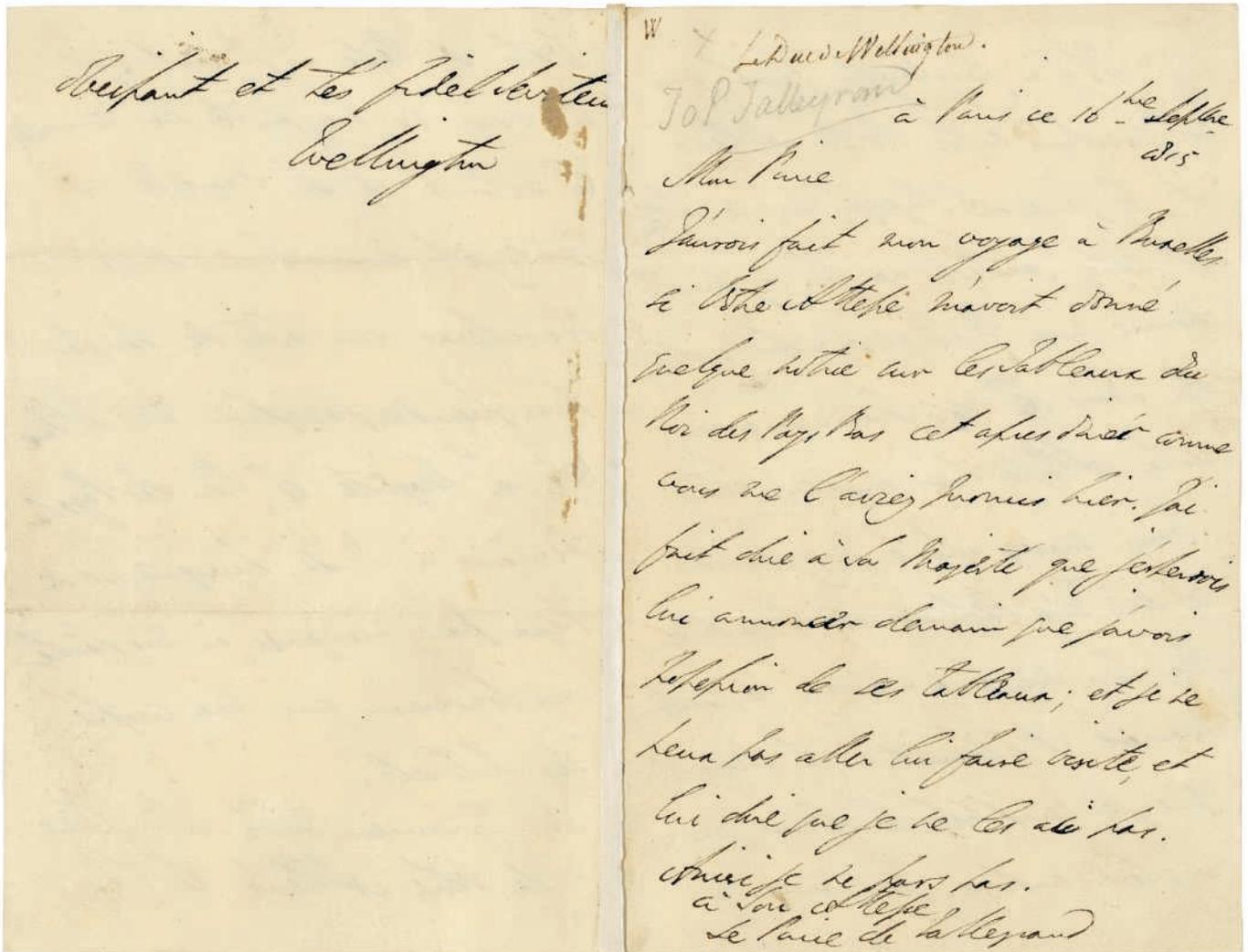
TALLEYRAND-PERIGORD, Charles-Maurice de, later Prince of Benevento and Prince of Talleyrand (1754-1838). Receipt signed ('talleyrand'), n.p. [London], dated in a secretarial hand at the head 6 February 1793 and in autograph at the foot 7 May 1793, for the sum of £1,000 received from Messrs Leigh & Sotheby, 'on Account of Books Sold by them'.

One page, 76 x 187mm, duty stamp. Laid onto card.

Talleyrand sells his book collection. Talleyrand's library sale in 1793, driven by his acute shortage of money after fleeing to England in the previous year, comprised 1,958 lots sold over ten days between 11 and 23 April 1793. He was to hold an even more imposing sale (described as a 'Bibliotheca splendidissima') at Sotheby's in 1816 (over 18 days), with a further installment in 1817. The two dates on the receipt perhaps relate to two separate payments, the first an advance, the second for the balance. We are grateful to Mr Roland Folter for his help with this note.

£1,000-1,500

\$1,400-2,000
€1,200-1,700



36

WELLINGTON, Arthur Wellesley, 1st Duke of (1769-1852). Autograph letter signed ('Wellington') to [Charles Maurice de] Talleyrand[-Périgord] ('Mon Prince'), Paris, 16 September 1815.

In French. 203 x 131mm, bifolium, endorsed in later pen and pencil (remains of guard on lower leaf).

In the aftermath of Waterloo, Wellington enacts a restitution claim on behalf of the King of the Netherlands [William I] to restore artworks looted by the French. Wellington regrets that Talleyrand has failed to inform him of the decision of 'Sa Majesté' [Louis XVIII] regarding the pictures belonging to the King of the Netherlands, of which Wellington must now take possession, using military force if necessary: 'J'annonce à votre Altesse à present que si vous ne me faites pas connaître la volonté de Sa Majesté sur ce sujet dans la nuit, je marcherai un Corps de Troupes pour prendre possession des tableaux de Sa Majesté le Roi des Pays Bas demain à Midi'.

After the French defeat in 1815, the victorious Allies were determined to repossess the artworks plundered by the French without delay. Talleyrand, as *Président du Conseil* of Louis XVIII's ministry, often found himself required to mediate: when, on the same day they entered Paris, the Prussians sent an armed contingent to the Louvre, it was he who intervened, noting that it would take some time to identify the relevant items.

£1,000-1,500

\$1,400-2,000
€1,200-1,700

ni trop complètement. L'influence de
votre majesté en Belgique y disposera
les esprits à de prudentes concessions, et
la manière si lumineusement pratique
dont votre majesté veut bien me parler
sur cette question dans sa lettre du 23
me rassure parfaitement sur la marche
que l'on va suivre à Bruxelles.

Monsieur le Duc d'Orléans a
quitté Londres où il laisse un brillant
souvenir. La manière dont il a été reçu
et jugé ici doit vous paraître le plus
utile attestement, je ne saurais faire
à votre majesté de trop de compliments sur

le succès de ce voyage. L'année 1833 me
semble une date heureuse; j'en ai vu l'origine
à mes yeux une ère nouvelle ouverte à
la haute sagesse qui préside aux destinées
de la France et dont je suis fier d'être
quelquefois l'interprète.
Il est de Dieu à qui j'ai fait tout de
souvenir plein de bonté dont votre majesté
a bien voulu l'honneur me charger d'offrir
à ses pieds l'hommage de son profond respect,
je supplie votre majesté d'agréer l'assurance
du respectueux dévouement avec lequel j'ai
l'honneur d'être

siens
de votre majesté

Le très humble et très
obéissant serviteur et sujet
J. de Talleyrand

Londres 29 mai 1833

37

TALLEYRAND-PERIGORD, Charles-Maurice de, Prince of Talleyrand (1754-1838). Autograph letter signed ('pce de talleyrand') to [Louis-Philippe, King of the French] ('Sire'), London, 29 May 1833.

In French, three pages, 227 x 185mm, old numbering 'xxv' at lower right corner of final blank (old repairs to folds on blank margin of p.2 and final blank).

Negotiating the independence of Belgium. Talleyrand sends favourable news on a treaty ratifying the secession of the southern provinces of the Netherlands to form the new state of Belgium: the Dutch King (William I) will soon convert the provisional treaty into a definitive form, and bring to a close the vexed 'Dutch question': Louis Philippe's influence in Brussels will persuade the Belgians to 'prudent concessions'. The King's eldest son, the Duke d'Orléans, has just departed from London, leaving 'un brillant souvenir', and Talleyrand expresses his confidence that the year 1833 marks 'une date heureuse' for France.

'... tout me porte à croire que le roi de Hollande un peu mieux inspiré voudra bientôt convertir le provisoire en définitif. La question hollandaise hérissée de difficultés, féconde en incidents, sans cesse modifiée par toutes les complications qui apparaissent successivement sur l'horizon européen ne saurait finir ni trop tôt ni trop complètement. L'influence de votre majesté en Belgique y disposera les esprits à de prudentes concessions, et la manière si lumineusement pratique dont votre majesté veut bien me parler sur cette question ... me rassure parfaitement sur la marche que l'on va suivre à Bruxelles'.

In spite of Talleyrand's optimism, the Treaty of London, recognising an independent Belgium, was not signed by the reluctant Dutch king until April 1839.

£1,000-1,500

\$1,400-2,000
€1,200-1,700

10th Feb

Singapore 11 Feb 1823

My dear Friend

We have long since got through our Stock of Ether, and you will oblige us much by sending us by the first opportunity a Pound or two of the most volatile you can procure - Calder will pay the Money & you can send me a Memorandum of it.

I promised you the enclosed tho' I have not yet fixed upon the author - if it could fall into the hands of Will. Mackenzie it might serve to explain the State of Affairs here before my arrival and the necessity of my interference.

Yr. sincerely
T. S. Raffles

Dr Wallich

38

RAFFLES, Thomas Stamford (1781-1826). Autograph letter signed ('T.S. Raffles') to Dr [Nathaniel] Wallich, Singapore, 11 February 1823.

One page, 247 x 201mm, bifolium (occasional spotting at edges).

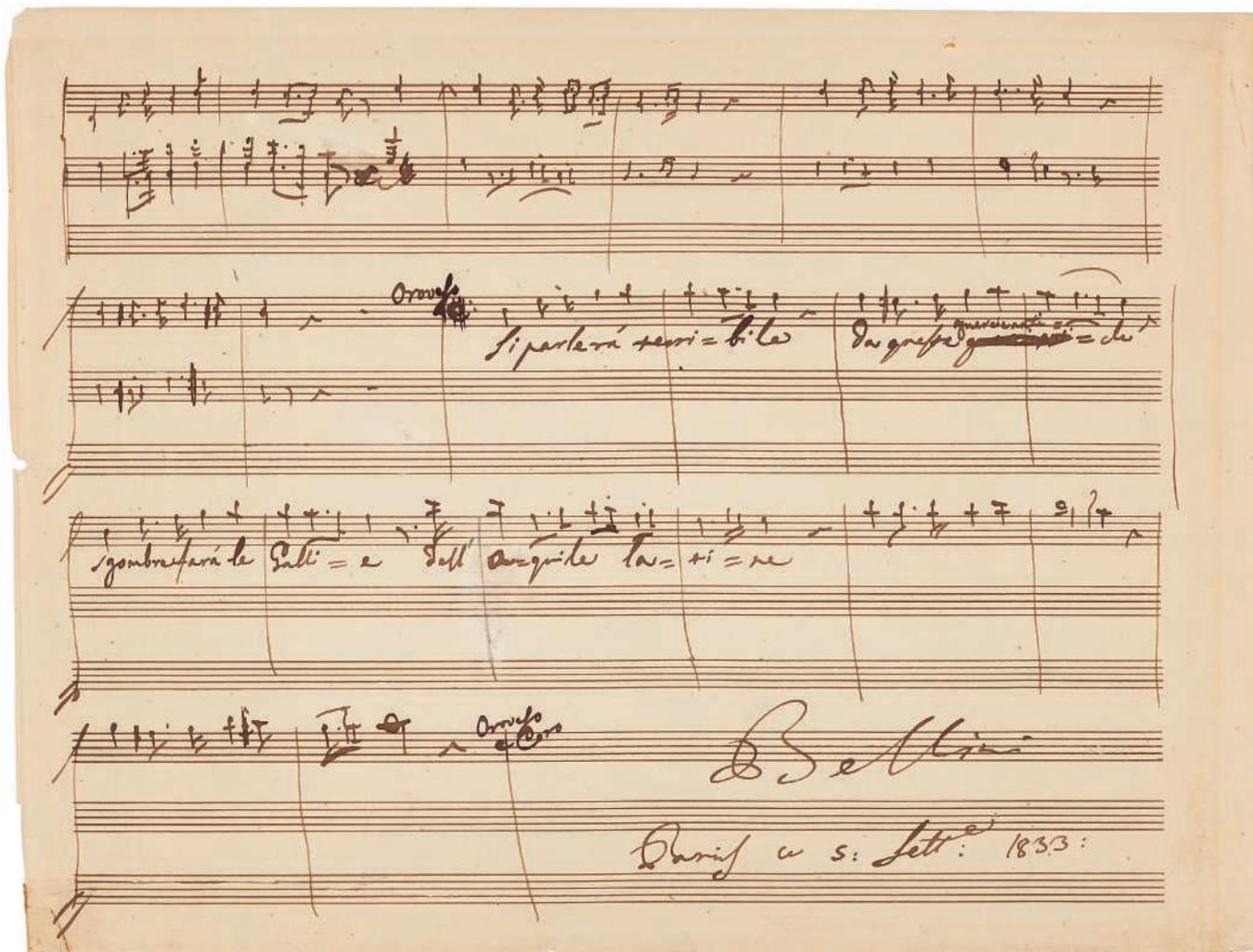
Stamford Raffles writes from Singapore to his friend and contact at the East India Company in Calcutta, the botanist Nathaniel Wallich: '[the enclosed] might serve to explain the State of affairs here before my arrival and the necessity of my interference'. Raffles deals first with matters practical, requesting supplies of ether - 'we have long since got through our Stock [...] and you will oblige us much by sending us by the first opportunity a Pound or two of the most volatile you can procure' - before getting to the heart of the matter: 'I promised you the enclosed tho' have not yet fixed upon the author - if it could fall into the hands of Will. Mackenzie it might serve to explain the State of affairs here before my arrival and the necessity of my interference'.

Stamford Raffles spent under a year in Singapore - the city he is credited with founding - the majority of this between October 1822 and June 1823. Bruised by a series of personal disasters in Sumatra, Raffles resolved to retire from service in the East, but desired first to return to Singapore, arriving more than three years after he first dropped anchor in January 1819 and secured the island for the British East India Company. At first, he was thrilled by what he found - the commercial vigour of the city he once described as 'this, my almost only child' delighted him - but he became increasingly critical of Colonel William Farquhar, Singapore's resident, for his tolerance of slavery, legalisation of gambling, and mismanagement of the settlement boundaries. In January 1823, just a month before the present letter was written, Raffles had reported Farquhar as incompetent to the East India Company at Calcutta, where his correspondent, Nathaniel Wallich (1786-1854), was conveniently positioned to place 'the enclosed' [presumably a report on Farquhar; not present] into the hands of its intended recipient. Wallich had travelled to Singapore at Raffles' behest in 1822 to design its botanical gardens, but had by this juncture returned to his post at Calcutta's Botanical Garden. By April, Raffles had taken over as resident in Singapore, with Farquhar stripped of his office as military commandant: during his short tenure, before ceding his position in June, Raffles instituted a series of far-reaching administrative reforms with fairness and progress at their centre, laying the foundation for Singapore to flourish. **This is the first letter written by Raffles from Singapore to come to auction in over twenty years.**

£8,000-12,000

\$11,000-16,000

€9,200-14,000



039

BELLINI, Vincenzo (1801-1835). Autograph musical draft for Oroveso's cavatina ('Si, parlerà terribile') from Act I of *Norma*, n.d. [1830-31], with dedication inscription signed ('Bellini') and dated Paris, 5 September 1833.

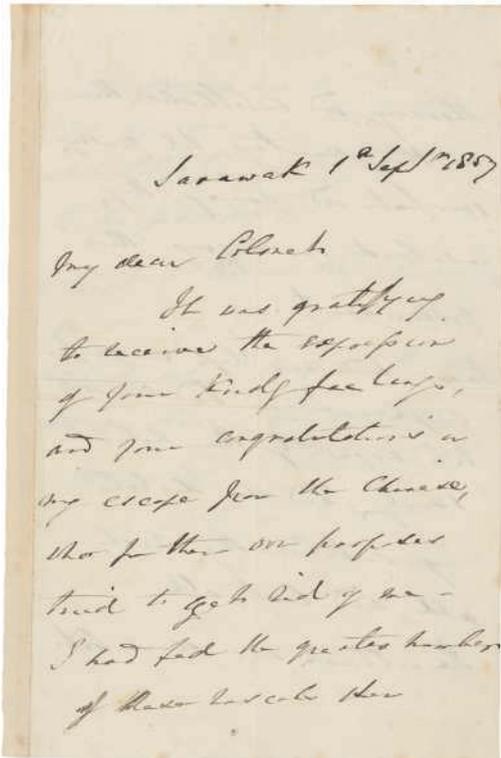
One page (247 x 326mm). 20 bars in total: 8 in short score followed by 12 for voice (Oroveso: 'Si, parlerà terribile [...] aquile latine'), ending with the prompt for the following chorus ('Oroveso e Coro'), with autograph emendations and erasure. *Provenance*: the Metropolitan Opera Guild Collection.

A draft for Bellini's masterpiece, *Norma*. Autograph music from the composer's major operas is rare at auction. The present draft relates to the dramatic opening scene of *Norma*. Oroveso, the Archdruid, stands in the moonlit forest surrounded by his followers; as they prepare to conduct their sacred rites, the chorus swells to join him in an outburst of hatred against the Roman oppressors: 'Si, parlerà terribile / da queste quercie antiche / sgombre farà le Gallie / dall'aquile latine' [Yes, God will speak in anger / From these ancient oaks / He will free Gaul / From the Roman eagles]. There are a number of minor variants from the final version, including the last word ('latine' for 'nemiche').

In the spring of 1830, Bellini secured the contract to compose an opera for the 1831 winter season at La Scala: written with the librettist Felice Romani, and with the prodigious vocal talents of Giuditta Pasta in mind, the resulting work was *Norma*, one of the most famous Romantic operas of the 19th century. Along with the number of working manuscripts for *Norma* held in the Museo Belliniano, Catania, the present leaf offers an insight into Bellini's drafting process and a glimpse of the early form of his masterpiece, repurposed here for presentation with a fine, large signature.

£7,000-10,000

\$9,300-13,000
€8,000-11,000



40

BROOKE, James, Rajah of Sarawak (1803-68). Autograph letter signed ('J Brooke') to Colonel [?John William Thomas] Angelo, Sarawak, 1 September 1857.

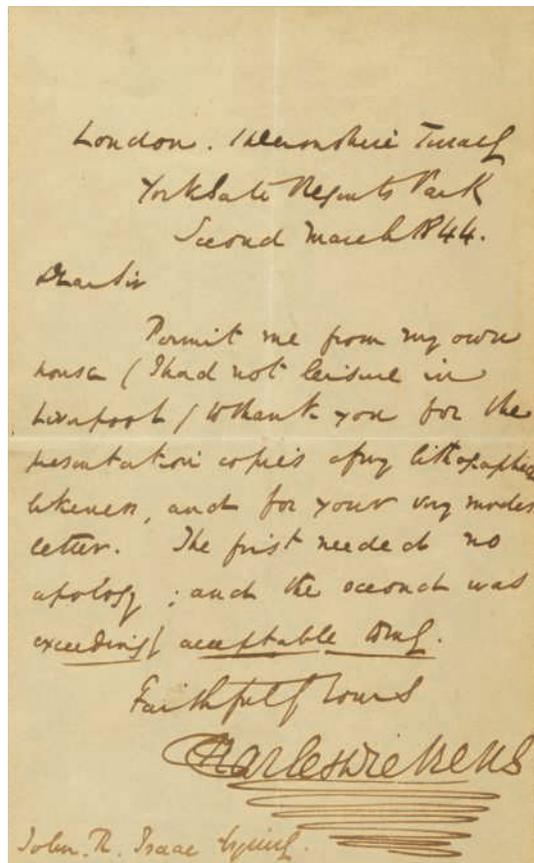
Three pages, 180 x 117mm, bifolium (transcription on the verso in another hand).

'Never had men less cause for complaint, or bad conduct, but urged by their national vanity, and the dictates of ambition, they risked all and lost all': Sir James Brooke writes with disgust of the so-called 'Chinese Rebellion' of Sarawak in 1857. He thanks his correspondent 'for your congratulations on my escape from the Chinese, who for their own purpose tried to get rid of me. I had fed the greatest number of these rascals when starving, and established them in this country, til growing over fat and saucy, they resolved on seizing the government. Never had men less cause for complaint, or bad conduct, but urged by their national vanity, and the dictates of ambition, they risked all and lost all'. Brooke goes on to assure his correspondent that order now reigns after the 'sharp but short' attack.

Sir James Brooke, first Rajah of Sarawak, narrowly escaped with his life during the 1857 'Chinese Rebellion', when 4,000 Hakka Chinese goldminers descended on the capital at Kuching with the aim of establishing an autonomous government. The defeat of the rebels was largely thanks to the Borneo Company's steamer, and Charles Brooke and his Dayak forces from Lingga, and the retribution of the shaken Rajah was terrible; hundreds of the miners were killed whilst attempting to flee across the border into Dutch Borneo, and some of their heads smoked in the Kuching bazaar.

£1,000-1,500

\$1,400-2,000
€1,200-1,700



41

DICKENS, Charles (1812-1870). Autograph letter signed ('Charles Dickens') to John R. Isaac, Devonshire Terrace, London, 2 March 1844.

One page, 185 x 110mm. Framed with a lithographed and engraved portrait of Charles Dickens by Isaac, 1844, and accompanying letterpress description (frame: 470 x 655mm).

Dickens thanks an artist who has rendered his portrait: 'Permit me from my own house (I had not the time in Liverpool) to thank you for the presentation copies of my lithographed likeness, and for your very modest letter. The first needed no apology; and the second was exceedingly acceptable to me'.

The portrait in question was prepared by John Isaac for presentation to attendees at the annual soirée of the Liverpool Mechanics Institution on 26 February 1844, at which Dickens evidently presided. It shows the 32-year-old author as a handsome young man, surrounded by a border containing allegorical references to his works, and evidently pleased him.

£1,000-1,500

\$1,400-2,000
€1,200-1,700



■ 42

[DICKENS, Charles (1812-1870)].

A William IV mahogany library table by M. Wilson [c. 1835]. The revolving circular top lined with tooled green-leather above eight alternating real and *faux* drawers, the pedestal with acanthus collar on a triform platform with paw feet, one drawer stamped 'M.WILSON', another drawer applied with oval silver plaque engraved 'Charles Dickens' Library Table / which stood in / his Library at Gad's Hill' (mark of Robert Hennell, London, 1873). 29 in. (74 cm.) high; 42½ in. (107.5 cm.) diameter.

Provenance: Charles Dickens (1812-1870), by descent to the present owner.

A library table used by Charles Dickens at Gad's Hill Place. Dickens acquired Gad's Hill near Rochester in Kent in 1856. He initially intended to spend only summers there and to let it out the rest of the year, but he quickly succumbed to the charms of the house and neighbourhood and made it his permanent family home from 1859. He sold his London residence, Tavistock House, and in 1860 'transferred to [Gad's Hill] his books and pictures and choicer furniture' (Forster iii, 180). Among the numerous 'improvements' he made to the house was the transformation of a bedroom on the ground floor into a book-lined study (Forster, iii, 184). According to the engraved plaque within one of its drawers, it was in this room — which also included his famous writing desk (see Christie's sale 7590, lot 369, June 4, 2008) — that he installed the present table.



£8,000-12,000

\$11,000-16,000

€9,200-14,000

* 43

[INDIAN REBELLION OF 1857] – The archive of HENRY CARRE TUCKER (1812-1875).

Comprising correspondence received from Sir Cecil Beadon, 17 May [1857] – 28 January [1858] (28 letters), Sir John Peter Grant, 29 August [1857] – 5 February [1858] (112 letters), and further correspondents, mostly Indian administrators, including VISCOUNT CANNING (two letters, 1857-1858, 16 pages in total) and related ephemera (c.35 items in total); [With:] correspondence received by his father, Henry St. George Tucker (1771-1851, Chairman of the East India Company), 1835-41, from the DUKE OF WELLINGTON (6 letters) and Lord Charles Metcalfe (1 letter); [And:] a quantity of the papers of his nephew, Louis Henry Emile Tucker (1843-1925; 18 items, 1878-1901). Approx. 200 items in total. Provenance: by descent.

The archive of the Indian colonial administrator, Henry Carre Tucker, which brings to life in vivid detail the tumult and bloodshed of the Indian Rebellion of 1857. The correspondence from Cecil Beadon opens just one week after the first sepoy mutiny at Meerut on 10 May 1857 – ‘You will have heard by the time this reaches you of the frightful mutiny at Meerut and Delhi, and of the massacre of Europeans at one of those places [...] The notion prevalent in the Sepoy mind that the Govt are bent on destroying caste exists in Benares and wherever there is a native Regiment’ – and continues at regular intervals, charting the development of the crisis from the viewpoint of the British administration. Beadon passes on reports and rumours alike, of mushrooming mutinies and plots, military victories and losses, and the rolling preoccupations of the British Government – that the sepoys have left Delhi and are marching for Cawnpore, that the Indian divisions currently loyal to the British will revolt, that Delhi continues to be held by the ‘insurgents’, the panic amongst the resident European population, and the evacuation of the community at Benares by bullock train – while asking for reports from Tucker in return. In one striking missive, Beadon urges Tucker to ‘take care that the innocent do not suffer with the guilty more than can possibly be helped: and that the villagers are not driven to despair and exasperation by indiscriminate burning and execution’, while in another he sends his condolences on the death of Tucker’s brother [Robert Tudor Tucker] (‘I fear that several of my own relatives have been mostly murdered in Oude’). John Peter Grant’s letters to Tucker track the progress of the Mutiny from August 1857 to February 1858 in even greater detail, his letters often arriving daily: again, they report on the movement of troops, most notably the Gurkha divisions, and supplies, the treatment of mutineers and rebels (‘If it was right the other day to cut off 68 heads in cold blood it can hardly be right now to pardon everyone with a head on’) as well as civilians and refugees, military strategy – from the gathering of intelligence to the formation of defensive outposts – and a multiplicity of legal and administrative matters, chiefly relating to Gorakhpur, Azamgarh, Ghazipur, and Benares.

Henry Carre Tucker served as Commissioner and Agent to the Governor-General of Benares [Varanasi] between 1853-1858; as such, he found himself playing a central role during the Indian Mutiny of 1857-8, most notably for the responsibility he held for the evacuation from Benares to Chunar Fort, and the dispatch of reinforcements for Cawnpore and Lucknow (the massacre that took place at the former spurring the frantic defence of the latter: both are mentioned in the correspondence). The letters he received from two representatives of Bengali Civil Service, Sir Cecil Beadon (1816-1880) and Sir John Peter Grant (1807-1893) form the core of the present archive: together, they offer an insight into the decisions made by the upper echelons of the British colonial administration during a conflict that would claim over 800,000 lives, and was characterised by the atrocities perpetrated on both sides.

(200)

£10,000-15,000

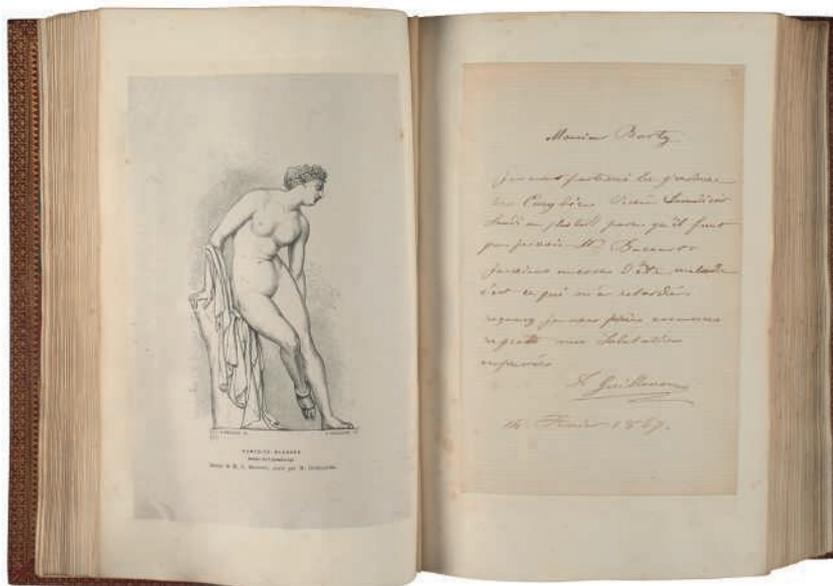
\$14,000-20,000
€12,000-17,000

0 44

[PARIS] – Paris Guide. Par les principaux écrivains et artistes de la France. Paris: 1867.

First edition, one of the rare copies on China paper in a handsome custom binding.

2 volumes, octavo (190 x 128mm). Engraved armorial frontispieces, publisher’s device and numerous plates including some double-page of views, caricatures and everyday scenes, with advertisements at ends (faint spotting on first few pages). Contemporary red crushed morocco, tooled in blind, stylised letters spelling ‘Burty’ blocked in gilt, vol.1 with inlaid medallion of Paris’ coat-of-arms and motto, gilt edges (slight staining and rubbing). Provenance: Philippe de Burty 1830-1890, a French art critic who contributed to the popularization of Japonism and the revival of etching, supported the Impressionists, and published the letters of Eugène Delacroix) (binding) – M. E. (booklabel).



Together with a related album of autograph letters addressed to Philippe de Burty, 1866-1867 and signed by Victor Hugo (‘Vous êtes charmant de me faire cette demande, et je suis sage de n’y pas consentir’, 2 pages), Edouard Manet (referring to a drawing he has sent, ‘en tremblant qu’il ne détonne un peu au milieu des très jolies choses que vous avez déjà m’a t’on dit’, one page), Pierre Puvis de Chavannes (2 letters and a sketched design for the frontispiece), Félicien Rops (7 letters, of which 5 affected by minor damp-staining), Eugène Viollet-le-Duc (4), Rosa Bonheur (5), Auguste Préault, Charles Yriarte and other artists and engravers who have contributed to the publication, altogether approximately 102 letters, tipped onto the pages of the album with two original drawings (by E. Morin and Emile Vernier), related illustrations extracted from the Guide and a few press-cuttings. Red morocco, titled on spine ‘Paris Guide / Testimonia’ (the binding rather soiled and damp-stained, the album-pages sometimes discoloured, but the letters in general unaffected).

£3,000-5,000

\$4,000-6,600
€3,500-5,700



045

LISZT, Franz (1811-1886). Autograph music manuscript, a complete draft of the orchestral and choral score for *Gaudeamus igitur - Humoreske* (LWV L11; R 541; S 71), [c.1869].

22 written pages, 271 x 340mm, 24-stave paper by Lard Esnault, Paris (inserted leaf between pp.12-13 torn from sealing wax with which it was originally laid down at outer margin revealing further notation beneath, two small tears to title page repaired with tape, waterstain on p.4 not obscuring the notation). Red morocco gilt.

Provenance: The manuscript bears Liszt's private cipher 'signature' (a series of Bs; on p.18) to Princess Carolyne zu Sayn-Wittgenstein, the Polish noblewoman with whom Liszt conducted a forty-year relationship – a copy of the orchestral score, presumably the present manuscript, for *Gaudeamus igitur - Humoreske* was recorded by P. Raabe (*Franz Liszt: Leben und Schaffen*, R 541) in 1931 in the possession of the German musicologist Fritz Stein (1879-1961), erstwhile Director of Music at the University of Jena.

Title page ('Gaudeamus/ Franz Liszt') in blue crayon in the hand of Karl Gille, 21 pages of autograph music drafted on rectos and versos in black ink on up to 24 staves per page, scored for solo voices *ad libitum*, male or mixed chorus and orchestra, very extensive autograph cancellations, revisions, insertions, and annotations throughout in black ink and red and blue crayon supplying pagination, dynamics, tempo, rehearsal letters and notes for the copyist [?Georg Leitert] ('für Leitert: das [crescendo] gilt für die Bässe nicht für die Trompette, welche gleichmässig p fort fährt!'; p.10; 'Wenn das Stück ohne Chor aufgeführt, von hier weiter die 46 Schlusstakte Seite-'; p.11, etc), the final two pages supplying revisions to be made at the end of the movement.

The rediscovered orchestral score for Liszt's rousing *Gaudeamus igitur* composed for the 1870 centenary of the 'Academic Concerts' held at the University of Jena; this manuscript has gone unrecorded since 1931. The jocular student song 'Gaudeamus igitur' ('So Let Us Rejoice') had long been associated with university graduation ceremonies and festivals: here Liszt reworks a well-known melody he had set once before in an 1843 piano paraphrase into a stirring orchestral work fit for the 1870 centennial Academic Concerts, where it was conducted by Karl Ernst Naumann. It later appeared in a version for solo piano and piano four-hands. Liszt dedicated the work to his close friend, the lawyer and *Hofrat* at Jena, Dr Karl Gille (1813-1899); since 1855, Gille, a devotee of Liszt, had arranged concerts in collaboration with Jena University to showcase his friend's work as part of the University's programme of 'Academic Concerts', a musical tradition established at the end of the 18th century. Liszt's participation in the Concerts would continue for over a quarter of a century, Gille's promotion of his work ensuring prominence for some of his lesser-known choral and orchestral pieces. In a letter to Gille of 17 November 1869, Liszt enclosed his recently-finished work, explaining to Gille that it may be performed in three ways (orchestra alone, male chorus and orchestra, or mixed chorus and orchestra), mentioning additional lyrics – which Gille supplied; *Sancta fac Caecilia*, for the choir and four soloists – and informing Gille that the work is to be published [in 1871]. **Not only does this represent the public reappearance of a manuscript not recorded for almost 90 years, but at 22 pages this extensively annotated and revised score is one of the lengthiest Liszt autograph manuscripts to come to the market in recent years.**

Christie's is grateful to Professor Rena Charnin Mueller for her advice on the present lot.

£30,000–50,000

\$40,000–66,000
€35,000–57,000



* 46

DARWIN, Charles (1809-1882). Cheque signed ('Ch. Darwin') made out to 'Mr Nicholls', 30 December 1878.

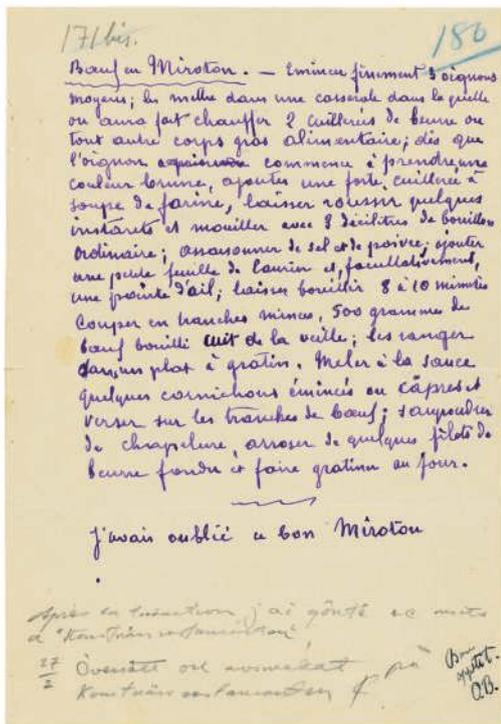
82 x 178mm. Part-printed document completed by Darwin, a cheque for thirty-four pounds and ten shillings to be drawn on the Union Bank of London, stamped 'PAID' on 31 December at the London & County Bank, Bromley (inscribed on verso 'A Nichols' in another hand, small tears at each corner)

Such items of personal Darwin memorabilia are rare at auction: according to our research (ABPC/RBH) this is only the second Darwin cheque to have appeared at auction, and the first for over thirty-five years.

£3,000-5,000

\$4,000-6,600

€3,500-5,700



47

ESCOFFIER, Auguste (1846-1935). A collection of recipes and menus, c.1903-1933.

Comprising: autograph manuscript recipe, 'Boeuf en Miroton', [c.1903], 18 lines outlining the recipe with a comment beneath ('J'avais oublié ce bon Miroton'), annotations in pencil, black ink, and blue crayon in another hand, one page, apparently extracted from a notebook, 222 x 153mm; typed menu signed ('A. Escoffier') and initialled, 'Homage à BRILLAT SAVARIN; En souvenir des Diners de la Gentilhommière de Vieu', n.d., the first page explaining the inspiration behind the menu - [Jean Anthelme] Brillat-Savarin and [his cousin, Juliette] Récamier - and the second giving the extravagant menu, opening with hors d'oeuvre, caviar and huîtres crûes en gelée de champagne, with three annotations by Escoffier, 2 pages, 265 x 207mm, stapled, (small tear to top left corner of second page); typed menu with recipes signed ('A. Escoffier'), 'LA PROVENCE; LES DELICES DE LA COTE D'AZUR; Pays des Rêyes dorés', n.d., given for 'un personnage de nationalité anglaise', the dishes including melon de Cavaillon au Frontignan, mignonettes d'agneau de lait Mireille, and la mousse abricot de rose de Montoux, with an autograph annotated note on the mousse, counter-signed by another hand, 5 pages, 268 x 209mm. [With:] a stock note signed twice, [Stockholm], 9 January 1933, one page, 190x 125mm.

A delightful collection of Auguste Escoffier's recipes, illustrating the style and breadth of his work. The recipe for *Boeuf en miroton* appeared in Escoffier's 1903 volume *Le Guide culinaire*, his attempt to codify French restaurant cooking, while the two menus were created for private events with characteristically whimsical themes.

£1,500-2,500

\$2,000-3,300

€1,800-2,800

* 48

KAHLO, Frida (1907-1954). Autograph letter signed ('Frida') to Julien [Levy], Coyoacán, 6 April 1941.

In English, one page, 310 x 212mm (torn along bottom edge).

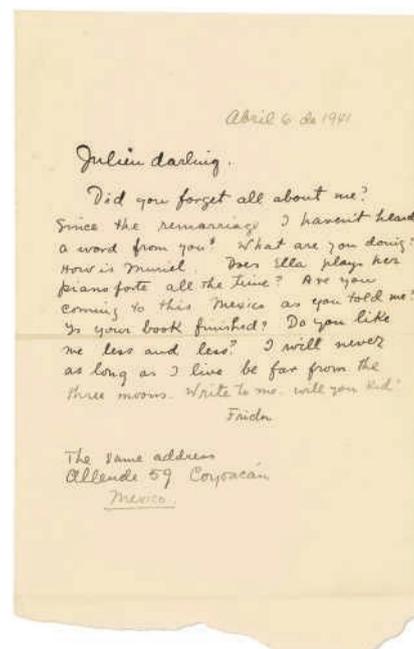
In the grips of ill-health, increasingly confined to her home in Mexico, Frida Kahlo writes in beseeching tone to Julien Levy, the New York art dealer, gallerist, and champion of the Surrealists, who had been responsible for her first solo show, held in the city in 1938. Kahlo opens in poignant form - 'Did you forget all about me? Since the remarriage I haven't heard a word from you. What are you doing?' - before asking after Muriel and Ella [Levy's wife and daughter], wondering whether he will visit Mexico and how his book progresses. She continues 'Do you like me less and less? [...] Write to me, will you kid?'

Kahlo had remarried Diego Rivera in December 1940 and the reconciled couple lived together in Frida's childhood home in Mexico, La Casa Azul, in greater harmony than before. Yet she continued to be plagued by health issues, which kept her housebound at the same time her paintings were finally garnering recognition in America.

£2,500-3,500

\$3,400-4,600

€2,900-4,000



21. XI. 29.

Lieber Herr Müntz!

Hochachtungsvoll Dank für Brief. Verzeihen Sie meine Kürze, weil ich in Korrespondenz und Vorträgen erstickte. Ich freue mich über die freundlichen Zuschriften, von denen Sie berichten

Die Theorie macht mir viel Freude, und mein Vertrauen daran wächst stetig. Ich habe neulich in Paris darüber vorgetragen. Die Gleichungen lauten

$$\Lambda_{\mu\nu,\alpha}^{\alpha} = 0 \quad (\equiv F_{\mu\nu}) \quad \left[q_{\mu} = \frac{\partial \psi}{\partial x^{\mu}} \right] \quad \left(F_{\mu\nu} \equiv q_{\mu} \frac{\partial q_{\nu}}{\partial x^{\alpha}} - \frac{\partial q_{\mu}}{\partial x^{\alpha}} q_{\nu} \right)$$

$$\Lambda_{\mu\nu,\alpha}^{\alpha} - \Lambda_{\mu\alpha,\nu}^{\alpha} - \Lambda_{\alpha\nu,\mu}^{\alpha} = 0 \quad (\equiv g^{\mu\nu})$$

Die zugehörigen Identitäten sind

$$(g^{\mu\nu} - F^{\mu\nu})_{;\alpha} - \Lambda_{\mu\alpha,\nu}^{\alpha} - \Lambda_{\alpha\nu,\mu}^{\alpha} \equiv 0 \quad (\text{Vertauschungsrelation})$$

$$\frac{\partial}{\partial x^{\alpha}} [h_{\mu\nu} (2g^{\mu\nu} - F^{\mu\nu} + \Lambda_{\mu\alpha,\nu}^{\alpha} + \Lambda_{\alpha\nu,\mu}^{\alpha})] \equiv 0$$

Man kann aus diesen Identitäten direkt beweisen;

Wenn überall die Größen

$$\begin{array}{cccc} z_1 & z_2 & z_3 & z_4 \\ g^{11} & \dots & g^{43} & \\ \dots & \dots & \dots & \\ g^{31} & g^{32} & g^{33} & \end{array}$$

} 13 Gleichungen für die 16 Größen
 $h_{11}, \dots, h_{44}, \psi$

verschwinden und außerdem in einem Schnitt $x^4 = konst.$ die Größen $g^{11}, g^{22}, g^{33}, g^{41}, g^{42}, g^{43}, g^{44}$, so verschwinden auch die letzten Größen überall. Dies ist der strenge Beweis der Kompatibilität der Gleichungen.
 Hauptliche Größe an Sie und Ihre Frau
 A. Einstein.

Unified Field Theory. Einstein explains the framework of his earliest major attempt at the unified field theory: 'The theory makes me very happy, and my belief in it is constantly increasing. I have recently lectured on it in Paris'. He sets out in turn the equations and their corresponding identities, one of them marked as 'Vertauschungsrelation' (transposition relationship), and then a process by which the orders of magnitude can be made to disappear: 'This is the strong indication of the compatibility of the equations'. As a postscript on the verso, Einstein explains how in the first approximation his equations permit in a remarkable way a choice of coordinates according to specified conditions through which a decay of the equations can be achieved - he sets this out in both the Newtonian and the Maxwellian form.

The search for a unified field theory - one which could account for all of the fundamental forces in nature - was the abiding preoccupation of Einstein's last decades. His 1929 equations constituted his first major attempt. His lecture in Paris (on 8 November) was published in the *Annales de l'Institut H. Poincaré* (1930), under the title 'Théorie unitaire du champ physique'. Hermann Müntz was a Polish-German mathematician, author of the Müntz approximation theorem. He collaborated closely with Einstein in the years following 1927, and his help is acknowledged in a number of papers.



50
The literary and personal archive of Brendan Behan (1923-1964).

Autograph manuscripts and typescripts for plays (including *The Landlady*, *The Quare Fellow*, *The Hostage*, *The Catacombs*, and *Richard's Cork Leg*), autobiographical accounts (including *Borstal Boy* and *Confessions of an Irish Rebel*), short stories and articles (chiefly on political themes), comprising 10 autograph manuscript drafts for single works, and c.131 pages of fragmentary autograph and typed notes and drafts, 4 autograph notebooks, and approximately 35 typescripts (around half with autograph annotations); also approximately 14 letters and notes from Behan, with 11 pieces of his received correspondence, including a telegram from Tennessee Williams; and further ephemera, including pen sketches; c.1943-1963. In English and Gaelic, approximately 85 pieces, c.1,500 pages in total. *Provenance*: by descent.

The pre-eminent archive of one of Ireland's seminal 20th-century writers, which brings together his most important literary and autobiographical works, and covers the vast majority of his writing career, including the important prison years. The collection also preserves a significant proportion of the small number of surviving letters sent by the writer, alongside evocative ephemera. Behan holdings in public collections are scant and scattered: the present papers comprise almost all of his surviving work.

Brendan Behan's death from alcohol-induced illness at the age of 41 brought a premature end to a meteoric career, which, despite a relatively small oeuvre, had brought worldwide recognition – his dramatic works, including *The Quare Fellow* and *The Hostage*, opened to rave reviews on both sides of the Atlantic, while *Borstal Boy*, the first of the autobiographical works presenting his extraordinary life story, received universal acclaim when it was published in 1958. Yet leading the most public of private lives took its toll on this self-proclaimed 'drinker with a writing problem'. The man ranked by Kenneth Tynan as a potential successor to Sean O'Casey, and one of the most important chroniclers of the mid-century Irish experience, left behind a body of plays, short stories and autobiographical accounts that, at their best, are full of what his biographer Michael O'Sullivan describes as a 'life-celebrating ebullience and fury' that still resonates today.

The papers collected here span the vast majority of Behan's career as a writer, which began uncommonly early. As an enthusiastic member of Fianna Éireann, the junior branch of the IRA, he was writing for their newsletters from an early age, ardent love-letters to the republican cause, often inspired by his personal hero, Wolfe Tone. Much of his later adolescence and early adulthood was spent in English or Irish institutions, initially borstals and then prisons, first for travelling to Liverpool, aged just 16, on a solo bomb-planting mission born of his frustration at the IRA's refusal to deploy him, and then for shooting at a policeman during a 1942 demonstration, when he was sentenced to 14 years (of which he eventually served four).

As the present archive demonstrates, his incarcerations in no way put a stop to his writing, and this second period of imprisonment marks a crucial transition in Behan's life between his tearaway youth and his adulthood as a writer of stature. The substantial body of manuscripts from this period which survive in the present

To Beatrice
 when the timid eye looks at
 you
 fearful & full of guilt,
 In hope its woeful look
 will catch you
 smile across the guilt.
 Oh what hopes of Reformation
 promises to stick to stout
 Beating Beasts and condemnation
 of late stopping out
 cuddling up and dreaming
 fondling
 eyes as far as it can yet
 paws are moving, suckled, lolling
 further than they should be let



archive and which have hitherto been unknown to scholars comprise a major discovery; these include a copybook containing what appears to be the earliest preparatory draft for *Borstal Boy*, written in Mountjoy Prison, Dublin, in 1948.

The major achievements of the following 16 years before Behan's premature death are marked by a series of substantial literary drafts, comprising either preliminary notes and drafts or completed manuscripts of *The Quare Fellow* (the only autograph manuscript for this work to survive in any collection), *An Giall* [The Hostage], *Borstal Boy*, and *Confessions of an Irish Rebel*, as well as his first play, *The Landlady*. In the context of Behan's chaotic writing methods and his notoriously destructive treatment of his manuscripts, the survival of such substantial literary drafts is remarkable. The three manuscripts for *Borstal Boy* which are offered here (two substantial annotated typescripts in addition to the Mountjoy Prison draft) deserve particular notice – Behan would later insist that his editors destroy any manuscript copies of the unedited version of his autobiography, and Beatrice Behan recalled scooping sheaves of rejected drafts for the work out of the fire into which he had tipped them. Until now, the only known manuscript for *Borstal Boy* had been the 12-page draft which survives at the Morris Library of Southern Illinois University, Carbondale.

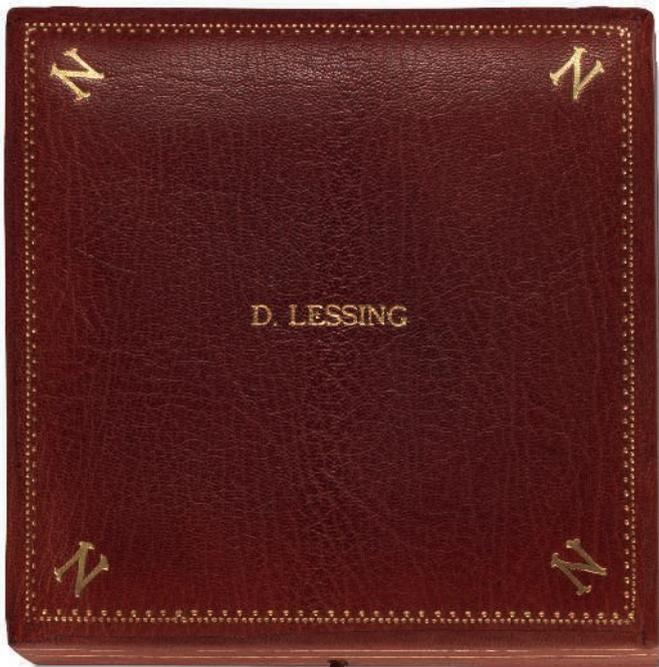
In addition to these more developed drafts, the unpublished notebooks and unsorted drafts offer significant insight into Behan's creative method, and the typed material in the present archive, including many embryonic typed fragments of works which were subsequently abandoned, is of particular interest: typing appears to have been, for Brendan, a direct extension of the creative thought process. These are complemented by manuscripts and typescripts for articles and essays, together with a group of evocative ephemera.

The slender collections of Behan's work that exist in public institutions worldwide are in the main limited to secondary holdings relating to the staging of his plays, and no institution holds more than ten items emanating directly from his hand. The approximately 1,500 pages of the papers now offered for sale undoubtedly represent the pre-eminent archive of Brendan Behan's life and work, apparently comprising everything that passed into the possession of his widow, Beatrice, and barely touched since his death.

For a full listing of the archive, please contact the Books Department.

£180,000–250,000

\$240,000–330,000
 €210,000–280,000



51

[LESSING, Doris (1919-2013)] – NOBEL PRIZE MEDAL. Nobel Prize Medal in Literature awarded to Doris Lessing in 2007.

18 carat green gold plated with 24 carat gold, 66mm diameter. Profile bust of Alfred Nobel facing left on obverse, legend 'ALFR. NOBEL' at left and his birth and death dates in Roman numerals at right, signed at lower left 'E. LINDBERG 1902'; reverse with allegorical depiction of a youth sitting under a laurel tree before a Muse, legend 'INVENTAS VITAM IUUVAT EXCOLUISSE PER ARTES' around edge, the plaque at base inscribed 'D. LESSING/ MMVII' with 'ACAD ... SUEC' either side, signed lower left 'ERIK LINDBERG'; original red morocco gilt case. [With:] the accompanying diploma signed by two representatives of the Swedish Academy Nobel Committee for Literature, Stockholm, 10 December 2007, in Swedish, calligraphic text heightened with gold facing decorative woodcut with added colours, on vellum, 2 leaves, 330 x 205mm, laid down in black morocco binding with gilt monogram. Case. *Provenance:* by descent.

The Nobel Prize Medal in Literature for Doris Lessing, described by the Swedish Academy as 'that epicist of the female experience, who with scepticism, fire and visionary power has subjected a divided civilisation to scrutiny' (*Nobelprize.org*. Nobel Media AB 2014).

Doris May Lessing was born on 22 October 1919 in Persia, spending her earliest years first in Kermanshah and then in Tehran, an early life that she would later paint in vivid colours. A brief return to England at the age of five, where the cold and grey failed to impress the young Doris after the brightness of Persia, proved only temporary: in 1925, her father, Alfred, took up a government offer, buying 1,000 acres of virgin bushland in Southern Rhodesia to farm. To the especial disappointment of Doris' mother, Emily, who had cherished the social element of expat life in Persia, the family farm failed to significantly thrive and money was often short: their relatively reduced existence was a source of unhappiness, and Alfred and Emily's marriage suffered for it. As a child, happiest exploring the bush, Doris railed against the standards of Edwardian England that still prevailed in colonial Rhodesia: all attempts to instill a formal education failed and she left school at the age of 13, yet she was a formidable auto-didact, reading voraciously any books available to her, many of these sourced by her parents from England for her. She was already writing, and had stories accepted by local journals even before she left home in 1937 at the age of 15, working first as a nursemaid and then as a telephone operator.

Her first marriage, in 1939, was to the civil servant Frank Charles Wisdom; two children, John and Jean, were born to them, but the couple drifted apart, later divorcing, as Doris was drawn further into a communist community whose members shared her growing unease at the treatment of the black African population. Her second husband, Gottfried Lessing, whom she married in 1946, was one of their number: their union lasted until 1949, and saw the birth of a son, Peter, with whom she moved to London in that year.

Having already been published in local and South African journals, Lessing quickly made her mark in England: her debut novel, *The Grass is Singing* (1950), which explored the pressures to conform in white South African society and the entrenched racial divides, was an immediate success, and in 1952, *Martha Quest*, the first of her five semi-autobiographical 'Children of Violence' novels (1952-1969) set in Southern Rhodesia, was published. In 1956 she returned briefly to South Africa and Southern Rhodesia, but her vociferous criticism of the racial policies in both countries resulted in a ban on re-entry (which would stand until 1995): instead, Doris contented herself with campaigning for nuclear disarmament, while opposing apartheid from outside Africa.

In 1962 Lessing published the work that would bring her onto the world stage and established her as a major writer of her time, *The Golden Notebook*, a study of a woman's psyche and life situation, sexuality, and political ideas, including a powerful anti-war and anti-Stalinist message, as well as an extended analysis of communism and the Communist Party in England from the 1930s to the 1950s. In the 1960s, short stories, essays, and plays were in constant demand, keeping Doris very busy, while she continued to lend her vocal support to various political causes.

As her work garnered prizes and plaudits, Doris continued to experiment with her output. In total, her oeuvre would comprise over 50 works, spanning several genres – from science-fiction to 1985's realist fable *The Good Terrorist*, a disturbing take on how terrorists are made that divided reviewers, and including a couple published under the pseudonym 'Jane Somers', created to show the difficulty new authors face in trying to get their work printed – but all characterised by penetrating studies of living conditions in the 20th century, behavioural patterns, and historical developments.

Having declined an OBE in 1977 and a damehood in 1992 as honours linked to a non-existent Empire, Doris accepted appointment as a Companion of Honour at the end of 1999, and in 2007, was awarded the Nobel Prize in Literature. The Nobel announcement was made while Doris was at the grocer's with her son Peter; upon returning home to a waiting crowd of reporters, who told her the news, her initial reaction was 'Oh Christ!', though she quickly added that she was 'delighted' to have won. At 88 years and 52 days old, she became the oldest winner of the Literature prize, the third-oldest Nobel laureate in any category, and only the 11th woman to be awarded the Nobel Prize for Literature. She used her Nobel lecture, 'On Not Winning the Nobel Prize', to highlight the global inequality of opportunity; it was later published in a limited edition to raise money for children made vulnerable by HIV/AIDS.

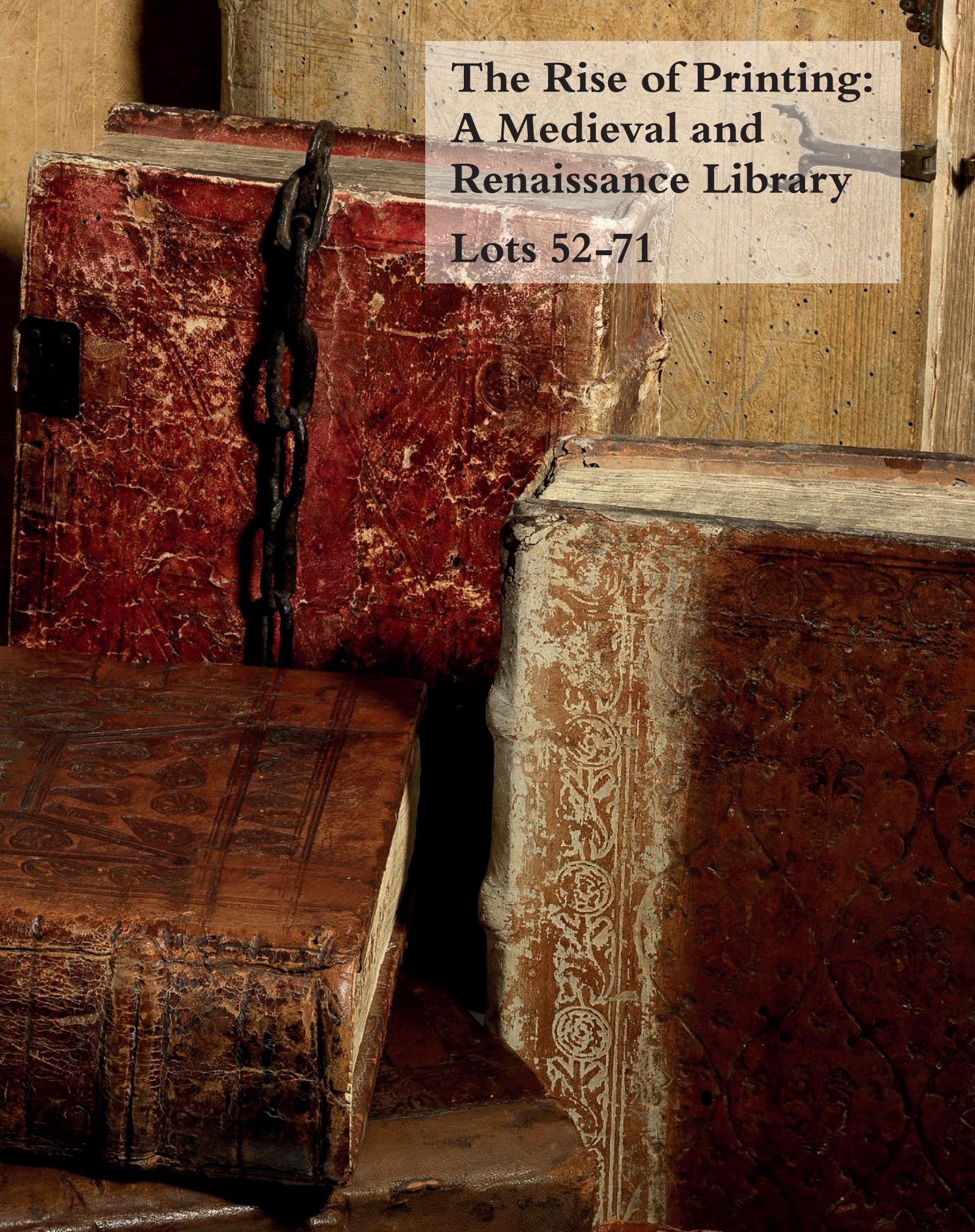
According to his will, the Swedish inventor Alfred Nobel established the prizes in 1895, and the prizes in Physics, Chemistry, Physiology or Medicine, Literature, and Peace were instituted in 1901. **Only one Nobel Prize Medal for Literature is known to have sold at public auction.** (2)

£150,000–250,000

\$200,000–330,000
€180,000–280,000



Mugnier de Paris
Sermones
de Tempore
C. 1. 1. 1.



**The Rise of Printing:
A Medieval and
Renaissance Library**

Lots 52-71

SELECTIONS FROM THE MEDIEVAL AND RENAISSANCE LIBRARY OF A EUROPEAN BIBLIOPHILE

The following incunabula are a further selection of a library assembled by a bibliophile of the mid-20th century and represent his eye for high quality copies in contemporary bindings, often with early provenance.



052

ANGELUS DE CLAVASIO (1411-1495). *Summa angelica de casibus conscientiae*. Nuremberg: Anton Koberger, 28 August 1488.

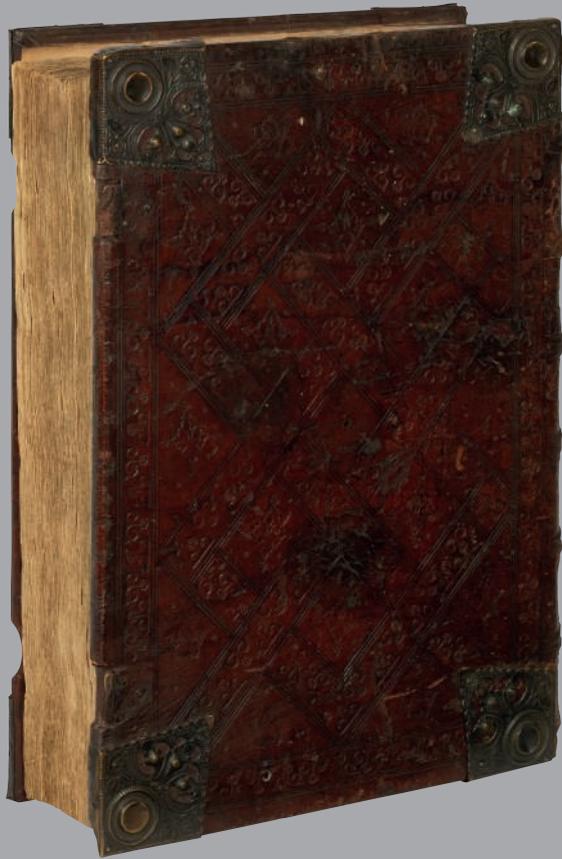
First Koberger edition of Angelo Carletti's authoritative compendium of canon law, and fifth edition to be published within 2 years of the first, published in Chivasso by Jacobinus Suigus in 1486. 'This edition omits the introductory letter of Hieronymus Torneli and the preliminary matter found in the Italian editions, although the wording of the colophon is taken from Arrivabene's Venice edition of 1487. The verses at the end are also as in that edition.' (BMC). HC *5385; GW 1927; BMC II 432; Bod-inc A-288; BSB-Ink A-527; Goff A-717.

Chancery folio (305 x 215mm). With first and last blanks, a handsome large initial in red with Maiblumen, initials in red, rubricated (minor waterstains, a few marginal wormtracks). Contemporary German blindstamped pigskin over wooden boards, bound at the Weissenhoe [Bavaria] Benedictine monastery [EBDB w002217], remains of clasps (chain-staple hole in rear cover, small chip at spine tail, rubbed).

£2,000-3,000

\$2,700-4,000

€2,300-3,400



053

BALBUS, Johannes (d.1298). *Catholicon*. [Strasbourg: Printer of the 1483 Jordanus de Quedlinburg (Georg Husner), not after 30 June 1482].

A large, fresh copy in a handsome and rare contemporary Moravian binding, from a shop active in what is now the Czech Republic, c. 1470-1502. No auction record for this edition in RBH/ABPC. HC(+Add) *2252; GW 3186; BMC I 130; BSB-Ink B-12; Goff B-24.

Royal folio (410 x 280mm). Without first and final blanks, initials in red, rubricated, vellum manuscript quire-guards, contemporary manuscript signature on final verso of each quire often preserved (some light waterstaining mostly marginal, light soiling, marginal tear in $\frac{3}{4}$ repaired with vellum fragment, paper flaw at corner of 30/1, faint toning on last few leaves). Contemporary Moravian blindstamped calf over wooden boards [Kyriass 128; EBDB w002842], metal corner-pieces, traces of clasps and chain stable on back board (rebacked and repaired, spine ends missing). *Provenance*: Brno, Dominican convent of St Michael (early inscription on first page).

£4,000–6,000

\$5,400–8,000
€4,600–6,800

054

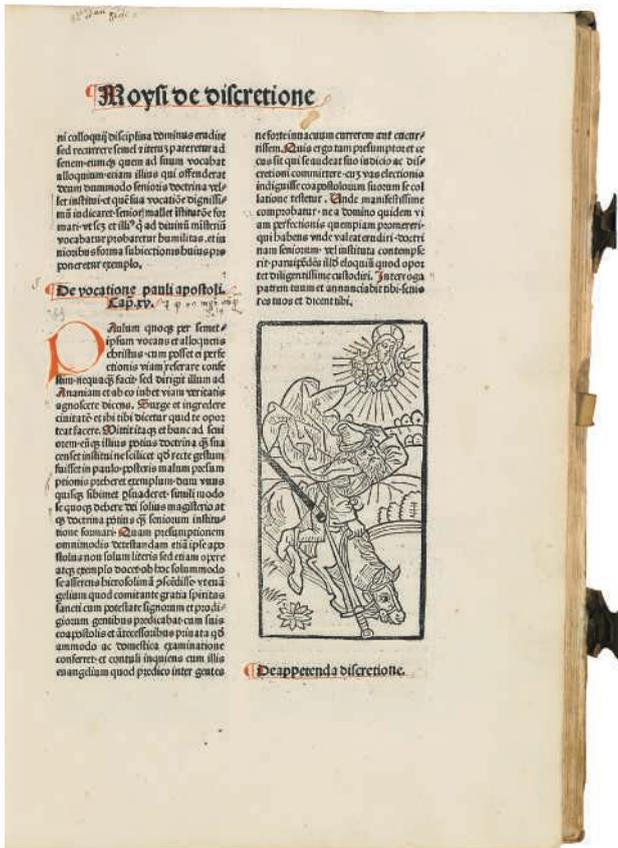
BONIFACIUS VIII, Pope (formerly Benedetto Gaetano, 1235-1303). *Liber sextus Decretalium*, with gloss of Johannes Andreae. Nuremberg: Anton Koberger, 12 March 1482. [Bound with:] CLEMENS V, Pope (formerly Raimundus Bertrandi del Goth, c.1266-d. 1314). *Constitutiones*, with gloss of Johannes Andreae. Nuremberg: Anton Koberger, 15 January 1482.

Two works of canon law formulated at the same period and printed by Anton Koberger within two months of one another, here bound together in a contemporary pigskin binding. The Bodleian copy also combines the two works. Boniface: HC(+Add) *3603; GW 4868; BMC II 422; BSB-Ink B-713; Bod-inc B-471; Goff B-993. Clemens: HC *5427; GW 7095; BMC II 421; BSB-Ink C-444; Bod-inc C-370; Goff C-725.

2 works in one volume, median folio (348 x 226mm). Printed in red and black, both works in double column with surrounding gloss. Initials in red, some with marginal extensions, red paragraph marks and capital strokes, some deckle edges. (*Decretalium* with a few stains and marginal worming to n7-06, without final blank, *Constitutiones* with worming in lower margin of first quire, decreasing in the second.) Contemporary German blindstamped pigskin over wooden boards, covers with large central lozenge within rectangular line borders, embossed with 7 single stamps in circular or lozenge shape, original metal bosses at centre and corners, two metal clasps, front cover with vellum title label in a contemporary hand, plain spine with raised bands and later manuscript label at head (scattered wormholes). *Provenance*: contemporary manuscript index on pastedowns – ?Tachau, Bohemia, minorite convent (17th-century inscription).

£3,000–5,000

\$4,000–6,600
€3,500–5,700



055

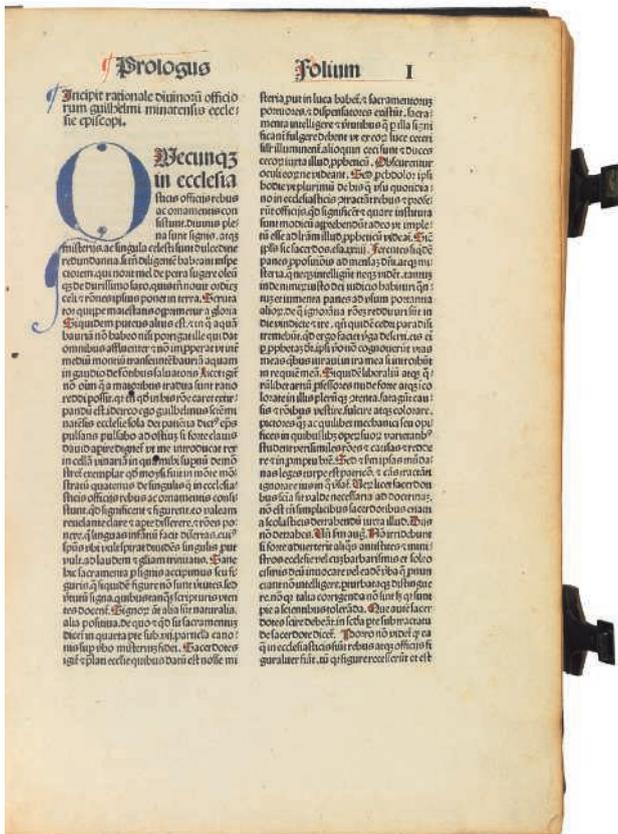
CASSIANUS, Johannes (c.360-435). *De institutis coenobiorum* – *Collationes patrum XXIV*. Basel: [Johann Amerbach, after 24 September] 1485.

First edition of *De institutis coenobiorum*, in which Cassian sets out the ordinary rules for monastic life and discusses a will that is more complex than the will at the heart of the Pelagian message, and second edition of *Collationes Patrum*. Willful monks are a contentious problem, and Cassian paid considerable attention to analyzing the will, treating the corrupt will, and chiefly subordinating even the good will for the good of the community and ultimately, the will of God. HC *4562; GW 6160; BMC III 748; Bod-inc C-102; BSB-Ink C-165; Goff C-233.

2 parts in one volume, chancery folio (302 x 210mm). Opening initials supplied in red and blue, rubricated, woodcut of the Conversion of St Paul on b5 (small stains, small wormholes in final few quires). Contemporary Buxheim blindstamped pigskin over wooden boards [Schwenke-Sammlung Schrift 264], metal clasps, manuscript title on spine and along lower edges (a few wormholes). *Provenance*: early marginalia in several hands – Buxheim Carthusian Monastery Library (inscription, stamp on title).

£5,000–8,000

\$6,700–11,000
€5,700–9,100



056

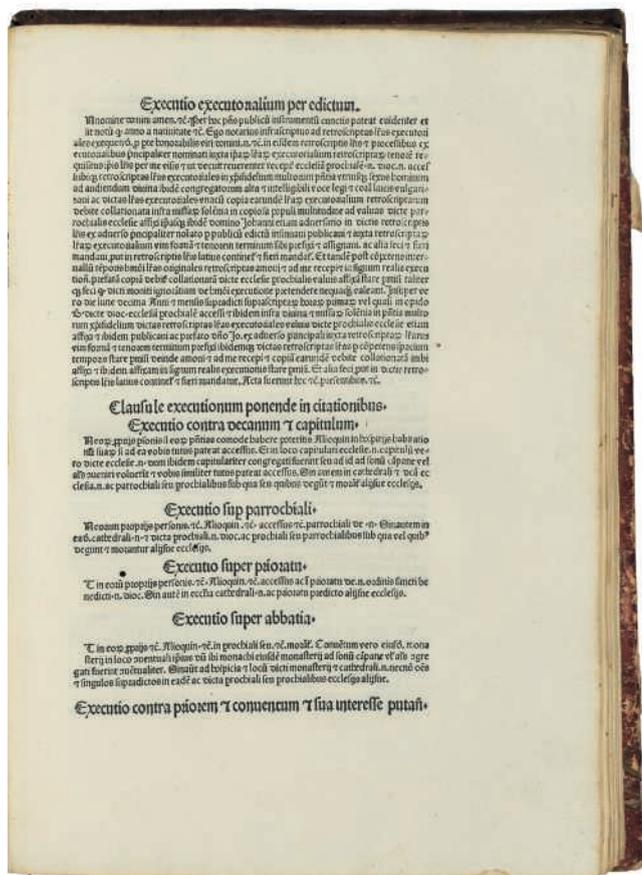
DURANTI, Guillelmus (1237-1296). *Rationale divinorum officiorum*. Strasbourg: [Printer of the 1483 Jordanus de Quedlinburg (Georg Husner), not after October] 1484.

An attractive copy of the fundamental authority for the history of Western liturgy, originally published in 1459 and frequently reprinted, describing the sources, forms, and symbolism of Christian ritual. HC *6489; GW 9126; BMC I 132; BSB-Ink D-345; Goff D-428.

Chancery folio (301 x 207mm). Without last blank, initials supplied in red and blue, rubricated (light worming touching a few letters, some toning and spotting). Contemporary German blindstamped calf over wooden boards, early manuscript spine labels and title on fore-edge, **leaves from a noted early 12th-century German missal reused as endpapers** (early rebacking, clasps renewed, traces of metal bosses, joints split, spine head chipped). *Provenance*: Jphannes Münzenberger (1540-c.1609, Prior at Frankfurt Carmelite convent; initials on binding) – Frankfurt, Carmelite convent – very occasional early marginalia – Frankfurt, City Library (stamps on title).

£2,000–3,000

\$2,700–4,000
€2,300–3,400



057

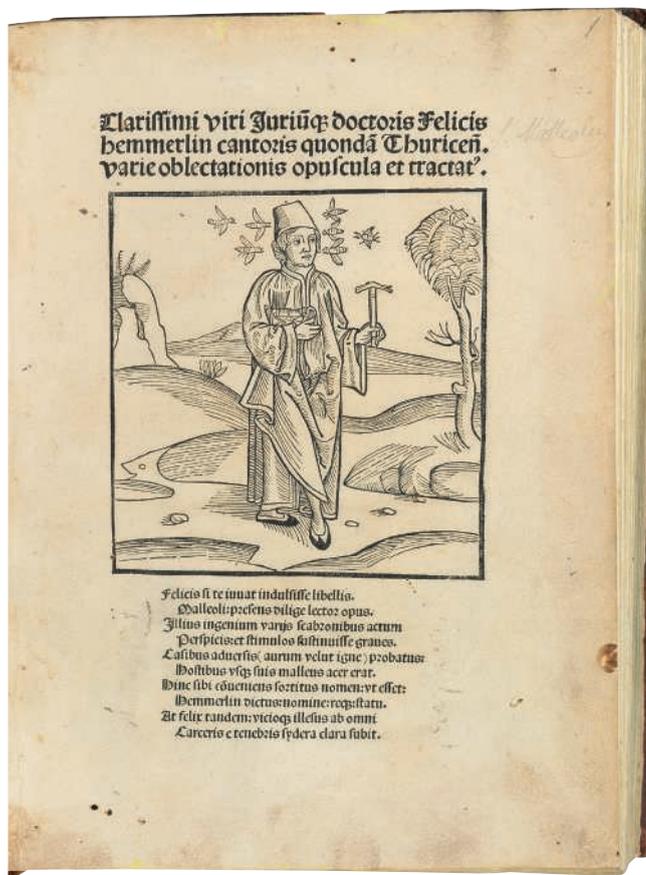
Formularium instrumentorum ad usum Curiae Romanae. - JOHANNES XXII, *Constitutio* 19 November 1317 'Exsecrabilis quorundam' *contra pluralitatem beneficiorum*; PAULUS II, *Bulla* 23 November 1464 'Cum detestabile scelus' *contra simoniacos*; PAULUS II, *Bulla* 1 March 1467 'Ambitiose cupiditati' *de rebus ecclesiae non alienandis*. [Basel: Michael Wenssler, not after 1480].

First appearing in the 1474 Rome edition of Johann Schurener and Johann Nicolai Hanheymer, the *Formularium instrumentorum* is a collection of models for legal documents applicable to Canon Law. Developed in the second quarter of the 15th century, they were used in the multifarious business of the Curia. **This edition was printed in Wenssler's type 124, later taken over by P. Kunne, Memmingen, and probably first cast for liturgical use.** A 1480 date of purchase was noted by Baer, *Bücherfreund* 9 (1911), no 1, 2, 738. HC *7276; GW 10201; BMC III 727; BSB-Ink F-206; Pr 2769 (assigned to Kunne at Memmingen); Goff F-254.

Chancery folio (306 x 218mm). With blank q1, quire q (table) bound at front as in the BL copy, some deckle edges (scattered wormholes affecting text, in larger numbers in quire p, light marginal waterstains, without blank at). Contemporary blindstamped red-dyed doeskin, central cross and linear frame on covers with 15 repeat stamps, including man of sorrows, 'Maria' in a banner, paschal lamb, a deer, rosette and palmette, apparently not in Einbanddatenbank, spine painted grey at an early date and titled in manuscript (a little worn, some wormholes, clasps missing). *Provenance*: Burghausen, Jesuit college (1646 inscription).

£3,000–5,000

\$4,000–6,600
€3,500–5,700



058

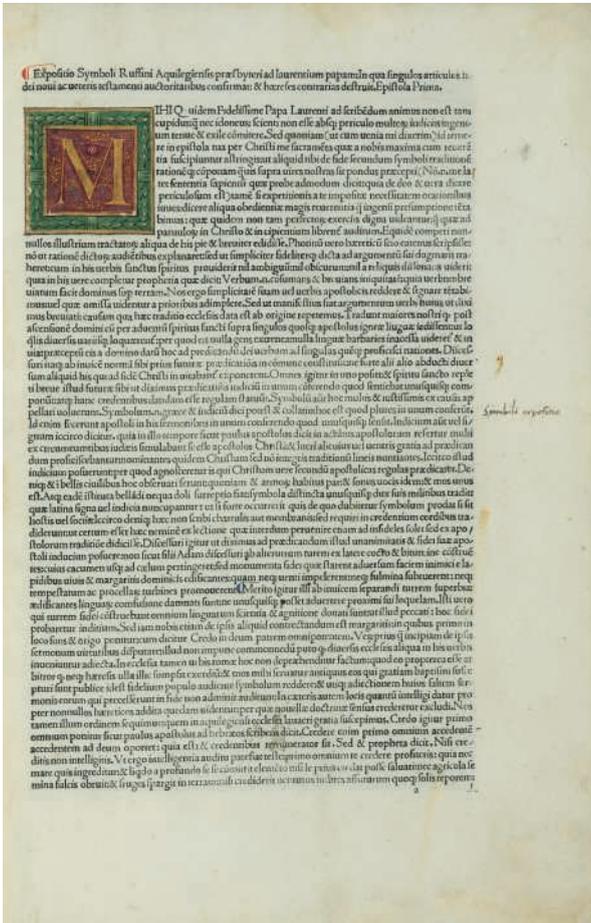
HEMMERLIN, Felix (1388-1460). *Opuscula et tractatus*. [Strasbourg: Printer of the 1483 Jordanus de Quedlinburg (Georg Husner), after 13 August 1497].

Probable first edition, given priority over an undated Prüss edition by major incunable catalogues; the dedication by Brant is here dated 13 August 1497. The anonymous press has variously been assigned to Husner, Grüninger, Wilhelm, Schaffener or left eponymous. This collection of the works of Hemmerlin (also known under his Latin name Malleotus) was edited by the Nuremberg humanist Sebastian Brant. HC *8424; GW 12187; BMC I 172 (& 102); CIBN H-9; Bod-inc H-010; BSB-Ink H-42; Goff H-17.

Chancery folio (270 x 195mm). With the 2 blanks, title with large woodcut portrait of the author in a landscape with insects swarming about his head [Schreiber 4198], opening initial in red and blue, a few others in red (last quire loose, a few mostly marginal wormholes, title lightly soiled). Contemporary Nuremberg blindstamped calf over wooden boards [Kyriess 117], author's name tooled in blind at top of upper board, metal clasps and catches, evidence of earlier centre- and cornerpieces (some scuffing and wear). *Provenance*: a few early inscriptions on pastedown – removed bookplate.

£2,500–3,000

\$3,400–4,000
€2,900–3,400



059

HIERONYMUS (St, c.342-420). *Epistolae*. Venice: Bernardinus Benalius, 14 July 1490.

This edition of St Jerome's *Letters* is almost a page for page reprint of **Torresanus's 1488 edition**, part of the prolific output of Bernardinus Benalius, a native of Bergamo, who printed his first dated book, the *Supplementum chronicarum* of Jacopo Filippo Foresti, in 1483. HC *8560; GW 12432; BMC V 372; BSB-Ink H-251; CIBN H-107; Goff H-172.

2 parts, royal folio (413 x 270mm). Near-contemporary illuminated initial within laurel-wreath frame opening each part, rubricated in blue and red (stain in first few leaves, persistent marginal waterstaining, heavy in final quire, without the two blanks). 17th-century Italian vellum, red and green speckled edges, spine label (a little worn at extremities). *Provenance*: marginal annotations, mostly contemporary (some cropped by the binder).

£2,800–3,500

\$3,800–4,600

€3,200–4,000



060

HOLKOT, Robertus (1290-1349). *Super sapientiam Salomonis*. Reutlingen: Johann Otmar, 1489.

Fifth edition of a popular commentary on the Book of Wisdom, written by Robert Holkot, a follower of Ockham. **Only 4 auction records for this edition** appear in ABPC/RBH. HC *8760; GW 12887; BMC II 587; Bod-inc H-132; BSB-Ink H-314; Goff H-292.

Chancery folio (265 x 198mm). With last blank, initials supplied in red, rubricated (marginal tear on c1, a few stains, upper margin dampstained in several leaves, bifolia t3.6 and 4.5 reversed in binding). Contemporary blindstamped calf over wooden boards, spine painted white c.1700 (missing spine label, traces of clasps, a little worn and repaired). *Provenance*: Seemanshausen Augustinian monastery (inscription on a2) – early marginalia in several hands including a correction on t5 – Munich, Royal Library ('Duplum' on pastedown).

£3,000–5,000

\$4,000–6,600

€3,500–5,700



061

HUGO DE PRATO FLORIDO (c.1262-1322). *Sermones dominicales super evangelia et epistolas*, Summer part only. [Strasbourg: Georg Husner, not after 1478].

A tall, fresh copy, bound at and for the use of the monastery at Benediktbeuren, of the Summer part of Hugo de Prato Florido's popular collection of sermons. Husner alone printed 3 editions in quick succession and a total of 12 editions were published by the end of the 15th century. H *8997; BMC I, 85; BSB-Ink. H-412; Goff H-506.

Super-chancery folio (312 x 215mm). 272 leaves (of 478, without Winter part). Initials in red or green, red paragraph marks. Contemporary manuscript catchwords mostly preserved, upper inside margin of quire 49 repaired, possibly before printing and certainly before rubrication and binding, 48/2.7 printed on a chancery sheet. (Faint browning in one leaf.) Contemporary blindstamped calf over wooden boards, bound at the Benedictine monastery at Benediktbeuren [Kyriss 7], tooled with acorn, 'ave', basilisk and other stamps, quire guards from a manuscript on vellum, a pair of contemporary flyleaves at front, author's name lettered on bottom edges, later paper spine label (spine a little worn and repaired, without clasps). *Provenance*: Benediktbeuren, Bavaria, Benedictine monastery (binding; contemporary inscriptions).

£3,000-5,000

\$4,000-6,600
€3,500-5,700

062

JACOBUS DE VORAGINE (c.1230-1298). *Sermones de sanctis*. Augsburg: Hermann Kästlin, 10 April 1484.

The third and most extensive production of the Augsburg printer Hermann Kästlin, who is known to have printed a mere 8 editions but numerous broadsides. BMC II 362; Bod-inc J-076; BSB-Ink I-107; CIBN J-126; Goff J-188.

Chancery folio (303 x 210mm). Initials in red, sheet cviii and cxiii misbound between ciii and ciiii (top right corner and margin waterstained, a few wormholes, mostly marginal but affecting a few letters). Contemporary German blindstamped calf, 'maria hillf' and other tools, remains of label on spine, printed fragments from Kästlin's shop as binding waste, green edges (somewhat worn and repaired, traces of clasps). *Provenance*: early annotations.

£2,200-2,800

\$3,000-3,700
€2,600-3,200





063

JACOBUS PHILIPPUS FORESTI BERGOMENSIS (1434-1520). *Supplementum chronicarum*. Venice: Bernardinus Rizus, Novariensis, 15 February 149%.
 DI·QVINTO DI·SESTO

Third illustrated edition, with additional entries bringing the chronicle up to 1490. In reporting the invention of printing, Jacobus dates it to 1458 and attributes it to either Gutenberg or Fust. Many of the woodcuts were taken over from the first illustrated edition of 1486, but Rizus for his 1490 edition improved several of the city views, notably Rome, Venice, Genoa and Verona, and added building the Tower of Babel. In this, his next edition, Rizus also added the woodcut borders which had appeared earlier that same year in the Italian *Legenda Aurea* printed by Bonellis, and the frontispiece of Creation and a small woodcut of Noah's ark, both from the Malermi Bible of 1490. HC *2809; BMC V, 404; BSB I-125; IGI 5079; Essling 343; Sander 919; Goff J-212.

Super-chancery folio (309 x 210mm). Frontispiece comprising woodcut vignettes of the six days of Creation enclosed within woodcut border, same border used on first text page, 46 woodcuts from 39 blocks, woodcut initial on a2r, printer's device [Husung 194], initial spaces with guide-letter. (Small wormholes in first and last quire effecting a few letters and in woodcut, some marginal staining or spotting, occasional light stain elsewhere, title lightly soiled.) Modern binding reusing vellum leaves for a 15th-century choir book.

£5,000-8,000

\$6,700-11,000
 €5,700-9,100



064

JORDANUS DE QUEDLINBURG (1300-1370/80). *Sermones Dan de sanctis*. [Strasbourg: Heinrich Knoblochtzher?, not after 1479].

First edition. A copy in Munich BSB has a buyer's inscription dated 1479; P. Needham (Sotheby's NY, 17-18 June 1992, lot 24) dates the edition about 1476; and BMC and others date it to not after 1481. Proctor assigned the edition to the Printer of Henricus Ariminensis. Although printed in Knoblochtzher's type 102, doubt is thrown on the ascription to him because the woodcut capitals, which are among the earliest used in Strasbourg, are unique to this book. Only three holdings recorded in the USA. HC *5919; BMC I 87; BSB-Ink I-611; CIBN J-305; Goff J-478.

Royal folio (393 x 293mm). With blank first leaf and f.188, 6- and 9-line woodcut Maiblumen and other initials filled in or highlighted in red and green, other initials rubricated in red or red and green, paragraph marks and capital strokes in red. Second column of f.125v is also blank, the preceding column ending 'Hic nullus est defectus'. (Worming affecting up to 3 lines on ff.188-220, last few leaves with scattered wormholes, initial on f.91r rubbed with partial loss of colouring, light marginal soiling particularly to final verso.) Contemporary German blindstamped pigskin over wooden boards, a Northeim [Lower Saxony] binding [EBDB w000218], covers with cross-hatched compartments filled with multiple small stamps, metal cornerpieces and clasps, plain spine with raised bands (several wormholes, rubbed, front inner hinge slightly split, front pastedown renewed). *Provenance:* occasional contemporary marginalia — stamp removed from final verso.

£3,000–5,000

\$4,000–6,600
€3,500–5,700



065

JUSTINIANUS (c. 482-565). *Digestum novum* [with the Glossa ordinaria of Accursius and Summaria according to Bartolus de Saxoferrato and Paulus de Castro], edited by Hieronymus Clarius. Venice: Bernardinus Stagninus, de Tridino, 1494.

A large, fresh copy of the second, expanded edition, with misimpressions on the final two leaves, normally blank, showing both that the red printing preceded the black but also the frugal use of paper. The *Digest*, the principal part of Justinian's *Corpus Juris Civilis* was the work of a committee of 16 lawyers headed by the Emperor's *quaestor*, Tribonian. Three years were spent in examining the writings of classical Roman jurists and abridging, ordering and gathering together the material into the *Digest*, which was made statute in December 533. It was largely the recovery in Pisa around 1070 of a 6th-century manuscript of the *Digest* (now Florence, Biblioteca Medicea-Laurenziana) that stimulated the subsequent development of law studies. Holdings of this edition are few outside Austria and Germany, including only one copy in the US and none in Britain or France. H *9592; GW 7718; BSB-Ink C-592; not in Goff.

Royal folio (429 x 285mm). Printed in red and black, double column with a surround of Accursius's gloss, printer's device on O2v in red. Major initials in blue, with two in interlocking red and blue, some deckle edges, the final quire here contains misprinted sheets so that the final two leaves, normally blank, contain B2r/red-printing for A2v on O3 and A2r/B2v on O4 (foremargin of title a little short and with two minor tears – one repaired, ff. 203-205 with scorch marks, infrequent light marginal soiling). Contemporary south German blind-panned pigskin over wood boards, covers with central design of a cross within fillets and repeat pineapple tool at borders, plain spine with old paper labels, two chased metal clasps (some rubbing and soiling, small stains). *Provenance*: occasional marginalia and underlining in an early hand -- Bolzano, Franciscan convent (inscription).

£2,800-3,500

\$3,800-4,600

€3,200-4,000



066

LACTANTIUS, Lucius Coelius Firmianus (c. 250-c. 325). *Opera*. Venice: Johannes de Colonia and Johannes Manthen, 27 August 1478.

A tall, fresh copy with contemporary decoration. Lactantius, a Christian apologist of the early 4th century, composed his *De divinis institutionibus* in an effort to appeal to literate pagans by presenting the truths of the Christian religion in Ciceronian prose. His work was read throughout the Middle Ages and was printed in 13 editions before the end of the 15th century. The final 8-leaf quire, with the Epitome of *De divinis institutionibus* and a second colophon, is not always present but is here. HC *9814; BMC V 233; BSB-Ink L-7; CIBN L-8; IGI 5625; Goff L-9.

Chancery folio (307 x 210mm). Roman and Greek types. With initial blank and the final quire, often missing. **Contemporary decoration by a probably Bohemian artist**: 10 major initials with white modelling within fictive frame, opening text page with floral extensions framing the text, other initials in red or blue, red paragraph marks, yellow capital strokes, manuscript headlines in red. (Short internal tear at gutter of b1, corner of first blank leaf clipped.) **Contemporary Bohemian binding** [Einbanddatenbank shop 'Doppeladler Raute a', active 1478-87]: blindstamped calf over wooden boards tooled to a diapered pattern, 17th-century decorated metal pieces (clasps renewed, old rebank, hinges cracked, a little rubbed and scuffed). *Provenance*: contemporary marginal annotations — presented by Wenceslaus Jaronnezonus, priest, to an unidentified institution (inscription dated 1573) – Georgius Aloysius Marziczek Benatsky (dean of Rakovnik, Czech Republic; inscription dated 1675) — David Puscinsky of Rakovnik (17th-century inscription) — Al. König, Vienna, 1853 (inscription).

£3,000-5,000

\$4,000-6,600

€3,500-5,700

067

LEONARDUS DE UTINO (1400-1470). *Sermones quadragesimales de legibus dicti*. [Cologne: Conrad Winters, de Homborch, not after 1475].

The first book printed by Winters, a large copy retaining many deckle edges and contemporary quiring. The *Sermones* is considered to precede Winter's earliest dated book (1476) by virtue of a rubricator's note dated 1475 in the Munich copy. The author, Leonardus de Utino, was a devoted follower of Thomas Aquinas. He became professor of theology and rector of the Dominican school at Bologna in 1428, and a highly acclaimed preacher who spoke from the pulpit in Venice, Milan and Rome. Leonardus was later prior of the convent of St Dominic at Bologna, and provincial of all Lombardy. H *16116; BSB-Ink L-121; CIBN L-136; Bod-inc L-074; Goff L-144.

Royal folio (405 x 300mm). With final blank. Initials in red, some with reserved white decoration, other rubrication, contemporary manuscript foliation and quiring (a few marginal repairs affecting a1, L5, and other leaves, waterstaining at margins, E2 with old ring mark, quires E-F with heavy stain at outer margins). Contemporary blindstamped calf over wooden boards, possibly bound at St. Maximin Benedictine monastery at Trier [see EBDW w002242 for the 'm' tool] covers with large cross and border of double fillets interspersed with small 'm' and Mary on a crescent moon, metal clasps and cornerpieces (rebacked, new pastedowns, somewhat worn and with old repairs, some metal pieces missing). *Provenance:* Trier, monastery of St Marien ad Martyres (contemporary ownership inscription and summary of content on blank recto of a1, further inscriptions).

£4,000-6,000

\$5,400-8,000
€4,600-6,800



068

PAULUS FLORENTINUS (1419-1499). *Breviarium totius juris canonici, sive Decretorum breviarium*. Memmingen: Albrecht Kunne, 1486.

With the woodcut author portrait, 'the earliest book illustration' aside from woodcut initials when it first appeared in the 1479 edition (Hind II, p.513). HC *7161; GW M-30141; BMC II 604; Bod-inc P-052; BSB-Ink A-811; Goff P-180.

Chancery folio (270 x 197mm). Without last blank, woodcut portrait of the author on *1r in contemporary colour, red and blue initials (some spotting and staining, minor worming on first and last few leaves, repaired on first 2 leaves, marginal paper flaw on fo.XXVII). Contemporary German blindstamped calf over wooden boards, early flyleaf preserved, early manuscript title on upper edges (early rebacking, without clasps). *Provenance:* early marginalia – Brixen, Johannes Pachler (inscription recording his gift to St Agnes church on 15 November 1535) – [Brixen] Augustinian Canons Regular (later inscription) – Jacobus Cendrus (early inscription with motto 'Sera in fundo parsimonia') – Austria, Carinthia, Georg ?Lorber (early inscription).

£3,000-5,000

\$4,000-6,600
€3,500-5,700





069

PAULUS VENETUS (1369-1429). *Expositio in libros Posteriorum Aristotelis*. Venice: Johannes Herbot, de Seligenstadt, 'quarta octava Ianuarii' 1481.

A fine copy, surviving in its contemporary wallet-style ledger binding. Paul of Venice was 'the most important Italian Thinker of his times' (Stanford Encyclopaedia of Philosophy). This is the third edition of his commentaries on Aristotle's *Posterior Analytics*, a work of logic dealing with matter, demonstration, definition and scientific knowledge. Not in the British Library and only 2 copies in the USA. HC *12510; GW M-30309; BSB-Ink P-94; IGI 7335; Goff P-213.

Super-chancery folio (314 x 210mm). With first and last blanks, first few leaves rubricated in red and yellow, manuscript index on final blank and endleaf (some dampstaining on bottom margins, very occasional marginal spotting, small marginal paper flaw on o4). Contemporary Italian ledger binding: limp vellum, 3 brown leather strips affixed across spine with white leather thongs, wallet flap with tassel, remains of toggle ties, manuscript title on spine (spine title faded). *Provenance:* contemporary annotations in 2 hands.

£3,000-5,000

\$4,000-6,600
€3,500-5,700

070

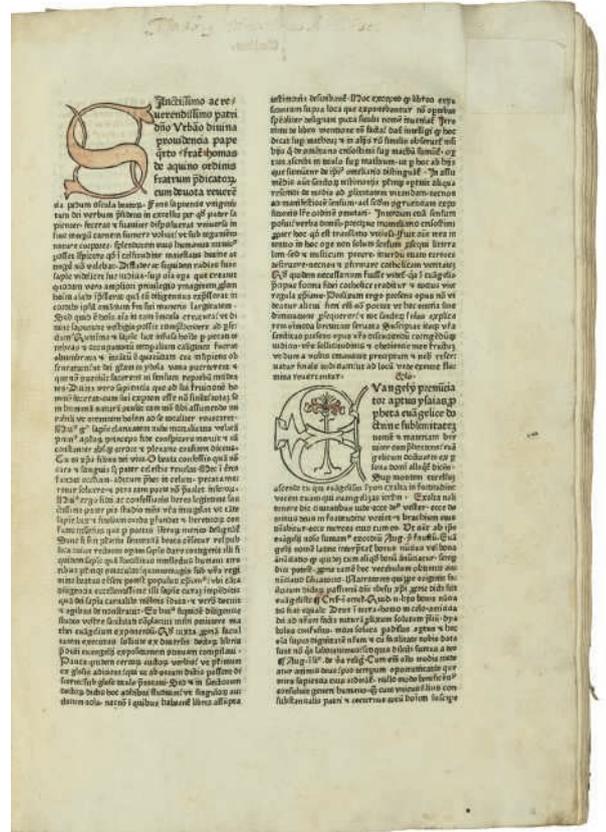
THOMAS AQUINAS (1225-1274). *Catena aurea super quattuor evangelistas*. [Esslingen: Conrad Fyner, c.1475].

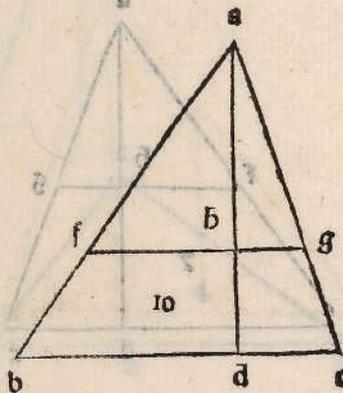
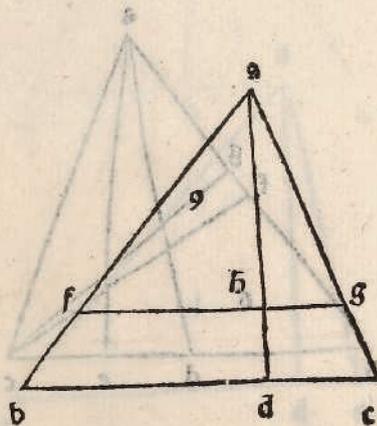
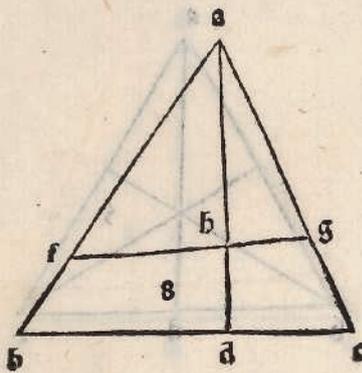
A large crisp copy of this stately book from the press of Esslingen's first printer. The unusual initials include an outline E showing a tree, a D and I with acorns, an L with a dog, an R and foliated S. It is thought that Fyner served his apprenticeship at Strasbourg in the printing office of Heinrich Eggstein, and his first type is undoubtedly modelled on Eggstein's Type 3. HC *1329; BMC II 515; Bod-inc T-133; BSB-Ink T-199; Goff T-228.

2 volumes, royal folio (390 x 280mm). The books of Mark and Matthew are inverted in binding, 6 large woodcut outline initials, 4 of them with animal or plant decoration, some coloured in red or blue, intermittently rubricated, German and Hebrew manuscript strips reused as quire guards (faint marginal dampstains on a few leaves in vol. 1). Contemporary deerskin over wooden boards, vol. 2 ruled in blind and with manuscript vellum title label on upper cover, both with manuscript spine labels and shelf marks, contemporary German liturgical manuscript leaves as pastedowns, rear covers with chain holes, catches (without clasps, leather worn with loss). *Provenance:* Weingarten, Benedictine abbey (obscured inscription dated 1630 in both vols, and later bookplates) – occasional early marginalia. (2)

£4,000-6,000

\$5,400-8,000
€4,600-6,800





il cateto. a. d. per equali in punto. h. ff per che egliè quella proportione de a. d. che. 12. ad. b. c. che. 14. che e da a. h. che mezo cateto che. 6. ad. f. g. dūqua f. g. e. 7. se tu multiplichi. b. c. che. 14. in se fa. 196. ela superficie del triangulo a. b. c. e. 84. hora multiplia. f. g. che. 7. in se fa. 49. dico che tu ai laltro triangulo che. a. f. g. ff il cateto. a. h. e. 6. ff la basa. f. g. e. 7. e sai che a multipliare il cateto nella basa fa la superficie de doi trianguli pero multiplia il cateto che. 6. via la meta dela basa che. 3. fa. 21. dico che gliè quella proportione da la posança de la linea deuidente che. 49. ala superficie che leua che. 21. quale la posança de. b. c. che. 196. ala superficie de tutto il triangulo che. 84. pero che se tu dirai se. 196. meda. 84. che medara. 49. multiplia. 49. via. 84. fa. 406. parti p. 196. ne uene. 21. cōmo volemo si che tale pportione e da la posança de la basa ad ogni triägulo ala sua superficie q̄le e la posança dela linea deuidente ala parte che leua dela superficie desso triangulo che il proposto.

Casus .8.



Esto il triangulo. a. b. c. che il lato. a. b. e. 15. b. c. 14. a. c. 13. z il cateto. a. d. 12. ela superficie sua e. 84. z vna linea equidistante. b. c. ne leua. 42. la quatita dela linea cercate. ¶ Tuai per la precedente che tale proportione e dala superficie del triangulo ala posança dela basa quale de la superficie che leua la linea eq̄distante ala posança dessa linea e tu voi sapere quanto e la linea che leua la meta de 84. che. 42. pero di se tuca la superficie del triangulo che. 84. da de posança de basa. 196. che da 12. 42. de superficie si che me a. 42. via. 196. fa. 8332. il q̄le pri per. 84. ne uene. 98. ff p. 98. sira la linea deuidete. f. g. e se uoi. a. h. che il cateto che cascha sopra f. g. me a il cateto. a. d. che. 12. in se fa. 144. piglia la meta e. 72. ff p. 72. e. a. h. la q̄le me a i la meta de. 98. che. 24. ff p. 1764. che. 42. adunq̄ di che la linea che taglia la meta dela superficie del triangulo che. f. g. e p. 98. ff. a. h. cateto cadente sopra. f. g. e p. 72.

Casus .9.



E del triägulo. a. b. c. che. a. b. e. 15. b. c. 14. a. c. 13. il cateto. a. d. e. 12. ela superficie sua e. 84. z vna linea equidistante. b. c. leua dela superficie. 35. cercase la quatita dela linea deuidente. ¶ Poni la linea deuidente. f. g. ff sira. ff se doi trianguli. a. b. c. ff a. f. c. ff il cateto. a. d. diuide. f. g. in punto. h. ff esse dicto nela pria de le deuisioni de triäguli ch tale proportione e dela posança da la basa ala superficie del triangulo quale e da posança de la linea diuidente ala superficie che deuide. Et similmente q̄lla pportioe dela posança dela basa ala posança de la linea deuidete ch dala superficie de. a. b. c. che. 84. ala superficie del triangulo. a. f. g. che. 35. pero di se 84. me da. 35. che me dara. 196. multiplia. 35. via. 196. fa. 6860. parti p. 84. ne uene. 81. ff p. 81. ff. ela linea diuidente. f. g.

Casus .10.



E del triangulo. a. b. c. che. a. b. e. 15. b. c. 14. a. c. 13. z il cateto. a. d. e. 12. ela superficie sua e. 84. vna linea equidistante al. b. c. che leua dela superficie. 7. done te ga in cateto inuenire. ¶ Quando il triangulo e diuiso per vna linea equidistante ala basa fa doi trianguli simili adunqua se nel triangulo. a. b. c. se tira vna linea equidistante al b. c. che sia. f. g. fara vno triangulo che sira. a. f. g. simile al triangulo. a. b. c. ff li triäguli simili sono i vna proportione che quella lpportione a il cateto. a. d. alato del suo triangulo. a. b. che a il cateto. a. h. alato del suo triägulo. a. f. e cosi. a. d. ad. a. c. cōmo. a. h. ad. a. g. ff cosi. a. d. ad. b. c. cōmo. a. h. ad. f. g. si che sono in pportione adunqua sira q̄lla proportione da. 7. dela posança del cateto a. 7. dela superficie del triägulo quale e da la posança de tutto ala superficie de tutto il triangulo adunqua multiplia il cateto. che. 12. in se fa. 144. pigliane. 7. che. 57. ff p. 57. ff il cateto. a. h. del triangulo. a. f. g. ela sua superficie e. 33. ff che. 7. de. 84. che la superficie del triangulo. a. b. c. ¶ Puoi fa

QVA DII VOCANT EVNDVM.



In triuio mons est lapidum supereminet illi,
Trunca dei effigies pectore facta tenus,
Mercurij est igitur tumulus, suspende uiator,
Sera deo, rectum qui tibi monstrat iter.
Omnes in triuio sumus, atq; hoc tramite uitæ,
Fallimur ostendat ni deus ipse uiam.

IN SIMVLACHRYM SPEI.



Quæ dea tam læto suspectans sidera uultu?
Cuius penniculis reddita imago fuit.
Elpidij fecere manus, ego nominor illa,
Quæ miseris promptam spes bona præstat opẽ.
Cur uiridis tibi Pallas, quod omnia me duce ueruent,
Quid manibus mortis tela refracta geris.
Quod uiuos sperare decet, præcido sepultis,
Cur in dolioli tegmine pigra sedes.
Sola domi mansi uolitantibus undiq; noxis,
Aser ei ut docuit musa uerenda senis.
Quæ tibi adest uolueris? cornix fidissimus oscen,
Est bene cum nequeas dicere dicit erit.
Qui comites? bonus euentus, præcepit cupido,
Qui præcunt, uigilum somnia uana uocant.
Quæ tibi iuncta astat, sceleru Rhammusia uindex,
Scilicet ut speres nil nisi q. liceat.

P A X



E

072

ALCIATUS, Andreas (1492-1550). *Emblematum liber*. Augsburg: Heinrich Steiner [for Conrad Peutinger to whom the work is dedicated], 28 February 1531.

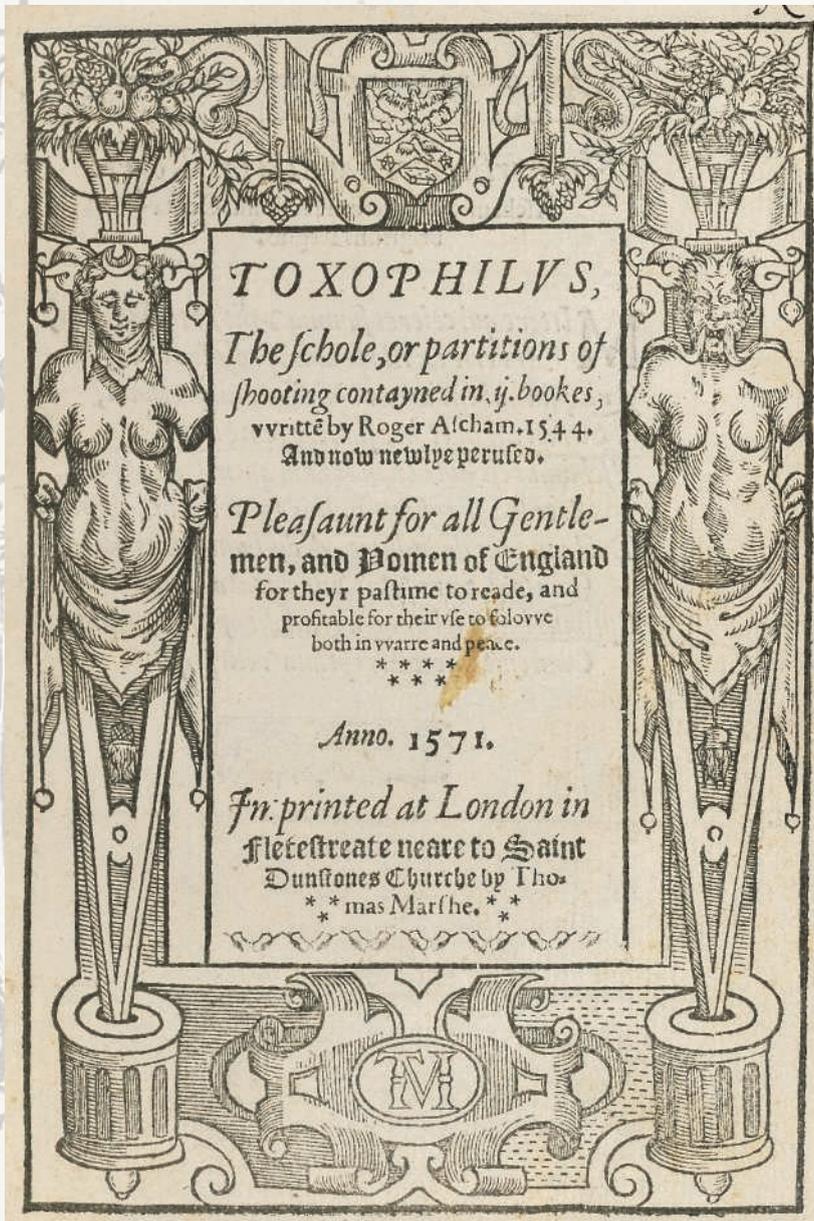
The Schäfer copy of the extremely rare first edition: only one auction record (ABPC/RBH). Alciati and Peutinger created this Renaissance class of learned literature by integrating for each emblem a motto, a picture and epigrammatic verse; they not only illustrated virtues and vices, but drew on history, mythology and nature to create elegant examples of insignia of practical use to painters, sculptors and goldsmiths. Another edition of the book was published on 6 April, also at Augsburg, with the same collation and woodcuts. Peutinger's role in publishing the first two editions explains Augsburg as its original place of printing. Green lists 127 editions of Alciatus up to 1600 (some speculative), most the output of the great publishing centres at Lyons, Paris and Antwerp. No other secular work of the 16th century enjoyed greater publishing success, and this small recreational book brought Alciati far more lasting fame than his important and prolific work on jurisprudence. As Vinet states 'Ce prodigieux succès démontre a quel degré le XVIe siècle fut amoureux du symbole et de l'allégorie'. The cuts are now attributed to Jörg Breu, though Green (p. 65) thought them to be by either Heinrich Steiner or Hans Schäufelein. Not in the Henry Yates Thompson collection catalogue (1880) which lists 41 editions up to 1781. Adams A-601 (6 April edition); Brunet I, 147: 'Édition très peu connue'; Green 2; Landwehr German, 23; Praz p. 248; USTC 701368; VD16 A-1641; Vinet 835.

32mo (142 x 94mm). Title within a richly ornamented woodcut border of birds and insects, 98 woodcut emblems attributed to Jörg Breu, including 28 with ornamental and figurative side-borders, one woodcut initial (occasional light soiling and marginal dampstaining). Modern vellum on pasteboards, manuscript title on spine. *Provenance*: Paris, André Morellet (bookplate on verso of title, covering a former ownership) – occasional early annotations – Schweinfurt, Otto Schäfer (monogram stamp at end; bought in 1959).

£15,000-20,000

\$20,000-27,000

€18,000-23,000



073

ASCHAM, Roger (1515–1568). *The scholemaster or plaine & perfit way of teaching children, to understand, write, and speake, the Latin tong*. London: John Daye, 1571. [Bound with:] — *Toxophilus*. London: Thomas Marthe, 1571. [and:] — *A report and discourse [...] of the affaires and state of Germany and the Emperour Charles his court*. London: John Daye, [1570?].

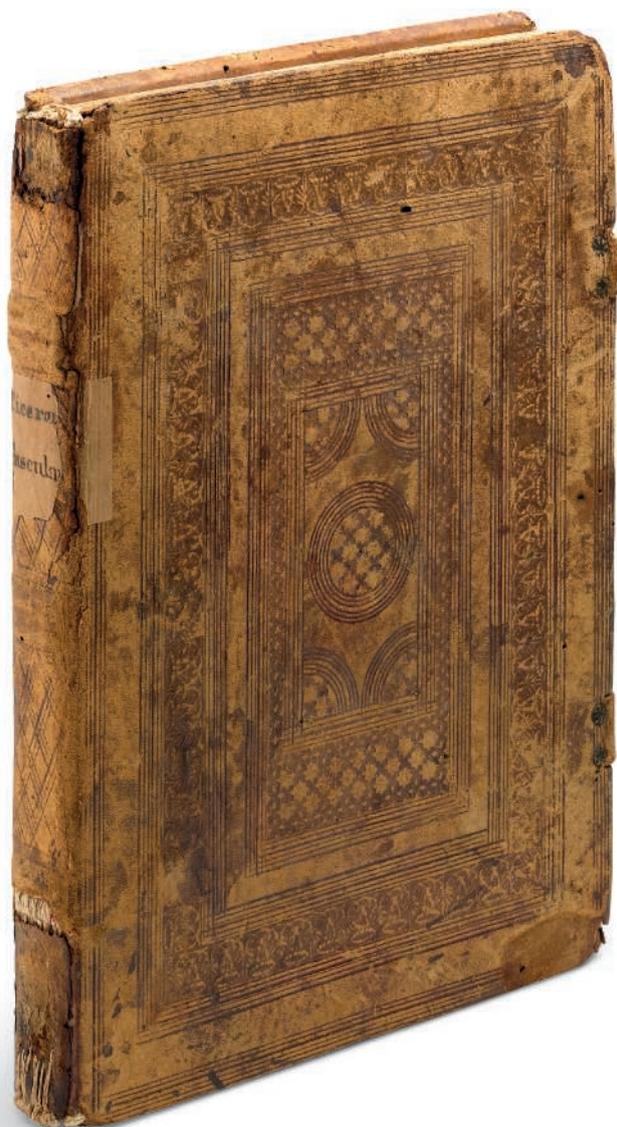
Second editions of *The scholemaster* and *Toxophilus*, first edition of *A report and discourse*, together in a contemporary binding. Crisp copies, with taller than usual margins, also including waste flyleaves from a late 15th-century English prayerbook with rubrics in Middle English. A notable scholar and tutor to Elizabeth I, Ascham's writings had a great influence on educational theory. *Toxophilus*, the first book on archery written in English, 'is remembered specifically as the standard authority on physical training as an essential part of a gentleman's education', while *The scholemaster* is said to have 'popularized the educational views of Renaissance Englishmen' (ODNB). Pforzheimer 14; STC 834, 838, 830.

Quarto (195 x 142mm). Titles with woodcut borders, woodcut initials (endpapers torn, a few leaves lightly waterstained and thumb-soiled, occasional faint spotting, marginal tears in 3 leaves of second work). Contemporary vellum, titled 'the arte of writing' in a contemporary hand on spine, manuscript flyleaves (covers a little soiled, head of spine defective). *Provenance*: 'Robert Davies' (probably Robert Davies of Llannerch, North Wales, 1684–1728; inscription on first title and initials on others) — Lt. Col. P.R. Davies-Cooke, the Gwysaney Library [sold at auction in 1959 for £300] — other contemporary and later inscriptions to endpapers.

£8,000–12,000

\$11,000–16,000

€9,200–14,000



074

CICERO, Marcus Tullius (106-43 B.C.). *Tusculanae disputationes*. Rome: Ulrich Han (Udalricus Gallus), 1 April 1469.

First edition. The *Tusculan Disputations* examine the conditions of happiness. They take the form of a dialogue, between 'M' and 'A', discussing immortality, death, grief, fear, and passion. Known throughout the middle ages, the text was also known from quotes in glosses on the commentary on Macrobius' *Somnium Scipionis*. It has a particular bearing on Platonic cosmology (Reynolds, *Texts and Transmission*). In addition to their subject matter, the *Tusculan Disputations* were also prized for the purity and perfection of the prose which 'at times reaches heights of majesty and lyrical beauty never attained by any other Latin prose author' (*Oxford Classical Dictionary*).

An early production from the second printing shop at Rome. A native of Ingolstadt, Han first printed at Vienna before setting up his shop at Rome. Among his earliest publications were 7 works by Cicero. The large gothic rotunda type used for the incipit of each book is unique in Italy as containing Anschlussbuchstaben in the Gutenberg method, i.e. individual characters were filed down to abut other letters and thereby create the impression of a ligature. **Rare: no copy is known to have sold at auction in over a century; not in the Bavarian State Library; and only two copies in the USA.** HR 5312; GW 6888; CIBN C-451; Bod-inc. C-291; IGI 2988; BMC IV 19; Goff C-630.

Royal quarto (263 x 187mm). Collation: a¹⁰ b¹⁰(4+1) c¹⁰ d-h⁸. 70 leaves (of 71, without one of two final blanks). Contemporary Italian illuminated white-vine initial opening text, other initial spaces blank, spaces for Greek all but one completed in early manuscript. (Occasional small stain, a little spotting, minor repair at hinge of 3 bifolia, first page a little stained and soiled and with small wormhole, small wormtrack in first 2 quires affecting a few letters.) Contemporary Italian brown goatskin over wooden boards (tools not apparently in De Marinis), remains of 2 clasps (rubbed, some loss at spine ends and lower corner of upper cover, a few small wormholes).

£120,000-160,000

\$160,000-210,000
€140,000-180,000



Qum defensionum labo-

ribus Senatoriſq; muneribus aut omnino aut magna ex parte eſſe aliquando liberatus : retuli me Brute te hortate maxie ad ea ſtudia : q̄ retenta animo : remiſſa tēporib; : longo interuallo intermiſſa reuocauit Et cū omnium artū que ad rectam uiuēdi tuam p̄tinerent ratio et diſciplina : ſtudio ſapiētie : que p̄ſia dicit : contineretur hoc mihi litteris latinis illuſtrandum putauit Non quia p̄ſia grecis & litteris et doctorib; p̄cipi nō poſſet Sed meum ſemp̄ iudiciū fuit omnia noſtros aut inueniſſe per ſe ſapiētius q̄ grecos : aut accepta ab illis feciſſe meliora : que qdē digna ſtauiſſent in q̄b; nō nihil elaborarēt Nam mores et inſtituta uite : reſq; domesticas : ac familiares nos profecto et melius tuemur et lautius Rem uero pub; noſtri maiores certe melioribus temperauerūt et inſtitutis et legibus Quid loquar de re militari : in qua tam uirtute noſtri multum ualuerunt tum plus etiam diſciplina? Tam illa que natura non litteris aſſecuti ſunt neq; cū grecis neq; ulla cum gente ſunt cōferenda Que enim tanta grauitas : que tanta conſtantia magnitudo animi probitas . fides que tam excellens in omni genere uirtus ullis fuit ut ſit cum maioribus noſtris cōparanda Doctrina Grecia nos : et omni litterarū genere ſuperabat In quo erat facile uincere non repugnantes Nam cū apud grecos antiquiſſimū et doctiſſimū genus ſit poetarū ſiqdē Homerus fuit et Heſiodus ante Romā cōditam Archilocus regnante Romulo Serius poeticam nos accepimus Annis enim fere trecentis decem poſt Romam cōditam Lilius fabulam dedit • G Claudio Ceci filio et M . Tuditano conſulibus Anno ante natum Ennum : qui fuit natu maior q̄ Plautus et Neuius . Sero igitur a noſtris poete uel cogniti uel recepti Quāq; eſt ī originibus ſolitos eſſe in epulis canere cōuiuas ad tibicinem declarorum hominum uirtutibus : honorem tamen huic generi non fuiſſe declarat oratio Catonis in qua obiecit ut probrum Marco nobiliori : qd̄ is poetā



075

CICERO, Marcus Tullius (106-43 B.C.). *Officia*, in German. Translated by Johannes Neuber. Augsburg: Heinrich Steiner, 1535.

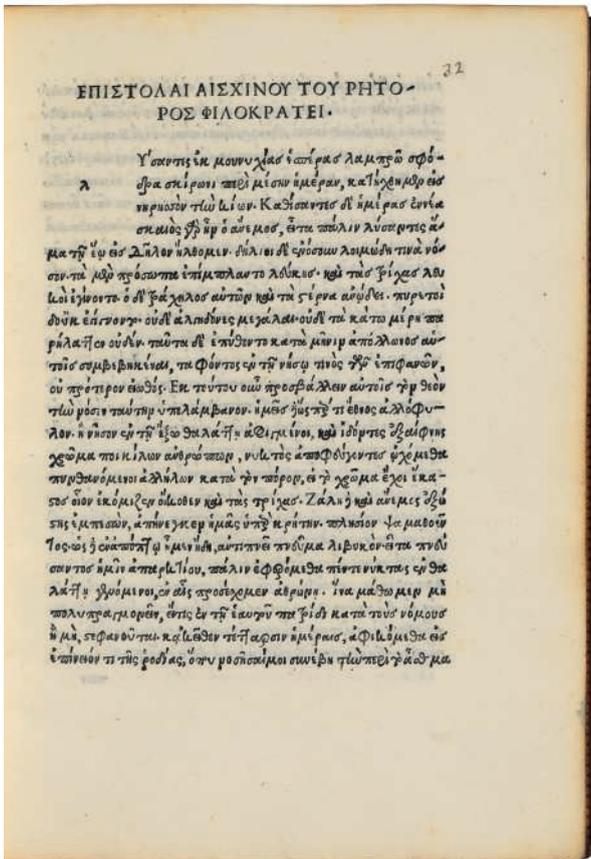
A close reprint of the first edition in German of 1531, containing all of the woodcuts, the majority designed by Weiditz specifically for the text. Subjects include a conjurer performing sleight-of-hand tricks, a pilgrim, a notary's office, painters' studios, draper's and armourer's shops, an astrolabe and a dancing bear. The only new cut is that of the genealogical tree on M5v which is by a totally different hand (Fairfax Murray). Only 6 copies of this edition listed on USTC. Fairfax Murray *German* 119; USTC 679339; VD16 C-3244.

Folio (299 x 200mm). Woodcut title vignette, portrait of Schwartzberg by Weiditz after Dürer, and 101 illustrations by Hans Weiditz, woodcut initials and tail-pieces (occasional light soiling and staining). Modern calf-backed wooden boards, clasps. *Provenance*: G. ?Kivers (ink inscription dated 1541 with 'Festina Lente') - Albert Blum (1882-1952; small monogram stamps).

£3,000-5,000

\$4,000-6,600

€3,500-5,700



076

EPISTOLAE GRAECAE — *Epistolae diversorum philosophorum*, in Greek. Edited by Marcus Musurus (c.1470-1517). Venice: Aldus Manutius, [29] March 1499; [not before 17 April 1499].

Editio princeps of the great majority of the letters. Musurus brought together 35 authors in his extensive collection, ranging from Plato, Aristotle, Isocrates and Aeschines to later authors such as Alexander the Great, Gregory of Nazianzus, St Basil, and Procopius of Gaza; other letters are spurious and attributed to Hippocrates and Euripides, inter alia. Letter-writing, allied to rhetoric, was an important element in a humanistic education, and compendia of letters circulated as model precedents. The Aldine *Epistolae Graecae* was not replaced by an equally useful collection until 1873, the date of R. Hercher's *Epistolographi graeci* (Wilson, *Byzantium to Italy*, p.150). HC *6659; GW 9367; BMC V, 560; IG 3707; Klebs 379.1; Hoffmann II, p.30; Renouard *Alde*, p.18, 1; Ahmanson-Murphy 24; Goff E-64.

2 parts in one, super-chancery quarto (216 x 154mm). Part 2 bound before part one, with both blank leaves. Initial spaces with guide-letters (very occasional spotting, light browning in 2 quires). Renaissance Italian gold- and blindtooled panels preserved in tan calf with blind palmette border by C. Kalthoerber (ticket on flyleaf), gilt- and blindtooled spine (covers detached, a few chips at spine). *Provenance*: monastery of St Salvator (contemporary inscriptions partly removed) - early foliation - Sir Robert D'Arcy, 4th Baronet, of Hildyard (1743-1814; armorial bookplate).

£6,000-8,000

\$8,000-11,000

€6,900-9,100



077

Erklärung der zwölf Artikel des christlichen Glaubens. Ulm: Conrad Dinckmut, 21 August 1485.

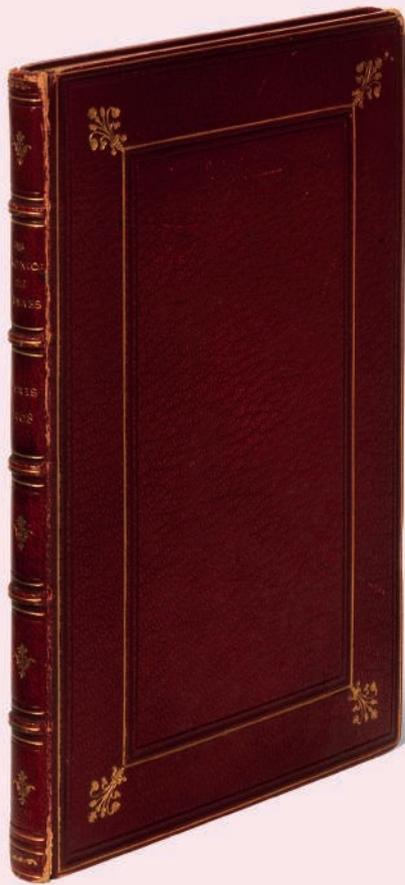
The Fairfax-Murray copy of the first edition, in a chained binding. The Apostle's creed, the fundamental statement of Christian belief, forms the basis of the *Erklärung*. It is related to the blockbook editions of the Creed, *Symbolum Apostolicum*, in that both works use pictorial representation to summarise and reinforce the text as a visual symbol of the Credo; although similar in content, the woodcuts in the xylographical and typographical editions are independent of each other.

Rare on the market. In the last century, the Sexton copy (subsequently Bibliotheca Philosophica Hermetica copy; cf. Ford, *BPH* 80) and the Fritz Kreisler copy (sold 1949) are the only others cited in Rare Book Hub. H *6668=6667; GW 9379; BMC II, 534; Bod-Inc. E-26; BSB-Ink. E-88; Arnim/Schaefer 125; Amelung, *Frühdruck* 109; Schreiber 4106; Goff E-102.

Chancery folio (252 x 183mm). 12 full-page woodcuts coloured by a contemporary hand in red, green, tan, orange, and ochre, and 13 woodcut ornamental initials similarly coloured, rubricated. Some headlines shaved, some staining, mostly marginal, repaired short marginal tear in t4, hinges strengthened in first and final quire.) Late 19th/early 20th-century remboitage preserving an old 7-link metal chain affixed to lower boards: oak boards backed with part of an early 16th-century Italian blindstamped calf panel, fore-edge clasp (repairs to leather, clasp renewed). *Provenance:* ?rubricator's inscription dated 1503 giving a price of 8 gulden, another inscription on rear board, a saint's name written in red next to each woodcut, occasional annotation — Charles Fairfax Murray (1849-1919; not in his 1917 sale; bookplate) — [Fred W. Allsopp (sale Park-Bernet, 3 December 1946, lot 50)] — Albert Blum (1882-1952; small monogram stamps).

£40,000–60,000

\$54,000–80,000
€46,000–68,000



078

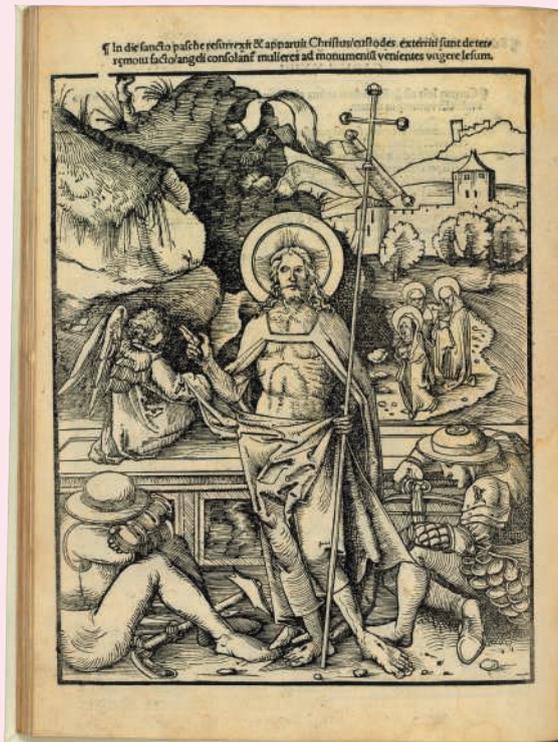
[GENOA, ITALY]. *La cronique de Gennes avec la totale description de toute ytaille*. Paris: Eustace de Brie, 1507.

Rare and finely bound chronicle of Genoa. At the end are verses comparing Rome, Venice, Naples, Florence, Genoa, Milan, London and Bruges with Paris. Only 2 auction records in the last 80 years (one of which for this copy in 1934, RBH), and only 8 copies held by institutions. USTC 30896; Brunet I,1862-63.

Octavo (158 x 104mm). Xylographic title and initials, woodcut on verso of title (expert repairs in title, f8 with small spots and minor corner repair). 19th-century red crushed morocco gilt by Bedford, gilt edges (joints and corners just rubbed). *Provenance:* Henry Huth (1815-78; booklabel).

£3,000-5,000

\$4,000-6,600
€3,500-5,700



079

RINGMANN, Matthias (1482-1511). *Passio Domini nostri Jesu Christi*. Illustrated by Urs Graf (c.1485-1528) and Hans Wechtlin (c.1480-1526). Strasbourg: Johann Knobloch, 1508.

The fine series of Passion woodcuts by Urs Graf, 'a series that he started in 1503 and refined over the three years it took him to find a publisher' (Daniel De Simone, editor, *A Heavenly Craft: The Woodcut in Early Printed Books*, New York, 2004, p.144). His 'subject matter and his experiments with woodcut techniques make Graf an original and highly imaginative artist' (Grove). The fourth edition of a popular work first published in 1506. Adams R-566; Brunet IV, 421; USTC 683072; VD16 B-4696; Hollstein XI, 68-72, nrs. 4-27; M.C. Oldenbourg, 'Die Holzschnitte des Urs Graf zur Passion', *Festschrift [fr] Josef Benzing*, 1964, pp. 291-310, no.9.

Folio (262 x 197mm). Complete with 25 large woodcuts including 24 by Urs Graf and one by Hans Wechtlin (a few stains, small repair on title, leaf b6 folding presumably to preserve most of the marginalia). Modern vellum with external stitches, leather ties, manuscript title on upper cover, gilt edges. *Provenance:* early marginalia - Munich, Royal Library (stamp on title).

£7,000-10,000

\$9,300-13,000
€8,000-11,000

ΑΡΧΙΟΥ. ΕΙΣ ΤΟΥΣ ΤΕΣΣΑΡΑΣ
ΑΓΩΝΑΣ.

ΕΣΣΑΡΕΣ ΕΙΣΙΝ ΑΓΩΝΕΣ ΑΝΕΛΛΑΔΑ. ΤΕΣ
ΣΑΡΕΣ ΉΡΟΙ.

ΟΙ ΔΥΟ ΜΕΝ ΟΝΗΤΩΝ. ΟΙ ΔΥΟ Δ' ΑΘΛΟ-
ΝΑΤΩΝ.

ΖΗΝΟΣ. ΛΗΤΟΪΔΑΟ. ΠΑΛΑΪΜΟΝΟΣ. ΑΡΧΕΜΟΡΟΙΟ.

ΆΘΛΑ ΔΕ ΤΩΝ ΚΟΤΙΝΟΣ. ΜΗΛΑ. ΣΕΛΙΝΑ. ΡΙΤΥΣ.

ΔΙΟΤΙΜΟΥ. ΕΙΣ ΗΡΑΚΛΗΝ. ΚΑΙ ΑΝΤΑΪΟΝ.

ΤΑΝ ΗΒΑΝ ΕΣ ΑΕΘΛΑ ΠΑΛΑΣ ΗΕΚΗΣΕ ΚΡΑΤΑΪΑΣ

ΑΔΕ ΡΟΣΕΙΔΩΝΟΣ ΚΑΙ ΔΙΟΣ Α ΓΕΝΕΑ.

ΚΕΪΤΑΙ ΔΕ ΣΗΙΝ ΑΓΩΝ ΟΥ ΧΑΛΚΕΟΥ ΑΝΤΙ ΛΕΒΗΤΟΣ.

ΑΛΛ' ΟΣΤΙΣ ΖΩΑΝ ΟΪΣΕΤΑΙ Η ΘΑΝΑΤΟΝ.

ΑΝΤΑΪΟΥ ΤΟ ΠΤΩΜΑ. ΠΡΕΠΕΙ ΔΗΡΑΚΛΕΑ ΝΙΚΑΝ

ΤΟΝ ΔΙΟΣ. ΑΡΓΕΪΩΝ Α ΠΑΛΑ ΟΥ ΛΙΒΥΩΝ.

ΑΝΤΙΠΑΤΡΟΥ. ΕΙΣ ΑΡΙΑΝ.

Ο ΣΤΑΔΙΕΥΣ ΑΡΙΗΣ Ο ΜΕΝΕΚΛΕΟΣ. ΟΥ ΚΑΤΕΛΕΓΧΕΤ

ΓΕΡΣΕΑ ΣΩΝ ΚΤΙΣΤΗΝ. ΤΑΡΣΕ ΚΙΛΙΣΣΑ ΠΟΛΙ.

ΤΟΙΟΙ ΓΑΡ ΠΑΙΔΟΣ ΠΗΝΟΙ ΡΟΔΕΣ. ΟΥΔ' ΑΝ ΕΚΕΙΝΩ

ΟΥΔ' ΑΥΤΟΣ ΓΕΡΣΕΥΣ ΝΩΤΟΝ ΕΔΕΙΞΕ ΘΕΩΝ.

Η ΓΑΡ ΕΦΥΣ ΠΛΗΓΩΝ. Η ΤΕΡΜΑΤΟΣ ΕΪΔΕ ΤΙΣ ΑΚΡΟΥ

ΗΪΘΕΟΝ. ΜΕΣΣΩ ΔΟΥΠΟ ΤΕΝΙ ΣΤΑΔΙΩ.

ΛΕΟΝΤΟΣ ΦΙΛΟΣΟΦΟΥ ΕΙΣ ΤΟ ΜΟΝΗΜΕΡΙΟΝ.

ΤΟΣΟΤΑ ΠΙΕΡΙΑΩΝ ΜΕΔΕΩΝ. ΕΚΑΤΗΒΟΛΕ ΦΟΪΒΕ.

ΕΪΠΕ ΚΑΣΙΓΝΗΤΗ ΚΡΑΤΕΡΟΥΣ ΪΝΑ ΘΗΡΑΣ ΕΓΕΪΡΗ.

ΟΣΣΟΝ ΕΠΙΥΛΥΣΑΙ ΜΕΡΟΠΩΝ ΔΕΜΑΣ. ΟΣΣΟΝ ΑΥΣΑΙ

ΛΑΩΝ ΤΕΡΠΟΜΕΝΩΝ ΪΕΡΩΝ ΣΤΟΜΑ. ΜΗ ΔΕΝΟΗΣΩ ΑΪΪ

ΖΗΝΟΣ ΜΕΙΛΙΧΪΟΙΟ ΛΑΧΩΝ ΘΡΩΝΟΝ ΑΝΕΡΟΣ ΟΪΤΩΝ.

080

GREEK ANTHOLOGY — *Anthologia Graeca Planudea*, in Greek. Recension by Maximus Planudes (c.1299), edited by Janus Lascaris (1445-1535). Florence: Laurentius Francisci de Alopa, 11 August 1494.

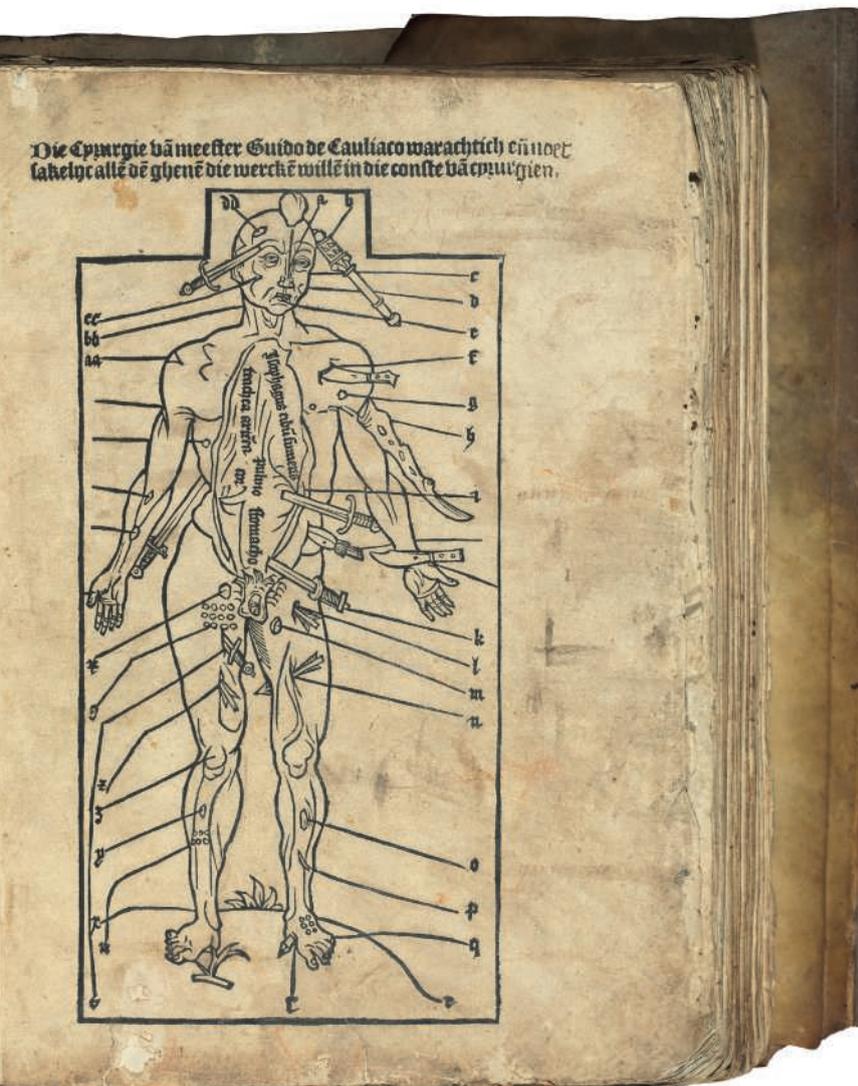
Editio princeps of the Planudean anthology. With the editor's dedicatory letter to Piero de Medici, often missing, presumably suppressed because of Piero's proscription and flight from Florence. The text of this poetic collection is that revised by Planudes in 1299; Lascaris' edition established the text for centuries until the earlier Palatine Anthology was rediscovered. The Greek Anthology is printed entirely in Lorenzo's fount of two sets of Greek capitals, designed by Lascaris. He explains in his dedicatory letter how difficult it was for punch-cutters and typefounders to reproduce Greek script and that he has therefore gone back to using capital letter forms found in antique inscriptions. Cf. Proctor, *Printing of Greek* p. 78-79; Barker p. 39-42; Wilson p. 98-99. HC *1145; GW 2048; BMC VI, 666; IGI 599; CIBN A-410; Rhodes, *Annali* 40; Flodr, *Anthologia* 1; Goff (+ Suppl.) A-765.

Median quarto (220 x 155mm). Initial spaces. Final quire, often suppressed, extended at fore-margins and probably supplied. (Without final blank leaf, lightly washed, occasional faint spotting.) Red morocco janseniste by Chambolle-Duru, gilt edges (small repaired scuff on back cover). *Provenance*: Baron Horace de Landau (1824-1903; monogram bookplate) – 19th-century annotations in the final quire – Clifford Rattey (bookplate) – W. Senn-Dürck (booklabel).

£15,000–20,000

\$20,000–27,000

€18,000–23,000



081

GUY DE CHAULIAC (c.1300-1368). *Die cyurgie warachtich ende nootsakelijc allen den ghenen die wercken willen in die conste van cyurgien*. Antwerp: Henrick Eckert van Homberch, 1507.

First edition in Dutch, and first complete printed translation of Chauliac's great work, which became the most influential surgical text for over 200 years and was extensively used, leaving but a **few surviving copies. Unrecorded at auction** on ABPC/RBH and **only 8 copies in libraries**. Durling (NLM) 2239; Lindeboom 1975, 2298; USTC 400275; neither in Cushing nor in Wellcome.

Folio (289 x 212mm). Large title woodcut, 22 smaller woodcut illustrations in text, woodcut initials (title and final leaf somewhat soiled, mounted, with mount partly re-detached revealing manuscript text, first few leaves frayed, some staining and finger-soiling). Near contemporary vellum wallet-style wrapper with fore-edge flap, external stitching on spine, flyleaves from a 15th-century manuscript on vellum charter (binding somewhat soiled and stiffened). *Provenance*: ?Hans van Ditzenvoigt (16th-century marginalia and notes on reinforcing leaves) - ?Dutch-German border region (mention of the bishop of Münster, King Frederick III, the city of Vienna, the Council of Basel and the year 1444 on charter flyleaves) - Anholt, Princes of Salm-Salm (bookplate and stamp).

£3,000-4,000

\$4,000-5,300
€3,500-4,600





082

[HERBAL]. *Le Grant Herbiere en francoys: Contenant les qualitez vertus: et proprietes des herbes, arbres, gommés, semences, huylles, et pierres precieuses, extraict de plusieurs traictez de Medecine: Comme de Avicenne: Rasis: Constantin: Isaac: Plataire: et yprocras... Imprime nouvellement a Paris.* Paris: Alain Lotrian, [c. 1533-1534].

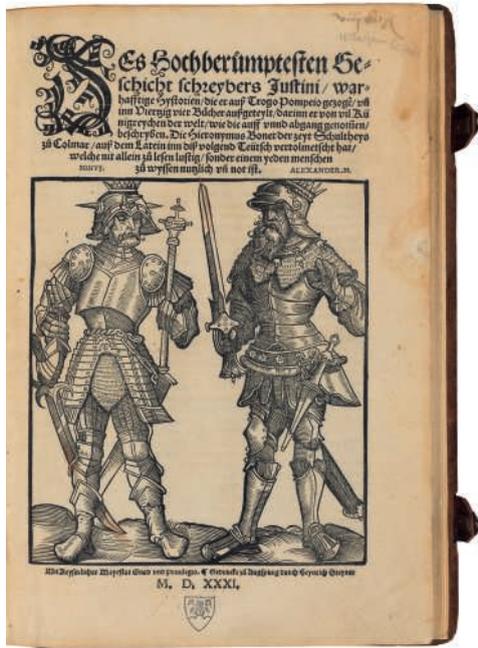
Rare, a later edition of the only early herbal to have originated in France, first printed c.1487 under the title *Arbolayre*. The anonymous text, which circulated in manuscript in the fifteenth century under the title *Secrets de Salerne*, is a compilation of various medieval sources. Unlike the German and Latin herbals, it derives principally from the French version of *Antidotarium*, or *Circa instans*, of Matthaeus Platearius, which it incorporates virtually word for word with additional material from various Arabic authors including Avicenna and Rhazes. The woodcuts are reduced copies of the cuts from Johann Grüninger's editions of the *Gart der Gesundheit*. Of the 3 incunable editions and 20 known sixteenth-century editions of the *Grant herbiere*, most are known in only a handful of copies, usually showing traces of heavy use and often imperfect. On the basis of the printer's material, Moreau dated this edition, which was shared with the Denis Janot edition, to 1533-1534. Brunet I, 378; Nissen BBI 2336; Hunt 35 (Janot issue, 'possibly the Fairfax Murray copy'); Fairfax Murray *French 226* (Janot issue); Moreau IV, 707 (listing BN copy [last leaf defective] and 2 copies in the British Library); cf. Anderson *An Illustrated History of the Herbals* chapter 13 for a discussion of the textual sources.

Quarto (190 x 135mm). Collation: aa⁸ bb-cc⁴ dd⁶ a-z⁴ A-F⁴ G⁸ H-L⁴ M⁸ N-O⁴ P⁶. 188 leaves, foliated in part. Bâtarde type 80mm. 41 lines and headline, double column. Title printed in red and black with two woodcuts of plants and large criblé initial, woodcut printer's device on verso of last leaf (Renouard Marques 1079). Over 300 woodcuts in text mainly of plants, 9-line and smaller criblé metalcut and 5-line and smaller woodcut ornamental and historiated initials (title-page and 10 following leaves with marginal repairs, a couple of letters affected on aaii, light variable soiling). 19th-century vellum, yapp edges (extremities lightly soiled, spine darkened).

£7,000-10,000

\$9,300-13,000

€8,000-11,000



083

JUSTINUS, Marcus Junianus (2nd or 3rd century). *Warhaftige Historien aus Trogo Pompeio gezogen*. Translated by Hieronymus Boner. Augsburg: Heinrich Steiner, 1531.

First edition in German, handsomely illustrated with woodcuts by Jörg Breu and Hans Weiditz. About half of the woodcuts had appeared in Steiner's German editions of Cicero and Petrarch, but many are new to the Justinus. Only 13 copies listed in USTC. Dodgson II 110/5 and 143/14; Fairfax Murray *German* 231; USTC 635243; VD16 T-2069.

Folio (300 x 202mm). With last blank, wood engraved title vignette and 49 illustrations by Breu I and II, Weiditz, and several anonymous artists, woodcut initials and tail-pieces (very occasional light soiling). Contemporary blindstamped calf-backed wooden boards, clasps (rebacked preserving part of the original spine, clasps and endpapers renewed, preserving original back pastedown). *Provenance:* early ink annotation on title – early marginalia – Jesuit college (inscription on back pastedown) – Albert Blum (1882-1952; small monogram stamp, covering an earlier removed annotation).

£4,000–6,000

\$5,400–8,000
€4,600–6,800

084

LEO, Johannes (c.1494-c.1554). *Historiale description de l'Afrique, tierce partie du monde*. Lyons: Jean Temporal, 1556.

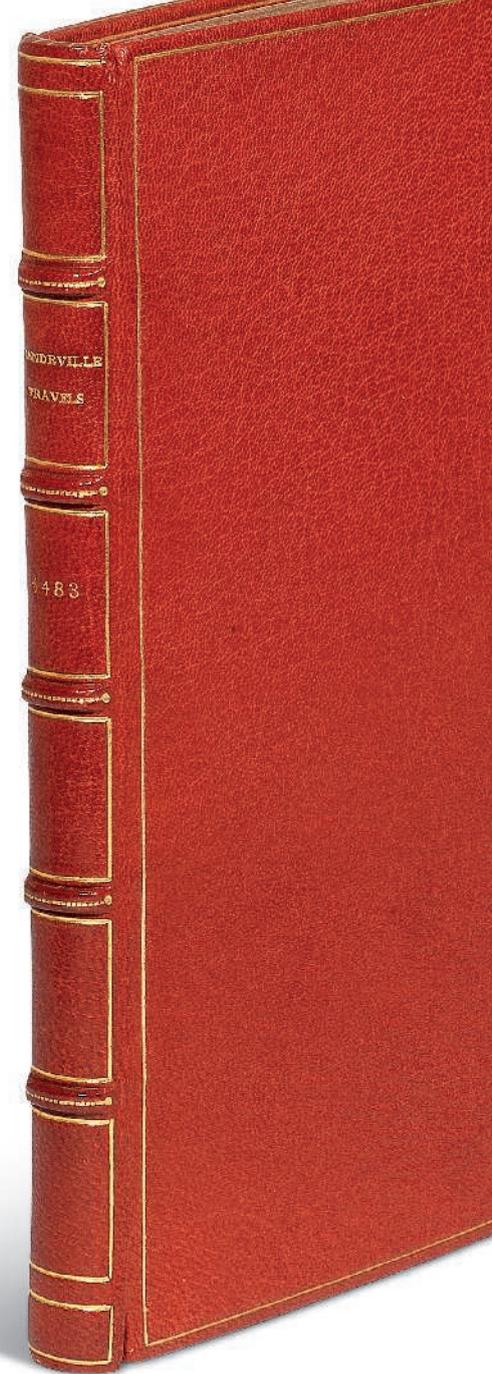
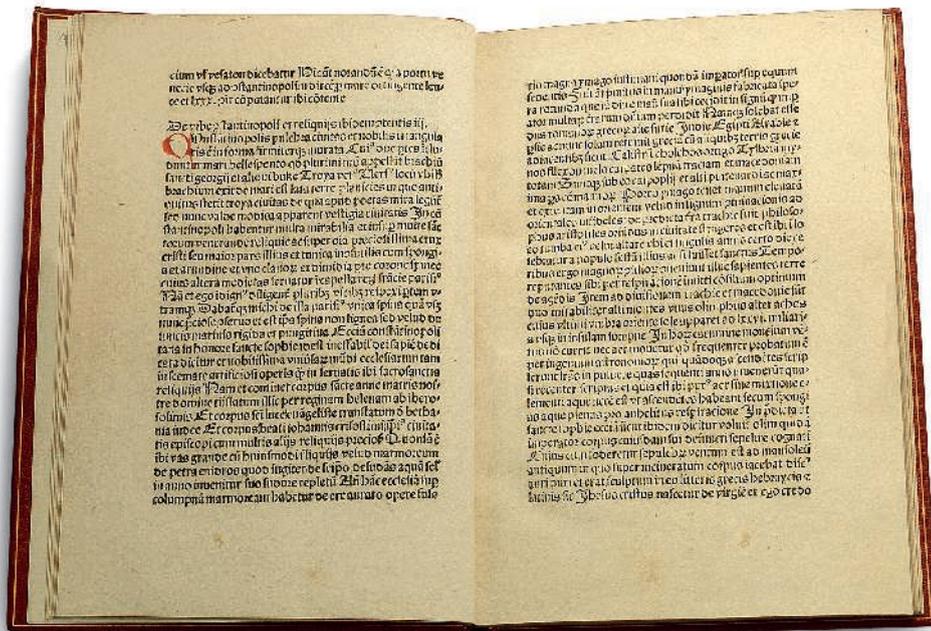
Scarce French first edition coloured in a contemporary hand of the famous description of Africa by Johannes Leo Africanus, and the first collection of voyages printed in France. Johannes Leo took his Christian name from his sponsor Pope Leo X when he converted to Christianity after his capture in 1520. He was born Al Hassan Ibn Mahommed Al Wezaz Al Fasi probably in Grenada in about 1494, received a great part of his education at Fez, and while still very young began to travel widely in the Barbary States. In 1512 we trace him at Morocco, Tunis, Bugia and Constantine; in 1513 we find him returning from Tunis to Morocco; and before the close of the latter year he seems to have started on his famous Sudan and Sahara journeys (1513-1515). In 1516-1517 he travelled to Constantinople, probably visiting Egypt on the way; it is more uncertain when he visited the three Arabias, Armenia and 'Tartary'. His three Egyptian journeys, immediately after the Turkish conquest, all probably fell between 1517 and 1520; on one of these he ascended the Nile from Cairo to Aswan. The present work was probably first written in Arabic but the primary text now is in Italian, first published in 1526. **No other auction record of a coloured copy** in RBH or ABPC. Adams L-482; Howgego A17.

Volume 1 only (of 2) folio (305 x 200mm). Wood-engraved title, woodcut double page map and 26 illustrations all but one coloured by a contemporary hand (repairs to lower margin of leaves * and *2 with slight loss of title border, some toning and soiling, water- and ink-stains, very occasional marginal tear or wormhole). 18th-century mottled calf, spine gilt (rebacked, joints cracking, spine head cap chipped, rubbed). *Provenance:* early marginalia and ink inscriptions on title (one of them reads 'Ex Bibliotheca Joh[annis] Huÿseri' (i.e. Johann Huyser) – the other ?'Pacauld').

£5,000–8,000

\$6,700–11,000
€5,700–9,100





085

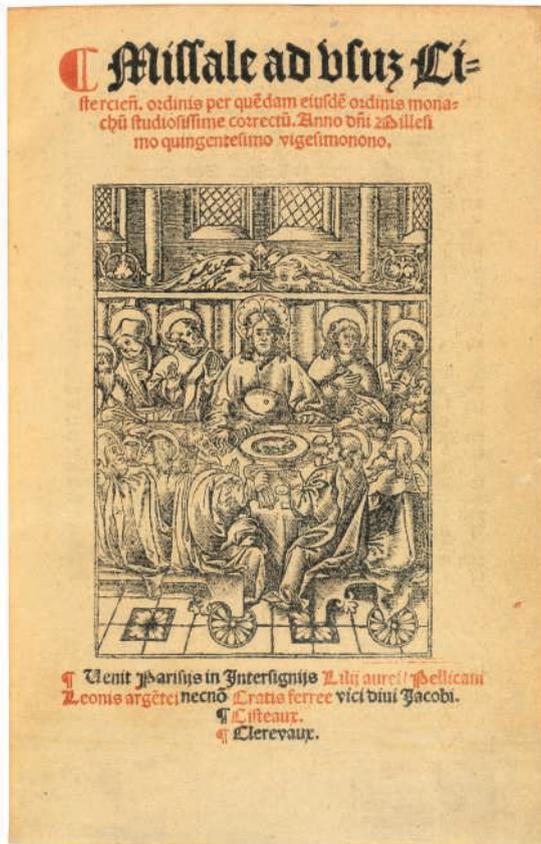
MANDEVILLE, Jean de (14th century). *Itinerarius*. [Gouda: Gerard Leeu, between 1483 and 11 June 1484].

Second Latin edition. The colophon refers to the Venetian origin of the new font [82 G] which Leeu employs for this already long popular book. Although the author describes himself as an English knight born in St Albans, this was a conceit; Jean de Bourgoigne, a native of Liège, is much more likely to be the true author. A physician by profession, Bourgoigne died in Liège in 1372, the year usually given in the manuscripts as the date of Mandeville's death. His only years in the East were spent in Egypt. He otherwise relied upon the descriptions of others for his account of an extraordinary journey to India, Asia and China, said to have begun in 1322; major sources are the Dominican and Franciscan missionaries who were the first genuine travellers into the interior of Asia. The brilliant synthesis that resulted from such a close knowledge of the available literature has guaranteed the lasting fame of this travel book in both manuscript and print. Early editions are elusive. There is only one institutional holding (PML) of the first Latin edition of 1483. Despite much larger holdings, this second edition very seldom appears at auction. HC 10644; BMC IX 37; BSB-Ink M-103; Bod-inc M-052; Goff M-160.

Chancery 4to (186 x 127mm). 2- to 5-line initials in red (a2 repaired at upper margin, without blank a1). 20th-century red morocco gilt by Zaehnsdorf, gilt edges; fitted clamshell box. *Provenance:* short 19th-century bibliographical note on final verso – [from the private collection of Philip and Lionel Robinson of William H. Robinson Ltd, London bookseller].

£30,000–40,000

\$40,000–53,000
€35,000–46,000



086

Missale ad usum Cisterciensis ordinis. Paris: Liliij Aurei [Girault], Pellicani [Petit] Leonis Argentei [De Marnef] Necnon Gratia Ferree [Prevost], 1529.

A finely bound missal for Cistercian use. Four variants were issued: one for three of the printers cooperating on this edition – Girault, Petit and Prevost – and the present one naming them all, plus de Manref, pseudonymously. Adams L-1231; Moreau III, 1529:1858; Weale-Bohatta 1765; not in USTC.

Octavo (180 x 116mm). Printed in red and black, wood engraved title vignette of the last supper, initials, 2 woodcut illustrations, some printed music. 19th-century burgundy crushed morocco by Lortic, central arms of Massena in gilt, spine gilt in compartments with VM monogram, edges marbled and gilt, gilt turn-ins. *Provenance:* Victor Massena, Prince of Essling (1836-1910; binding) – C.N. Radoulesco (1792-1872; morocco book-label).

£2,000–3,000

\$2,700–4,000
 €2,300–3,400



087

[NUREMBERG] – *Reformation der Kayserlichen Stat Nuremberg.* Nuremberg: Hieronymus Hölztel, 2 June 1503.

A large, fresh copy, illustrated with a fine hand-coloured woodcut of the Nuremberg city and Imperial arms. The laws and statutes of Nuremberg were the first of any city to be printed, in 1484, and it was 'the most important and most influential' such collection of its era (Stobbe, *Geschichte der Deutschen Rechtsquellen* II:297). The final chapter transcribes in its entirety the form of Jewish oath used in the medieval Nuremberg court. The fine woodcut by an anonymous Nuremberg artist is based on that of the first edition attributed to Michael Wolgemuth. VD-16 N 2026.

Folio (308 x 208mm). Full-page woodcut by an anonymous artist of the arms of the city of Nuremberg surmounted by the imperial arms and flanked by saints Sebald and Lawrence finely coloured by a contemporary hand, large woodcut initial opening the text (slight margin stain at edges of first and final leaves from binding turn-ins, 2 leaves faintly browned, light dampstain at gutter of fo. 102). Contemporary blindstamped calf over wooden boards (restored, later metal corner- and centrepiece, clasps renewed). *Provenance:* a few early annotations -- ?stamp removed from second leaf.

£2,000–3,000

\$2,700–4,000
 €2,300–3,400



88

[ILLUMINATED WOODCUTS FROM] OVIDIUS Naso, Publius (43 BCE - 17 CE). *Metamorphoses* [French]. *La Bible des poètes. Methamorphoze* (adapted by Colard Mansion, with a commentary). Paris: Antoine Vêrard, 1 March 1493/94.

Four splendid full-page and seven smaller illuminated woodcuts from a copy of Ovid's *Metamorphoses* in the French prose adaptation known as *La Bible des poètes*, printed on vellum by Antoine Vêrard.

Vêrard's production lies on the cusp between illuminated manuscripts and the modern printed edition. He combined the two techniques by printing works illustrated with woodcuts, of which he then produced versions on vellum with hand-made illuminations for aristocratic patrons such as Charles VIII of France and Henry VII of England. The edition from which the present leaves come is reprinted from that of Mansion, Bruges, 1484, and the woodcuts were based on those of the Bruges edition. **Only twelve copies of the 1494 edition are recorded in institutions, ISTC lists only three copies on vellum.** HC 12165; BMC VIII 82; Bod-inc O-075.

Four full-page and seven smaller illuminated woodcuts. The subjects and measurements of the illustrations are: 1) The Castration of Saturn by Jupiter (full page, frontispiece, 242 x 179mm); 2) Mars, as the dejected warrior being carried in a cart (sig. A5, verso, 92 x 83mm); 3) Apollo with bow and arrows, standing on a three-headed beast and with the Three Graces standing round a tree (sig. A6, verso, 92 x 83mm); 4) Minerva (Sig. B3, verso, 90 x 80mm); 5) Pluto, in Hades, a king in the mouth of Hell surrounded by sinners (sig. B7, verso, 92 x 81mm); 6) Vulcan at his forge (Sig. C3, recot, 91 x 80mm); 7) Hercules (Sig. C3, recto, 89 x 83mm); 8) Asculapius with his wand (Sig. C3, verso, 83 x 82mm); 9) Cadmus slaying two dragons (full page, Frontispiece to Book III, Sig. C8, verso, 243 x 178mm); 10) Pluto and Proserpine (full page, Frontispiece to Book V, Sig. G2, verso, 244 x 174mm); 11) The Death of Orpheus (full page, Frontispiece to Boox XI, Sig. P7, recto, 239 x 180mm). *Provenance*: Daniel Burckardt-Wildt (1752-1819) (sale by his heirs, Sotheby's, 25 April 1983, lot 180).

£2,000–3,000

\$2,700–4,000
€2,300–3,400



089

PACIOLI, Luca (c.1445-1514). *Divina proportione*. Ed. Antonio Capella. — *De l'architettura*. — [Piero DELLA FRANCESCA (1410-92)]. *Libellus quinque corporum regularium*. Italian translation by Luca Pacioli. Venice: Alessandro and Paganino de' Paganini, June 1509.

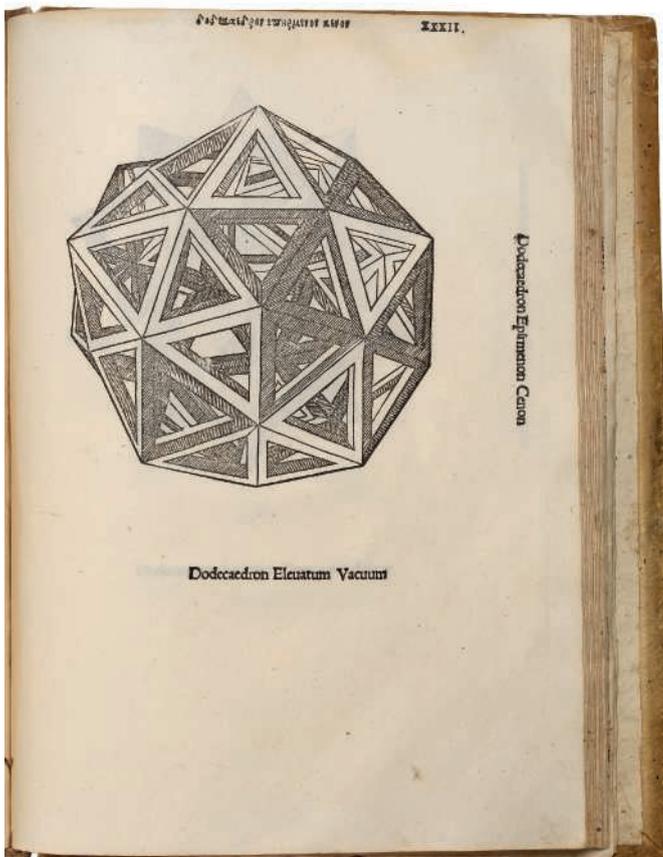
First edition of a work highly influential on the arts and ideas of beauty in the Renaissance. Pacioli defines mathematically divine proportion and discusses its application to art, architecture, letter design, and perception of human beauty. The *Divina proportione* is of the greatest importance for the study of Leonardo, and in particular the plates depicting solid and open geometric forms after Leonardo's designs (contained in the 1498 manuscript now in the Ambrosiana). Pacioli met Leonardo, who consulted him on matters relating to mathematics, at the Sforza court, and together they fled to Florence after the capture of Milan by the French.

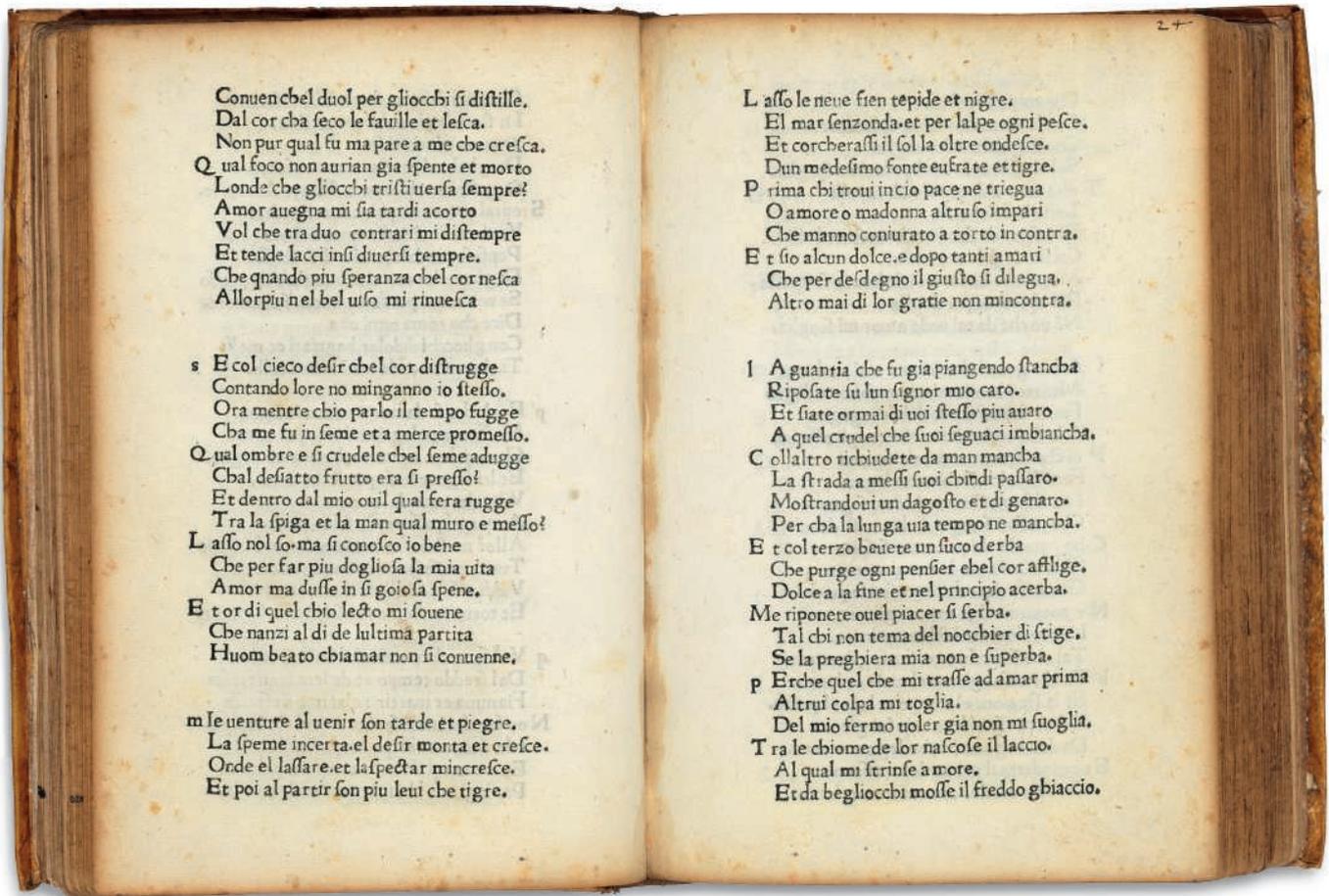
The first section, dedicated to Ludovico Sforza and composed in Milan in 1497, treats of divine proportion and contains a summary of Euclid's propositions on the golden section (Paganini had printed Pacioli's edition of Euclid just ten days earlier) and a study of regular and semi-regular polyhedrons. The second section, on architecture, inspired by Vitruvius and Alberti, includes a treatise on the correct proportions of roman lettering. The third work is Pacioli's Italian translation of a Latin treatise of geometry by Piero della Francesca, who is unacknowledged. The woodcut of the geometric human head is after Piero della Francesca (a drawing from *De prospectiva pingendi*); the 23 woodcuts of roman capital-letter forms (with O twice and Z omitted) are original to this edition; and the 59 woodcuts of geometric forms are after Leonardo da Vinci; and the woodcut of the genealogical tree of proportion and proportionality is copied from the block in Pacioli's 1494 *Somma di aritmetica*. Adams P-7; Isaac 12513; Essling 1645; Mortimer *Italian* 346; Sander 5365/6; Stillwell, *Awakening Interest in Science*, 202.

3 parts in one, quarto (249 x 182mm). Title printed in red and black with strapwork criblé woodcut initial D in black, with blank E10, 86 (of 87) woodcut plates, including 23 depicting letters, the final plate depicting a genealogical tree printed in red and black, diagrams in margin of text, white-on-black woodcut initials with criblé, knotwork, floral or ornithological ornament. (Lacking woodcut depicting an open geometrical form [no. 30], some staining, wormtrack in inner margin of a few quires, single wormhole in last 12 leaves, several headlines trimmed, small repairs and internal tears in title, blank corner of second leaf repaired.) Near-contemporary vellum (lower hinge cracked, light wear at extremities). *Provenance*: a few early marginal annotations — Gio. Matteo de Portinaris detto il Trino (early inscription) — Carlo Garelli, architect, Turin, 1732 (inscriptions).

£50,000–80,000

\$67,000–110,000
€57,000–91,000





Conuenchel duol per gliocchi si distille.
 Dal cor cha seco le fauille et lesca.
 Non pur qual fu ma pare a me che cresca.
Qual foco non aurian gia spente et morto
 Londe che gliocchi tristi uersa sempre!
 Amor auegna mi sia tardi acorto
 Vol che tra duo contrari mi distempre
 Et tende lacci insi diuersi tempore.
 Che quando piu speranza chel cor nesca
 Allorpiu nel bel uiso mi rinuesca

s E col cieco desir chel cor distrugge
 Contando lore no minganno io stesso.
 Ora mentre chio parlo il tempo fugge
 Cha me fu in seme et a merce promesso.
Qual ombre e si crudele chel seme adugge
 Ch'al desiato frutto era si presso!
 Et dentro dal mio ouil qual fera rugge
 Tra la spiga et la man qual muro e messo!
Lasso nol so ma si conosco io bene
 Che per far piu dogliosa la mia uita
 Amor ma dulse in si gioiosa spene.
Et or di quel chio lecto mi souene
 Che nanzi al di de lultima partita
 Huom beato chiamar non si conuenne.

mle uenture al uenir son tarde et piegre.
 La speme incerta el desir monta et cresce.
 Onde el lassare et laspectar mincesce.
 Et poi al parir son piu leut che tigre.

Lasso le neue sien tepide et nigre.
 El mar senzonda et per lalpe ogni pesce.
 Et corcherassi il sol la oltre ondesce.
 Dun medesimo fonte eufrate et tigre.
Prima chi troui in cio pace ne triegua
 O amore o madonna altruso impari
 Che manno conurato a torto in contra.
Et sio alcun dolce e dopo tanti amari
 Che per de' degno il giusto si dilegua.
 Altro mai di lor gratie non miacontra.

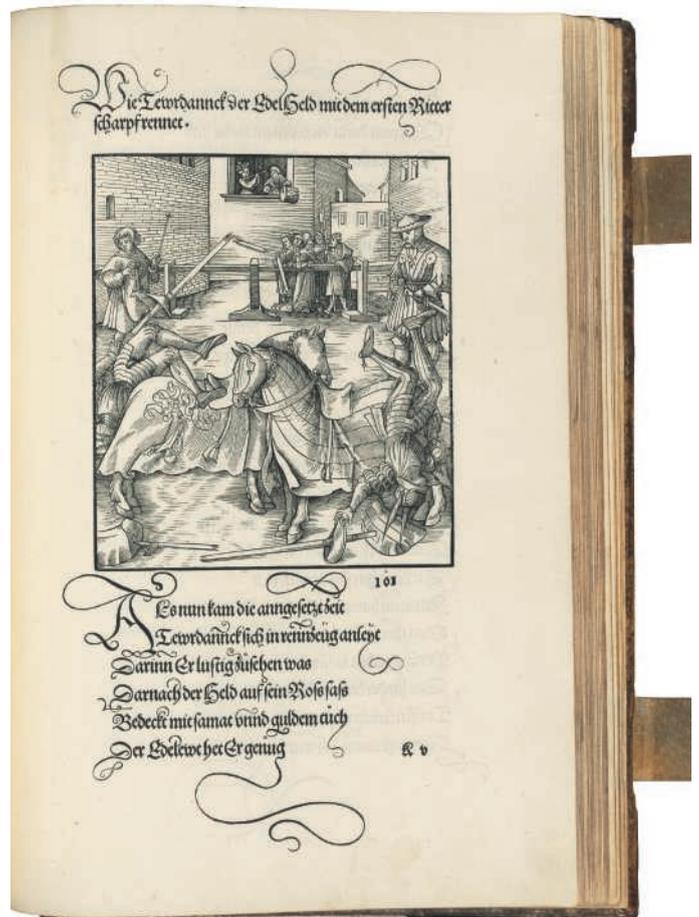
I Aguantia che fu gia piangendo stanca
 Riposate su lun signor mio caro.
 Et siate ormai di uoi stesso piu auaro
 A quel crudel che suoi seguaci imbianca.
Collaltro ricbindete da man mancha
 La strada a messi suoi chindi passaro.
 Mostrandoui un dagosto et di genaro.
 Per cha la lunga uia tempo ne mancha.
Et col terzo beuere un sico d'erba
 Che purge ogni pensier chel cor afflige.
 Dolce a la fine et nel principio acerba.
 Me riponete ouel piacer si serba.
 Tal chi non tema del nocchier di stige.
 Se la preghiera mia non e superba.
Perche quel che mi trasse ad amar prima
 Altrui colpa mi togli.
 Del mio fermo uoler gia non mi suoglia.
Tra le chiome de lor nascose il laccio.
 Al qual mi strinse a more.
 Et da begliocchi mosse il freddo ghiaccio.

090
 PETRARCA, Francesco (1304-1374). *Canzoniere e Trionfi*. -BRUNUS ARETINUS, Leonardus (c.1370-1444). *Vita di Petrarca*.
 [Sant'Orso]: Leonardus Achatas de Basilea, 1474.

Rare early edition of Petrarch's famous and highly influential poetry in Italian. It was first printed in 1470 and all early editions are rare on the market. No other copy copy of the seventh - or any earlier - edition is recorded as sold in ABPC/RBH, and only 18 copies, at least 5 of which are imperfect, are listed in ISTC. This edition contains the second appearance in print of Bruni's life of Petrarch, which helped spread the poet's fame and reputation. Some of the annotations include verses of his famous poem *Caldi Sospiri*, addressed to Laura, presumably French Count Hugues de Sade's wife, Laura de Noves (1310-1348), with whom he is said to have fallen madly in love at first sight, yet would never know nor have. HC 12759; BMC VII 1026; CIBN P-181; IGI 7522; Goff P-377.

Folio (203 x 138mm). Without first and last blanks (fol. 8 remargined [and possibly supplied], fo. 65v and 66r [marked 57-58] crossed through as censored but legible, a few deft repairs, some spotting and staining, last few leaves strengthened at hinge). Later vellum, manuscript title on spine (recased, lightly soiled). *Provenance*: 17th-century ink quotations from Petrarch.

£20,000-25,000
 \$27,000-33,000
 €23,000-28,000



091

PFINTZING, Melchior (1481-1535). *Die geuerlicheiten und einsteils der geschichten des loblichen streytparen und hochberumtton helds und Ritters herz Tewrdanckhs*. Nuremberg: Hans Schönsperger the Elder, [1517].

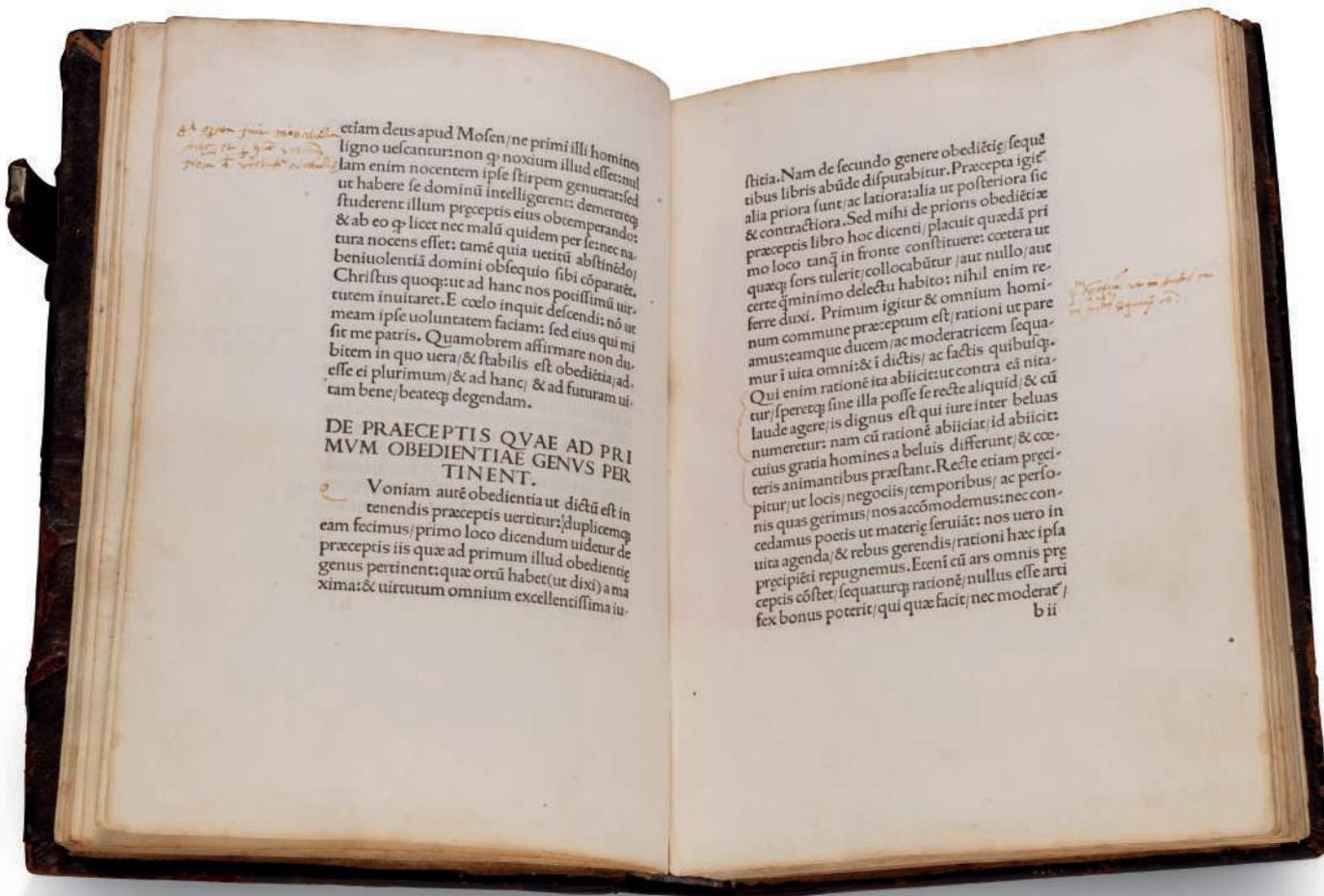
A splendid, very tall copy of the first edition of this privately-printed chivalric poem celebrating the heroic deeds of Emperor Maximilian, one of the finest illustrated books of the German Renaissance. *Theuerdanck* was conceived as a deluxe production and Maximilian himself was closely involved in all aspects of its creation, from its composition to its distribution after printing. Maximilian had composed first drafts in 1505-1508, portraying himself as Theuerdanck, overcoming the difficulties of his journey to win his bride, Mary of Burgundy (Kunigin Erreich in the poem). He turned over the completion and general editing of the work to Melchior Pfintzing, his private secretary. Maximilian called Schönsperger from Augsburg to the imperial city of Nuremberg to print the work (the only work Schönsperger printed there); at least part of its paper stock was made specifically for the edition and bears a watermark of the double eagle with arms of Austria and Burgundy; a remarkable series of woodcut illustrations — among the finest of the German Renaissance — were cut, commissioned from some of the greatest woodcut artists of the day, Schäufolein, Beck and Burgkmair; and a calligraphic type was specially cast to print it. The design of the type is traditionally attributed to Vinzenz Rockner, Maximilian's court secretary. No copies of the first edition were available for sale. The whole stock of copies lay in six chests at Augsburg until March 1526, when the Archduke Ferdinand decided to distribute, through Max Treitzsauerwein, the contents of five of the chests to different German subjects as memorials of the late Emperor. The other chestful the archduke kept for himself' (Davies, *Fairfax Murray, German*). *Theuerdanck* forms part of a trilogy, along with *Weisskunig* and *Freydal*, but was the only one of the three to be published during Maximilian's lifetime. Adams P-962; Brunet V, 787; Davies, *Fairfax Murray, German* 329.

Folio (354 x 235mm). With blank P5. Xylographic title, calligraphic type attributed to the design of Vinzenz Rockner, court secretary at the court of Maximilian, elaborate flourishes, **all flourishes untrimmed**. 118 large woodcuts by Hans Leonhard Schäufolein, Leonhard Beck, Hans Burgkmair and possibly 3 others. Without the correction slips sometimes pasted on A6v, 5th line from the bottom, and A8r, line 13 (very occasional small stain, narrow stain in x1, tiny marginal wormhole in first quire.) Contemporary Erfurt blindstamped pigskin over wooden boards bound by the 'Dicker Hund' workshop active c. 1490-1520 [Kyriass 93], 5 bosses on each side, metal corner strips, clasps fastening at middle of front cover (one boss missing, later endpapers, clasp leather possibly renewed). *Provenance*: Albert Blum (1882-1952; small monogram stamps).

£40,000–60,000

\$54,000–80,000

€46,000–68,000



092

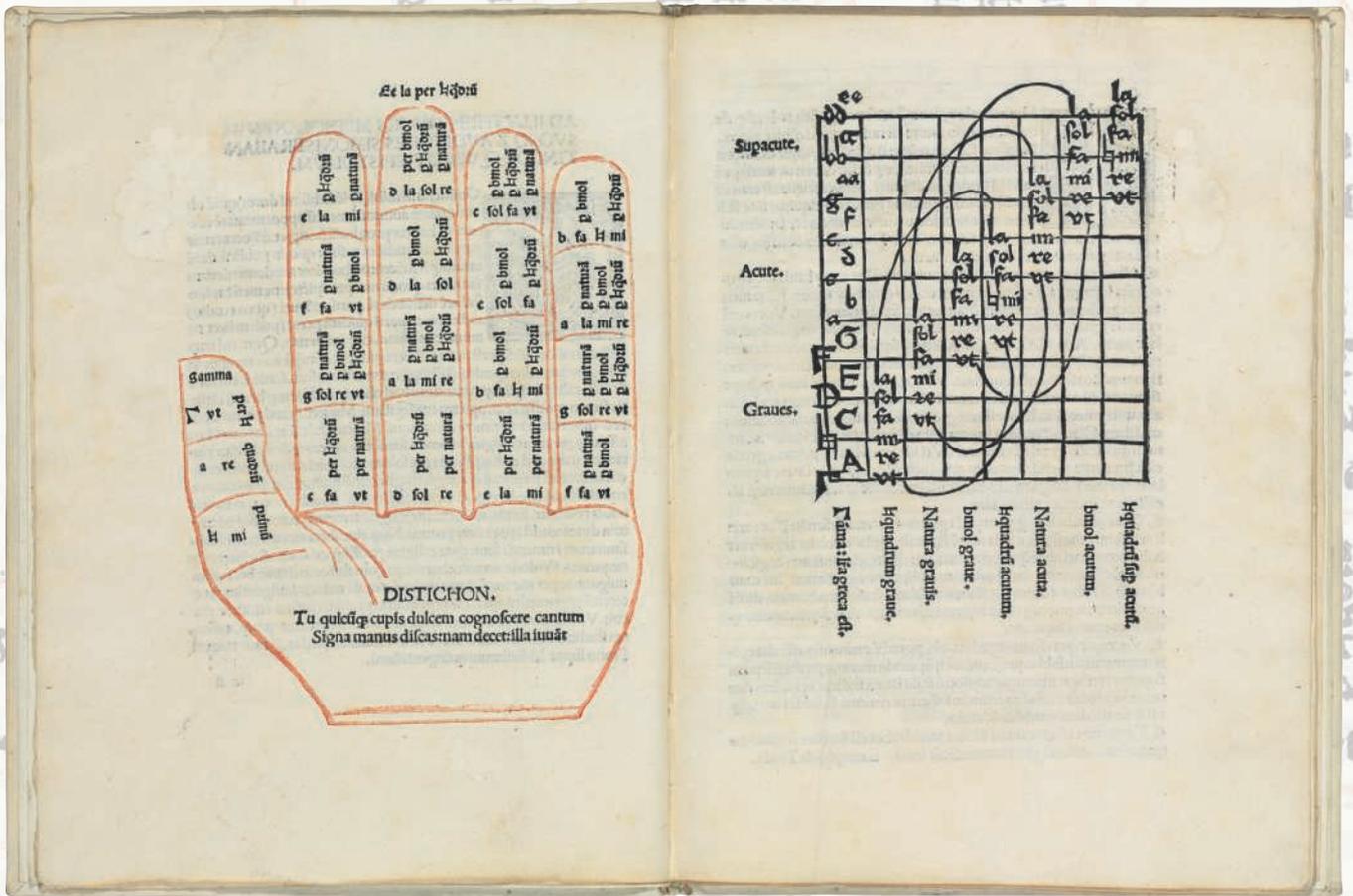
PONTANUS, Johannes Jovianus (1429-1503). *De Oboedientia*. Naples: Mathias Moravus, 25 October 1490.

First edition of a work written, printed, and bound in Naples. Giovanni Pontano, an Umbrian who settled in Naples and served as secretary, tutor, and diplomat to the Aragonese court, was the most important humanist of 15th-century Naples. His many works of poetry, philosophy and social commentary, including the present treatise on the proper behaviour of subjects (completed in 1472), were cited by contemporaries as masterful examples of Ciceronian style. The binding is the work of Giralomo d'Ambrosio, a binder at the Aragonese court (cf. Schunke, 'Über die Aragonesischen Buchbinder in Neapel', *GbJb* 1957, 320-323). HC *13257; BMC VI 865; Bod-inc P-438; BSB-Ink P-693; IGI 7996; Goff P-920.

Median quarto (225 x 164mm). Without last blank, a few contemporary and later manuscript guide-letters (one to two small marginal wormholes, narrow faint dampstain at upper margins of first and last few leaves). Contemporary Neopolitan binding of dark brown blindstamped goatskin over wooden boards [EBDB w004865], one (of two) fore-edge clasps (rebacked in style, free endpapers renewed, covers lightly wormed and rubbed with some loss of leather). *Provenance:* a few contemporary humanist annotations - 19th-century Italian price note and a few marginalia - Baron Horace de Landau (1824-1903; French banker and keen bibliophile, representative of the Rothschild bank in Turin from 1862; bookplate).

£4,000-6,000

\$5,400-8,000
€4,600-6,800



093

QUERCU, Simon de (fl. 1509-18). *Opusculum musices perquam brevissimum*. Vienna: Johann Winterburger, 1509.

Rare first edition, apparently the author's presentation copy: a partly erased inscription at the end tantalizingly seems to read 'Munus Au[ctor]is...'. A famous book on musical theory for young scholars, it includes the Guidonian hand, named after Guido of Arezzo (992?-1050) who introduced this tool into music theory. It served as a mnemonic device to help teach singers learning to sight-read. Each portion of the hand represents a specific note in the hexachord system; during instruction, a teacher would indicate the series of notes by pointing to them on their hand to have the students sing them. Quercu was Ludovico Sforza of Milan's choirmaster and accompanied his two sons as a tutor to the court of Vienna. **No auction record for this edition** (and only one for the second edition) (ABPC/RBH). USTC lists **5 copies only held in libraries** including this copy. USTC 679907; VD16 Q-39.

Quarto (213 x 157mm). With the Guidonian hand woodcut in red and black, 4 woodcut initials, woodcut device at end, several xylographic tables and music examples (washing traces). Modern paper, title lettered on spine. *Provenance*: partly erased inscription seemingly recording 'A gift from the author, 7 March [15]11' - German dealer's catalogue clipping bound in before title - Schweinfurt, Otto Schäfer (monogram stamp at end; bought in 1958).

£15,000-20,000

Tu quicūq̄ cupis dulcem cognoscere cantum
Signa manus discas: nam decet: illa iuuāt

\$20,000-27,000
€18,000-23,000



094

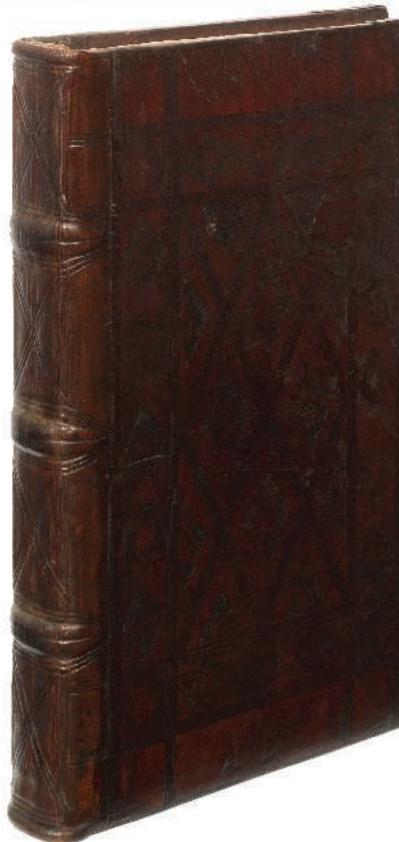
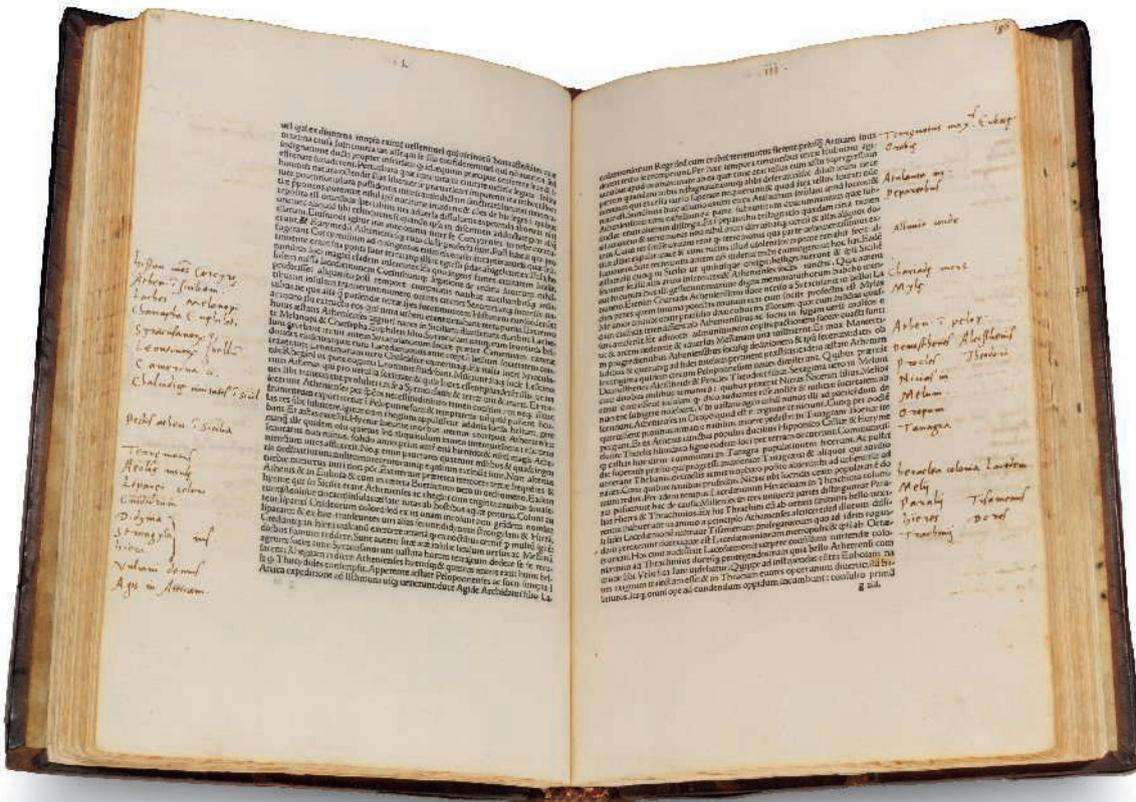
REISSNER, Adam (c. 1496-1575). *Ierusalem, vetustissima illa et celeberrima totius mundi civitas*. Frankfurt: G. Raben, S. Feyerabend and heirs of Weigand Han, 1563.

First Latin edition of Reissner's history and description of the city of Jerusalem before its destruction in the year 70/71, published in the same year as the original German edition which was translated by one of his students, Johann Heyden. VD 16 R-1058.

Folio (299 x 180mm). Woodcut device on title, double-page wood-engraved map, numerous woodcut illustrations and initials (small tear without loss at top right corner of 2G2, endpapers renewed). Modern calf antique-style (a little rubbed). *Provenance*: Bruges, Jacobus Pamelius (1536-1587, Flemish theologian who became scholar of the chapter of St Donatian in 1574 and shared in the installation of the college of the Jesuits at Bruges in 1575, perhaps when he donated it to them) - Bruges, Jesuit college - M. B. (contemporary ink inscription on title) - library stamp excised from title-page.

£3,000-5,000

\$4,000-6,600
€3,500-5,700



095

THUCYDIDES (460-395BC). *Historia belli Peloponnesiaci*. Translated by Laurentius Valla, Edited by Bartholomaeus Parthenius. [Treviso: Johannes Rubens Vercellensis, 1483?].

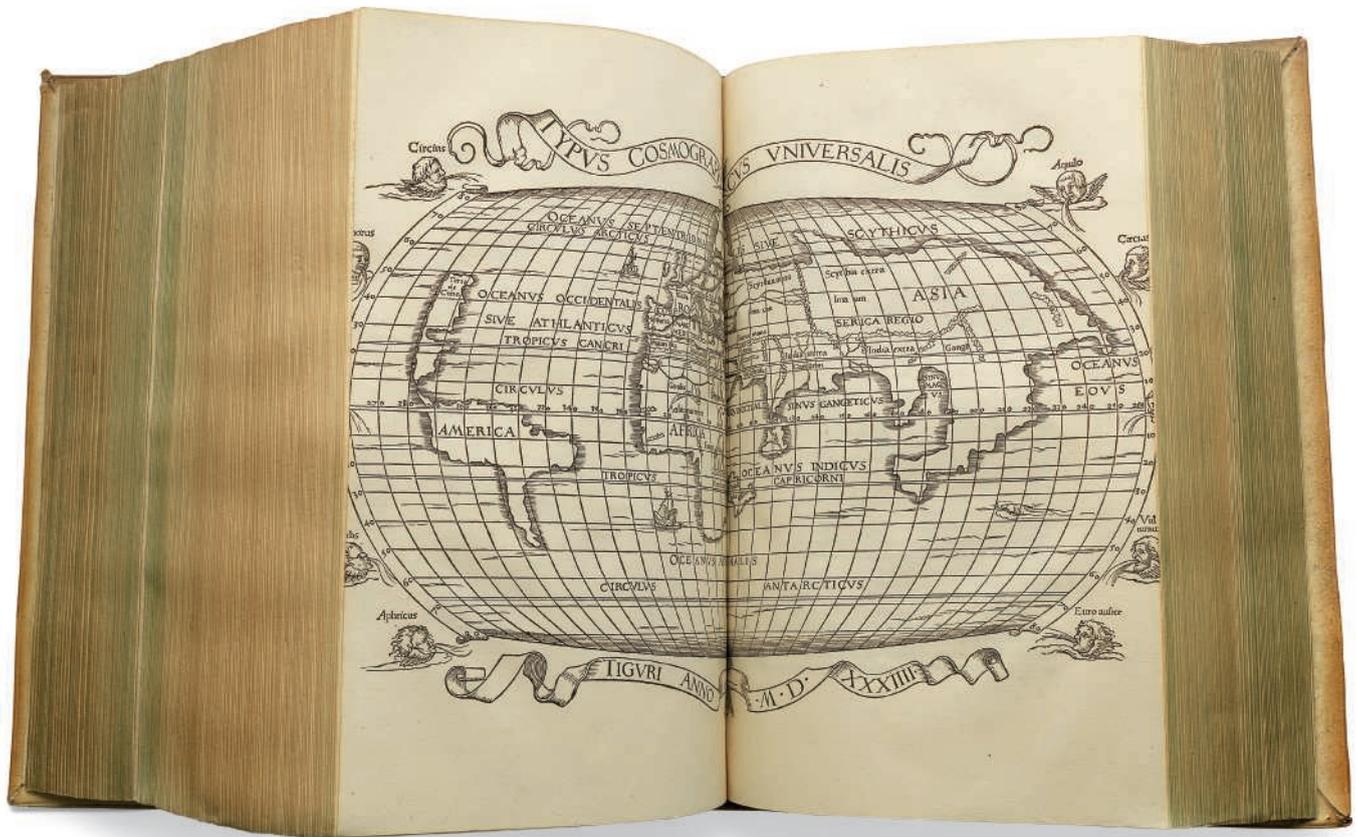
First edition of the most important work in Greek historiography.

Thucydides' first appearance in print. The standard translation throughout the Renaissance, it precedes the first Greek edition by almost twenty years (Venice: Aldus, May 1502). It is fitting that the translator was Laurentius Valla, one of the central figures of the humanistic movement and the translator for Homer and Herodotus. Wide margins profusely annotated by 16th-century Italian scholars. *HC 15511; BMC VI 896; Bod-inc T-203; BSB-Ink T-340; Goff T-359.

Chancery folio (308 x 204mm). Without final blank (3 leaves marginally repaired or reinforced, minor worming to inner margin, a few repaired on the last leaf, light finger-soiling). Contemporary Cologne blindstamped calf over wooden boards [Schwenke-Sammlung Blattwerk 605], metal corners, traces of clasps, leaves of a 15th-century French missal used as pastedowns (restitched and rebaked in style, presumably to fit the new down-sized format following the removal of a previously bound work: probably an edition of Herodotus, its title still visible on the edges). *Provenance:* Venice (16th-century marginalia by at least 2 hands and dated annotations) - ?Fano (ink inscription reading 'Gra Deo opt. max. die xxv octobr. M.d.xx FANI' on colophon).

£20,000-30,000

\$27,000-40,000
€23,000-34,000



096

VADIANUS, Joachim (1484-1551). *Epitome trium terrae partium, Asiae, Africae et Europae compendiarium locorum descriptionem continens*. Zurich: Christoph Froschauer, 1534.

First edition, of an influential description of the world, with references to the New World in the chapter 'insulae Oceani praecipuae,' beginning on page 263. **With the rare world map**, which Sabin says 'is lacking in most of the copies located.' It is one of the first maps to show the complete outline of the South American continent. The principal source for this map is the Waldseemüller map of 1507, which was adapted by Sebastian Münster in Grynaeus' *Novis orbis regionum* (Basel 1532). The present map is a simplified and reduced size copy of Münster's map, of which there were no later editions although a few copies of a second state are however known with the imprint Apud Io. Ludoicum & Guilelmum Richart 1542. Adams V-10; JCB I, p. 460; Sabin 98279 (erroneously dated 1533); Shirley 70; USTC 653060; VD16 V-20.

Woodcut printer's device on title, double-page woodcut map, decorative woodcut initials (outer left and right margins of map trimmed with loss of c. 1cm).

[Bound third after:] BUCHHOLZER, Abraham (1529-1584). *Chronologia, hoc est: Annorum supputatio*. Görlitz: Ambrosius Fritsch, 1584. Woodcut printer's device on title and at the end, woodcut coat-of-arms of Buchholzer on title verso, another at the end, xylographic head- and tail-pieces and initials (48 blank leaves replace pp.434-445 and the 30 leaves of index which are not bound in but housed, untrimmed, in a custom folder, occasional light toning and staining).

Rare first edition: no auction records (ABPC/RBH) and only 8 copies held in institutions (USTC). USTC 622548; VD16 B-9029.

[And:] GIRALDI, Giglio Gregorio (1479-1552). *De deis gentium*. Basel: Jakob Kündig, Johann Oporinus, 1560. Woodcut printer's device on title, a few historiated woodcut initials (lacks 4 leaves in quire b (pp.13-16 and 21-24) replaced with blank leaves, light staining to final few leaves).

Second enlarged edition of this mythological handbook, **unrecorded at auction** (ABPC/RBH). USTC records 20 copies in institution holdings. USTC 629426; VD16 G-2104.

[And:] RHENANUS, Beatus (1485-1547). *Rerum Germanicarum libri tres*. Basel: Hieronymus Froben & Nikolaus Episcopus, 1551. Woodcut printer's device on title and last leaf, woodcut initials (light soiling on leaf q1r).

Second edition of Beatus Rhenanus' most important work, which later became one of the main sources of studies on early German history. **Only 4 auction records** between 1947 and 2002 where it often appears bound with other works (ABPC/RBH). USTC 615366; VD16 R-2065.

4 works bound in one volume, folio (300 x 193mm). Contemporary German blindstamped pigskin over pasteboards, blindstamped portrait of Christoph of Württemberg on upper cover, coat-of-arms of his duchy on lower cover, manuscript titles on spine (lightly soiled and rubbed). *Provenance*: Germany, Ludwig, Duke of Württemberg (binding) - Schweinfurt, Otto Schäfer collection (OS 1248; acquired in 1982 from H.P. Kraus, New York).

A remarkable sammelband containing 4 works of the European geographical knowledge of the time and with the rare map by Vadianus. The binding portrays Christoph of Württemberg (1515-1568) surrounded by the text 'von Gottes gnaden Christoff Hertzog zu Wirtenberg sein a[Iter] LIII' therefore indicating that the portrait shows him in his last year, at 54 - and sixteen years before the last printing of this codex. Haebler saw several books decorated with similar plates, most of which were printed after the Duke's death; he thus assumed that the Duke's son and successor Ludwig (1554-1593), a bibliophile, commissioned those bindings with the portrait of his father, perhaps as a reverence. Haebler II p.90, no. III and IV.

£15,000-20,000

\$20,000-27,000

€18,000-23,000



Le Caire Ancien
ou Babylone

marche
au
bled

Jardin
publicq

Greue
au sable

Ile de Carbiq

Arbres
qui produisent
la Casse

Asnes plus grans que
nos plus forts mulets



*Égypte lequel apres sa mort luy
fit eriger cette teste d'une seule
pierre qui a 59 pas de tour.*

Retraite des Morabites

Cartography

Lots 97-106

*Il y a 12 mille pas depuis l'ancienne
ville de Caius aux pyramides*

*Pompe qui tire l'eau qui se
repan d par toute la Ville*

*Colonne p^r cóns-
tre l'aacrossem^t et de
croissem^t du Nil*

*Le grand lepad luy passe pendant
le desbordem^t du Nil*

Pyramides

Teste de Notope

WALDSEEMÜLLER, Martin (c.1470 - c.1522). World map in the form of a set of gores for a terrestrial globe. Saint-Dié-des-Vosges: 1507.

- **The first map to name America.**
- **The earliest recorded printed globe.**
- **The first accurate and complete map of the world in 360 degrees showing a separate Pacific Ocean.**
- **The first map to show separate South and North American continents.**
- **One of only 5 known copies: a hitherto unknown and unrecorded example.**

An extreme rarity by 'the most important cartographer of the early sixteenth century' (Karrow): the appearance of a previously undiscovered copy of the Waldseemüller gores is a major cartographic event.

HISTORICAL CONTEXT

In 1505, the cartographer Martin Waldseemüller was invited to join an ecclesiastical college at Saint-Dié-des-Vosges, a small town some 50 miles south-west of Strasbourg. Known as the Gymnasium Vosagense, this group of scholars was under the protection of René II (1451-1508), Duke of Lorraine. Here, Waldseemüller was tasked with creating a new globe, a large world map, and a new edition of Ptolemy's *Geographia*.

The globe and wallmap came first. Working with his fellow cartographer Matthias Ringmann (1482-1511), Waldseemüller wrote a text, the *Cosmographiae Introductio*, to explain the new cartography in *solidum* (globe) and *planum* (map). A letter written by Waldseemüller to the Basel printer Johann Amerbach on 7 April 1507 announces that the work is in the press at Saint-Dié, and also indicates that the woodblock for the globe had been prepared by this date: *The globe (solidum) which I have prepared from Ptolemy is not yet printed, but will be within a month.* (Karrow p.570). *Cosmographiae Introductio* appeared in two editions in Saint-Dié, the first in April 1507 (two issues) and again in August 1507; another edition was published by Waldseemüller alone in 1509 in Strasbourg. It is highly likely that the globe gores were published simultaneously with this text, and it is possible that the present lot could be coeval in date with any of these issues.

The genius of Waldseemüller was to break away from standard cartographic conceptions, and to visualise Amerigo Vespucci's claims that the North and South American continents might be separate from Asia. Audaciously, his globe defines the Pacific long before any European had officially seen it and shows the western coast of South America before any European had sailed along it. Moreover, Waldseemüller placed the name 'America' on the New World for the very first time.

Only four surviving Western maps earlier than Waldseemüller's depict the Americas in any form. The earliest is the Juan de La Cosa manuscript portolan chart of c.1500 (Museo Naval, Madrid), which celebrates Columbus' discoveries but covers up its considerable cartographic deficiencies by placing a portrait of Columbus over what should be Central America. The second is the magnificent manuscript Cantino planisphere (Biblioteca Estense, Modena), which can be confidently dated to 1502 when an Italian diplomat, Alberto Cantino, clandestinely had a map made of recent Portuguese discoveries in the north-west Atlantic and smuggled it back to his employer, the Duke of Ferrara. Both of these maps were highly influential in forming cartographic convention, particularly in relation to the Floridian peninsula, the Gulf of Mexico, and the northern coastline of South America; a third manuscript map, the 1504/1505 Caveri (Canerio) portolan chart (Bibliothèque nationale de France, Paris) follows these patterns.

There seems little doubt that Waldseemüller was influenced by the Spanish and Portuguese cartography of their new discoveries, as evidenced in these three maps: in the gores, the Gulf of Mexico, Florida, Cuba and other Caribbean islands are quite distinct; the north coast of South America, although crude, follows the earlier prototypes.

By contrast, Waldseemüller's gores have little in common with the only earlier printed map to show the Americas: this is the world map of Giovanni Matteo Contarini-Francesco Rosselli (Florence or Venice, 1506), which survives as a single copy at the British Library (Maps C.2.cc.4.). A fan-shaped coniform projection, it depicts Greenland and Newfoundland as an extension of Asia, is without a Central American coastline west of Cuba, and South America exists as an unfinished northern coastline only.

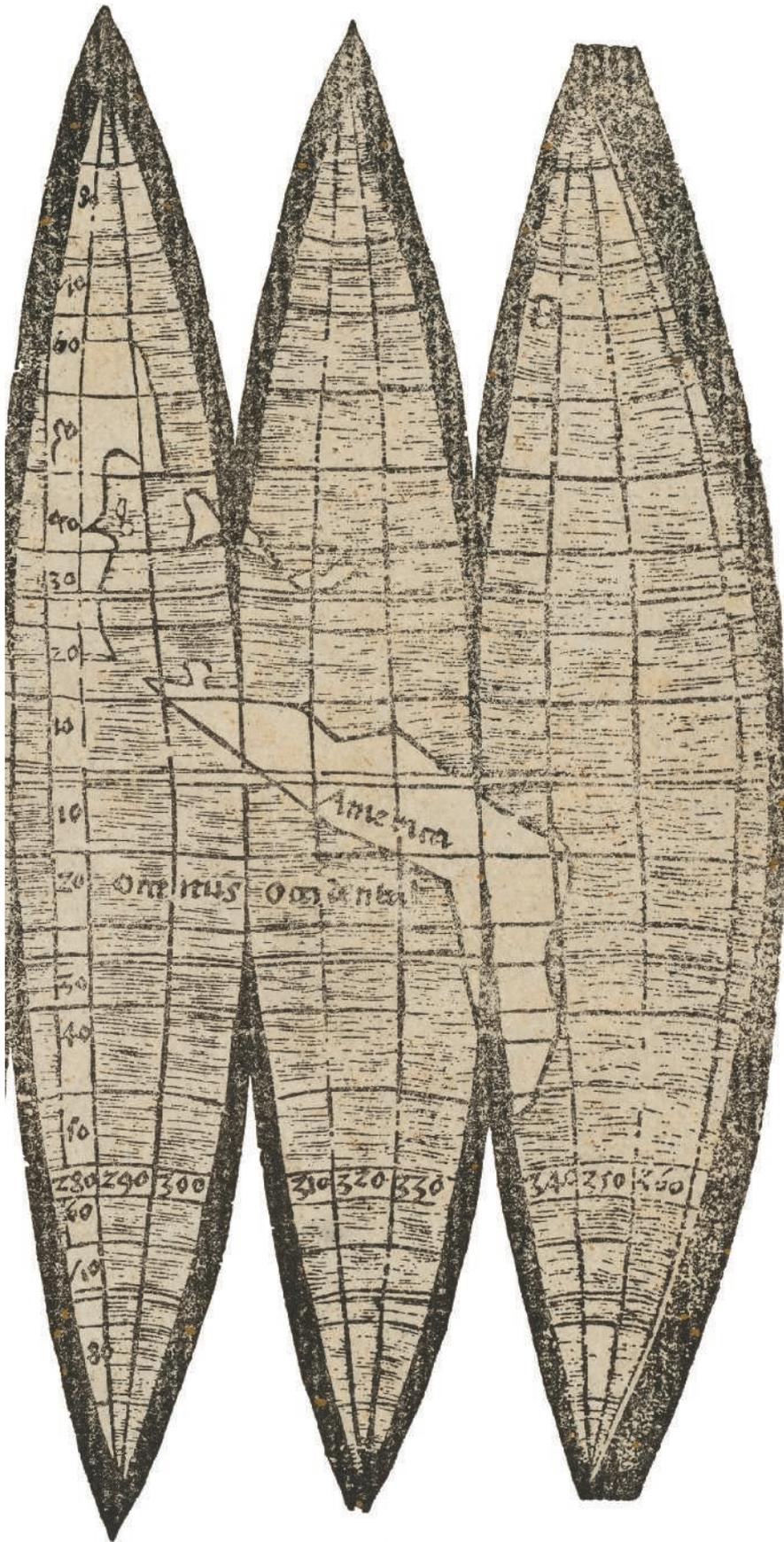
Waldseemüller's radical advantage over the Contarini-Rosselli map lay in his taking into consideration Amerigo Vespucci's accounts of his voyages to South America. A Florentine employed by the Medici bank at Seville, Vespucci seems to have met Columbus in about 1497-98, and was inspired himself to mount exploratory voyages to the New World: there is some controversy about how many voyages he ultimately made (some accounts claim as many as five), but his major voyage of discovery of 1499 is not disputed: departing in May of that year from Cadiz, he passed the Cape Verde Islands, and then sailed much further down the South American coast than previous Western navigators. It is possible that he sailed up the mouths of the Amazon and the Pará, before returning to Hispaniola to join the remainder of the fleet in the Caribbean and returning to Europe, landing at Cadiz in September 1500.

Vespucci's major advance lay in realising that the South American continent was much more extensive than had previously been realised, and that it was not, as Columbus had initially thought, merely the eastern perimeter of Asia. As he put it in a letter to Lorenzo Pierfrancesco de Medici: *We have reached a new land which we have discovered to be the mainland, which according to my navigation is the fourth part of the world* (Formisano, p.45). Vespucci's announcement of this remarkable news in his *Mundus Novus* (Rome, c.1502), with its vivid description of the New World, became a bestseller around Europe: by some accounts, it was as a result of reading a French translation of the work that René invited Waldseemüller to Saint-Dié.

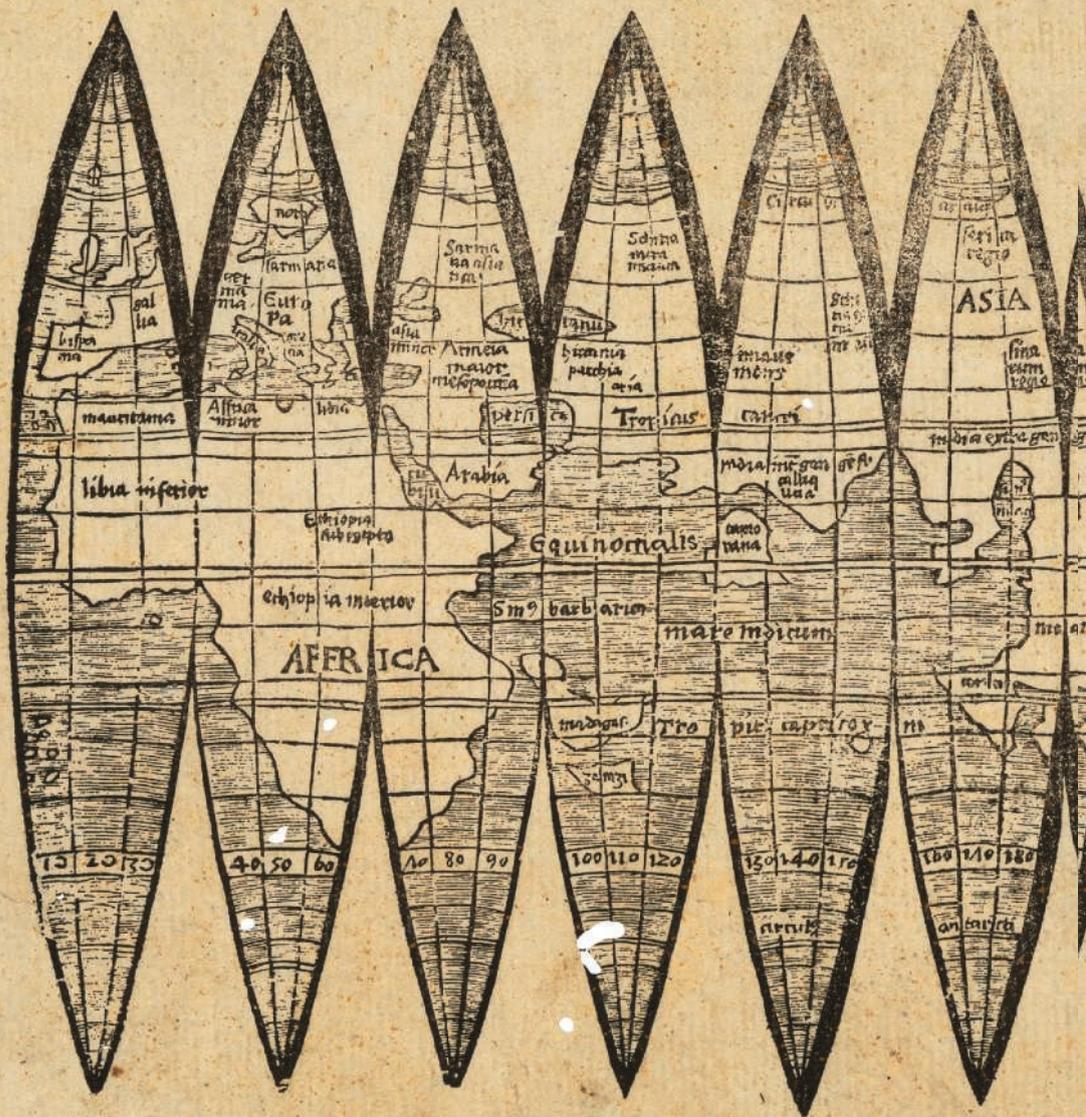
Certainly Vespucci's influence is critical to the cartographic advances of Waldseemüller and Ringmann, and in view of this and Columbus' fading fortunes in the early 1500s (he was increasingly engaged in bitter feuds at the Castilian court), their decision to name the new continent 'America' in his honour is not illogical. As they explain in the *Cosmographiae Introductio*:

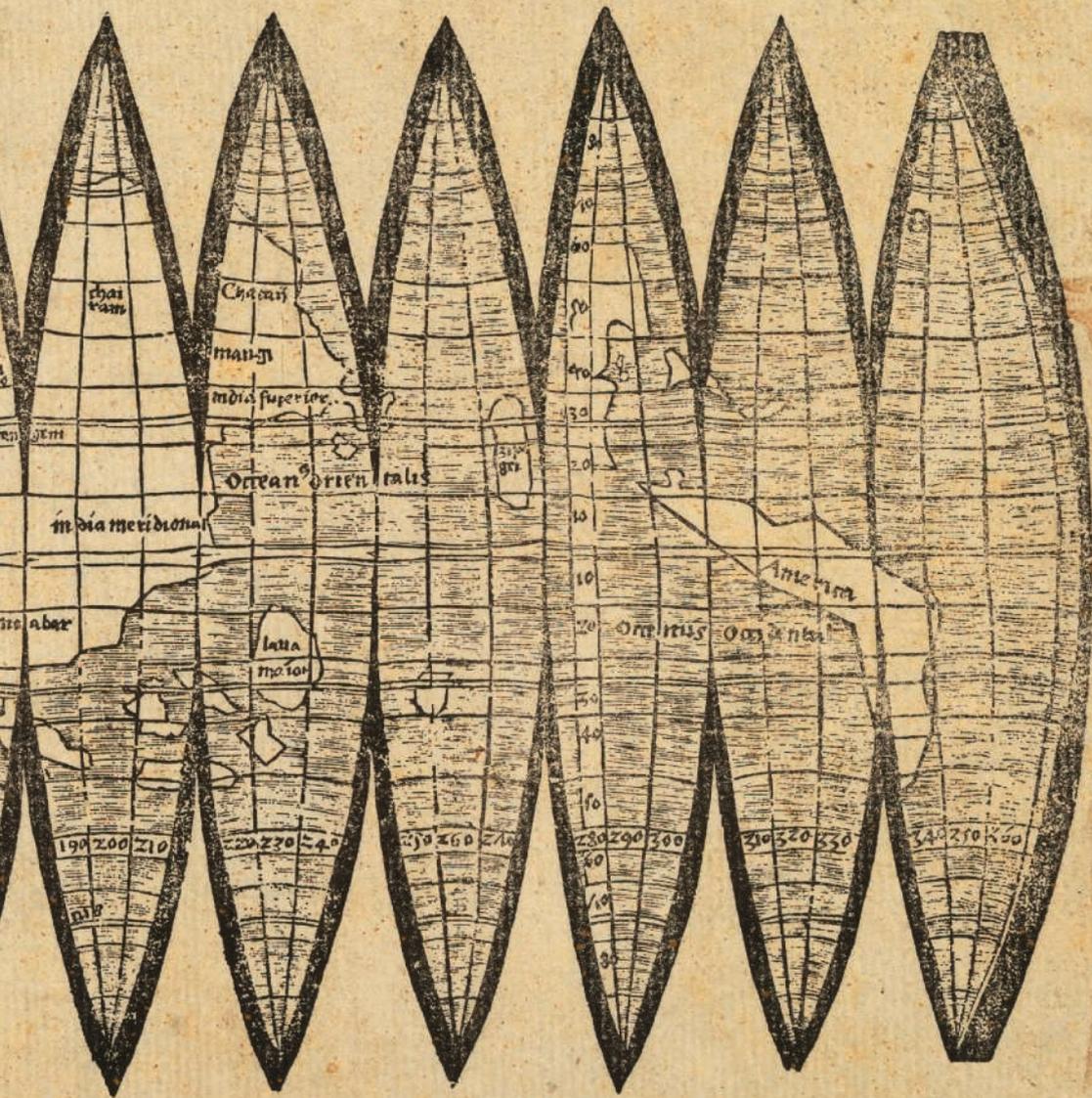
Now, these parts of the earth have been more extensively explored and a fourth part has been discovered by Amerigo Vespucci. Inasmuch as both Europe and Asia received their names from women, I see no reason why anyone should justly object to calling this part Amerige, i.e., the land of Amerigo, or America, after Amerigo, its discoverer, a man of great ability.

Vespucci's name features equally prominently in the large wallmap produced by Waldseemüller, which was entitled in full *Universalis Cosmographia Secundum Ptholomaei Traditionem et Americi Vespucii Alioru[m]que Lustrationes*. Printed on 12 sheets which when joined stand 1320mm (4ft 4in) high and 2360mm (7ft 8in) long, it survives in a single copy (acquired by the Library of Congress in May 2003 for \$10 million). Although Waldseemüller referred in a letter to Ringmann in February 1508 to the printing of the first copies of the wallmap at Saint-Dié, recent scholarship indicates that the LoC copy is probably a slightly later Strasbourg production of 1515/16.



(detail of the American gores)





Waldseemüller's cartographic innovations had an enormous influence on other geographers, notably Apian, Schöner and Fries, and advanced the science of globe-making and map-making particularly in Germany and the Low Countries. Perhaps most significantly, however, the name 'America' stuck – even if Waldseemüller himself in later maps reverted to using names derived from Columbus: Peter Apian's 1520 world map, based closely on Waldseemüller's, retained the nomenclature, and when Mercator continued the tradition, using it in 1534 to name both the North and South American continents, 'America' became the enduring signifier for both parts of the New World.

PHYSICAL DESCRIPTION

A set of 12 woodcut gores for a terrestrial globe, 180 x 348mm (largest extent of printed area). Traditionally, this globe has been stated as having a diameter of 12cm (4½ inches). However, physical comparison between the present lot and the copy in the Bavarian State Library, Munich, and online comparison with the Hauslab-Liechtenstein-Bell copy in the University of Minnesota, Minneapolis, indicates that the correct diameter is 11cm (4.3 inches).

WATERMARKS AND PAPER

Printed on laid paper, a half royal sheet, 305 x 432mm (sheet at widest), bull's head watermark surmounted by cross and entwined with serpent (height of staff and cross 56mm, bull's head indistinct and cannot be measured accurately, but probably 101mm in total height, horns indistinct but probably 40mm in width), mean chain line width 34.7mm.

The height of the watermark is shorter than that found on the Hauslab-Liechtenstein-Bell-University of Minnesota copy and shared with the copy sold in these rooms in 2005 (115mm). The Kraus-Bavarian State Library copy does not (contrary to the description in two Kraus catalogues) have a watermark, although two chain lines 30mm apart can be seen. The Offenburg copy is without watermark, chain line width 26mm.

Of the watermark on the paper of the present lot, we have been unable to make an exact match with any watermarks in either Piccard-online or Briquet. The closest would appear to be Piccard-online 70877, which corresponds to Piccard XVI 102 and 103 (102mm high/42 mm wide, chain line width varies from 26-32mm) which is Feldkirch, 1499. Other possibilities include Piccard-online 71148 (102mm high/41mm wide, 75mm chain line width) and is Padua 1509, and Briquet 15403 (99mm high/24mm wide, 32mm chain line width) which is Dresden 1513.

General condition: a few small worm holes within printed image on gores 1, 2, 4, 5 and 12, a few other very minor and insignificant marginal worm holes, nicks and tears, two creasefolds to lower left-hand corner, these pressed and the whole sometime cleaned, old paste marks at edges indicating that the sheet had once been used as a pastedown in a book.

CENSUS OF COPIES:

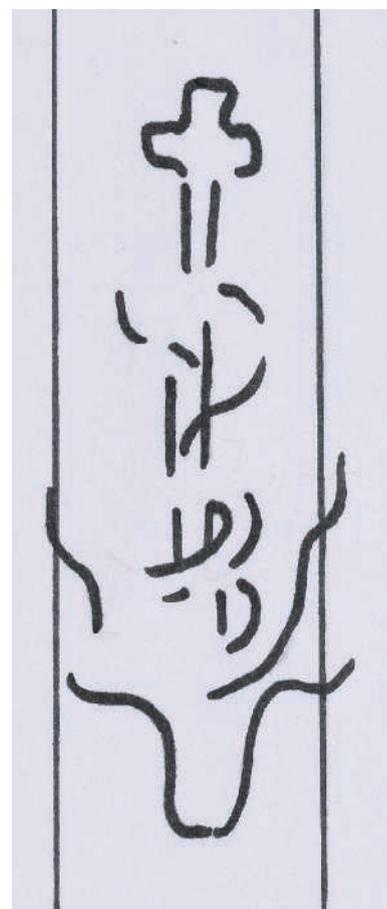
1. The Hauslab-Liechtenstein-Bell-University of Minnesota copy – the first set to be discovered.
 - a) Baron Franz Ritter von Hauslab (discovered in the collection in Austria in the mid-19th century and exhibited in 1871 at the *Congrès des sciences géographiques* at Antwerp; by 1890, it had been acquired by:)
 - b) Prince of Liechtenstein (his sale Parke-Bernet, New York, 24 May 1950; failed to reach the published reserve of \$50,000; later sold privately to:)
 - c) James Ford Bell (acquired for approximately \$45,000; donated to:)
 - d) University of Minnesota, Minneapolis, U.S.A.
2. The Kraus-Bavarian State Library copy – bound into a copy of the 1486 Ulm Ptolemy atlas.
 - a) Christian Ernst Graf zu Stolberg (armorial bookplate, Wernigerode Library, dated 1721)
 - b) Sergei Alexandrovich Sobolewski (bookplate; sold via List & Francke, antiquarian booksellers in Leipzig, to:)
 - c) Andreas Joachim Mortimer Graf Maltzan (at Castle Militsch in Upper Silesia, bearing the collector's mark M within a shield; his sale Sotheby's 31 May 1960, lot 16; sold for £12,500 to:)
 - d) H.P. Kraus (offered in a special supplement to his *Catalogue 124 Monumenta Cartographica* [1969] and designated as being from Kraus' own private collection (N.B. this is the set of gores noted by Shirley *Mapping the World*, 27, as being in private hands in the USA). Kraus evidently failed to find a buyer, and after his death in 1991 it was purchased for approx. 2 million DM / in excess of \$1 million by:)
 - e) The Bavarian State Library in Munich [2 Inc.c.a. 1820 a]
3. The Offenburg copy. In 1993 two researchers, Dr Obnof and Frau Dr Vera Sack found a third example of the gores inserted into a copy of Aristotle published in Freiburg in 1541. The Aristotle formed part of the Grimmelshausen-Gymnasium library given to the Stadtbucherei Offenburg. The Aristotle had previously been in a monastic library in Offenburg.
4. Christie's 8 June 2005, lot 17. This fourth known copy was discovered in February 2003 in a European private collection, and was cut out of the surrounding sheet to edge of the gores. Sold for £545,000 to a private collector.
5. The present copy from the collection of Arthur B. Drescher, and thence by descent to the current owner.

NB: Ludwig-Maximilians-Universität (LMU), Munich, holds a variant of the Waldseemüller globe gores, printed from a different block with a number of cartographic changes, and with the addition of a diameter scale in the lower margin: it has been established that this map must be printed after the gores listed above, but most likely before 1513.

£600,000–900,000

\$800,000–1,200,000

€690,000–1,000,000



(tracing of watermark to scale)



098

PTOLEMAEUS, Claudius (c.100-c.178). *Geographicae enarrationis libri octo*. Retranslated by Wilibald Pirckheimer. Edited by Michael Villanovanus [Servetus]. Lyon: Melchior and Gasper Trechsel, 1535.

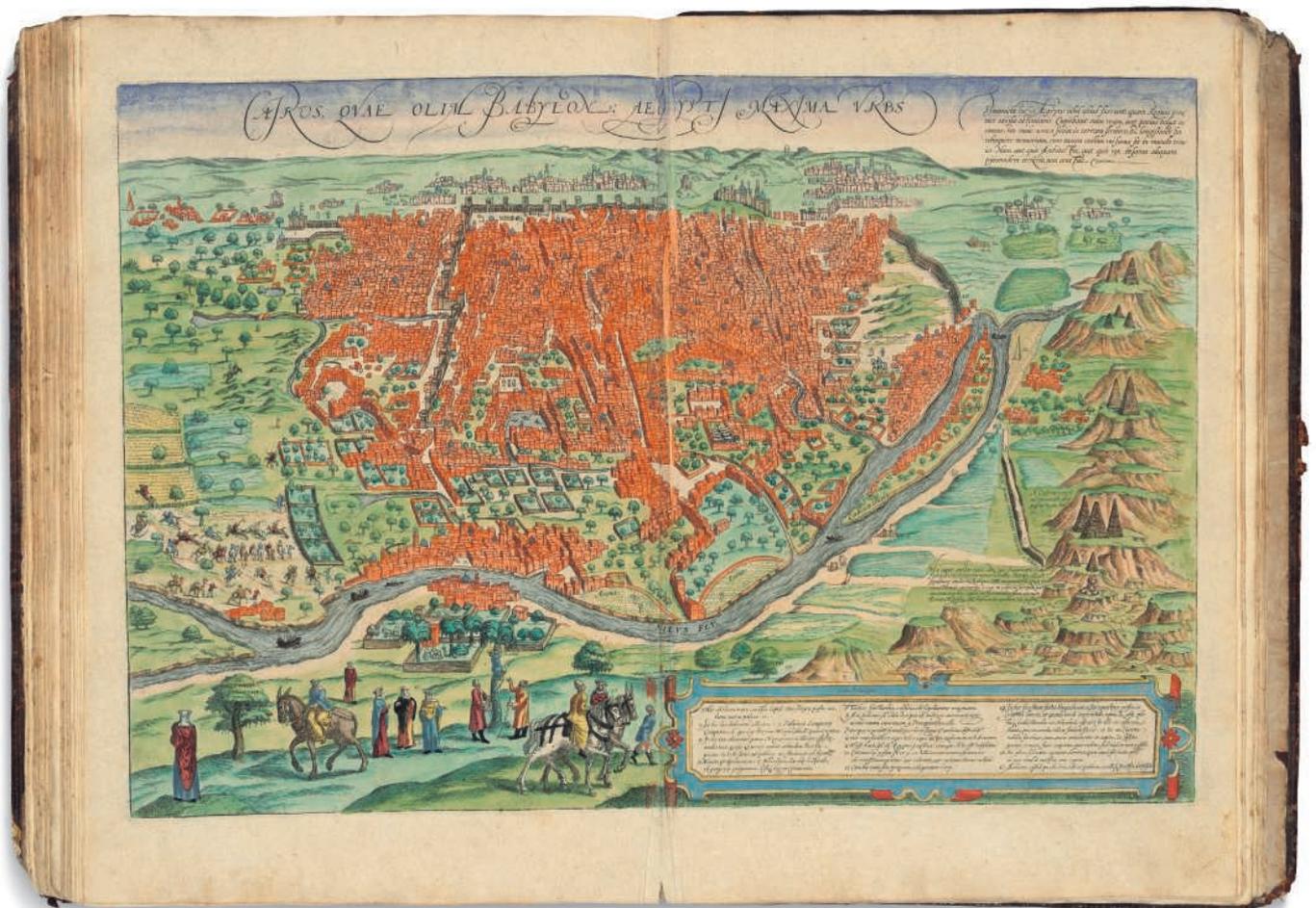
First edition of Ptolemy edited by Michael Servetus. The work divides into 3 parts: the text, comprising the new Latin translation by the humanist Wilibald Pirckheimer (1470-1530), edited by Michael Villanovanus, known as Servetus (1511-1553); the maps, 27 depicting the ancient world and 22 of the modern world, with one map of Lotharingia; and the index. The maps are printed from unaltered blocks used in Lorenz Fries's edition printed by Grüninger in 1522 (the final map is captioned with this date and Fries's initials). 4 of the maps, including 2 maps of the modern world, relate to the Americas. Alden & Landis 535/14; Phillips *Atlases* 364; Sabin 66483.

Folio (420 x 285mm). Large woodcut on title; colophon leaf n4 present. 49 double-page maps and one single-page map, most with text on versos enclosed within elaborate woodcut borders [said to be the work of Hans Holbein and Urs Graf]; text with 4 large woodcut diagrams and 2 full-page woodcuts of a diagram and armillary sphere showing the projection of the winds by Albrecht Dürer (f4 verso), woodcut initials (lacking a2, the dedication leaf with contents list to book 1 on verso). Late 18th-/early 19th-century half calf, flat spine gilt, with red and green lettering pieces (extremities lightly rubbed). *Provenance*: Jesuit College, Brescia (inscription on title) – censor's approval of Fr. Dominicus Soncinas of the Inquisition in Cremona (inscription on title).

£15,000–25,000

\$20,000–33,000
€18,000–28,000





099

BRAUN, Georg (1541-1622) and Frans HOGENBERG (d.c.1590). *Civitates orbis terrarum*. Cologne: Bertram Buchholtz, 1599, 1597, 1599, [1599].

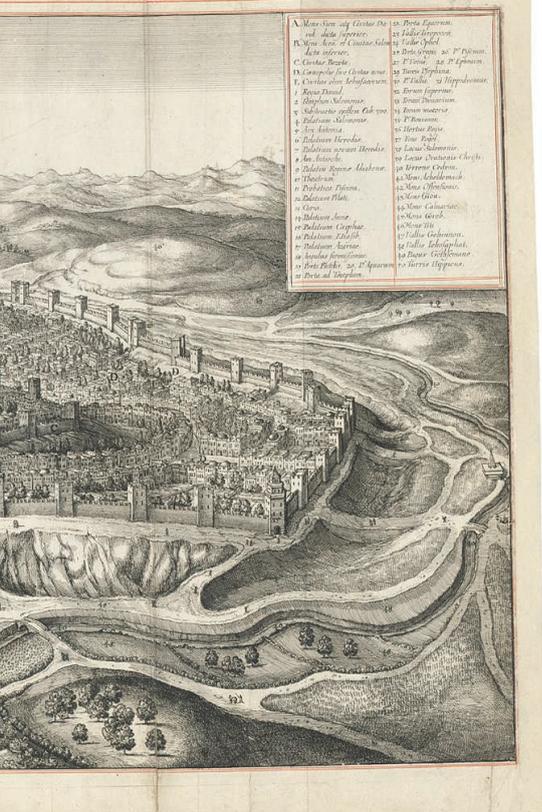
An attractive set of the first four volumes of Braun and Hogenberg's famous early town atlas, fully-coloured by a contemporary hand and uniformly bound in Van der Krogt's 'Civitates binding [...] provided by Hogenberg in Cologne'.

The *Civitates* is the first comprehensive atlas of town plans and is one of the great cartographical achievements of the 16th century. It is 'justly celebrated as the first general collection devoted solely to topographical views. Many of the towns depicted are the first engraved views. Apart from its topographical value, the work is of great interest for its record of the domestic life of the period. Town views, heraldic coats of arms, rural scenes, land and water transport, public buildings and so on are vividly depicted' (NMM). The text was written by Georg Braun of Cologne, the engraving of the plans executed by Frans Hogenberg and Simon Novellanus. Braun and Hogenberg relied on existing maps, including maps made after drawings by the Antwerp artist Joris Hoefnagel, who had travelled extensively throughout Western Europe. cf. NMM 459; cf. Phillips *Atlases* 59 (1612 edition); Van der Krogt 41:1.1-4.

4 volumes (of 6, lacking vols. V & VI), folio (278 x 402mm). Text in Latin. Each volume with engraved allegorical title, 224 (of 236) double-page engraved plans and views all in contemporary hand-colour (some staining and marginal thumb-soiling, some repairs on verso, occasional short tears mostly in margins, the map of London and one of Jerusalem loosely inserted, possibly supplied from another copy from the same edition). Contemporary gilt-stamped calf, gilt border enclosing title on upper cover and allegorical representation on lower cover (extremities rubbed, some loss to spines). (4)

£60,000-90,000

\$80,000-120,000
€69,000-100,000



0101
 JAILLOT, Alexis-Hubert (c.1632-1712). *Le Grand Caire*. Paris: 1669.

Magnificent unrecorded large-scale bird's eye view of Cairo, possibly unique. This map gives a superb view of the location, architecture and layout of what was then the second-largest city in the Ottoman Empire after Constantinople. The wealth of the current city is depicted by the nobility in fine clothing in the foreground, while the irrigated gardens and date harvest indicate agricultural plenty; the numerous boats on the Nile suggest vibrant trade, while the troop exercises to the left-hand side imply military strength and prowess. The long, ancient history of Egypt is shown with the famous pyramids surrounding the modern city, and the Sphinx, depicted in a very Western fashion, appears to the right with explanatory text.

The map's ancestors are many and varied: probably most derive from Matteo Pagano's woodblock view of 1549 (or from a Venetian engraving derived from it), as it shows Cairo with same bird's eye perspective, and introduces some of the foreground detail. There is a strong resemblance to Braun and Hogenberg's 1572 'Cairos, quae olim Babylon, Aegypti maxima urbs' (see lot 99), especially with the replication of the two riders in the foreground. Donato Bertelli's 'La gran città del Cairo' (Venice, 1575), as well as with Henri de Beauvau's 'Le Grand Caire' in his *Relation journaliere du voyage du Levant* (Nancy, 1615).

The title cartouche has been partially erased and re-engraved 'Chez H. Iallot [sic] ... au bout du pont neuf proche les g[ran]ds Augustins aux deux Globes 1669'. Jaillot's father-in-law, Nicolas Bery I (c.1606-1665), a sculptor, print- and map-seller, publisher and geographer, had a shop at this address, and Jaillot moved there in 1668 when he bought the stock of his late father-in-law and brother-in-law, Nicolas Bery II (1640-1667) from the estate. Jaillot continued to publish at this address until his death in 1712, when his son, Bernard, took over the business. This would suggest that this map with a Bery imprint might exist, but we have been unable to trace one; nor have we been able to trace another with a Jaillot imprint (there are some false attributions to the printmaker Jacques Callot, c.1592-1635, online, but no institutional records under Jaillot or Callot; in our opinion, the style of engraving is not that of Callot's work). A later Italian version of this map was published by Gioseffo Longhi in Bologna in 1670. This version differs considerably from the present lot, being without border and explanatory texts, lacking two foreground figures, and omitting the title cartouche at upper-left and replacing the text describing the Sphinx with the title 'Gran Cairo 1670'; 8 columns of Italian and Latin letterpress with titles 'Descrittione del gran Cairo [...] Cairi quae olim Babylon' and publisher's imprint appear below the map. Cf. Tooley, *Dictionary of Mapmakers I*, 122 (Bery) and II, 424 (Jaillot).

Engraved map on 2 sheets joined (985 x 397mm). Title cartouche with imprint to upper-left, descriptive text regarding the Sphinx to upper-right, numerous boats on the Nile, irrigation wheels in foreground, some irrigating a garden, pyramids to left and right of image, crocodiles hiding in the reeds to bottom-left, two men riding upon asses in foreground with another scene of a date harvest, military exercises and target practice to left, the whole enclosed within neo-classical border (some expertly repaired tears without loss).

£20,000-30,000

\$27,000-40,000
 €23,000-34,000





Draco

Cyra

Nova

Cygnus

Sagitta

Delphinus

Aquila

Alca

pentarius

370

300

280

290

Aqua

102

AN EARLY ENGLISH GLASS CELESTIAL GLOBE — COWLEY, John (fl. 1730-40). The thick blown glass 10-inch globe of slightly prolate form, with internal central steel axis, terrestrial globe, brass horizon and meridian rings, supported on a later marble pedestal. 585 x 265 x 215mm on stand — [with:] a 3 page sales catalogue in Portuguese and English *Esferra Celeste Descricça d'esta preciosa obra d'arte do seculo XVIII Existente em Portugal*. Lisbon: 1888.

Provenance: By family reputed purchased by Joaquim António Rodrigues Galhardo (1808-1880) while in England in 1831-1832 — thence by descent.

The earliest dated glass celestial globe.

The only known glass globes to predate this offering are both lost. The first was made for Emperor Charles I by the great cartographer Gerard Mercator in 1552; the second is referred to by Roger Long (1680-1770) in his *Astronomy in five books* (Cambridge: 1742) where he illustrates a glass celestial globe on the frontispiece which he invented 'above twenty years ago'. The difficulty of making a glass globe, added to the fragility of the material used to represent the crystalline heavens explains their low preservation rates. **The current globe is a remarkable survival.**

The earliest extant glass globes are those engraved by John Cowley for mechanised stands by Thomas Heath. Along with the current example, only two others are known to survive: one in the Science Museum London (Inventory No: 1913-531), signed and dated 'No. 4 Delineat & Sculpt. J. Cowley Londini 1739', which is supported on an elaborate brass frame by Heath & Wing (this was sadly dropped and the pieces riveted back together, the internal globe a replacement terrestrial globe by Newton and dated Jan 1st 1897); the other is the Powderham Globe, undated but with a terrestrial globe by Nathaniel Hill, circa 1750 (sold in these rooms 4 June 1987, lot 35).

A small number of later French glass celestial globe clocks survive, as well as a mechanised glass celestial globe, dated to 1742-1750, that is held at the Science Museum in London (Inventory No.: 1927-1412). It is associated with the astronomer Dr Stephen Demainbray (1710-1782) and it seems to be based on Long's design.

The prolate form of the present example conforms with the early date, since the making of a large glass sphere would have been perfected by trial and error, each example being produced at great expense. The wheat sheaf pattern found on the internal brass mechanism of the present example is identical to that found on other instruments signed by Thomas Heath. The original (probably wooden) base does not survive, and along with some replaced gores (one carries a cartouche for 'MPS'), the marble stand was probably added when the globe came to Portugal in the 19th century. Family tradition has it that the owner's great-great uncle went out to buy an aquarium, and instead came back with this globe that was full of dirt and dust.

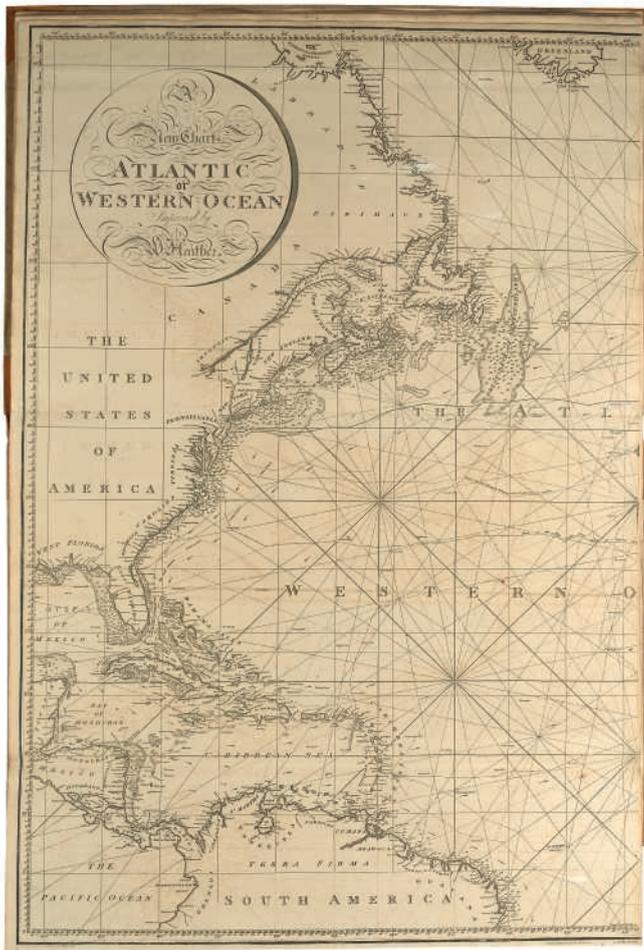
Major-General Joaquim Galhardo was a friend and future brother-in-law of the writer Alexandre Herculano (1810-1877). Together they fled to England and France for a year following the failed liberal revolt of the *Regimento de Infantaria* of 31 August 1831. A decade after his death, Galhardo's son tried, unsuccessfully, to sell the globe in 1888, perhaps because academic and collecting interest in historic globes was yet to ignite (Stephenson's *Terrestrial and Celestial Globes* would not appear for another 33 years). The next we hear of the globe is a short paragraph in *Popular Astronomy*, vol. 31, 1923, advertising 'An Old Celestial Sphere [...] which its owner wishes to sell'. The globe has remained in the family since and is offered here at auction for the first time.

The glass surface finely diamond-engraved with the constellations each labelled in Latin, by Ursa Major a cartouche 'J Cowley Londini Sculpsit 1730', the stars given to four orders of magnitude, the graduated equator 0-360° divided by 1°, numbered every 10° and marked every 5°, the ecliptic marked with twelve sigils, each divided 0-30° divided by 1°, numbered every 10° and marked every 5°, the tropics and arctic circles marked with a double engraved line, a meridian arc 90°-0-90°. At the pole a brass hour ring XII-I-XII-I on a brass axis supporting a 2½-inch terrestrial globe (some elements later, at least one semi-gore by 'MPS' and with small losses and repairs) with printed half-gores applied to a wooden sphere with engraved brass brass equator, a brass quadrant arc for the moon attached to north pole, on a steel axis through the equator is a supported an engraved brass horizon 0-90°-0-90° with 32 compass points and engraved wheat sheaf patterning. An opening to the south celestial Antarctic circle with brass rings screwed to the glass, on brass mechanism with crank-handle.

£100,000-150,000

\$140,000-200,000
€120,000-170,000





0103

[HEATHER, William (fl.1765-1812). *The Marine Atlas or Seaman's Complete Pilot*. London: W. Heather, 1796-1805.]

Extremely rare sea atlas, with eastern hemisphere map, 2 charts relating to North and South America, 14 maps of the Middle East and Asia. Cf. NMM 344.

Folio 2° (648 x 403mm). 30 double-page engraved maps and charts, all mounted on guards, of which 17 folding, all but one numbered in ink manuscript on versoes (faint offsetting, occasional light staining mostly confined to margins, one small tape repair to creasefold, a couple of other tiny marginal nicks). Modern half morocco. *Provenance*: A. & J. Black and H. Parry (book, map and scientific instrument sellers, 19th-century engraved bookplate preserved on new endpapers).

£10,000-15,000

\$14,000-20,000
€12,000-17,000

THE PROPERTY OF THE LATE DR TREVOR D. FORD OBE, FGS (1925-2017)

As a teenager, the late Trevor Ford was introduced to geology by spending weekends guiding visitors through the Speedwell Cavern at Castleton, Derbyshire. He spent the whole of his academic career at the University of Leicester, focussing his research mainly on aspects of the geology of the Peak District and Charnwood Forest. *Charnia*, a frond-like organism, discovered in Charnwood Forest by a Leicester schoolboy, Roger Mason (himself later a well-known geologist), was first described scientifically by Trevor in 1958, and proved incontestably that these organisms were Precambrian in age, a possibility previously discounted. His other areas of interest extended to the geology of the Isle of Man and the Grand Canyon, as well as the geomorphology and speleology of karst landscapes. Trevor was awarded his OBE in the Queen's Birthday Honour's list of 1997 for 'Services to Geology and to Cave Science'. His publishing output was vast, and he had a keen appreciation for the history of the science of geology. We are delighted to be able to quote from his article on Elias Hall (co-authored with Hugh Torrens) in lot 105. He continued to write and publish almost up until his death.

0104

SMITH, William (1769-1830). *A Delineation of the Strata of England and Wales, with part of Scotland*. London: John Cary, 1 August, 1815 [but January 1816].

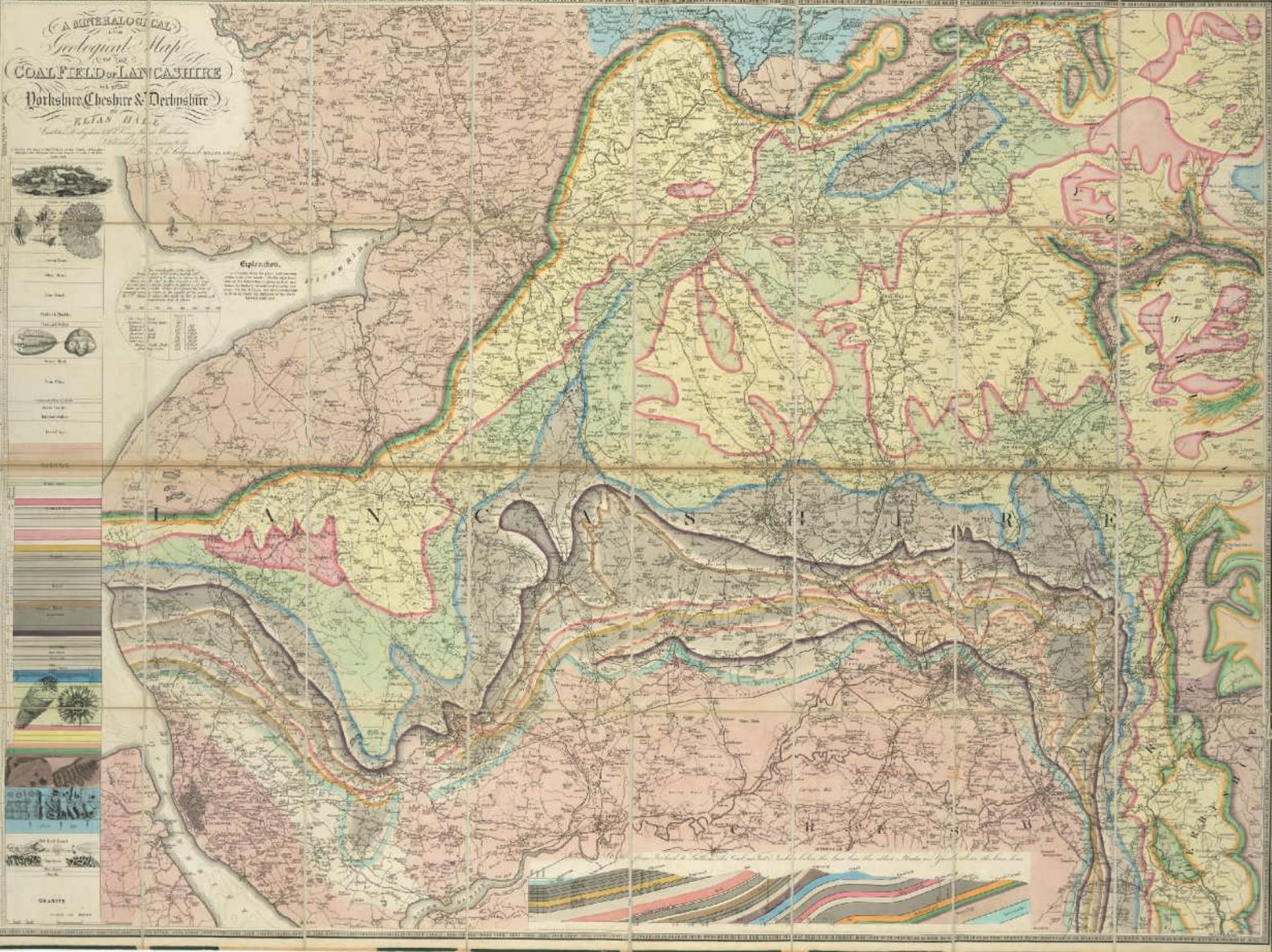
'The map that changed the world' — the first printed large-scale geological map on a national scale. The present work is the triumphant culmination of Smith's recognition, and major contribution to the science of geology, that each individual stratum can be identified by its unique fossil record. It was this theory that enabled Smith to accurately predict, and therefore map, the varying geological outcrops throughout the country. Indeed, the accuracy of his great map is quite outstanding and modern versions have only relatively minor modifications. Based entirely on Smith's own discoveries, the map covers approximately 65,000 square miles and is a cartographical tour de force. The stratigraphical succession of 21 different sedimentary beds or groups of beds is indicated by different colours, with darkened edges showing superposition, and separate colours being used for large masses of granite or other crystalline rocks. Lead, tin, and copper mines, salt and alum works, collieries and canals are indicated by special symbols. Although Steno had previously noted the possibilities of dating strata through their fossil content, and although Smith himself drew no theoretical conclusions from his stratigraphical discoveries, which he viewed exclusively as a tool for economic development, his work, which established some of the most familiar names in geographical nomenclature, proved that palaeontology is a fundamental part of geology. In doing so it convinced contemporary geologists that the strata in all parts of the earth's crust belong to a single chronological sequence, a fundamental step in the development of evolutionary theory.

Most probably no more than 320-350 copies of the map were published, of which perhaps 130 survive today. Smith continued making small revisions and alterations to his map, and five consecutive series of it have been distinguished by Joan M. Eyles, 'William Smith... a bibliography,' in *J. Soc. Bibliophy nat. Hist.* (1969) 5 (2): 87-109 (her no. 12). The present lot corresponds to Eyles' second issue, series III map; series I was restricted to 20 unnumbered maps, while series II and III were numbered 1-100 and a1-a100 respectively. The present map, a65, was examined and signed by Smith on 13 January 1816. It was one of a batch of 15, which had been coloured by Morse, signed that day and numbered. Challinor 76; Grolier/Horblit 94; PMM 274; Tooley, *Maps and Mapmakers*, p.58; Tooley, *Dictionary of Mapmakers*, p.181; Winchester (London, 2001). **A fine, fresh copy.**

Large hand-coloured engraved wall map drawn on a scale of 5 miles to one inch, dissected and mounted on linen, and folded into 3 separate sections, the 'North Part' and 'South Part' with printed paper labels (North and Centre 1838 x 1080mm, South 1838 x 540mm). An elaborate map of the geological strata, engraved title top right, key, scale-bar and 'Sketch of the Succession of the Strata', signed and numbered 'a 65' in ink manuscript by Smith (faint areas of light surface soiling). Original paper-covered slipcase (rubbed and scuffed).

£50,000-80,000

\$67,000-110,000
€57,000-91,000



0105

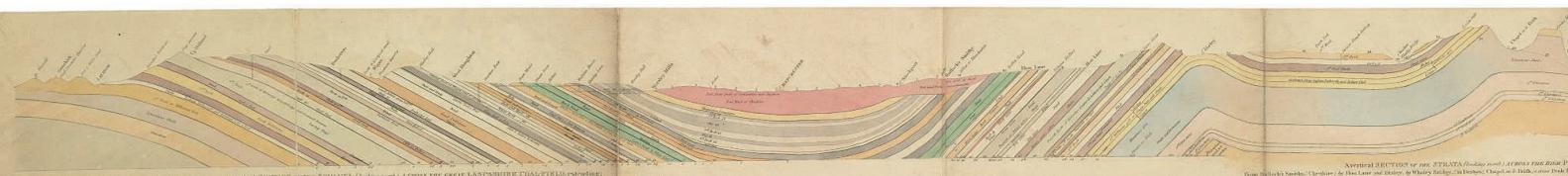
HALL, Elias (1764-1853). *A Mineralogical and Geological Map of the Coalfield of Lancashire with parts of Yorkshire, Cheshire & Derbyshire*. [Manchester: 1834]. [With] — *A vertical section of the strata (looking north) across the great Lancashire coalfield ... across the High Peak Hundred of Derbyshire*. London: William Phillips, 1824.

First edition, first issue, of this pioneering geological map of Lancashire, with the misplaced engraving of the Silurian *Calymene* trilobite in the Kimmeridge Clay. This map follows in the great tradition of William Smith's map of England and Wales (see lot 104) and Smith's county maps. John Farey (1766-1826), who had studied under William Smith and absorbed a great deal of Smith's ideas regarding stratigraphy, met Hall in 1808, who showed him round the Castleton area while Farey was working on the geology of Derbyshire. Hall's background is obscured by the fact that many families with the surname Hall lived in the Castleton area at the time, but 'His schooling appears to have been above the standard for the time, but his spelling was highly idiosyncratic' (Torrens and Ford, p. 250). This latter is indicated by the words 'Verticle section' on the present map. At any rate, Farey seems to have highly influenced Hall, and Elias started to produce geological models. These were derided by such eminent geologists as George Bellas Greenough, the cause of which would seem to be a mix of class snobbery, practical versus theoretical geology, and professional jealousy. Nevertheless, like Smith and Farey before him, Hall persevered to produce the section and map in the present lot. Hugh S. Torrens and Trevor D. Ford 'Elias Hall, pioneer mineral surveyor and geologist in the Midlands and Lancashire' in *Mercian Geologist* 2011 17(4) pp.249-261.

Large hand-coloured engraved map (980 x 1290mm), dissected into 32 panels and laid on linen, calligraphic cartouche, 'Verticle [sic] section of 15,000 feet of the strata of England' to left-hand side with sketches of typical fossils in the column, the London Clay with a view of an elephant, horse, rhinoceros, giraffe and two humans, geological section at foot, green silk edging, green endpapers (green silk edging frayed with partial loss); long hand-coloured engraved section (125 x 2030mm), 3 sections joined and folded and backed onto linen, green endpapers (one caption just trimmed, but without major loss, faint offsetting and light browning). Both contained in contemporary diced cloth slipcase with morocco gilt label to upper board (lightly rubbed at extremities). Sold without Hall's 28pp. *Introduction to the Mineral and Geological Map*, only published later in 1836. (2)

£2,000-3,000

\$2,700-4,000
€2,300-3,400



0106

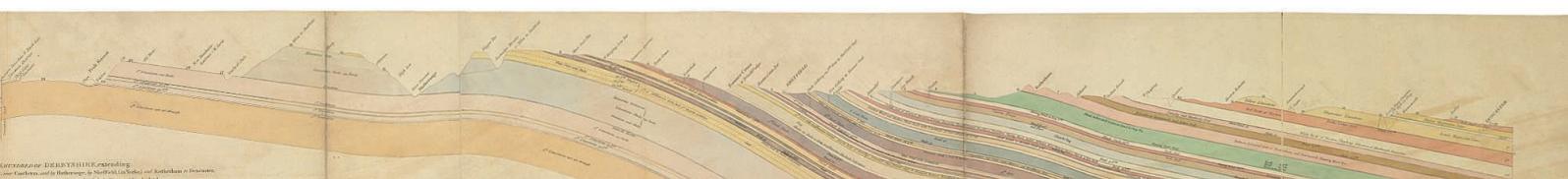
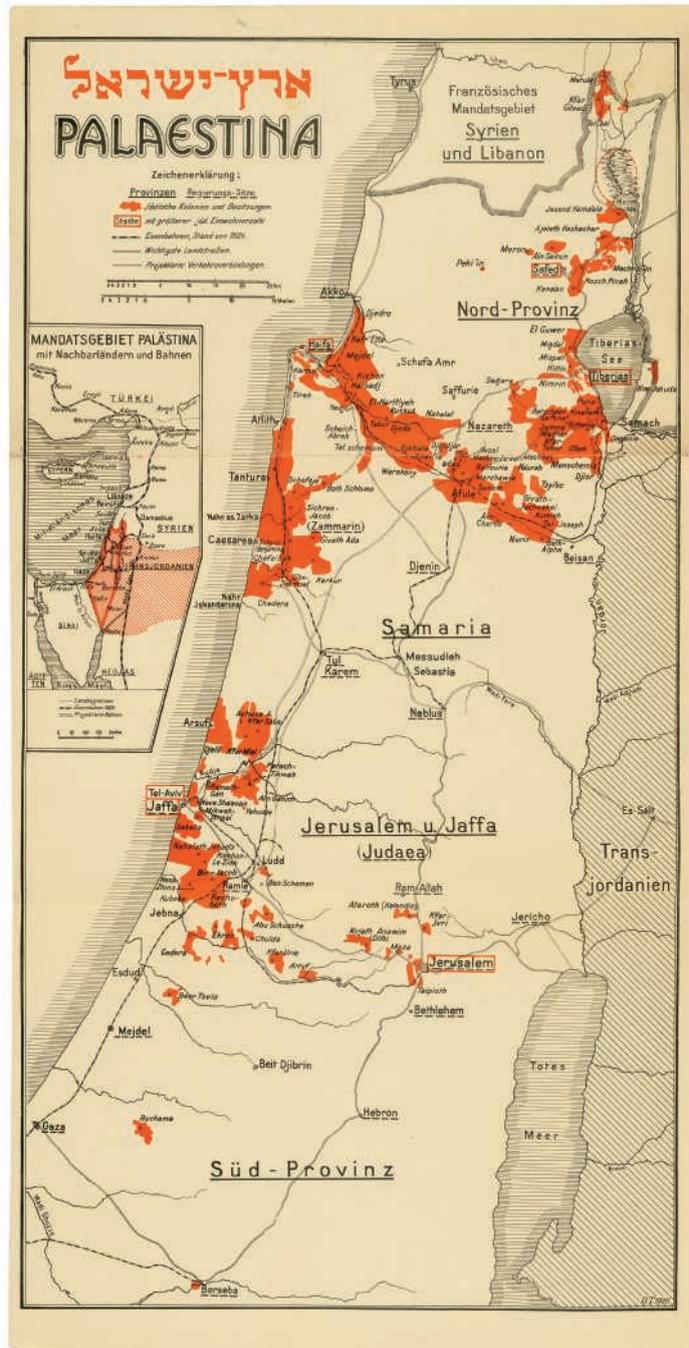
[TRietsch, Davis (1870-1935). *Palästina-Wirtschafts-Atlas*. Berlin: Orient-Verlag, 1926].

Extremely scarce atlas with attractive graphic design, showing Jewish economic activity in Palestine. A fresh and vibrant copy of the second edition. Trietsch was born in Dresden, Germany, before moving to New York, where he studied Jewish migration. In 1895 he proposed the Jewish colonization of Cyprus. Later, in 1897, he attended the First Zionist Congress at Basel, Switzerland, where he was one of only four Americans in attendance and the only American delegate. In the early 20th century, Trietsch moved back to Germany and settled in Berlin where he published material, such as the present lot, to promote the Zionist cause and emigration to Palestine. He himself settled in Palestine in 1932. **Only 3 copies can be traced in institutions** (Stanford, Kiel and Vienna). The maps and charts cover Jewish workers in Palestine, Jewish land ownership in Palestine, population density of Palestine, overview of Jewish industries in Palestine, Palestine imports and exports, Jewish capital investment in Palestine, etc.

30 colour-printed maps and charts (383 x 260mm), four of which folding (lacking contents leaf, very occasional faint marginal creasing). Remains of contemporary paper portfolio (detached).

£2,000-3,000

\$2,700-4,000
€2,300-3,400

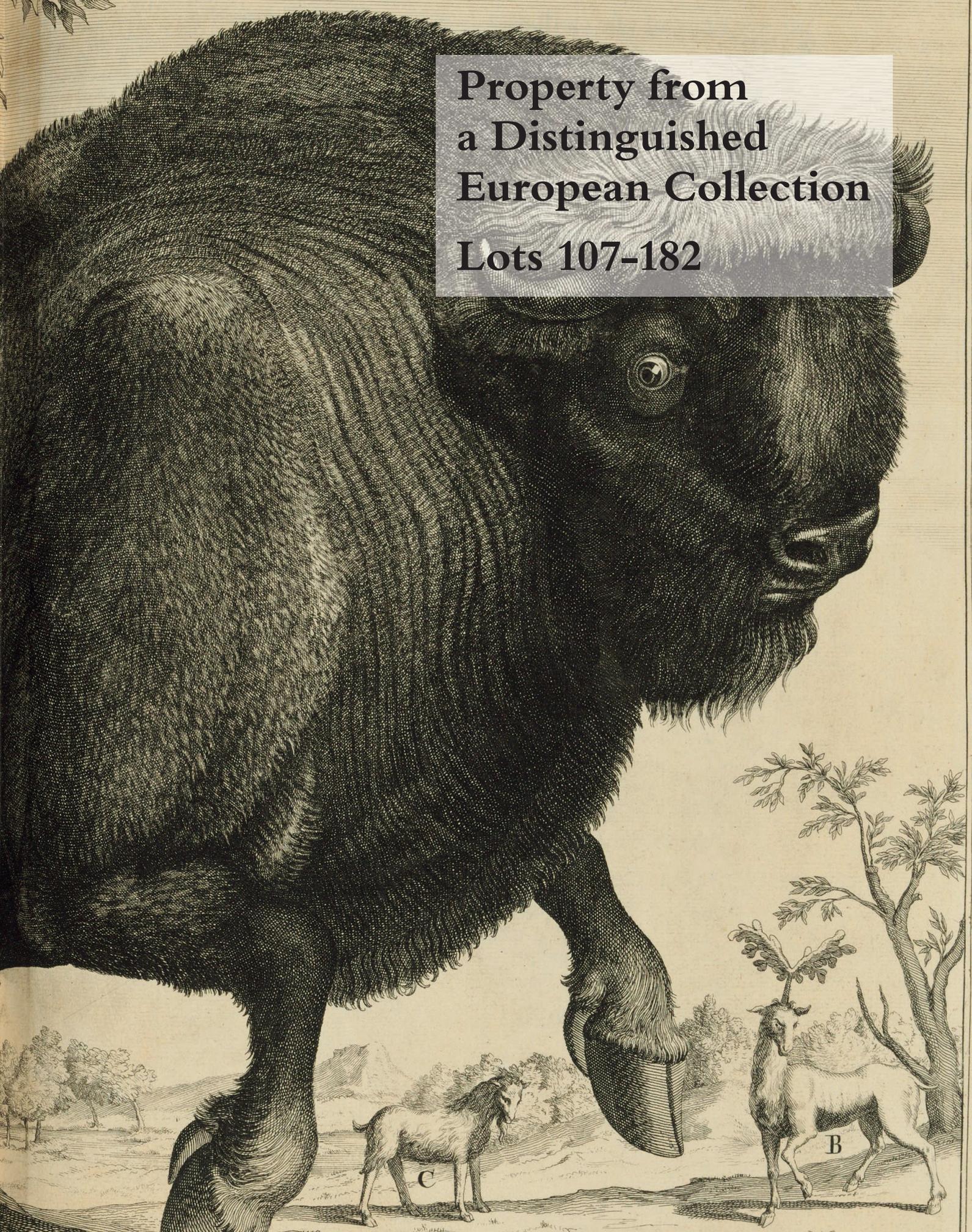




A

Property from
a Distinguished
European Collection

Lots 107-182





0107

AGRICOLA, G. (1494-1555). *De re metallica*. Basel: J. Froben and N. Episcopius, 1556.

First edition of 'the first systematic treatise on mining and metallurgy, and one of the first technological works of modern times' (PMM). The last of a flow of important technological, economic and philosophical works by Agricola, *De re metallica* combined a profound technical and financial knowledge of mining with an underlying interest in the health and daily routine of mine workers. Written over a 20-year period between 1530 and 1550, the 12 books of *De re metallica* have an earlier treatise on subterranean zoology, *De animalibus subterraneis* (first published Basel: 1549) appended, and 'embrace everything connected with the mining industry and metallurgical processes, including administration, prospecting, the duties of officials and companies, and the manufacture of glass, sulphur and alum' (PMM). The work is richly illustrated throughout with large and vivid woodcuts depicting a wide variety of mining techniques and processes, engineering and equipment in action. Adams A-349; Hoover 17; Norman 20; PMM 79.

Folio (327 x 220mm). With the blank α6. Woodcut printer's device on title and verso of final leaf, numerous woodcut illustrations in the text, 2 woodcut plates, one folding, woodcut initials (marginal repairs in first 2 quires, minor worming in gutter of quires i-x, occasional light dampstains, title and following leaf a little soiled). Contemporary calf, red morocco spine label lettered in gilt (rebacked and recornered). *Provenance:* Library of John Jackson, and thence to the Warrington Museum Library (label dated 1875).

£20,000–30,000

\$27,000–40,000
€23,000–34,000

0108

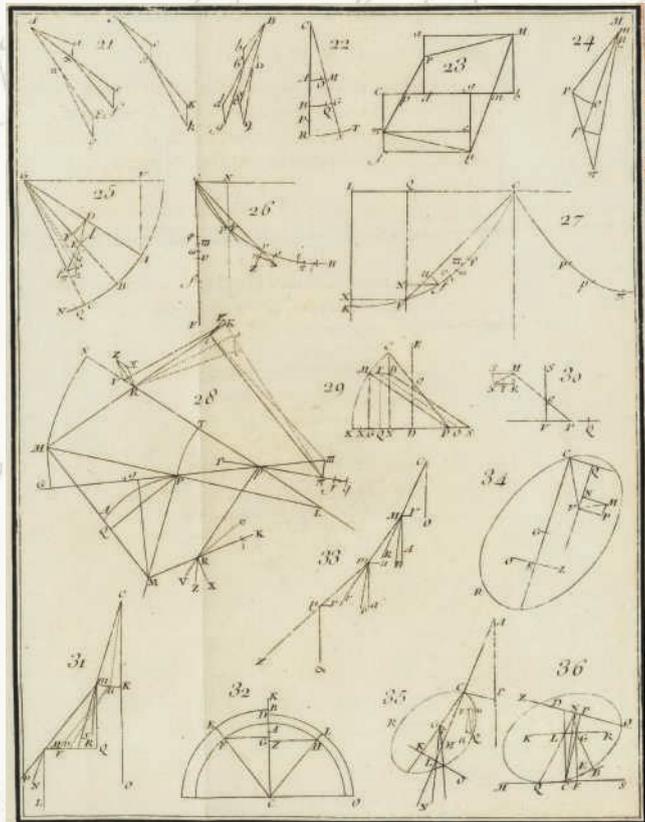
ALEMBERT, Jean Le Rond d' (1717-1783). *Traité de Dynamique*. Paris: 1743.

First edition of this landmark work, formalizing Newton's new science of mechanics. The first part of the treatise comprises d'Alembert's own three laws of motion: inertia, the parallelogram of motion, and equilibrium. The second part contains the first statement of what has come to be known as 'd'Alembert's Principle,' which holds that 'the internal forces of inertia must be equal and opposite to the forces that produce the acceleration' (PMM 195) — a theory which is applied to many mechanical and technical problems, in particular to the theory of the motion of fluids. Norman 31; Pogendorf I, 28; Wellcome II, p. 28.

Quarto (215 x 165mm). Engraved title-vignette, woodcut head- and tailpieces, 5-line initial, and 4 engraved folding plates at end (some light scattered spotting, occasional light browning, heavier in a few leaves at the beginning of the preface). Later half sheep over marbled boards, with red and green spine labels lettered in gilt, one numbered '2' (extremities rubbed). *Provenance:* Kingdom of Italy Military Library (stamp on title) – Austrian Imperial Military Library (library label and stamp with deaccession stamps on title and dedication).

£1,800-2,500

\$2,400-3,300
€2,100-2,800



0109

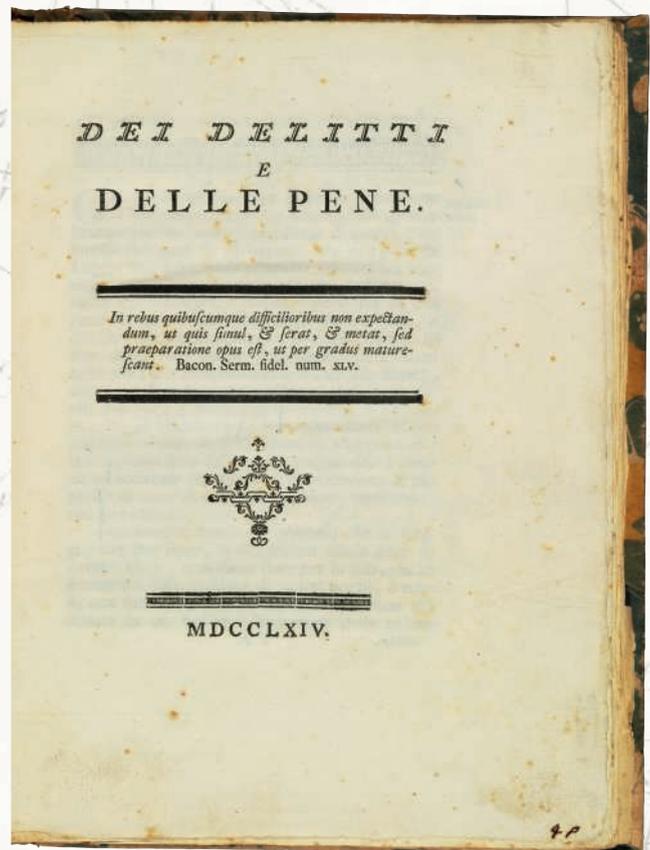
BECCARIA, Cesare (1738-1794). *Dei delitti e delle pene*. [Livorno: Tipografia Coltellini], 1764.

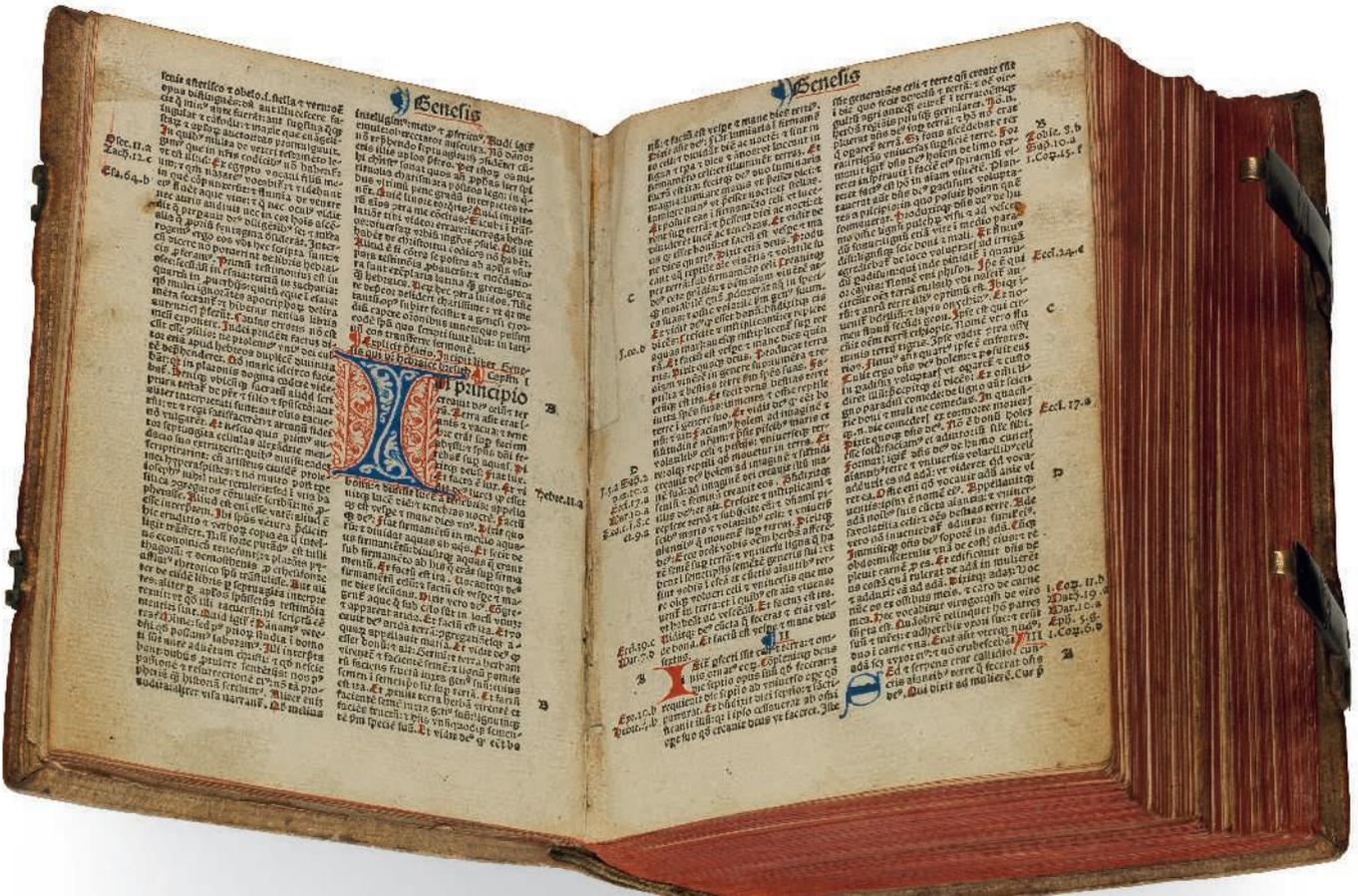
First edition of 'one of the most influential works in the whole history of criminology' (PMM). *On Crimes and Punishments* 'significantly shaped the views of American revolutionaries and lawmakers' (Bessler). 'Beccaria maintained that the gravity of the crime should be measured by its injury to society and that the penalties should be related to this. The prevention of the crime he held to be of greater importance than its punishment, and the certainty of punishment of greater effect than its severity. [His] ideas have now become so commonplace that it is difficult to appreciate their revolutionary impact at the time (PMM). Bessler, 'The Italian Enlightenment and the American Revolution', *Journal of Public Law and Policy*, vol. 37; Einaudi 380; PMM 209.

Quarto (218 x 158mm). Engraved title device (some spotting, heaviest in gatherings K-L). Contemporary marbled boards (spine rubbed); modern cloth solander box.

£15,000-20,000

\$20,000-27,000
€18,000-23,000





0110

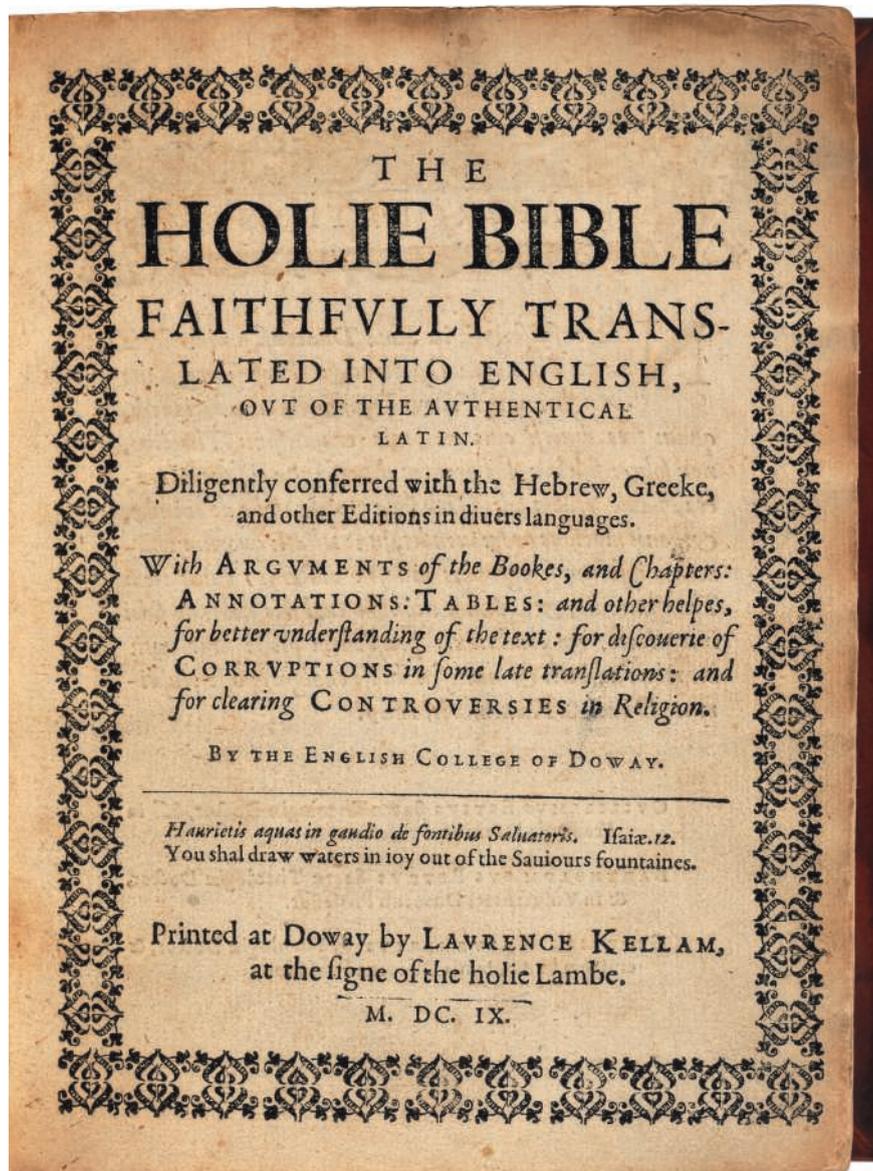
BIBLIA LATINA. Basel: Johann Froben, 27 June 1491.

The first octavo edition of the Bible and Froben's first book. Froben, founder of a family printing dynasty which made Basel the chief centre of scholarly publishing in the early and mid-16th-century, was aware of the novelty of a small Bible, suggesting in his preface that it be called a Bibliola. Due to its small size it is also known as the 'poor man's Bible'. HC #3107; GW 4269; BMC III, 789; BSB-Ink B-466; Darlow and Moule 6086; Goff B-592.

Median octavo (148 x 108mm). With 2 (of 3) blanks. 56 lines. One large opening initial, rubricated and with other initials in red and blue, printed guide-letters (a2 stained and with small hole continuing to a6, a5-8 strengthened in gutter, 2E1 repaired at fore-edge, minor marginal worming in last 2 quires, one small tear not affecting text, without the final blank). Inserted into a 16th-century German blindstamped pigskin binding, 2 metal clasps, remains of spine labels. Provenance: 'Bibl. F. F. Misericordia / Bragensis' (inscription) — 'Ex Bibl. Fr[at]um Misericordia' (inscription) — indistinct inscription on pastedown.

£8,000-12,000

\$11,000-16,000
€9,200-14,000



0111

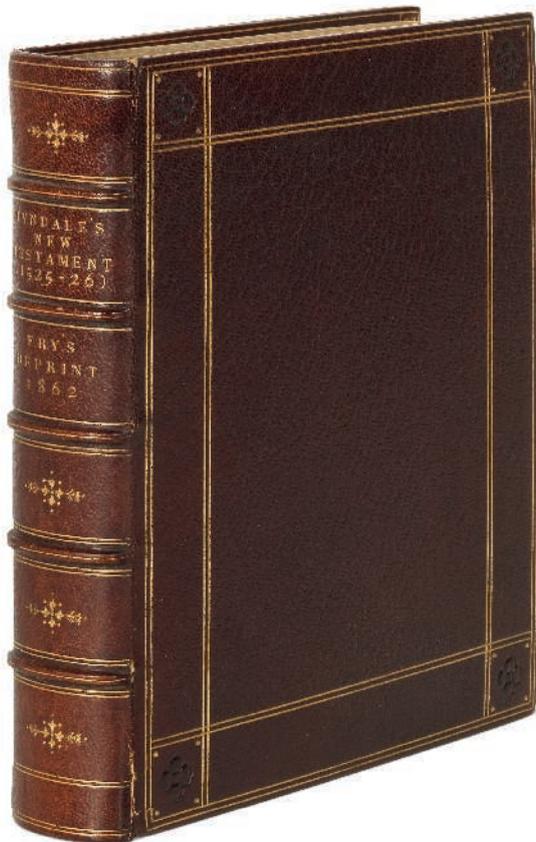
BIBLE, New Testament, in English. *The New Testament of Iesus Christ, Translated Faithfully into English. Translated from Latin into English by Gregory Martin, under the supervision of William Allen and Richard Brostow.* Rheims: John Fogny, 1582. — BIBLE, Old Testament, English. *The Holie Bible faithfully translated into English, out of the Authenticall Latin ... By the Colledge of Doway.* Douai: Laurence Kellan, 1609-10.

First editions of the Roman Catholic (Douai-Rheims) version of the Bible in English. Martin's translation adheres closely to the Latin, while also drawing on existing vernacular editions. Most striking are the resemblances to Coverdale's diglot of 1538. This Rheims version exerted a strong influence on the King James Bible of 1611, transmitting to it an extensive vocabulary and distinctive phrases. The complete work is commonly known as the 'Douai-Rheims version'. Darlow & Moule 177 and 300; STC 2884 and 2207.

2 works in 3 volumes, quarto (vols. I and II: 205 x 150mm, vol. III: 217 x 152mm). Titles printed within woodcut border, woodcut head- and tail-pieces, numerous woodcut initials (some waterstaining mostly in vol. I, a few leaves including titles of vols. I & II with minor chips, vol. III with title remargined and repaired, some other leaves in first and last few gatherings also restored, some light spots and stains). Modern calf to style by Aquarius, retaining old pastedown in vol. III; modern quarter calf boxes. *Provenance:* Hen[ry] Greye (inscription dated 1668) – Ralph Brandling (inscription) – 'Stradforth' (early inscription and figures on endpapers of vol. II) – table of contents on endpapers of vol. I in 17th-century hand – 'Biblioth. Novitorium' (inscription) – Walony, Society of Jesus (inscription) – 'Rev. F. Davis of Cowes' (gift inscription) – Roy McGregor (bookplate). (3)

£18,000-22,000

\$24,000-29,000
 €21,000-25,000



0 112

BIBLE, New Testament, in English. *The First New Testament Printed in the English Language (1525 or 1526) Translated from the Greek by William Tyndale Reproduced in Facsimile*. Edited by Francis Fry. Bristol: printed for the Editor, 1862.

Limited to 177 copies, one of only 26 quarto examples, signed by the editor.

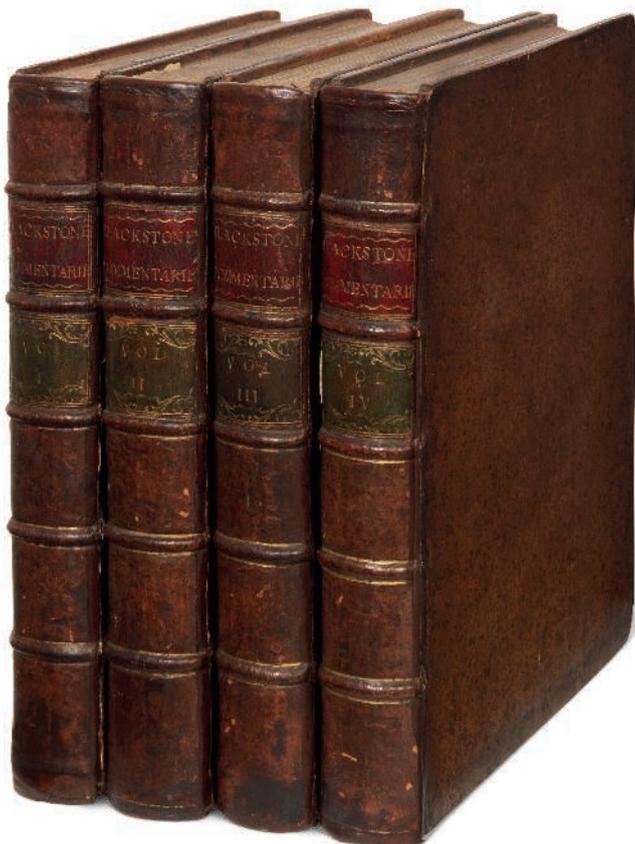
The facsimile of Tyndale's translation was produced lithographically from the copy that was in the Bristol Bible College at the time, and is now held at the British Library.

Quarto (208 x 170mm). Numerous illustrations, one illuminated initial, 'Note on the Pedigree of W. Tyndale' inserted before 'Introduction' (occasional paper flaw, some marginal chips and small holes once touching a few letters, scattered light spotting). 20th-century full crushed morocco by Lloyd, gilt panelled, spine gilt (foot of upper joint just starting, upper hinge split but holding). *Provenance*: bookplate, stamp, and bookseller's description removed from pastedowns – Jonathan E. Byrd (bookplate).

£6,000–9,000

\$8,000–12,000

€6,900–10,000



0 113

BLACKSTONE, Sir William (1723-1780). *Commentaries on the Laws of England*. Oxford: Clarendon Press, 1765-1769.

The first edition, with the rare supplement bound at the end of the first volume.

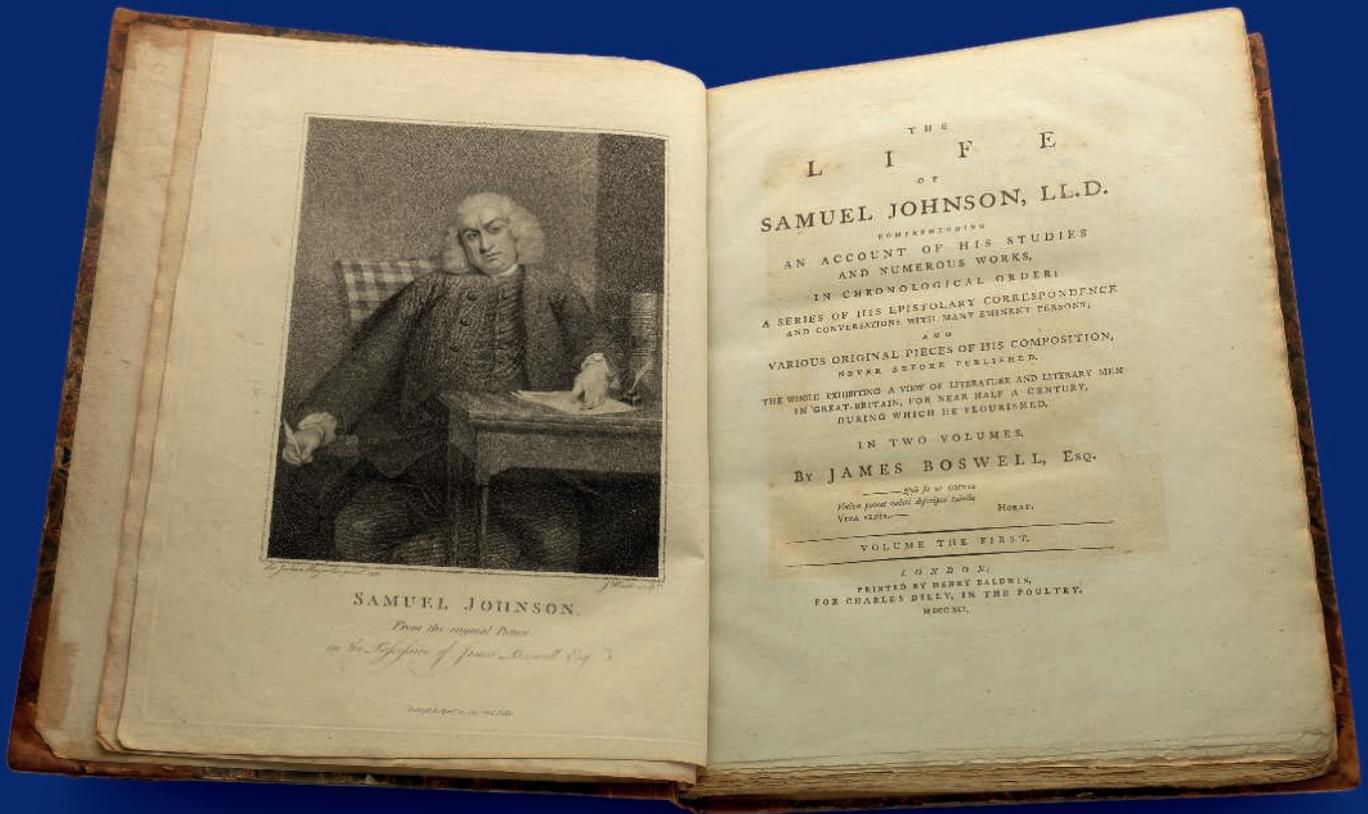
'Blackstone's great work on the laws of England is the extreme example of justification of an existing state of affairs by virtue of its history [...] Until the Commentaries, the ordinary Englishman had viewed the law as a vast, unintelligible and unfriendly machine [...] Blackstone's great achievement was to popularize the law and the traditions which had influenced its formation [...] He takes a delight in describing and defending as the essence of the constitution the often anomalous complexities which had grown into the laws of England over the centuries. But he achieves the astonishing feat of communicating this delight, and this is due to a style which is itself always lucid and graceful' (PMM). PMM 212; Rothschild 407.

4 volumes, quarto (272 x 210mm). Engraved 'Table of Consanguinity', folding engraved 'Table of Descents', with the 8pp. 'Supplement to the First Edition' at the end of vol. I (light spotting and browning). Contemporary speckled calf, red and green morocco spine labels (rebacked preserving the original spines, some splitting at joints but all holding, lightly rubbed). *Provenance*: 'J[ames] Thomson / Coll. Div. Joh. Cant. [the Divinity School, St John's College, Cambridge] / 1836' (armorial bookplate, inscription on title and occasional annotations) — Michael Sharpe (label). (4)

£5,000–8,000

\$6,700–11,000

€5,700–9,100



0114

BOSWELL, James (1740-1795). *The Life of Samuel Johnson*. London: Henry Baldwin for Charles Dilly, 1791.

First edition, first issue, of the most celebrated biography in the English language. A large, uncut copy. Boswell's great biography of his friend Dr Johnson was published on 16 May 1791 in a print-run of 1,750 copies and achieved immediate critical acclaim. It has not been out of print since. Rothschild 463.

2 volumes, quarto (299 x 230mm). Engraved portrait of Johnson by James Heath after Sir Joshua Reynolds, 2 engraved plates of facsimiles by H. Shepherd (occasional light staining, bound without the blank A1 in vol. II, very light offsetting from frontispiece onto title). Contemporary half calf, spines gilt, red and black morocco spine labels, uncut (rebacked preserving the original spine, vol. I recornered, extremities lightly rubbed). (2)

£12,000-18,000

\$16,000-24,000
€14,000-21,000



0 116

[BROWNE, Sir Thomas (1605-1682)]. *Religio Medici*. [London]: printed for Andrew Crooke, 1642. [Bound with:] DIGBY, Sir Kenelm (1603-1665). *Observations upon Religio Medici*. London: R[ichard] C[otes] for Daniel Frere, 1643.

Pforzheimer's first edition of the *Religio Medici* and first edition, first issue of Digby's *Observations*. Of the two editions of Browne's work issued by Crooke in 1642, no priority has been clearly established, with arguments being proposed in support of both. Pforzheimer favours this edition based on analysis of the engraved title undertaken by Geoffrey Keynes. Pforzheimer 111 & 289.

2 works in one volume, octavo (141 x 83mm). Engraved title by William Marshall in first work, extra-illustrated with an engraved plate of St Francis Xavier after Mignard mounted as a frontispiece, second work with woodcut title border and the blank A1 (additional frontispiece laid down, variable light browning, unobtrusive light dampstaining at head of some leaves, title of first work mounted on guard, a few leaves in second work trimmed at head touching headlines). 18th-century sheep, spine gilt, gilt morocco lettering-piece, red-speckled edges (somewhat rubbed and scuffed, skilfully rebacked preserving the original spine by Bernard Middleton, label just peeling), modern morocco-backed box. *Provenance*: occasional early marginal annotations.

£1,000-1,500

\$1,400-2,000
€1,200-1,700

0 117

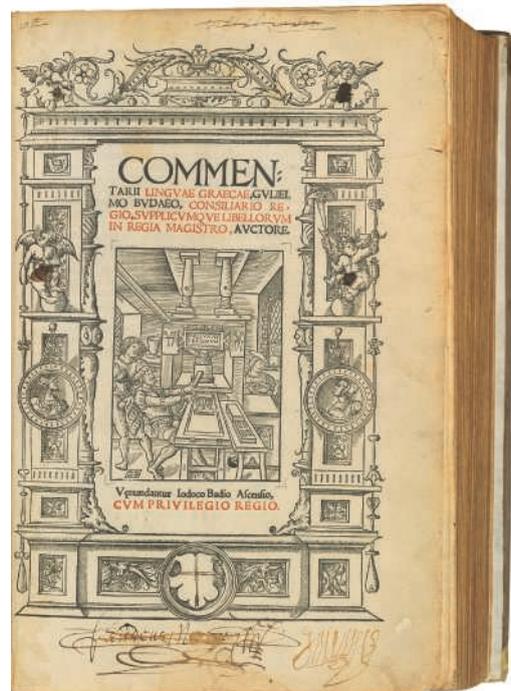
BUDÉ, Guillaume (1467-1540). *Commentarii linguae Graecae*. [Paris]: Jodocus Badius, 1529.

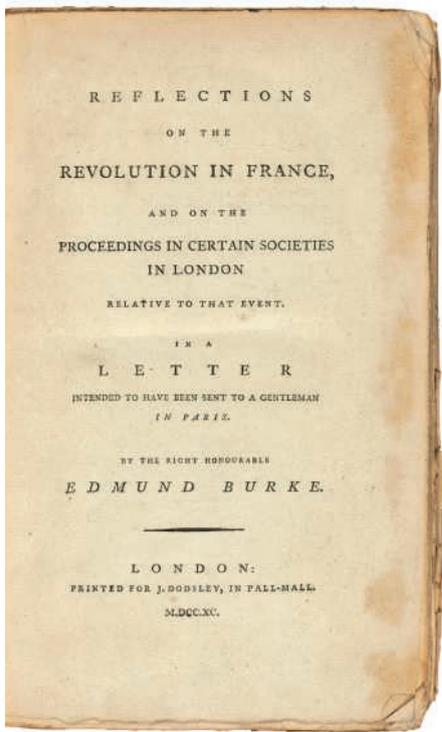
First edition of Budé's *Commentarii*, 'a collection of lexicographical, philological and historical notes which formed the basis for the study of the Greek language in France' (PMM). 'Budé was the most influential of the French humanistic scholars at the beginning of the sixteenth century'. Adams B-3093; PMM 60.

Folio (326 x 223mm). Title in red and black within decorative woodcut border, woodcut title vignette (very occasional spotting and staining, some marginal worming not touching text, without final ?blank leaf). Modern binding reusing old vellum. *Provenance*: early inscriptions on title — L. Cosse, 1679 (inscription on title) — early price note on title.

£2,000-3,000

\$2,700-4,000
€2,300-3,400





0118

BURKE, Edmund (1729-1797). *Reflections on the Revolution in France*. London: J. Dodsley, 1790. [Bound with:] PIGOTT, Charles (d.1794). *Strictures on the new political tenets of the Rt. Hon. Edmund Burke*. London: James Ridgway, 1791. [and:] 2 other 18th-century pamphlets.

First edition, first impression of Burke's famous condemnation of the French Revolution. In 1789, a common perception of the French Revolution was that a freedom and potential stability might ensue similar to that which had been achieved by the American Revolution. Burke was swift to point out the essential differences in the two movements: the American colonists had fought to preserve basic English liberties and institutions; the French revolutionaries wished not only to eradicate the monarchy but to obliterate the most basic traditions. '[A]s the Terror grew, Burke seemed almost to be a prophet. In the eternal debate between the ideal and the practical, the latter had never had a more powerful or moving advocate, nor one whose own ideals were higher.' ESTC T46573 & T122893; PMM 239; Todd 53a.

4 works in one volume, octavo (225 x 140mm). (A few leaves lightly stained.) Modern quarter leather over contemporary boards, red leather spine label lettered in gilt, uncut (extremities lightly rubbed).

£2,000-3,000

\$2,700-4,000
€2,300-3,400

0119

CAESAR, Gaius Julius (100-44 B.C.). [The Commentaries.] *Quae extant. Accuratissime cum libris editis & Mss optimis collata, recognita & correctata*. Edited by Samuel Clarke. London: Jacob Tonson, 1712.

An exceptional copy in a fine binding of 'the most sumptuous classical work which this country has produced' (Lowndes). Complete with 87 attractive engravings by various artists, including the famous image of a bison that is sometimes missing or damaged. The work is annotated by Samuel Clarke (1675-1729), and received contemporary praise from Joseph Addison as 'a Work that does honour to the *English Press*', having 'passed thro' the Hands of one of the most accurate, learned and judicious Writers this Age has produced. The Beauty of the Paper, of the Character, and of the several Cuts with which this noble Work is illustrated, makes it the finest Book that I have ever seen; and is a true Instance of the English Genius' (*The Spectator* no. 367, May 1712). Brunet I, 1456; Lowndes I, p.344-345.

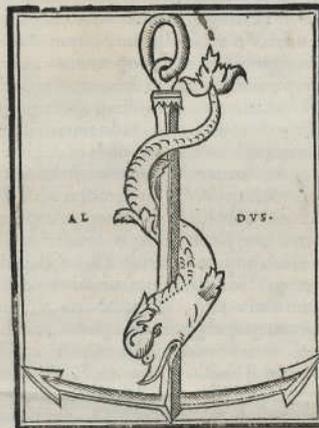
Folio (481 x 323mm). 87 engraved plates, comprising: engraved double-page additional title, 61 double-page plates, many by C. Huijberts after Mantegna, including a famous image of a bison, 25 full-page plates including a portrait of the Duke of Marlborough by George Vertue (1684-1756); numerous engraved headpieces and vignettes in the text, initials (stubs skilfully renewed, marginal repair on engraved title, small burn mark touching a few letters on leaf 5M2, very faint spotting and browning). 19th-century red morocco by Clarke and Bedford, richly gilt covers and spine, inner dentelles, morocco spine labels gilt, marbled endpapers (extremities lightly rubbed and marked). *Provenance*: bookseller's label at foot of endpaper.

£7,000-10,000

\$9,300-13,000
€8,000-11,000



76
IL LIBRO DEL CORTEGIANO
DEL CONTE BALDESAR
CASTIGLIONE.



Hassi nel privilegio, & nella gratia ottenuta dalla Illustrissima
Signoria che in questa, ne in niun'altra Città del suo
dominio si possa imprimere, ne altroue
impresso uendere questo libro
del Cortegiano per-x. anni
sotto le pene in esso
contenute.

0120

CASTIGLIONE, Baldassare (1478-1529). *Il libro del cortegiano*. Venice: heirs of Aldus Manutius and Andrea Torresano d'Asola, April 1528.

First edition of Castiglione's famous guide to courtly manners – an icon of Italian Renaissance literature. Composed as a fictional dialogue between important members of early 16th-century Italian society, *Il libro del cortegiano* features figures such as Pietro Bembo, Ludovico da Canossa, Bernardo da Bibbiena and others discussing the virtues of the good courtier over the course of four evenings. The discourse focuses on the central concepts of 'grazia', 'misura', 'ingenio' and 'arte'. The work had a significant influence on Montaigne, Cervantes, Shakespeare and many others, all of whom helped to shape the figure of the *gentilhomme* or gentleman. As both poet and diplomat, Castiglione served the dukes of Urbino, among others, before serving as papal representative to the court of Emperor Charles V. Raphael painted him in a celebrated portrait of 1515, depicting Castiglione precisely as the ideal courtier described in the present work. Adams C-924; PMM 59.

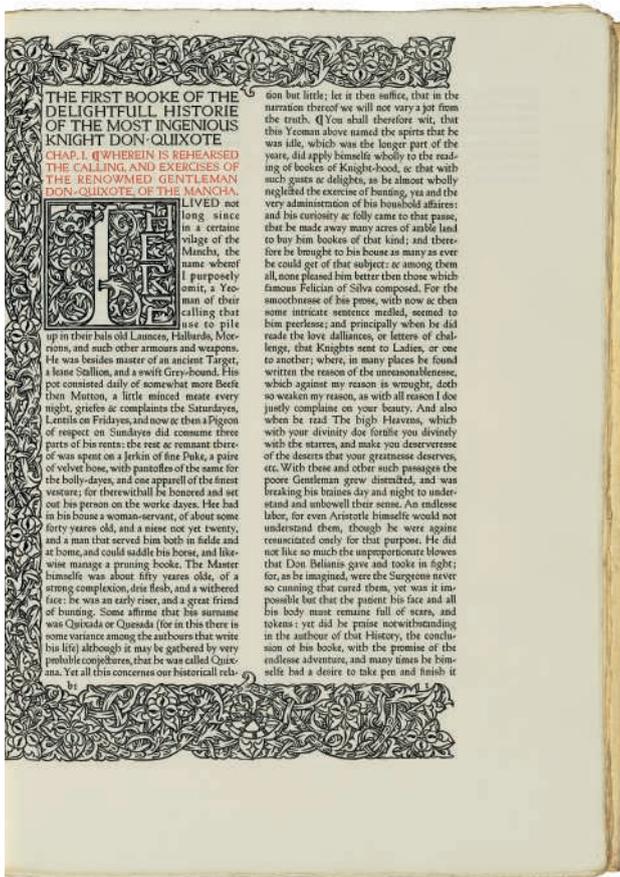
Folio (310 x 208mm). Woodcut Aldine anchor device on title and verso of final leaf, 5- and 6-line initial spaces with guide-letters (small tear and repaired hole in title, first and last gatherings repaired in gutter, a few repaired tears once touching text, occasional light worming and thumb-soiling). Old vellum (restored).

Provenance: sonnet beginning 'Consenti, o Mar di bellezza, e virtute' inscribed in a contemporary Italian hand in the margin of a5, against where it is mentioned in the printed text – occasional contemporary underlining and manicules.

£12,000-18,000

\$16,000-24,000

€14,000-21,000



0121

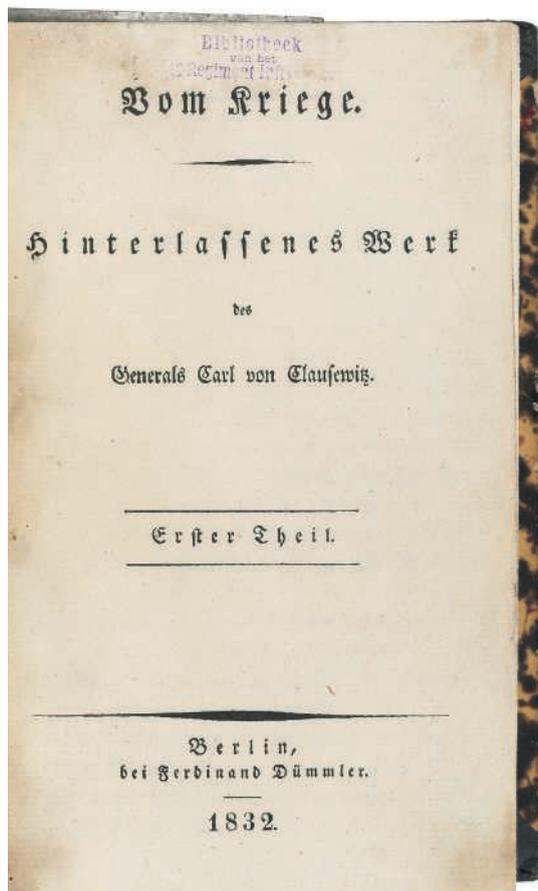
CERVANTES SAAVEDRA, Miguel de (1547-1616). *The First [-Second] Part of the History of the Valorous and Wittie Knight-Errant Don Quixote of the Mancha*. Translated out of Spanish by Thomas Shelton, MDCXII. Chelsea: The Ashendene Press, 1927-1928.

Limited edition, the W.H. Smith copy. The first volumes to be printed in Ptolemy type at the Ashendene Press, in imitation of the *Geographia* of 1482. This copy is one of 225 printed on handmade Batchelor paper, out of a total edition of 245. The Ashendene Press was founded by St John Hornby, a business partner at W.H. Smith & Sons. This copy belonged to William Henry Smith, the 3rd Viscount, who took over the family company in 1928.

2 volumes, folio (430 x 308mm). Woodcut foliated initials and borders by W.M. Quick and George H. Ford after Louise Powell, headings, shoulder notes and small portions of text printed in red, pages uncut. Contemporary white pigskin by W.H. Smith with their stamp, spine with raised bands and gilt lettering (light scuff marks). *Provenance:* William Henry Smith, 3rd Viscount Hambleden (1903-1948; bookplate). (2)

£3,000-5,000

\$4,000-6,600
 €3,500-5,700



0122

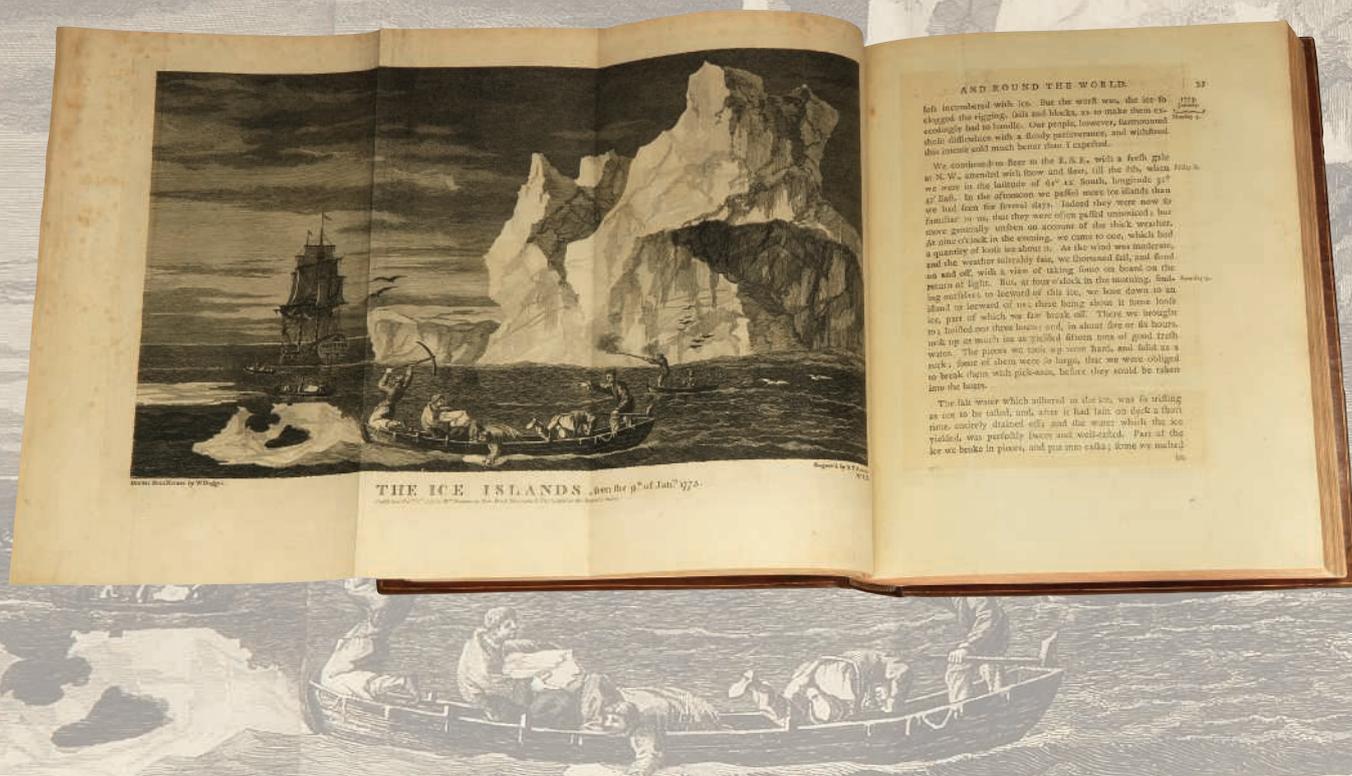
CLAUSEWITZ, Carl von (1780-1831). *Vom Kriege. Hinterlassene Werke über Krieg und Kriegführung*. Berlin: Ferdinand Dümmler, 1832-1833.

The first edition of 'the most profound exposition of the philosophy of war' (PMM). A Prussian general, Clausewitz was actively involved in all of the continental campaigns between 1793 and 1815. From 1818, he served as head of the Berlin military academy. *Vom Kriege* 'is less a manual of strategy and tactics... than a general inquiry into the interdependence of politics and warfare and the principles governing either or both' (PMM). PMM 297.

3 volumes, octavo (190 x 115mm). (Occasional staining, repairs in 3 leaves, lacking colophon leaf at end of vols. II & III). Contemporary quarter leather over marbled boards, spine gilt, green cloth corners (slightly rubbed at extremities). *Provenance:* 'Bibliothek van het 1e Regiment Infanterie' (small ink stamp on titles; binding) - some pencil annotations. (3)

£1,000-1,500

\$1,400-2,000
 €1,200-1,700



0123

COOK, James, Capt. -- [SECOND VOYAGE]. *A Voyage towards the South Pole, and Round the World, performed in His Majesty's Ships the Resolution and Adventure, in the Years 1772, 1773, 1774, and 1775.* London: W. Strahan and T. Cadell, 1777.

First edition of Cook's second voyage. After the success of his first voyage, the Admiralty sent Cook on a second expedition to investigate the globe as far south as possible. He made the first crossing of the Antarctic Circle, dispelled the myth of Terra Australis and surveyed his new discoveries: Palmerston Island, Niue, New Caledonia, Norfolk Island, South Georgia and the South Sandwich Islands. 'This voyage produced a vast amount of information concerning the Pacific peoples and islands, proved the value of the chronometer as an aid to finding longitude, and improved techniques for preventing scurvy' (Hill). Beddie 1216; Hill 358; Holmes 24; PMM 223; Sabin 16245.

2 volumes, quarto (290 x 230mm). Engraved frontispiece portrait of the author, 63 engraved plates and charts, many of which folding, folding letterpress table (very occasional light spotting, 70mm repaired tear in chart of the Southern Hemisphere, minor repair in chart of discoveries made in the South Pacific ocean, marginal chip in 2B2 of vol. II). Contemporary diced russia, covers with gilt roll-tooled borders (expertly rebaked to style using 18th-century diced russia to match, gilt spines, gilt morocco labels; ring mark on upper cover of vol. II). *Provenance:* 'From Mr Gibbon' (early inscription on titles) - Rollo (bookplate). (2)

£3,500-4,500

\$4,700-6,000
€4,000-5,100



0125

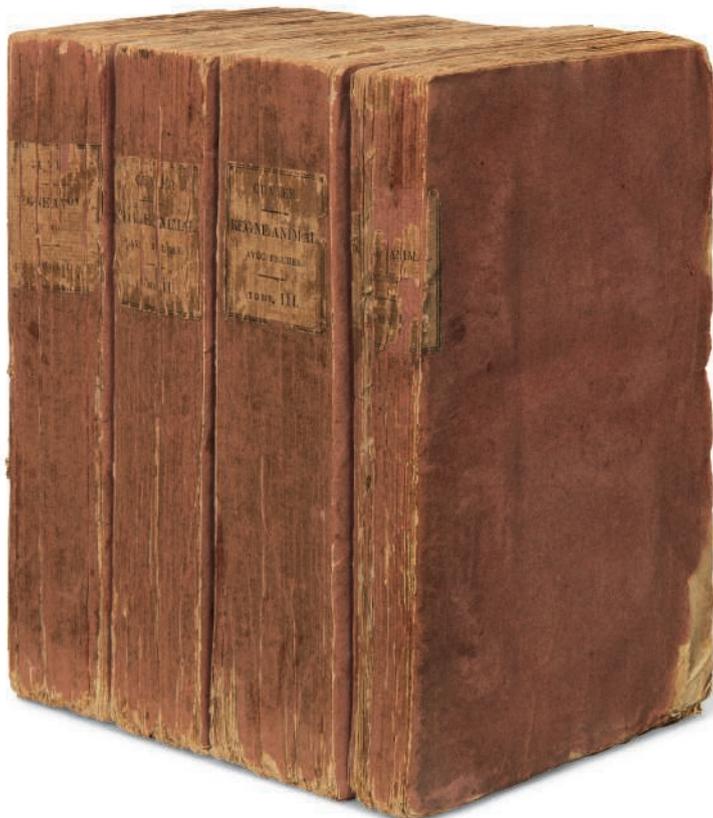
CRUZ, J. de la (1542-1591). *Obras del venerable i mistico doctor F. Joan de la Cruz, Primer Descalco, i Padre Dela Reforma de N.S. del Carmen*. Madrid: P. de Madrigal, 1630.

First edition of the collected works of Saint John of the Cross. A Carmelite poet, mystic, and friar, the author was one of the prime figures of the Counter-Reformation. His theological works, collected in this book, consist of commentaries on his mystical poems.

Quarto (196 x 140mm). Half-title, engraved title, engraved map of the ascent of Mount Carmel, woodcut initials, head- and tailpieces (very occasional minor spotting). Modern binding reusing old vellum, leather ties, lettered in manuscript on spine (ties renewed, repaired at foot of spine, small hole in upper cover). *Provenance:* early marginal manuscript symbols throughout — ? 'Gregorio J. Serrano y Aguando' (early inscription on half-title).

£1,000-1,500

\$1,400-2,000
€1,200-1,700



0126

CUVIER, Georges L.C., Baron (1769-1832). *Le règne animal distribué d'après son organisation, pour servir de base à l'histoire naturelle des animaux et d'introduction à l'anatomie comparée*. Paris: A. Belin for Deterville, 1817.

First edition, extremely rare in the original wrappers, of the work that laid the foundations of comparative anatomy. The most influential exposition of the typological approach to animal classification, representing the greatest body of zoological facts that had yet been assembled; it served as the standard zoological manual for most of Europe during the first half of the nineteenth century (Norman). Norman 567; PMM 276.

4 volumes, octavo (214 x 135mm). Half-titles, 16pp bookseller's catalogue in vol. I, 15 engraved plates after Laurillard, with the blanks iii8 in vol. I and ii8 in vol. III (without blank i8 in vol. II, some spotting). Original pink wrappers, paper spine labels, untrimmed and partially unopened (wrappers worn at extremities, some splitting at spines); individually chemised, all housed within a red cloth slipcase. *Provenance:* 'La Bibliotheque de Mlle. Honorine Balleroy' (label on half-titles in vols. II-IV). (4)

£4,000-6,000

\$5,400-8,000
€4,600-6,800

On the Tendency of Species to form Varieties; and on the Perpetuation of Varieties and Species by Natural Means of Selection. By CHARLES DARWIN, Esq., F.R.S., F.L.S., & F.G.S., and ALFRED WALLACE, Esq., F.R.S., F.L.S., & F.G.S., and CHARLES LYELL, F.R.S., F.L.S., and J. D. HOOKER, Esq., M.D., V.P.R.S., F.L.S., &c.

[Read July 1st, 1858.]

London, June 20th, 1858.

MY DEAR SIR,—The accompanying papers, which we have the honour of communicating to the Linnean Society, and which all relate to the same subject, viz. the Laws which affect the Production of Varieties, Races, and Species, contain the results of the investigations of two indefatigable naturalists, Mr. Charles Darwin and Mr. Alfred Wallace.

These gentlemen having, independently and unknown to one another, conceived the same very ingenious theory to account for the appearance and perpetuation of varieties and of specific forms on our planet, may both fairly claim the merit of being original thinkers in this important line of inquiry; but neither of them having published his views, though Mr. Darwin has for many years past been repeatedly urged by us to do so, and both authors having now unreservedly placed their papers in our hands, we think it would best promote the interests of science that a selection from them should be laid before the Linnean Society.

Taken in the order of their dates, they consist of:—

1. Extracts from a MS. work on Species*, by Mr. Darwin, which was sketched in 1839, and copied in 1844, when the copy was read by Dr. Hooker, and its contents afterwards communicated to Sir Charles Lyell. The first Part is devoted to "The Variation of Organic Beings under Domestication and in their Natural State;" and the second chapter of that Part, from which we propose to read to the Society the extracts referred to, is headed, "On the Variation of Organic Beings in a state of Nature; on the Natural Means of Selection; on the Comparison of Domestic Races and true Species."

2. An abstract of a private letter addressed to Professor Asa Gray, of Boston, U.S., in October 1857, by Mr. Darwin, in which

* This MS. work was never intended for publication, and therefore was not written with care.—C. D. 1858.

0127

DARWIN, Charles Robert (1809-1882) and Alfred Russel WALLACE (1823-1913). 'On the Tendency of Species to form Varieties.' Extract from: *Journal of the Proceedings of the Linnean Society*, Vol. III, No. 9. London: 1858.

'The first printed exposition of the theory of evolution by natural selection' (Norman 591). Darwin's theory of evolution – drawn from his studies during the voyage of the *Beagle* and clarified by Malthus's concept of the self-regulation of population growth – crystallised in 1838. However, he did not publish or debate it at that time, and, after writing an unpublished essay on the subject between 1839 and 1844 which was shown to a limited circle of friends, he did little further work on it. In April 1856 he described the theory to Sir Charles Lyell (whose *Principles of Geology* had been a major influence on the geological studies that led Darwin to the question of evolution), who urged Darwin to publish his hypothesis. Darwin began to write a book on evolution and natural selection in the summer of 1858, but the work – which was to become *On the Origin of Species* – progressed slowly. In February 1858 Wallace had independently developed the same theory as Darwin, and on 18 June 1858, Darwin received a letter from Wallace 'containing a perfect summary of the views which he had worked out in the preceding twenty years' (DSB III, p.573). Lyell and Sir Joseph Dalton Hooker suggested that Wallace publish his paper, prefaced by Darwin's essay of 1844 and a letter from Darwin to Asa Gray on natural selection dated 5 September 1857, which demonstrated that Darwin's theory had 'remained unaltered from 1839 to 1857' ('On the Tendency of Species...'; p.46). Thus, on 1 July 1858, Lyell read Darwin's essay and letter, and Hooker read Wallace's 'On the Tendency of Varieties to depart indefinitely from the Original Type' to the Linnean Society, publishing them in the present issue of the *Journal*, and preparing the way for the publication of *On the Origin of Species* on 24 November 1859.

The Darwin-Wallace paper, due to the publishing quirks of the Linnean Society, was available in 5 different forms, but all were printed from the same setting of type. Besides the author's offprints, there were 4 forms of the *Journal*: separate parts were issued under the *Zoology* section (in pink wrappers), the *Botany* section (green wrappers), or both together (the present lot, in blue wrappers). All 3 bear the date 20 August 1858, and have priority over the later published complete journal volume made from reserved stock of the parts with reset titles. Freeman 346; PMM 344a; Grolier 23a (offprint issue); Norman 591 (offprint issue).

Octavo (217 x 137mm), comprising 9 leaves (pp. 45-62). Extract preserving original blue wrappers, modern red half morocco. *Provenance*: Meyer Friedman (bookplate; purchased at Sotheby's 13 November 1972, lot 147).

£20,000-30,000

\$27,000-40,000

€23,000-34,000



0128

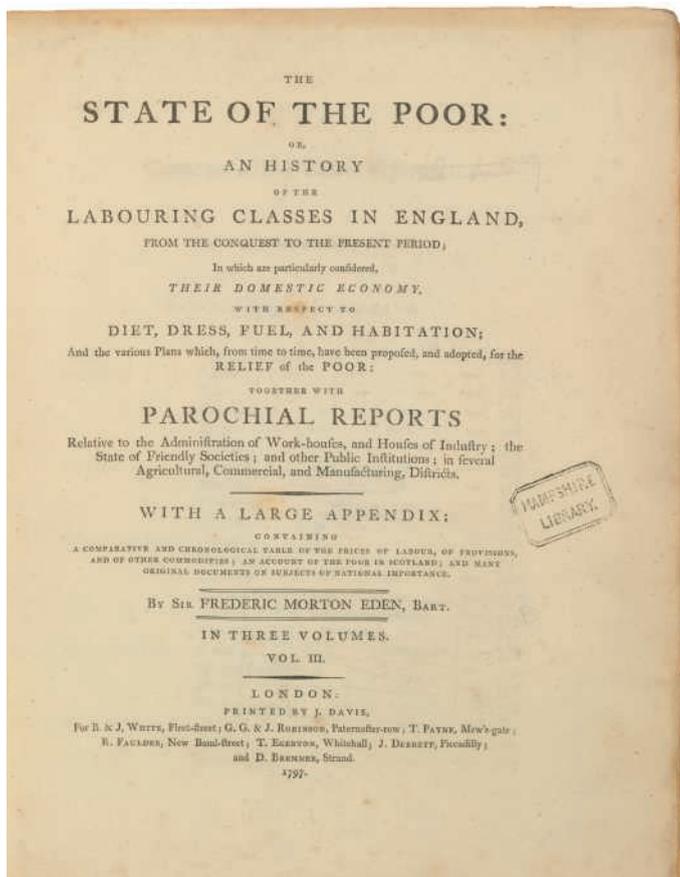
DICKENS, Charles (1812-1870). *A Christmas Carol. In Prose. Being a Ghost Story of Christmas*. London: Chapman & Hall, 1843.

First edition, first issue, of the most famous Christmas story in the English language. With 'Stave I' as the first chapter heading. A masterpiece of English literature and arguably the most widely read and best known of Dickens's works. Eckel p.110; Smith II, 4.

Octavo (164 x 102mm). 2-page publisher's advertisement at end. Hand-coloured etched frontispiece and three plates by John Leech, four wood-engravings in the text by W.J. Linton after Leech. Half-title printed in blue, title-page printed in red and blue, verso printed in blue (tear in title neatly repaired, chip in lower corner of K1, occasional spots and stains). Original brown fine-ribbed cloth, covers with decorative blind border surrounding central gilt cartouche and lettering on upper, spine lettered and decorated in gilt, all edges gilt (minor repairs to corners and head- and tailcaps, green endpapers rubbed as usual, hinges cracked but holding). *Provenance:* Hugh Walpole (English novelist, 1884-1941; 'Brackenburn' bookplate).

£7,000-10,000

\$9,300-13,000
€8,000-11,000



0129

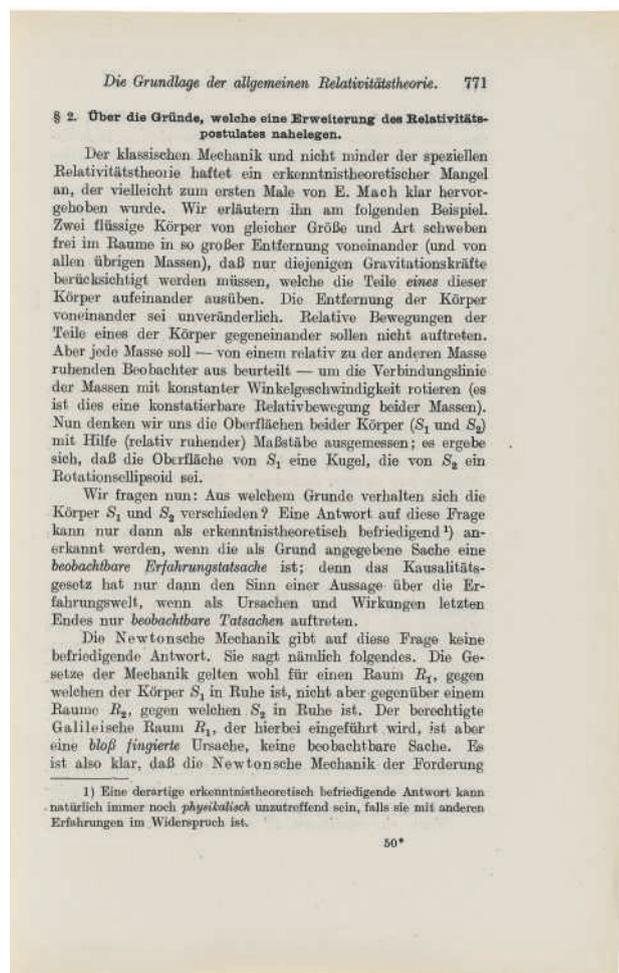
EDEN, Sir Frederic Morton (1766-1809). *The State of the Poor: Or, an History of the Labouring Classes in England*. London: J. Davis, 1797.

First edition of a classic work in the history of economics, recognized by Karl Marx as the only significant work created by a pupil of Adam Smith. In *The State of the Poor*, Eden endeavoured to determine what effect British participation in war in 1794-1795 had on the labouring classes, undertaking extensive investigations into parochial reports and the costs of living. Its method of obtaining and systematising statistics is still considered to be the basis for sociological investigation. Kress B3384; Goldsmiths 17107; PMM 249; Wellcome II, p.510.

3 volumes, quarto (275 x 220 mm). Half-titles in vols. II and III, folding chart and directions to binder in vol. III (small hole touching one letter in 2H4, short repaired tears in margins of D1 and 2B4 in vol. I, occasional spotting, without the half-title in vol. I). Modern tree calf, roll-tooled borders gilt, spine gilt, black and red morocco lettering-pieces. *Provenance*: Hampshire Library – Wolverhampton Public Libraries (ink stamps). (3)

£1,500-2,000

\$2,000-2,700
€1,800-2,300



0130

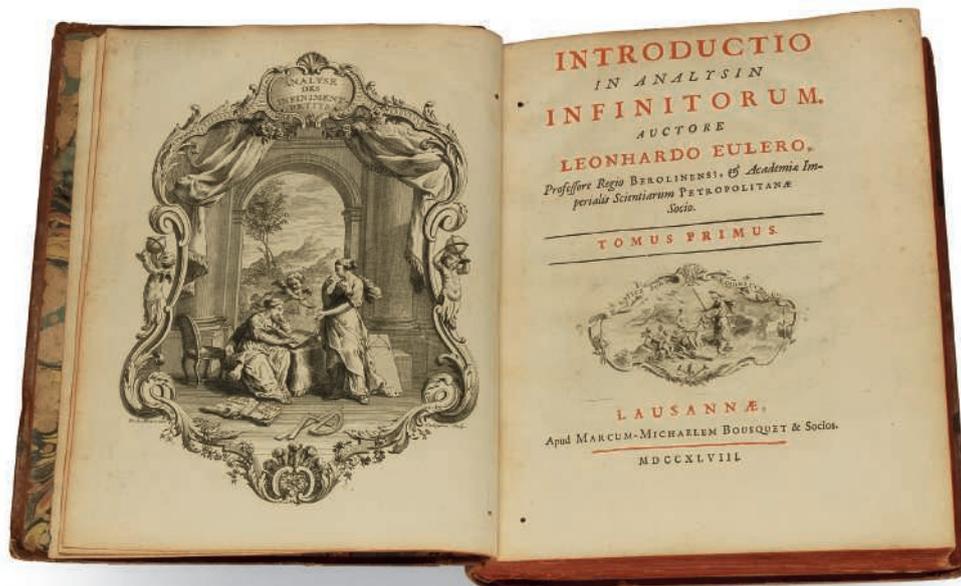
EINSTEIN, Albert (1879-1955). 'Die Grundlage der allgemeinen Relativitätstheorie.' In: *Annalen der Physik*, 4th series, 49. Leipzig: Johann Ambrosius Barth, 1916.

First edition, the authorised version, of Einstein's general theory of relativity. The rare first printing, preceding the commercially published separate edition that appeared in the same year. 'The theory's impact upon twentieth-century science and thought can hardly be overstated' (Norman) – it 'has transformed astrophysics, and indeed the whole scientific outlook' (PMM). BRL 78; Norman 695; PMM 408.

Quarto (225 x 146mm). Original printed wrappers (wrappers restored, upper cover detached); modern quarter morocco box.

£3,000-5,000

\$4,000-6,600
€3,500-5,700



0131

EULER, Leonhard (1707-1783). *Introductio in analysin infinitorum*. Lausanne: M.-M. Bousquet, 1748.

First edition. 'In his Introduction to Mathematical Analysis Euler did for modern analysis what Euclid had done for ancient geometry. It contains an exposition of algebra, trigonometry and analytical geometry, both plane and solid, a definition of logarithms as exponents, and important contributions to the theory of equations.' (PMM 196). Norman 732.

2 volumes, quarto (239 x 185mm). Titles printed in red and black with engraved title vignettes, engraved frontispiece by Soubeyran after De la Monce, engraved portrait of dedicatee Jean Jacques Dortous de Mairan by Frequet after Tocquet and 40 engraved folding plates, folding table, woodcut head- and tailpieces and initials (lacking initial blank in vol. II and engraved portrait, some light spotting and small marginal holes, small chips or tears in a few leaves). Contemporary calf, spines decoratively gilt (head- and tailcaps neatly restored, one joint just splitting). (2)

£2,000–3,000

\$2,700–4,000
€2,300–3,400

0132

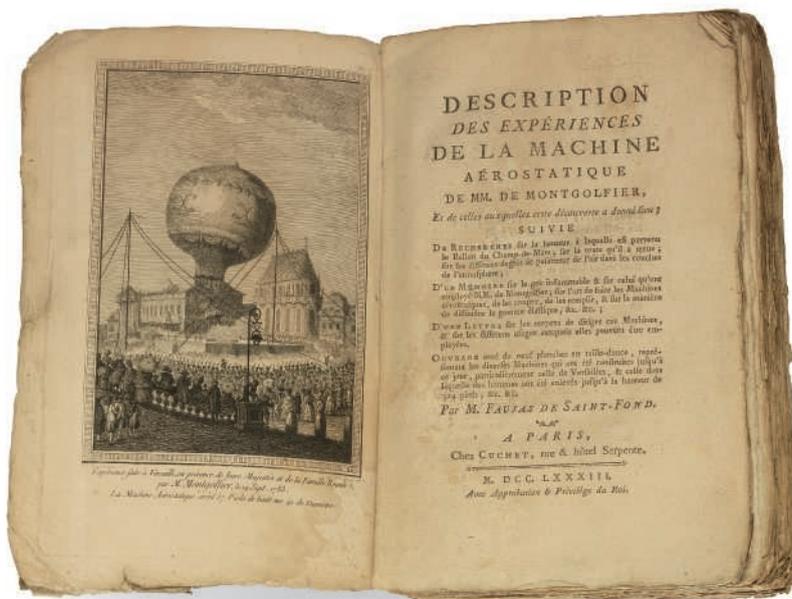
SAINT-FOND, M. Faujas de (1743-1819). *Description des expériences de la machine aérostatique de MM. de Montgolfier*. Paris: Cuchet, 1783. [with:] — *Première suite de la description des expériences aérostatique de MM. Montgolfier*. Tome second. Paris: Cuchet, 1784.

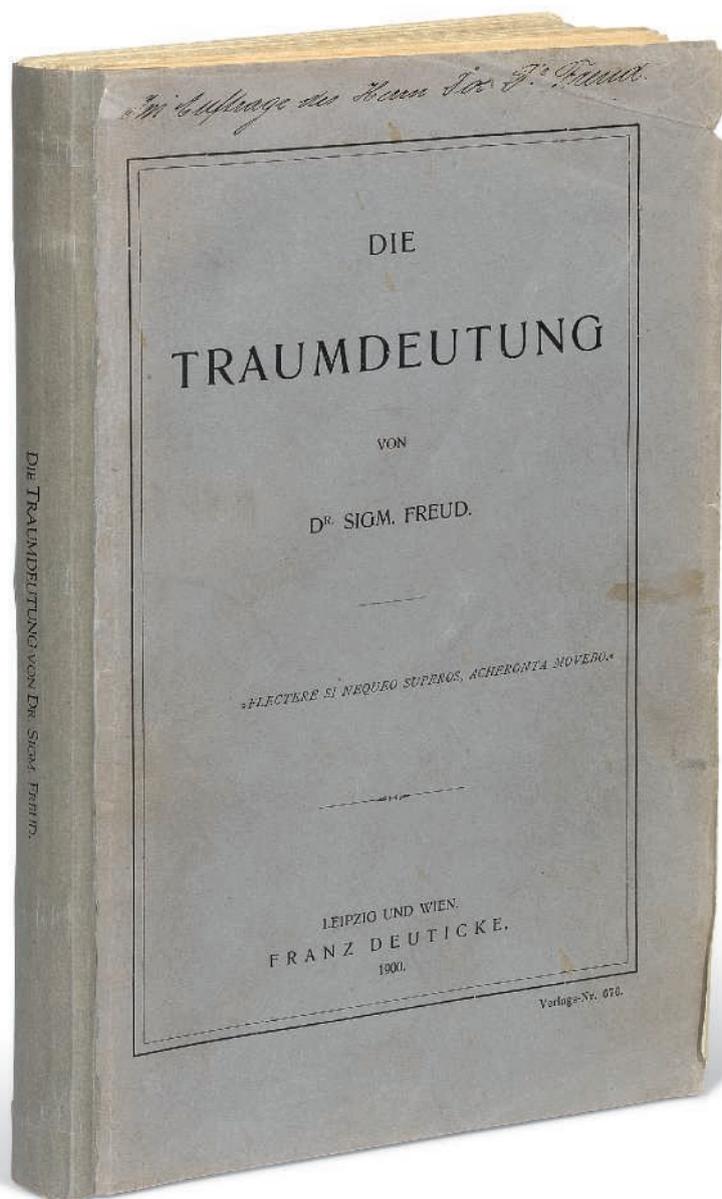
The earliest account of the first aerial voyage in history. First edition, second issue of the first volume; first edition of the second volume. Etienne and Joseph Montgolfier were pioneers in the field of aerostatics and made history in November 1783 with the first hot air balloon to carry passengers. Saint-Fond, a notable French geologist, was their financier and supporter; his chronicle became 'the first serious treatise on aerostation as a practical possibility' (PMM). Norman 769; PMM 229.

2 volumes, octavo (vol. I: 211 x 138mm; vol. II: 199 x 117mm). Vol. I: 9 engraved plates including frontispiece, 1 folding table, with the 4pp supplement and errata leaf (some light waterstaining in frontispiece and first few quires, without the probably blank t8 in vol. I). Contemporary paper wrappers, uncut (spine expertly repaired, spine label worn); vol. II: 5 engraved plates including frontispiece, errata leaf (light waterstaining to frontispiece and first gathering, K8 and M8 with repaired tears touching text, lacking the probable blank D8 and E1). Later calf, black morocco lettering-piece gilt, spine gilt (upper hinge split but holding, lightly rubbed at extremities); modern half morocco box, spine gilt. *Provenance:* Monsieur Louis-Augustin Derosne (ownership inscription in vol. I) — Stanford Library (stamp on rear endpaper of vol. I) — Strike (bookplate in vol. II). (2)

£1,000–1,500

\$1,400–2,000
€1,200–1,700





0133

FREUD, Sigmund (1856-1939). *Die Traumdeutung*. Leipzig and Vienna: Franz Deuticke, 1900 [i.e. 1899].

First edition of Freud's greatest work, *The Interpretation of Dreams*, very rare in the original wrappers. According to ABPC, just one copy in the original wrappers has appeared at auction. Although dated 1900 in the imprint, *Die Traumdeutung* was actually published on 4 November 1899 in an edition of 600 copies. The book sold so slowly that a second edition was not needed until 1909; 8 German editions, many of them revised and enlarged, appeared during Freud's lifetime. The first edition in English was issued in 1913.

Die Traumdeutung contains Freud's general theory of the psyche, which he had developed during the past decade. Using his refined understanding of the operation of the unconscious, Freud interpreted dreams on the basis of his wish-fulfillment theory and discussed displacement (the appearance in conscious thought of symbols for repressed desires), regression, Oedipal impulses and the erotic nature of dreams ... Freud gave an unprecedented precision and force to the idea of the essential similarities of normal and abnormal behavior, opening up the door to the irrational that had been closed to western psychology since the time of Locke' (Norman). Garrison-Morton 4980; Grolier/Horblitt 32; Grolier *Medicine* 87; PMM 389; Norman F33.

Octavo (235 x 150mm). Line diagrams in the text (first two leaves reinserted, minor adhesion affecting 4 leaves in total). Original grey printed wrappers, uncut (spine renewed, a few light marks to covers); modern quarter black morocco clamshell case, spine lettered and decorated in gilt. *Provenance*: contemporary German ink inscription at top of front wrapper – Michael Sharpe (book label in box).

£20,000–30,000

\$27,000–40,000
€23,000–34,000

mus docuit, *Comment. Petrop. T. VII. p. 46.* Methodus qua vsus est consistit in substitutione aliarum incognitarum loco ipsarum x, y , atque hoc quidem tempore satis est nota. Ill. la Grange paullo aliter rem aggressus est: scilicet ex theoria fractionum continuarum constat si fractio $\frac{x}{a}$ in fractionem continuam

$$\frac{x}{a} = \frac{1}{a + \frac{1}{b + \frac{1}{c + \frac{1}{d + \frac{1}{e + \dots}}}}}$$

conuertatur, haecque deleta vltima sui parte $\frac{1}{e}$ in fractionem communem $\frac{1}{e}$ restituatur, fore $ax = by + 1$, siquidem fuerit a ad b primus. Ceterum ex vtraque methodo idem algorithmus deriuatur. Inuestigationes ill. la Grange exstant *Hist. de l'Ac. de Berlin Année 1767 p. 175.* et cum aliis in *Supplementis versioni gallicae Algebrae Eulerianae adiectis.*

29. Congruentia $ax + t \equiv u$ cuius modulus ad a non primus, facile ad casum praecedentem reducitur. Sit modulus m , maximusque numerorum a, m diuisor communis d . Primo patet quemuis valorem ipsius x congruentiae secundum modulum m satisfacientem eidem etiam secundum modulum d satisfacere (art. 5). At semper $ax \equiv 0 \pmod{d}$ quoniam d ipsum a metitur. Quare, nisi $t \equiv u \pmod{d}$ i. e. $t - u$ per d diuisibilis, congruentia proposita non est resolubilis.

Ponamus itaque $a = de, m = df, t - u = dk$, eritque e ad f primus. Tum vero congruentiae propositae $de x + dk \equiv 0 \pmod{df}$ aequiualebit haec $ex + k \equiv 0 \pmod{f}$, i. e. quicumque ipsius x valor huic satisfaciat, etiam illi satisfaciet et vice versa. Manifesto enim $ex + k$ per f diuidi poterit, quando $de x + dk$ per df diuidi potest, et vice versa. At congruentiam $ex + k \equiv 0 \pmod{f}$ supra soluere docuimus; vnde simul patet, si v sit vnus ex valoribus ipsius $x, x \equiv v \pmod{f}$ exhibere resolutionem completam congruentiae propositae.

30. Quando modulus est compositus, nonnumquam praestat sequenti methodo vti.

Sit modulus $= mn$, atque congruentia proposita $ax \equiv b$. Soluatur primo congruentia haec secundum modulum m , ponamusque ei satisfieri, si $x \equiv v \pmod{\frac{m}{d}}$, designante d diuisorem communem maximum numerorum m, a . Iam manifestum est, quemuis valorem ipsius x congruentiae $ax \equiv b$ secundum modulum mn satisfacientem eidem etiam secundum modulum m satisfacere debere: adeoque in forma $v + \frac{m}{d} x'$ contineri, designante x' numerum indeterminatum, quamuis non vice versa omnes numeri in forma $v + \frac{m}{d} x'$ contenti congruentiae secundum mod. mn satisfaciant. Quomodo autem x' determinari debeat, vt $v + \frac{m}{d} x' \equiv b \pmod{mn}$ fiat radix congruentiae $ax \equiv b \pmod{mn}$, ex solutione congruentiae $\frac{am}{d} x' + av \equiv b \pmod{mn}$ deduci potest, cui aequiualeat haec $\frac{a}{d} x' \equiv \frac{b - av}{m} \pmod{n}$. Hinc colligitur solutionem congruentiae cuiuscunque primi gradus secundum modulum mn

B 2

0134

GAUSS, Carl Friedrich (1777-1855). *Disquisitiones arithmeticae*. Leipzig: Gerh[ard] Fleischer, 1801.

First edition of the work which revolutionised number theory, and established the twenty-four year old Gauss as a mathematical genius. The son of a bricklayer, he had actually discovered the theory of quadratic reciprocity, which both Euler and Legendre had failed to prove, at no more than 18 years old. He also described the discovery of a method of inscribing in a circle a regular polygon of seventeen sides — the first discovery of this kind in Euclidean geometry for over two thousand years. The new mathematics so confused the typesetters that, in addition to the lengthy 4-page errata, the worst mistakes in the book were corrected by cancel leaves. In this copy leaves B7, G4, K3, Ff7, and Tt6 appear to be cancels; none are bound in in their uncanceled form, and Uu4 is not present. This is in contrast to the Norman copy where three of these leaves are included in both their cancelled and uncanceled state, the cancellans for Tt6 being present as the last leaf, Uu4. *Dibner Herald of Science* 114; *Grolier/Horblit* 38; *Norman* 878; *PMM* 257.

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

£12,000-18,000

\$16,000-24,000
€14,000-21,000



0135

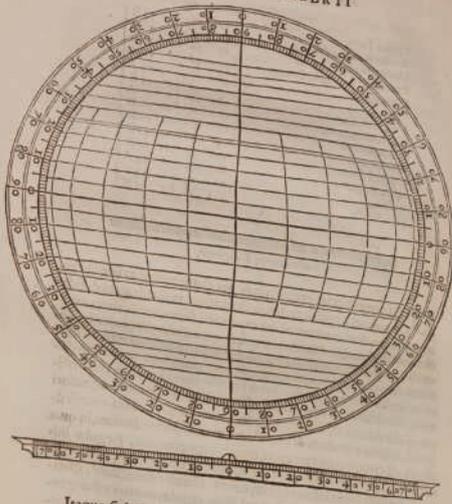
GIBBON, Edward (1737-1794). *The History of the Decline and Fall of the Roman Empire, Volume the First [-Sixth]*. London: for W. Strahan and T. Cadell, 1776-1788.

First edition of all volumes, second corrected issue of volume I. *Decline and Fall* ranks as a 'masterpiece of historical penetration and literary style' and despite the numerous later works devoted to this voluminous subject remains 'the only historical narrative prior to Macaulay which continues to be reprinted and actually read' (PMM). Gibbon was fortunate in the choice of his publisher, William Strahan, friend of Dr Johnson, Benjamin Franklin and David Hume, who with Cadell also published Adam Smith and James Macpherson. During the publication of the first edition, Strahan predicted the popularity of the work and doubled the print run from 500 to 1000 copies, entailing resetting of sheets. Strahan's instincts proved correct, and the entire first thousand copies sold out in a fortnight. PMM 222; Rothschild 942.

6 volumes, quarto (276 x 213mm). Half-titles. Engraved frontispiece portrait of Gibbon after Joshua Reynolds, 3 engraved folding maps, errata leaves in vols. I-III and VI as called for (occasional spotting and browning, some marginal dampstaining in vol. IV, repaired tear in margin of I4 in vol. I, without the 6 Contents leaves *a4-*b2 intended for vol. I but issued with vol. II). Contemporary speckled calf (rebacked preserving most of the original spine, labels renewed). *Provenance*: Thomas Walpole MP (1727-1803; bookplate). (6)

£12,000-18,000

\$16,000-24,000
€14,000-21,000



Itaque si datae loci latitudini ab utrovis illius diametri termino
 quae axem mundi designat numeratae, linea regulae fiducialis appli-
 cetur; deinde solis vel stellae cuiusvis data declinatio (minor com-
 plemento latitudinis loci) ab aequatore in instrumenti limbo inue-
 niatur; paralleli ab illius declinationis puncto ducti secundo in hori-
 zonte, vel fiduciali regulae siue alhidadae linea, stellae datae, solisve
 amplitudinem ortuum, ad datam loci latitudinem indicabit.

CAP.

CAP. XIII.

Observationes variationis à navigantibus, plerumque
 sunt varie & incertae: partim ab errore & inficitia, &
 instrumentorum imperfectionibus; partim à mari raro
 ita tranquillo, ut ombrae aut luminaria esse
 in instrumentis consistere
 possint. *



B illo tempore quo primùm variatio pyxidis animi-
 aduersa fuit, nauigantium nonnulli diligentiores
 differentiationem aspectus nauticae pyxidis varijs modis
 inuelligare satagerunt. Non tamen exacte ut oportet
 factum hoc est, magno artis nauticae incom-
 modo. Aut enim indolentes viam aliquam certio-
 rem non intellexerunt, aut malis & absurdis vijs sunt instrumentis:
 aut coniecturam aliquam tantum ex praua opinione à meridiano a-
 liquo primo, aut polo magnetico sequuntur. Etiam dum alij ex a-
 lijs existerunt, & pro suis observationibus ostentant, qui primi om-
 nium ineptissimi, observationes scriptis mandauerunt, temporis
 quatuor partem ab alijs in pretio habentur; neque putant posteri
 tutum esse ab illis dissentire. Hinc in longis nauigationibus, præ-
 fertim ad Indos orientales, Lusitanorum inartificiosa speculantur mo-
 dum deuantis pyxidulae: Nam qui eorum scripta legit, facile
 intelliget, in plurimis illos errare, nec recte pyxidulae nauticae Lu-
 sitanicae (cuius lilium dimidio rumbi à ferramentis versus occiden-
 tem inclinat) compositionem & viam in variatione capiendam intel-
 ligere. Quare variationem pyxidis varijs in locis dum ostendunt,
 incertum est num meridionali vero compasso, an alio quouis cuius
 ferramenta à lilio diuisa sunt, deuiationem metiantur. Lusitani
 (vt in eorum scriptis patet) Lusitanicè vtuntur pyxidulae cuius ferra-
 menta magnetica, seposita sunt à lilio versus orientem dimidio r-
 umbi. Magnae etiam difficultatis est obseruatio variationis in
 mari; propter motus nauis, & inclinationes incertas, vel peritiori-
 bus etiam, si perfectius vijs sunt instrumentis illis, adhuc notis, & vi-
 tatis. Hinc variae oriuntur sententiae de deuiatione magnetica: ve-
 lut iuxta Helenae insulam, Lusitanus Rodrigues de Lagos, dimidi-
 um

0136

GILBERT, William (1544-1603). *De magnete, magneticisque corporibus, et de magno magnete tellure; Physiologia nova, plurimis & argumentis, & experimentis demonstrata*. London: Peter Short, 1600.

First edition of the first great scientific book printed in England. Gilbert coined the terms "electricity", "electric force" and "electric attraction" and may rightly be considered the founder of electrical science' (PMM). Further, he provided the only fully developed theory dealing with all five of the then known magnetic movements and the first comprehensive discussion of magnetism since the thirteenth-century Letter on the Magnet of Peter Peregrinus' (DSB).

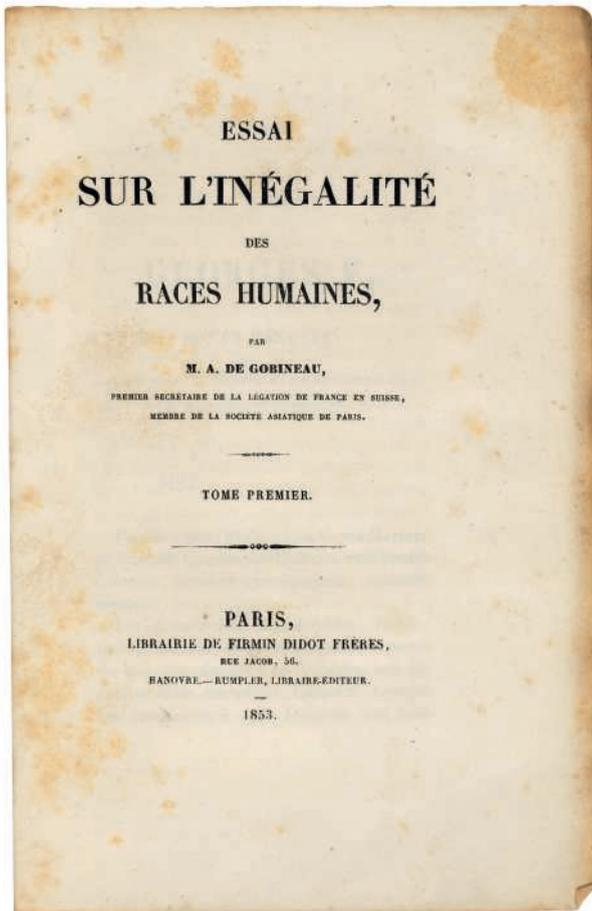
De magnete exemplifies pre-Baconian experimental philosophy by supporting new theories with empirically-derived experimental evidence, and these experiments were described in sufficient detail for the reader to recreate them. Gilbert also described his scientific instruments in great detail, including new ones such as the 'versorium': the first instrument to be used for the study of electric phenomena. Gilbert observed that the earth was a gigantic magnet and provided a physical basis for the Copernican theory. His work was cited by Digby, Boyle, Kepler and Huygens, and Galileo drew on Gilbertian magnetism to support his belief in a Copernican heliocentric cosmology in his *Dialogo*. *Grolier Science* 41; *Norman* 905; *PMM*107; *Wheeler Gift* 72.

Folio (285 x 187mm). Woodcut title device and large woodcut arms on verso, one folding plate, 87 woodcuts in text of which 4 full-page, decorative woodcut initials and head- and tailpieces (minor repairs in first free endpaper and blank space in title, final leaf strengthened in gutter, some spotting and waterstaining). Contemporary vellum, upper cover with 'I G T C P' and '1604' stamped in black, manuscript title on spine (rear endpapers renewed, lacking ties, some worming in upper cover). *Provenance*: Saint Mathias Hospital, Wroclaw (suggested by a 1709 gift inscription) — contemporary underling and annotations — University Library of Vratislavia (Breslau) (early 19th-century circular stamp, library description laid on rear pastedown).

£20,000–30,000

\$27,000–40,000

€23,000–34,000



0137

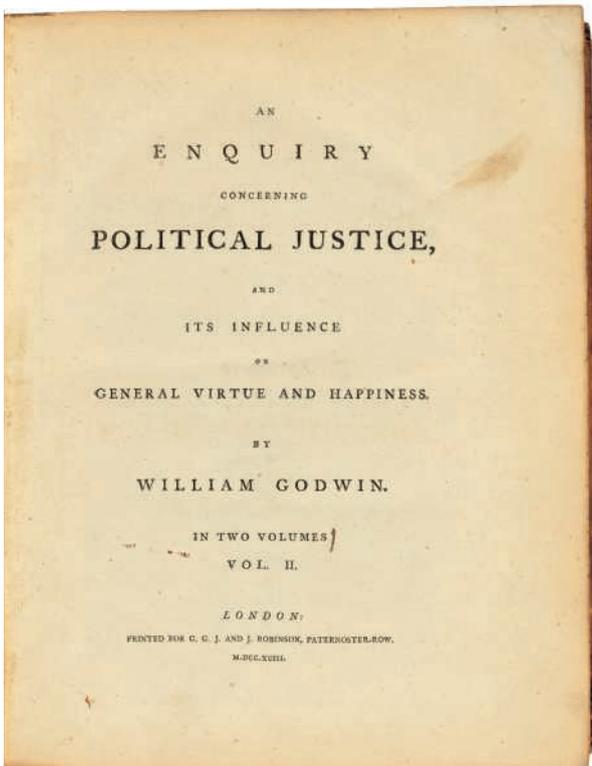
GOBINEAU, Joseph-Arthur, comte de (1816-1882). *Essai sur l'inégalité des races humaines*. Paris: Firmin Didot Frères, 1853-1855.

First edition in the original printed wrappers. 'He [Gobineau] championed the theory, since entirely disproved, that "race" is a permanent and immutable phenomenon, and he proclaimed the unchallengeable superiority of the white race over all others. Within the white race, Gobineau assigned the supreme position to the "nordic" — or as he fatuously called them "aryan" -- peoples who, thanks to their praiseworthy qualities of hardiness and lust for power, are predestined to rule the rest of mankind' (PMM). PMM 335.

4 volumes, octavo (226 x 145mm). Half-titles (with the errata leaves in vols. I and II, not called for in vols. III and IV, some spotting). Original grey printed wrappers, uncut; glassine dust wrappers (a few small tears, spines very lightly worn). *Provenance:* Bibliothèque Mr Baroche (ink stamp) — Michel Bolloré (label on first half-title). (4)

£3,000–4,000

\$4,000–5,300
€3,500–4,600



0138

GODWIN, William (1756-1856). *An Enquiry Concerning Political Justice*. London: G.G.J. and J. Robinson, 1793.

First edition of one of history's greatest defences of rationality. 'It was one of the earliest, the clearest, and most absolute theoretical expositions of socialist and anarchist doctrine. Godwin believed that the motives of all human action were subject to reason, that reason taught benevolence, and that therefore all rational creatures could live in harmony without laws and institutions' (PMM). The *Enquiry* expresses Godwin's 'passionate advocacy of individualism, his trust in the fundamental goodness of man, and his opposition to all restrictions on liberty'. Goldsmiths 15825; Kress B2529; PMM 243; Rothschild 1016.

2 volumes, quarto (263 x 205mm). Half-titles, with 'errata' and 'directions to the binder' leaf (occasional marginal waterstaining). Contemporary polished calf (expertly rebaked to style, extremities lightly rubbed). *Provenance:* gift inscription dated 1937 on endpapers — Michael Sharpe (label). (2)

£2,000–3,000

\$2,700–4,000
€2,300–3,400

HVGONIS GROTH
**DE IVRE BELLI
AC PACIS**
LIBRI TRES.

In quibus ius naturæ & Gentium : item iuris
publici præcipua explicantur.



PARISIIS,

Apud **NICOLAVM BVON**, in via Iacobæa, sub signis
S. Claudij, & Hominis Siluestris.

M. DC. XXV.

CVM PRIVILEGIO REGIS.

0139

GROTIUS, Hugo (1583-1645). *De iure belle ac pacis*. Paris: Nicolas Buon, 1625.

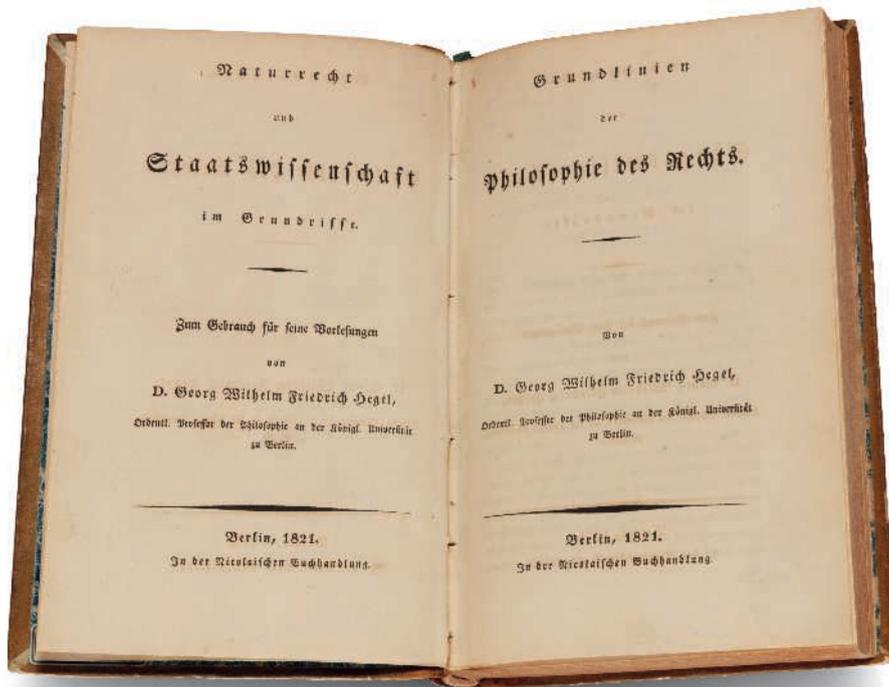
First edition, the third and final state, of the 'foundation of modern international law' (PMM). It was 'the first attempt to lay down a principle of right, and a basis for society and government, outside Church or Scripture. [It contains] the first expression of the "droit naturel", the natural law which exercised the great political theorists of the 18th century' (PMM).

Buon commenced printing the work in November 1624. By using two or three presses, a few copies, presumably of the first state (Ter Meulen and Diermanse), were ready to be sent to the Frankfurt fair in March 1625. The first state (of which Ter Meulen and Diermanse record only one copy, at the Bodleian), contains no table, indices, addenda or errata; all but the errata were added, constituting a second state, copies of which are also extremely rare as it appears not to have been published. Both first and second states contain substantive textual variants, principally in bifolium Qqq2.3 and in quires 5E-5G, which were modified under the author's supervision, probably in the course of printing, forming a third and final state. PMM 125; Ter Meulen and Diermanse 565.iii.

Quarto (240 x 174mm). Title printed in red and black, Buon device on title, woodcut head- and tailpieces, initials, Greek, Hebrew, roman and italic types. With the blanks o4 and Sss4 (some light spotting). Modern binding using old calf, spine gilt, possibly preserving parts of original spine (covers slightly scuffed). *Provenance:* dated on title in c.18th-century French hand.

£36,000-45,000

\$48,000-60,000
€42,000-51,000



0140

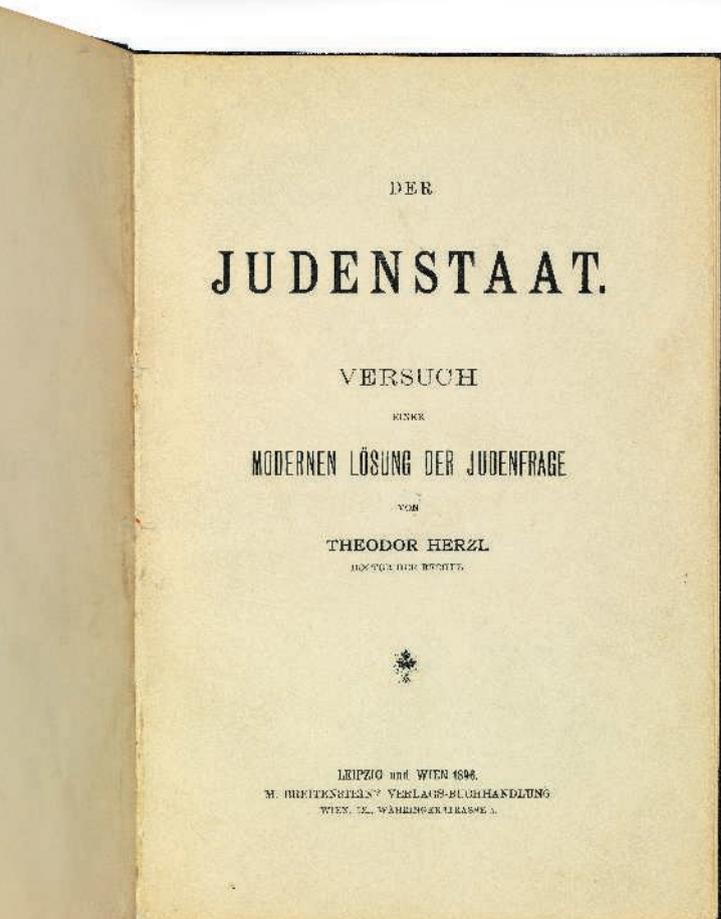
HEGEL, Georg Wilhelm Friedrich (1770-1831). *Grundlinien der Philosophie des Rechts*. Berlin: Nicolaischen Buchhandlung, 1821.

The first edition of Hegel's seminal work on 'the sociology of the perfectly organized state' (PMM). A fine copy. 'It turns away from the apparent chaos of the democratic advocates of individual right in favour of an overwhelming sense that liberty cannot exist apart from order, and that the vital connexion of all parts of the body politic is the source of all good'. PMM283.

Octavo (197 x 120mm). With the additional title (minor tear in gutter of a single leaf). Contemporary quarter calf, red leather spine label lettered in gilt, spine gilt ruled (extremities very lightly rubbed). *Provenance:* bookseller's label on front pastedown.

£2,000-3,000

\$2,700-4,000
€2,300-3,400



0141

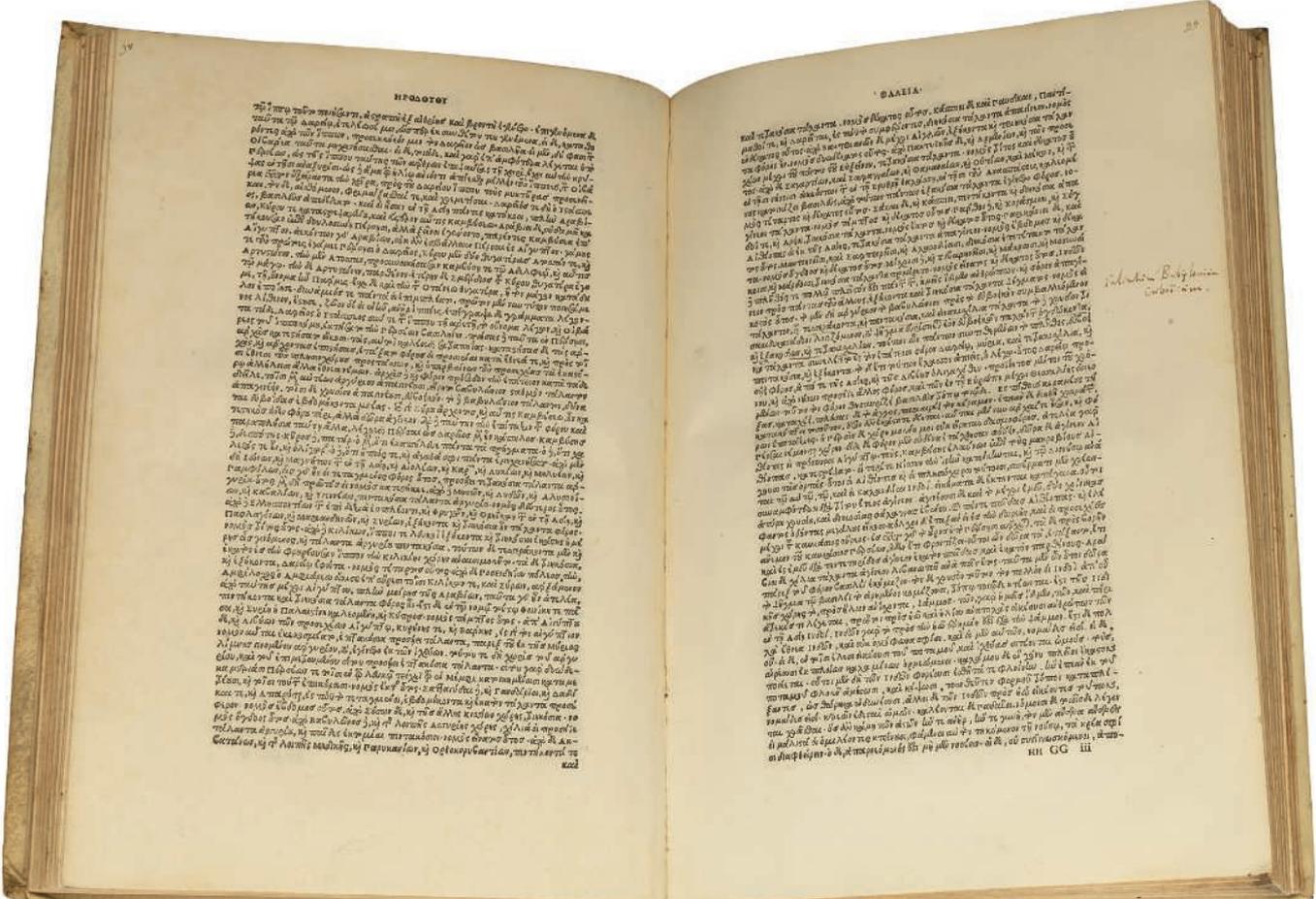
HERZL, Theodor (1860-1904). *Der Judenstaat. Versuch einer moderner Lösung der Judenfrage*. Leipzig and Vienna: M. Breitenstein Verlag-Buchhandlung, 1896.

First edition of the work that laid the foundations of modern political Zionism. Herzl calls for the creation of a Jewish State as the necessary political solution for the so-called 'Jewish question'. It was this work that really crystallized the idea of a national home for the Jews as an autonomous political force, as the alternative to complete assimilation or the creation of ghettos in non-Jewish communities. The Jewish State that was created in Palestine within fifty years of his death was largely founded on the vision and practical methods of Herzl, expressed in this manifesto (PMM). PMM 381.

Octavo (233 x 155mm). With the leaf 2/8 inserted before the title. Modern black morocco, with red spine label lettered in gilt (small chip to spine label, slight rubbing at joints).

£5,000-8,000

\$6,700-11,000
€5,700-9,100



0142

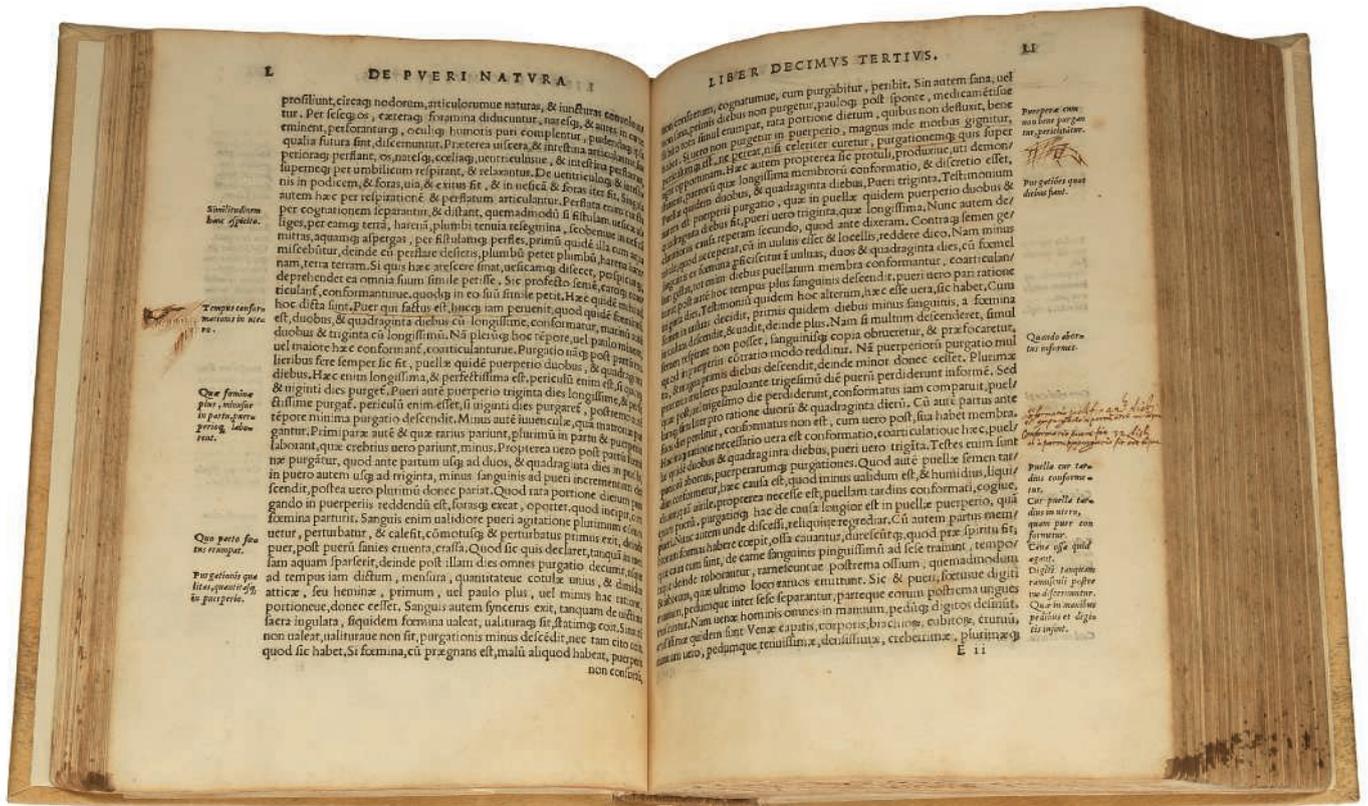
HERODOTUS (c.490 - c.425 B.C.). *Histories*, in Greek. Edited by Aldus Manutius (c.1452-1515). Venice: Aldus Manutius, September 1502.

First edition of Herodotus' history of the Persian Wars, one of the most important texts edited by the great scholar-printer-publisher Aldus Manutius. Herodotus is generally considered 'the father of history'. Departing from the Homeric chronicle, [h]e was the first to collect his materials systematically, to test their accuracy as far as he could, and arrange his story in such a way as to appeal to, as well as inform, his readers' (PMM). His main theme, which is also the subject of the present work, was the struggle between Persia and Greece. The present publication was one of the first Greek works produced by the humanist printer Aldus Manutius, who had opened his publishing house in Venice in the same year. Aldus claims in the dedication that he corrected the text from multiple exemplars, and this is one of the few instances where such a claim by him is justified and can be verified. He was the first to have access to the 'Florentine' codices, where Valla had used the so-called Roman family of manuscripts for his translation. Adams H-394; PMM 41.

Folio (305 x 203mm). Greek, roman, and italic type. Aldine anchor device on title and verso of last leaf, 9- and 10-line initial spaces with guide-letters (small hole on first leaf touching a few letters on verso, various leaves strengthened in the gutter, some light marginal waterstaining and thumb-soiling). 18th-century vellum (lightly rubbed, stained). *Provenance*: stamp removed from title — pagination and occasional Greek and Latin annotations in a c.17th-century hand.

£16,000-20,000

\$22,000-27,000
€19,000-23,000



0143

HIPPOCRATES (c.460 - c.370 B.C., attributed to). *Octoginta volumina*. The Hippocratic corpus translated from Greek into Latin by Marcus Fabius Calvus (c.1440-1527). Rome: Franciscus Minutius Calvus, 1525.

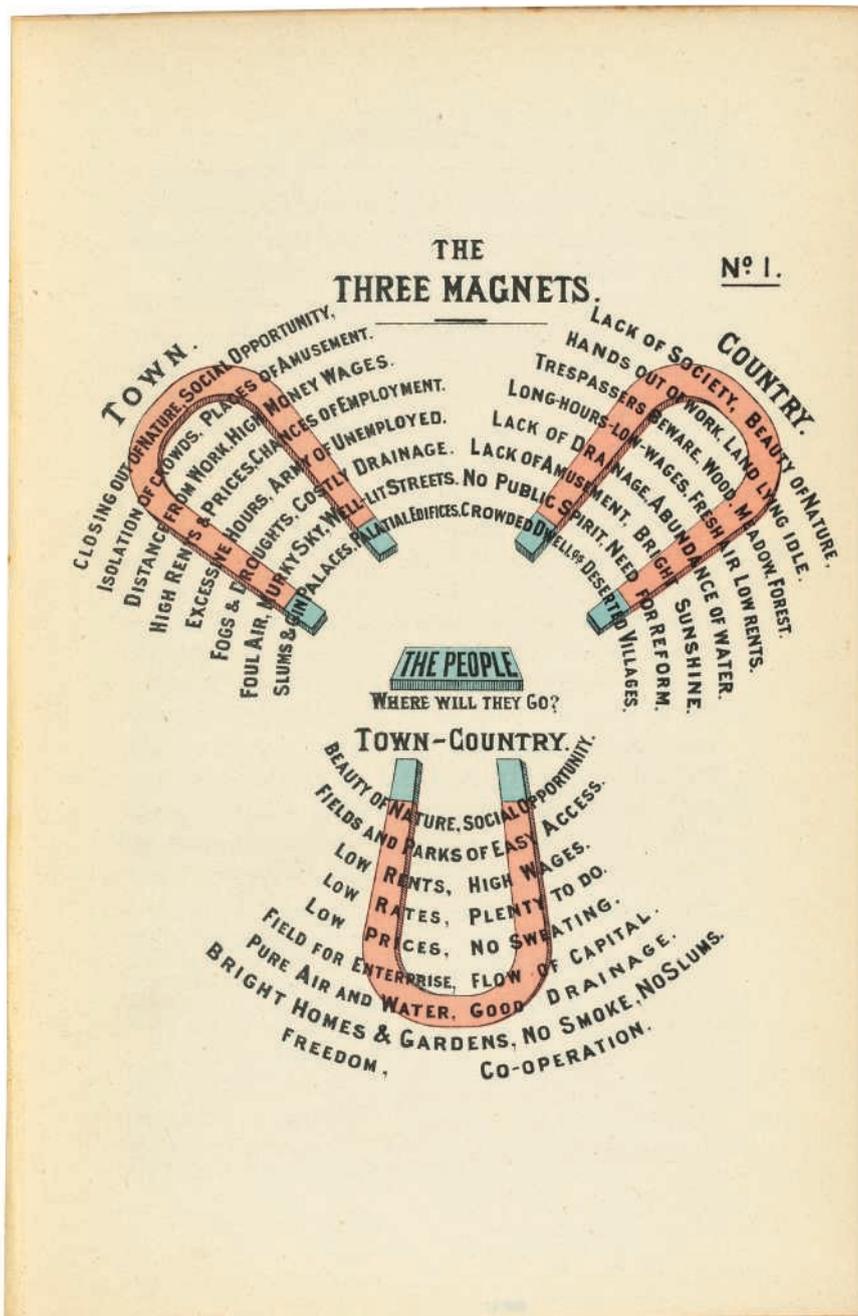
The editio princeps in Latin of the collected works of Hippocrates. 'The greatest of clinical physicians', Hippocrates 'freed medicine from superstition and the influence of priestcraft and derived his system from the accumulated empirical knowledge of Egypt, Cnidos and Cos. The clinical descriptions of fevers, phthisis, puerperal convulsions, epilepsy and other disorders have remained classics and no such records were kept again for over a thousand years' (PMM).

Only a few of the texts attributed to Hippocrates were known to the Latin Middle Ages. The project of preparing a complete Latin translation of the Hippocratic corpus was undertaken in the early 16th century by Marco Fabio Calvo of Ravenna. A friend of Raphael, Calvo translated Vitruvius into Italian for the use of the artist, and also prepared the first archeological mapping of ancient Rome (*Antiquae urbis Romae cum regionibus simulachrum*, Rome 1527). In preparation for his work on Hippocrates, Calvo collated and wrote out his own manuscript of the Greek text, depending primarily on a 14th-century manuscript then in his own possession but also consulting a 12th-century codex that is one of the oldest and most important Hippocratic manuscripts. Calvo's Greek text was completed in Rome on 24 July 1512, and he finished the Latin translation on 14 August 1515. Both of his source manuscripts, as well as his own copies of the Greek text and Latin translation survive in the Vatican Library (N. Siraisi, in *Rome Reborn*, Washington 1993, pp.181-183). Adams H-567; Norman 1076; PMM 55; Wellcome B3177.

Folio (285 x 205mm). Table of contents in two columns, index in three columns, printed shoulder notes. Woodcut border on title, large woodcut initials, initial spaces with printed guide-letters, with the final blank (occasional light waterstaining in margins). Modern vellum to style, title lettered in manuscript at bottom edge. *Provenance*: early Latin and Italian annotations.

£13,000-18,000

\$18,000-24,000
€15,000-21,000



0144

HOWARD, Ebenezer (1850-1928). *To-Morrow: A Peaceful Path to Real Reform*. London: Swan Sonnenschein & Co., Ltd, 1898.

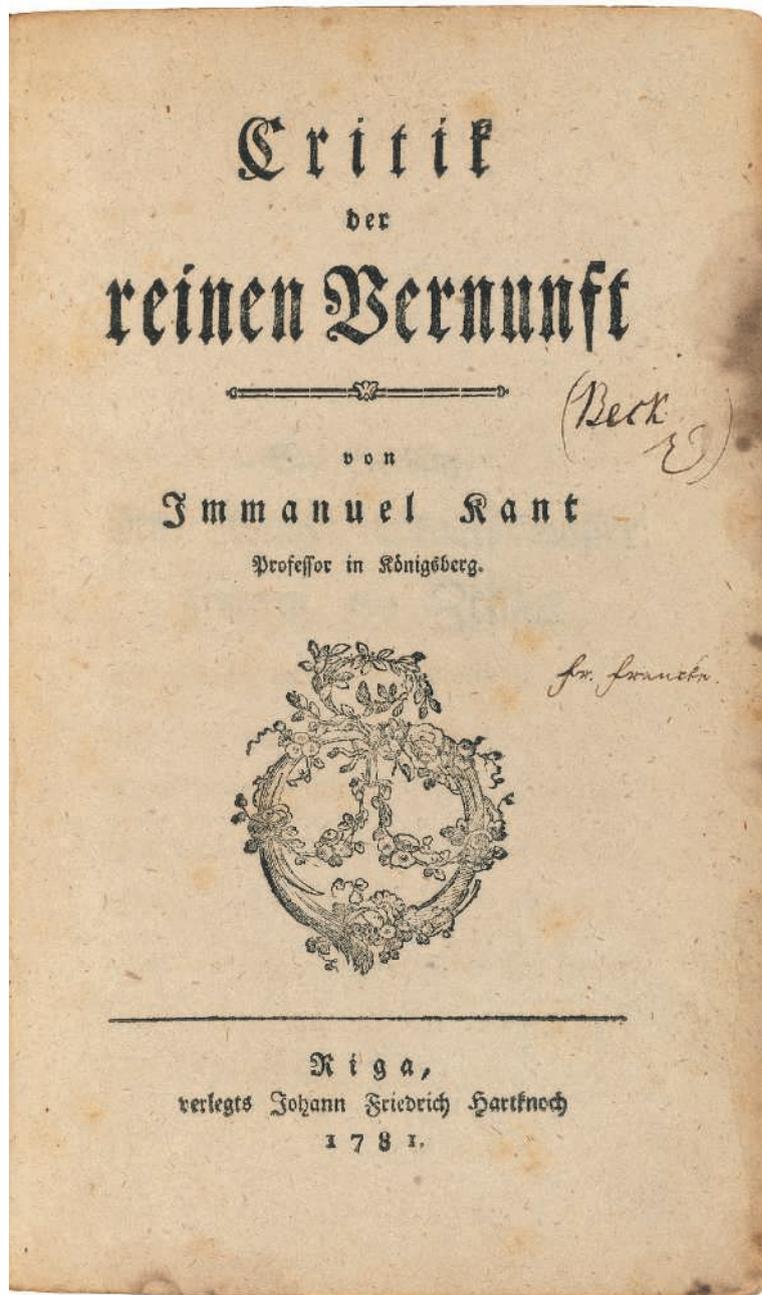
First edition, first issue of Howard's landmark work outlining the concept of the Garden City. The Garden City addressed the over-population of urban centres caused by the industrial revolution, promising inhabitants all the amenities of urban environments with the benefits of rural life. This was first actualized in 1909 with the creation of the Letchworth Garden City and again in 1919 in Welwyn. With 7 chromolithographic plates including a depiction of the famous 'Three Magnets' diagram, illustrating the union of town and country.

Octavo (185 x 124mm). Half-title. 7 chromolithographic plates, of which one folding, newspaper obituary of Howard tipped onto front free endpaper (light spotting to first few leaves). Publisher's red cloth, upper cover lettered in black (the binding refurbished with colouring to head and tail of spine, spine somewhat faded); housed in black cloth solander box. *Provenance:* 'A. Gorrie' (ownership inscription on title).

£2,500-3,500

\$3,400-4,600

€2,900-4,000



0145

KANT, Immanuel (1724-1804). *Critik der reinen Vernunft*. Riga: Johann Friedrich Hartknoch, 1781.

First edition of Kant's greatest work, the *Critique of Pure Reason*. 'Kant's great achievement was to conclude finally the lines on which philosophical speculation had proceeded in the eighteenth century, and to open up a new and more comprehensive system of dealing with the problems of philosophy... The influence of Kant is paramount in the critical method of modern philosophy. No other thinker has been able to hold with such firmness the balance between speculative and empirical ideas. His penetrating analysis of the elements involved in synthesis, and the subjective process by which these elements are realized in the individual consciousness, demonstrated the operation of "pure reason"; and the simplicity and cogency of his arguments achieved immediate fame. Kant's achievements in other branches of philosophy were equally distinguished and fruitful ... His methods ... dominated western philosophical thought throughout the nineteenth century, as they do today' (PMM). Norman 1197; PMM 226.

Octavo (202 x 121mm). Woodcut device on title, head- and tailpieces (faintly spotted and browned throughout, very minor marginal staining at beginning on first few leaves). Contemporary half sheep (extremities rubbed, corners more heavily). *Provenance:* Beck (ownership inscription on title, note of gift to:) — Fr. Francken (ownership inscriptions on title and front free endpaper dated March 1833 in Rostock; whole page of annotation on rear flyleaf in same hand).

£9,000–12,000

\$12,000–16,000
€11,000–14,000

Critik
der
reinen Vernunft

von
Immanuel Kant,
Professor in Königsberg,
der Königl. Academie der Wissenschaften in Berlin
Mitglied.



Zweite hin und wieder verbesserte Auflage.

Riga,
bey Johann Friedrich Hartknoch
1787.

0146

KANT, Immanuel (1724-1804). *Critik der reinen Vernunft. Zweyte hin und wieder verbesserte Auflage*. Riga: Johann Friedrich Hartknoch, 1787.

Second, greatly enlarged and revised edition of Kant's *Critique of pure reason*, known as 'Critik B.' Included in this later edition in Book II, chapter II, section III of the 'Transcendental Analytic,' Kant adds the famous *Widerlegung des Idealismus* (Refutation of Idealism) in order to answer criticisms to the first edition that 'Transcendental Idealism' denied the reality of external objects. In doing so, he argued for the inversion of the supposed priority of inner over outer experience, a position that had dominated philosophy since Descartes.

Octavo (204 x 120mm). Woodcut device on title (lightly spotted throughout). Original boards, green paper spine label (rubbed, spine cracked, head of spine slightly defective). *Provenance*: front free endpaper with signature clipped.

£1,000-1,500

\$1,400-2,000
€1,200-1,700

0147

KANT, Immanuel (1724-1804). *Critik der Urtheilskraft*. Berlin and Libau: Lagarde and Friedrich, 1790.

First edition of Kant's third major work, reconciling the philosopher's scientific outlook with the moral and religious needs of man. Dealing with the issues raised by his philosophy, Kant argues for the existence of a final purpose or cause of nature without which science would not be possible. The first part of the work is devoted to the 'critique of the aesthetical judgment'. The second part is a 'critique of the teleological judgment', in which Kant denies the possibility that organisms might be explained mechanically, which he had entertained earlier. 'All the phenomena of inanimated nature can be explained in terms of the motion of matter in space and enduring through time, while for living things such efficient causes are not enough — they must be explained in terms of an end and thus require final causes in addition to efficient ones. In more modern terms, biology, for Kant, cannot in the final analysis be explained solely in terms of physics and chemistry' (DSB). Norman 1199.

Octavo (195 x 120mm). Woodcut device on title, errata at end (lightly spotted throughout, light browning on title and the first pages of preface, tiny marginal worming to last two leaves). Contemporary half calf (rebacked, free endpapers reinforced).

£1,000-1,500

\$1,400-2,000
€1,200-1,700

Critik
der
Urtheilskraft

von
Immanuel Kant.



Berlin und Libau,
bey Lagarde und Friedrich
1790.



0148

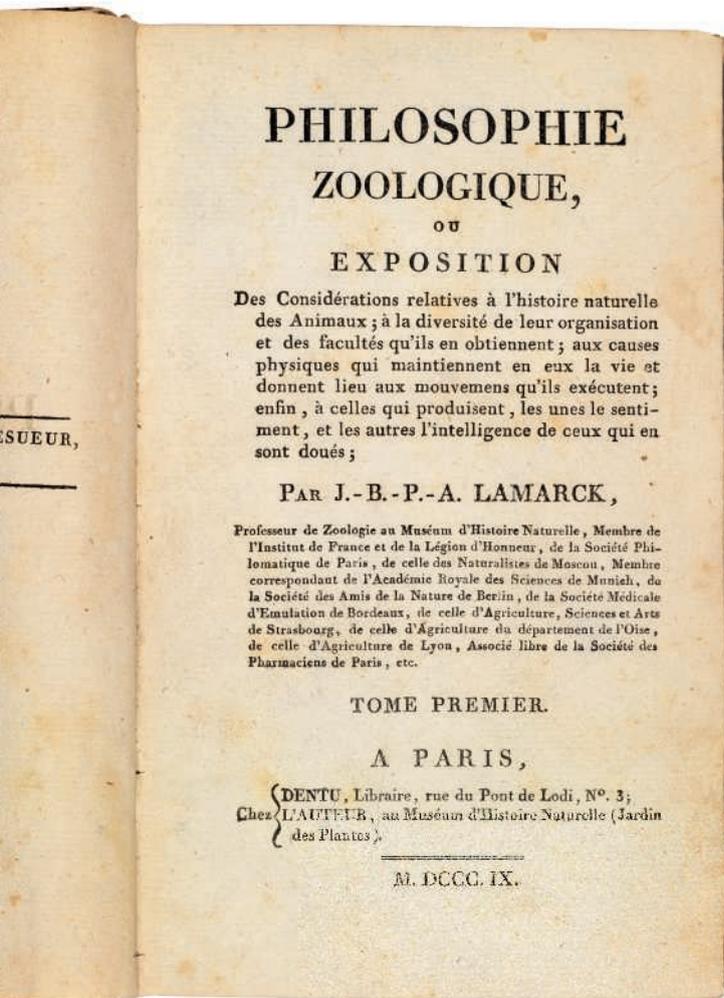
LA FONTAINE, Jean de (1621-1695). *Fables choisies*. Paris: Desaint & Saillant and Durand, 1755-1759.

A fine set of the first edition of the Oudry-illustrated *Fables*. The frontispiece contains a portrait of La Fontaine being celebrated by his creations, and the first plate of fable CLXXII lacks the words 'Le Leopard' on the banner, indicating the first state. Jean-Baptiste Oudry (1686-1755) illustrated La Fontaine's fables between 1729 and 1734 after which Cochin turned the drawings into prints, thus creating the spectacular illustrations seen in the volumes. Besides the magnificent engraved plates, Ray rightly draws attention to the significance of the wood engravings at the end of each fable. **'This is one of the most ambitious and successful of all illustrated books'** (Ray). Cohen de Ricci, 548-550; Ray *French* 5.

4 volumes, folio (417 x 277mm). Engraved frontispiece and 275 plates (occasional insignificant spotting and staining). Contemporary French mottled calf, covers with gilt roll-tooled borders, gilt spines with red and green morocco gilt labels, gilt turn-ins and edges (head of spines restored, extremities faintly rubbed). *Provenance:* Wladyslawa Siedleckiego (bookplates and discreet stamps). (4)

£7,000-10,000

\$9,300-13,000
€8,000-11,000



**PHILOSOPHIE
ZOOLOGIQUE,**

OU
EXPOSITION

Des Considérations relatives à l'histoire naturelle des Animaux ; à la diversité de leur organisation et des facultés qu'ils en obtiennent ; aux causes physiques qui maintiennent en eux la vie et donnent lieu aux mouvemens qu'ils exécutent ; enfin , à celles qui produisent , les unes le sentiment , et les autres l'intelligence de ceux qui en sont doués ;

PAR J.-B.-P.-A. LAMARCK ,

Professeur de Zoologie au Muséum d'Histoire Naturelle , Membre de l'Institut de France et de la Légion d'Honneur , de la Société Philomatique de Paris , de celle des Naturalistes de Moscou , Membre correspondant de l'Académie Royale des Sciences de Munich , de la Société des Amis de la Nature de Berlin , de la Société Médicale d'Emulation de Bordeaux , de celle d'Agriculture , Sciences et Arts de Strasbourg , de celle d'Agriculture du département de l'Oise , de celle d'Agriculture de Lyon , Associé libre de la Société des Pharmaciens de Paris , etc.

TOME PREMIER.

A PARIS,

{DENTU, Libraire, rue du Pont de Lodi, N^o. 3;
Chez LAUTHIER, au Muséum d'Histoire Naturelle (Jardin des Plantes),

M. DCCC. IX.

0149

LAMARCK, Jean Baptiste (1744-1829). *Philosophie Zoologique*. Paris: Dentu, 1809.

First edition of the most complete presentation of Lamarck's evolutionary theory of species development. Lamarck elaborates on his theory that evolution occurred by the inheritance of characteristics acquired by animals as a result of the use or disuse of organs in response to external stimuli in three parts (Garrison and Morton). The third part advanced the first physical explanation of the emergence of higher mental faculties. Darwin initially discredited Lamarck's theory but later redacted his opinion in the 'Historical Introduction' to the third edition of *On the Origin of Species* stating Lamarck 'did the eminent service of arousing attention to the probability of all change in the organic as well as in the inorganic world being the result of law, and not of miraculous intervention' (PMM). Garrison and Morton 216; PMM 262.

Two volumes, octavo (195 x 119mm). Half-titles (vol. 1 title expertly backed, very small rust holes to pp.5 and 21 in vol. I and pp.43 and 105 in vol. II affecting one or two letters, variable scattered spotting throughout, heavier to beginnings and ends of vols). Contemporary boards, printed paper spine labels (extremities rubbed, vol. I with tiny chip to head of spine, front hinge split but holding and front free endpaper repaired, vol. II with headcap heavily rubbed), contained in a modern brown cloth clamshell box. *Provenance:* Berlin bookseller's stamp on front pastedown of vol. II — Frederic Grosvenor Goodridge (American physician; bookplate dated 1912) — Michael Sharpe (booklabel). (2)

£3,000-5,000

\$4,000-6,600

€3,500-5,700

0150

[LANGUET, Hubert (1518-1581).] *Vindiciae contra Tyrannos: sive, de principis in populum, populique in principem, legitima potestate*. Edinburgh [i.e. Basel: printed by ?T. Guarinus], 1579.

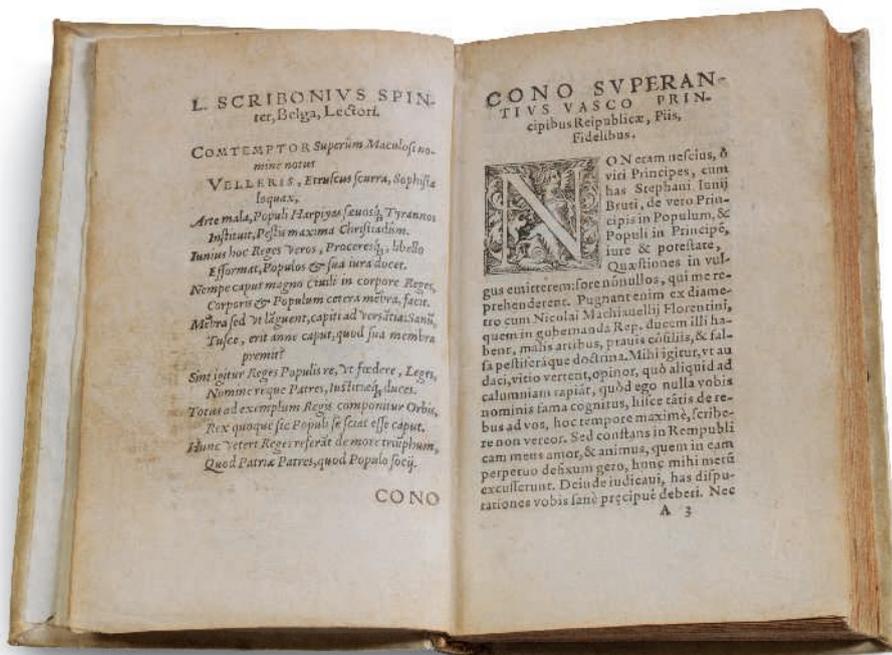
The first edition of 'one of the perennial documents of anti-tyranny' (PMM). A Counterblast against Tyrants was probably printed at Basel, outside the jurisdiction of popes, emperors and kings, but it was prudently given a bogus imprint. It is an eloquent vindication of the people's rights to resist tyranny, while affirming that resistance must be based on properly constituted authority'. PMM 94b; STC 15211.

Octavo (165 x 100mm). Woodcut initials. With the blank Q8 (lightly browned and spotted, small stain in B8). Later vellum, burgundy morocco spine label lettered in gilt (small wormhole in spine). *Provenance:* Henry de Cessole, of Nice, bibliophile and friend of Brunet (inscription).

£4,000-6,000

\$5,400-8,000

€4,600-6,800



L. SCRIBONIVS SPIN-
ter, Belgae, Lectori.

CONTEMPTOR Superum Maculofina-
mine notus

VELLERIS, Etruscus scurræ, Saphyfa
loquax,

Arte mala, Populi Harpizæ Teuæ Tyrannos
Instituit, Populi maxime Chrysiadon.

Tutus hoc Reges Veros, Procereq; libello
Efformat, Populos & sua iura docet.

Nempe caput magno Cuius in corpore Reges,
Corporis & Populum ceteros metiva, facit.

Membra sed velleq; caput ad versatilis Sancti,
Tulce, cui ante caput, quod sua membra
premit

Sunt igitur Reges Populi res, ut fudere, Leges,
Nominis reque Patres, iustitiamq; duces.

Totus ad exemplum Regis componitur Orbis,
Rex quaque sic Populi se fecit esse caput.

Hinc veteri Reges referat de more triumphans,
Quod Patria Patres, quod Popula socij.

CONO SVPERAN-
TIVS VASCO PRIN-
cipibus Reipublicis, Pius,
Fidelibus.



NON eam necesse, d
viri Principes, cum
has Stephani Iunij
Bruti, de vero Prin-
cipis in Populum, &
Populi in Principis,
iure & potestate,
Quæstiones in vul-
gus entiterem fore non illos, qui me re-
prehendunt. Pugnare enim ex diame-
tro cum Nicolai Machiavellij Florentini,
quem in gubernanda Rep. ducem illi ha-
bent, malis artibus, pravis consiliis, & fal-
sa pelliciarique doctrina. Mihi igitur, ut au-
daci, vitio vertent, opinor, quod aliquid ad
calumniam rapiat, quod ego nulla vobis
nominis fama cognitur, hinc caris de re-
bus ad vos, hoc tempore maxime, scribere
non vereor. Sed constant in Rempubli-
cam meus amor, & animus, quem in eam
perpetuo de hunc gero, hunc mihi metum
excussentur. Deum de iudicant, has dispu-
tationes vobis iam præcipue debent. Nec
A 3

CONO



0151

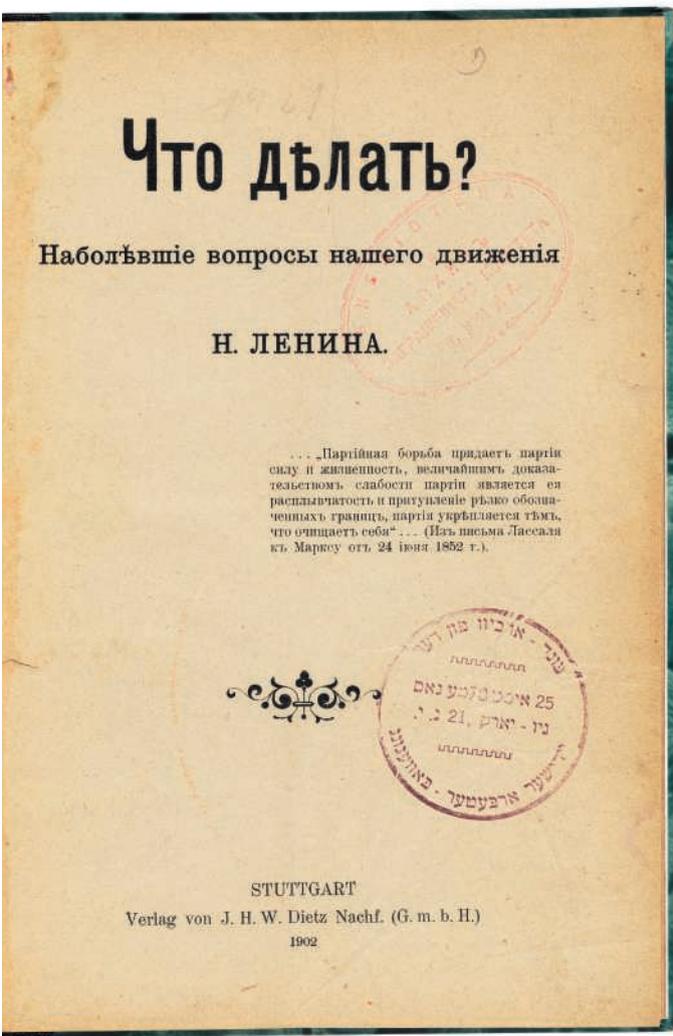
LAPLACE, Pierre Simon (1749-1827). *Traité de mécanique céleste*. Paris: Duprat [vol. IV Courcier, vol. V Bachelier], [1799]-1825.

First edition of Laplace's monumental work, in which he 'codified and developed the theories and achievements of his predecessors, notably Newton, Euler, d'Alembert and of his contemporary Lagrange' (PMM). 'Laplace's system of celestial mechanics (a term he coined) marked an advance over that of Newton, who had posited the necessity of a Deity in the universe to correct planetary irregularities' (Norman). Norman 1277; PMM 252.

5 volumes, quarto (258 x 197mm). One folding engraved plate. With the supplements in vols. III-V (without the probable blank 3B4 in vol. II as usual, plus the half-title, the last part-title and the 1827 supplement in vol. V; occasional light spotting, some marginal waterstaining in vol. I, first part-title in vol. V lightly soiled, a few marginal chips). Contemporary leather-backed boards, spines gilt (lightly rubbed, corners slightly bumped). *Provenance*: Michael Sharpe (labels on front pastedowns). (5)

£5,000-8,000

\$6,700-11,000
€5,700-9,100



0152

LENIN, Vladimir (1870-1924). *Shto Delatch? Nabolevchye Voprosy Nashevo Dvishenija* [What is to be Done? Burning Questions of Our Movement]. Stuttgart: Verlag von J. H. W. Dietz Nachf, 1902.

Rare first edition of Lenin's 'ideological keystone of the Bolshevik Party' (PMM). Lenin wrote this famous call-to-arms while in exile in Munich, intending it to appeal to revolutionary socialists and to urge them into taking political action. It advocates for better organization of the Russian movement, as well as greater centralisation of the party and a party newspaper – all considered vital means for success. He also critiqued the notion that workers were only concerned with trade union struggle, adding that 'the revolutionary socialist's ideal [...] should not be a trade union secretary, but a *tribune of the people*' (PMM). PMM 392.

Octavo (219 x150mm). (Title with some adhesion from previous wrapper, repaired tear, 2 leaves strengthened in gutter). Modern quarter black cloth over boards; modern black morocco box. *Provenance:* The Bund Archives (ink stamps in English, Hebrew, and Russian) – light pencil annotations – Russian commentary on one leaf loosely inserted – Michael Sharpe (label on front pastedown).

£6,000–9,000

\$8,000–12,000
€6,900–10,000



0153

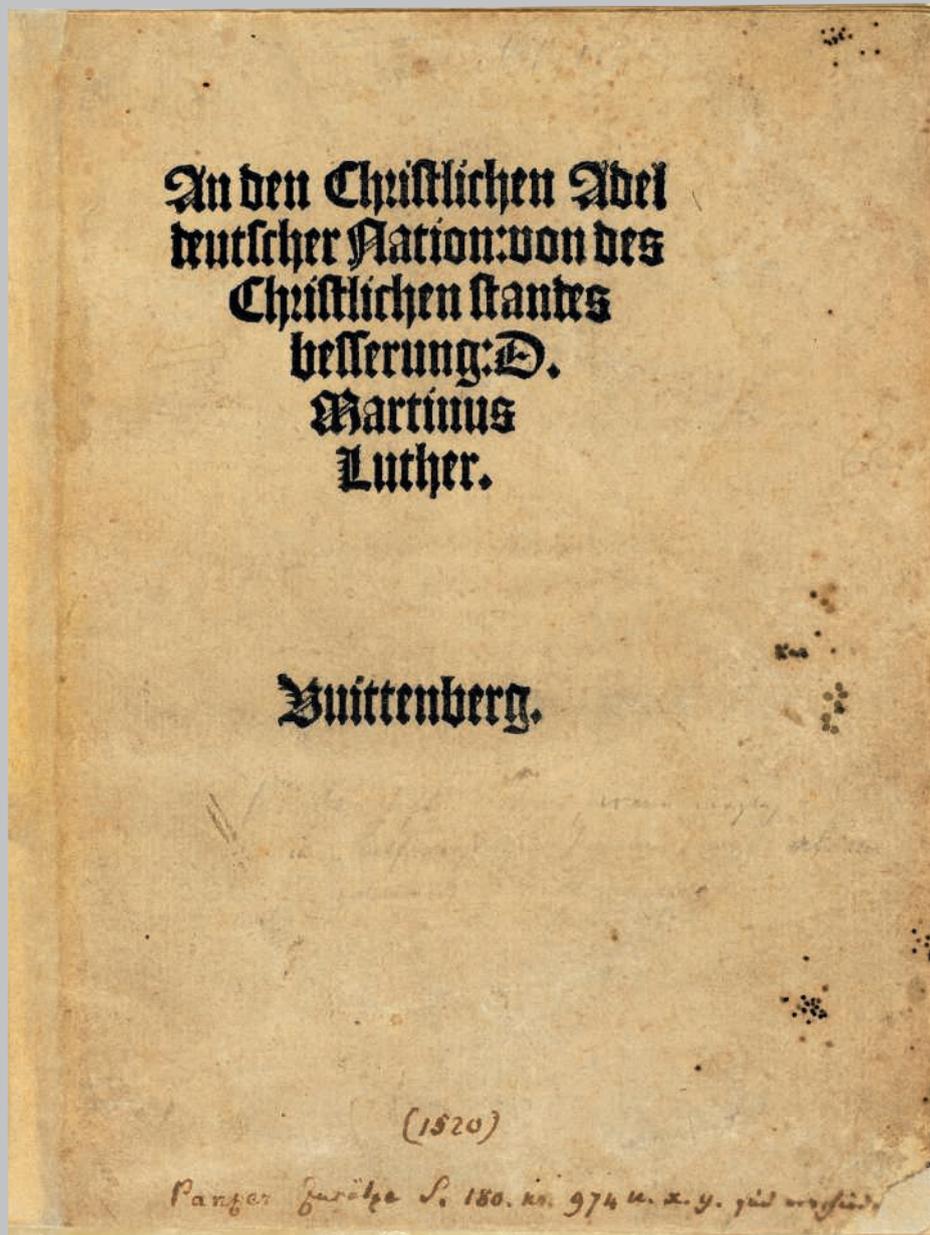
LIST, Friedrich (1789-1846). *Das nationale System der politischen Oekonomie*. Stuttgart: J.G. Cotta'scher Verlag, 1841.

First edition of a landmark work in the history of economic thought. List strongly believed that the strength of a nation's economy should be measured according to its productive resources rather than its capacity for international exchange. 'These views coincided so exactly with the reawakening of German nationalism that List's book caused a great sensation when it was published, and it remained for seventy years the theoretic gospel of the advocates for protectionist tariffs in Germany, Britain and the United States' (PMM). Goldsmith 31957. Kress C.5545. PMM 311.

Octavo (195 x 122 mm). Additional title (tear in one leaf just touching text, corners of first and last few leaves lightly stained, occasional spotting and browning). Contemporary half leather over marbled boards, spine gilt (spine slightly scuffed, extremities lightly rubbed). *Provenance:* Michael Sharpe (book label).

£5,000–8,000

\$6,700–11,000
€5,700–9,100



0154

LUTHER, Martin (1483-1546). *An den Christlichen Adel Deutscher Nation von des Christlichen Standes besserung*. Wittenberg: [Melchior Lotter, 1520].

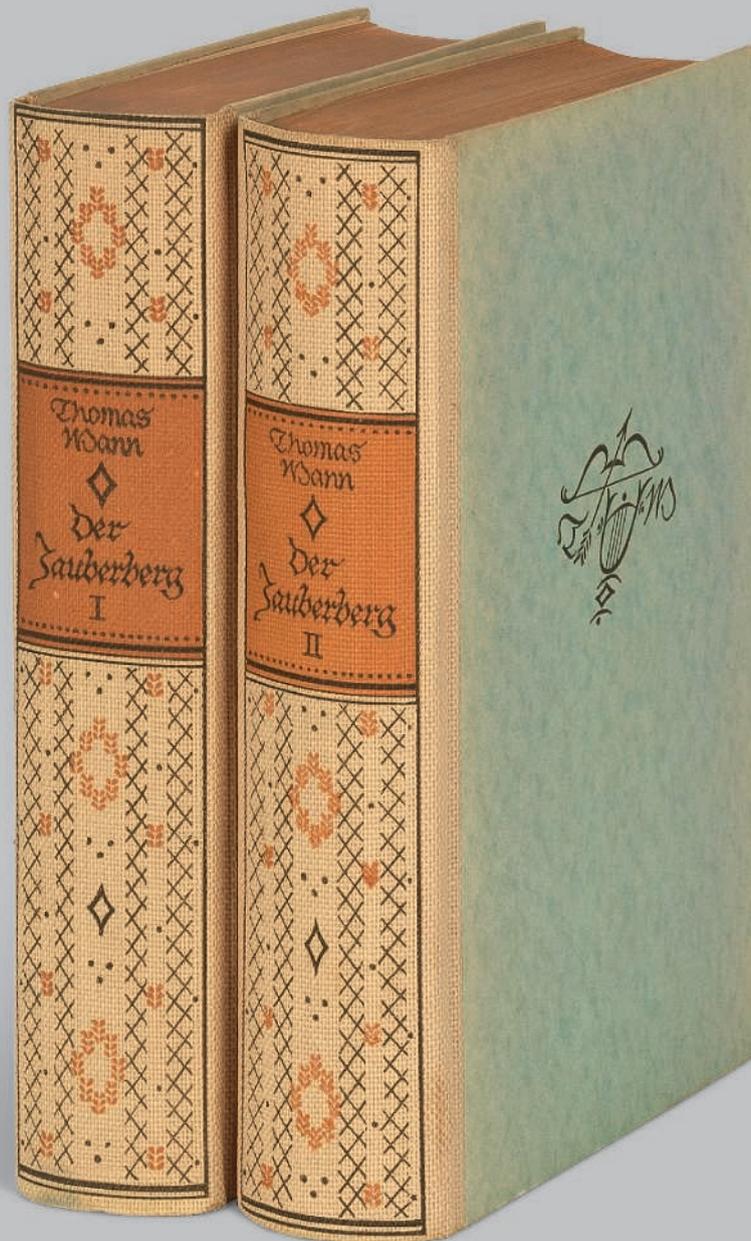
The first edition of the 'manifesto of the Reformation'. 'This was Luther's answer to the Bull of Excommunication published in Rome in June 1520 and it had a powerful effect on all classes of society [...] It led to movements of nationalism and to social reforms not all of which Luther himself would have approved [...] 'To the Christian Nobility' was published in the middle of August 1520 and by the eighteenth of the month four thousand copies were sold; seventeen further editions were published in the sixteenth century' (PMM). Benzing 683; PMM 49; STC German p.541.

Small quarto (183 x 140mm). 6-line woodcut initial on A3. With the blank M4 (first and last gatherings strengthened in gutter, small portion of lower corner of title restored, some light dampstaining). Modern limp vellum, housed in a red quarter morocco box. *Provenance*: ink inscription at foot of title.

£6,000-8,000

\$8,000-11,000

€6,900-9,100



0155

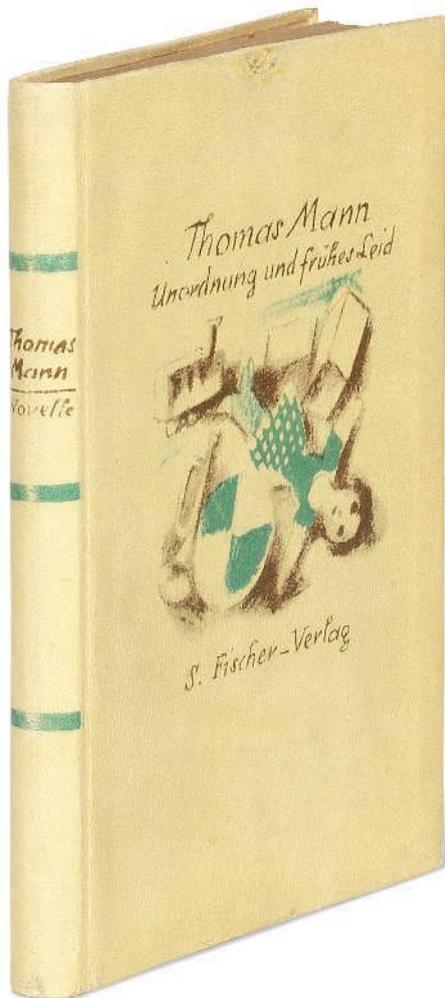
MANN, Thomas (1875-1955). *Der Zauberberg*. Berlin: G. Fischer, 1924.

An extremely fine set in the rare dustjackets of the first edition of Thomas Mann's masterpiece. It tells the story of Hans Castorp, whose three-week visit to his tubercular cousin in a sanatorium in the Swiss Alps turns into a seven-year stay, due to his failing health. Mann began writing *The Magic Mountain* in 1912 as a much shorter narrative in a humorous vein. When his work was interrupted by the First World War, the intervening events led Mann to a major examination of human nature, European history and politics and to ponder the great questions surrounding life and death. His description of institutional life is of interest in itself; allusions to the dark and irrational forces that lurk within the human psyche at a time when psychoanalysis was just beginning are of interest; considerations of the human condition and of the human spirit make worthwhile reading for any thoughtful person, and for anyone entering a profession centered on illness. In the informative afterword written retrospectively, Mann states that "what [Hans] came to understand is that one must go through the deep experience of sickness and death to arrive at a higher sanity and health..." (Felice Aull). Ultimately, the work took 12 years to complete.

Two volumes, octavo (184 x 118mm). Publisher's cream quarter buckram over blue boards, spines decorated and lettered in brown and black, together with the rare and very fragile brown dustjackets with printed spines (dustjackets fractionally chipped at heads of spines with tiny losses, vol. I slightly more heavily affected with tiny wear to upper joint), contained in a modern quarter black morocco clamshell case, spine decorated with red labels and a gilt mountain. (2)

£10,000-15,000

\$14,000-20,000
€12,000-17,000



0156

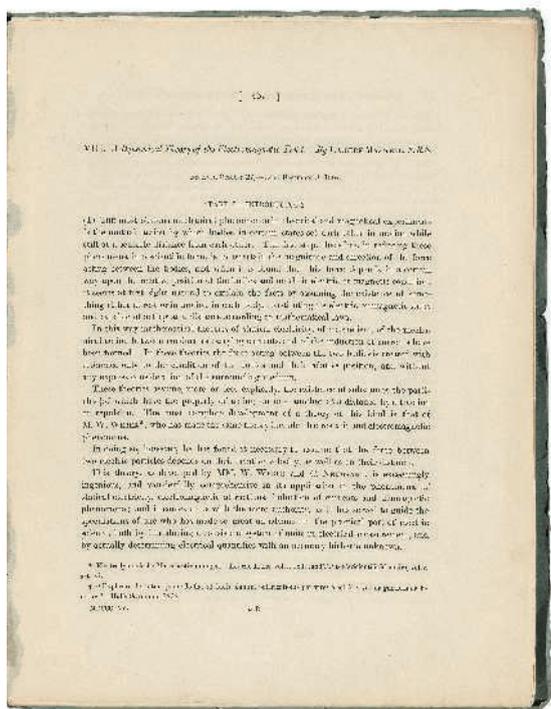
MANN, Thomas (1875-1955). *Unordnung und frühes leid*. Berlin: S. Fischer, 1926.

First edition, number 209 of 300 copies signed by the author. This edition with decorations to the binding, endpapers, and title after designs by Swiss artist Karl Walser (1877-1943).

12mo (162 x 112mm). Etched vignette on title. Original decorated limp vellum (extremities and small section at top of covers lightly rubbed); original cardboard slipcase. Half-title with title page illustration, author's signature on final page of text and correction sheet. Calf binding with front illustration by Karl Walser, endpapers and original board case with matching decoration (wear to top center of front cover and light wear to slipcase).

£1,200-1,800

\$1,600-2,400
€1,400-2,100



0157

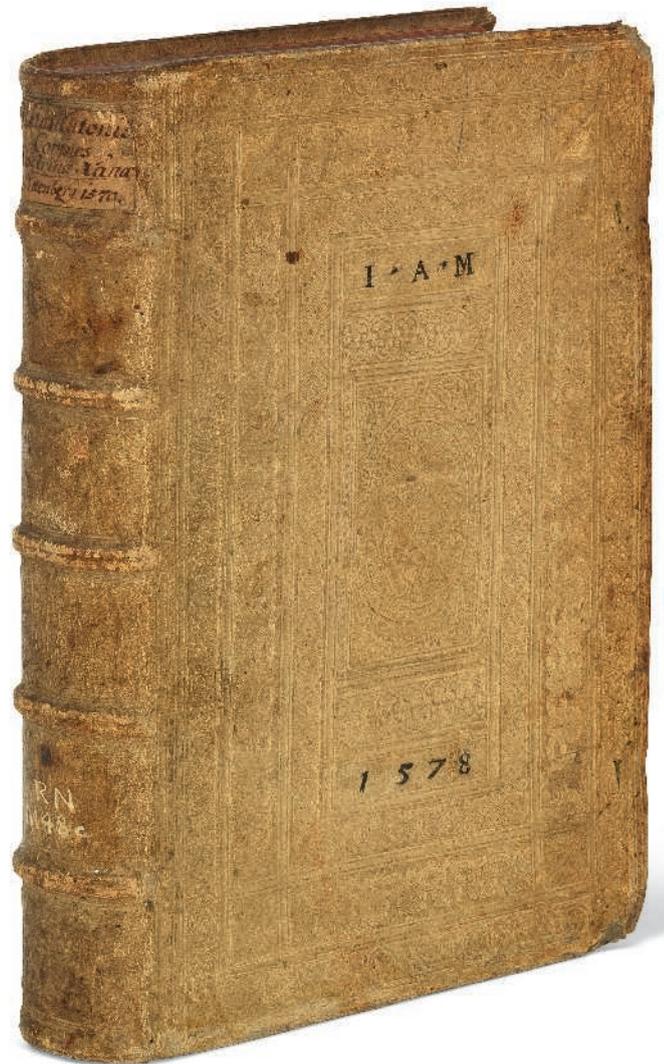
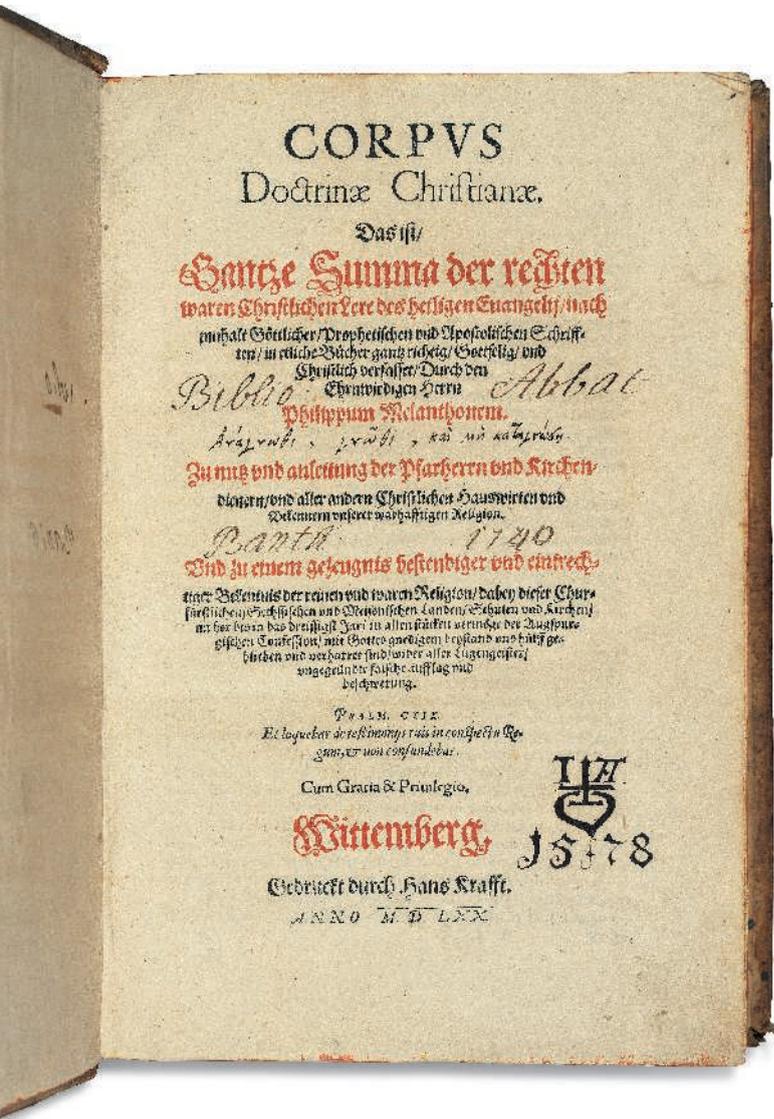
MAXWELL, James Clerk (1831-1879). 'A Dynamical Theory of the Electromagnetic Field.' In: *Philosophical Transactions of the Royal Society*. Vol. 155, part I (1865), pp.459-512. London: Taylor and Francis, 1865.

First edition of the fourth of Maxwell's five important papers on the foundations of electromagnetic theory published between 1855 and 1868. 'By 1863 ... Maxwell had found a link of a purely phenomenological kind between electromagnetic quantities and the velocity of light. His fourth paper [...] clinched matters. It provided a new theoretical framework for the subject, based on experiment and a few general principles, from which the propagation of electromagnetic waves through space followed without any special assumptions about molecular vortices or the forces between electric particles' (DSB). 'Clerk Maxwell [...] may well be judged the greatest theoretical physicist of the nineteenth century [...] A generation later Einstein's work on relativity was founded directly upon Maxwell's electromagnetic theory' (PMM 355). Norman 1465; PMM 355.

Quarto (303 x 231 mm). (Light adhesion in gutter of first leaf from upper cover, some short marginal tears). Original grey printed wrappers (some short tears at edges); modern cloth folding case, morocco label gilt. *Provenance:* early pencil inscription erased.

£1,200-1,800

\$1,600-2,400
€1,400-2,100



0158

MELANCTHON, Philip (1497-1560). *Corpus doctrinae Christianae*. Wittenberg: Hans Krafft, 1570.

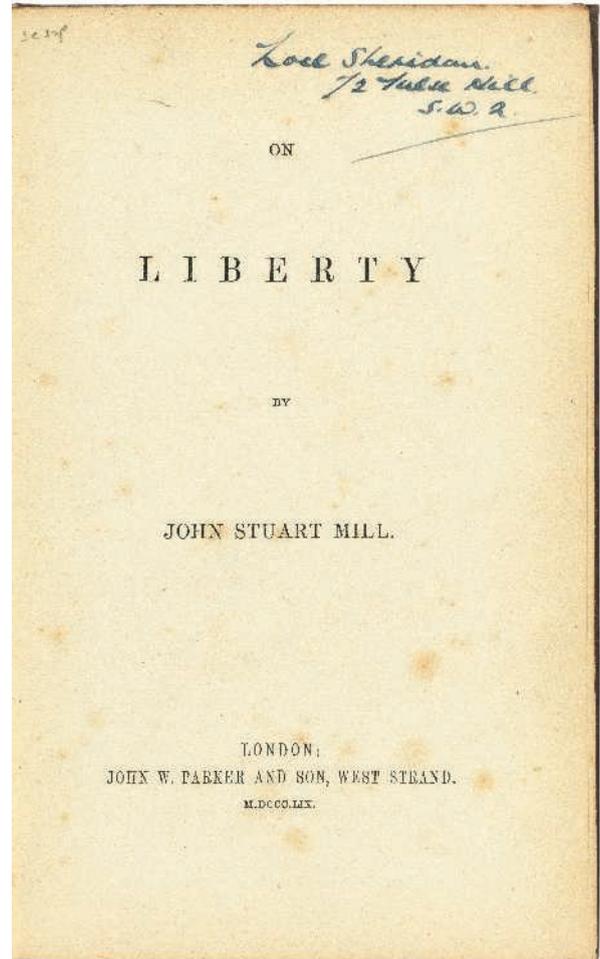
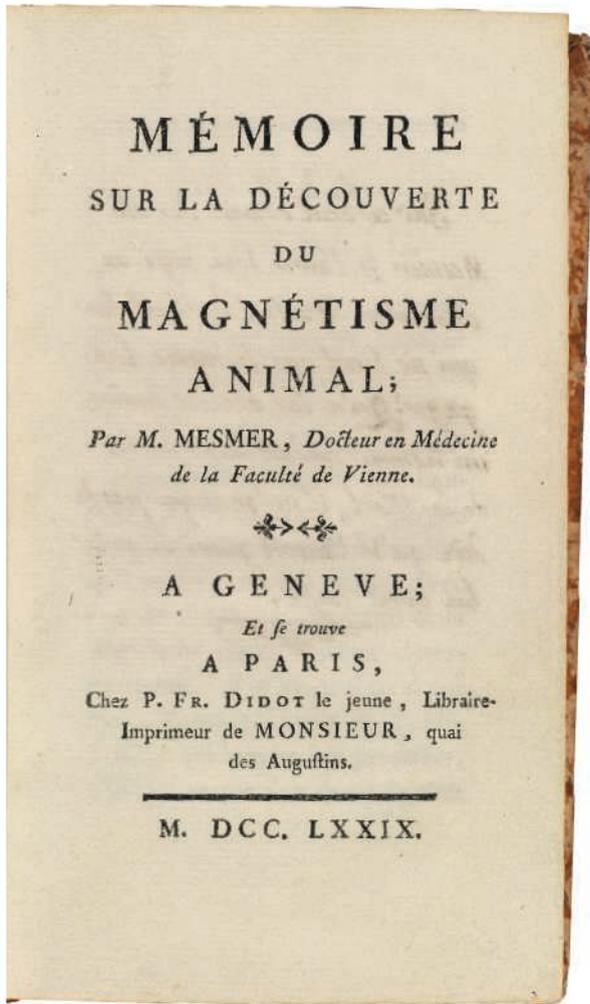
Early German edition in a contemporary German binding dated 1578. The *Corpus doctrinae*, first published in 1560, gathers Melancthon's most important theological writings. VD 16 M-2889; not in Adams or STC German.

Folio (308 x 205mm). Title printed in red and black, woodcut initials (light browning, a few leaves with minor waterstaining in top margin). Contemporary German pigskin, decoratively tooled in blind, upper cover signed 'I. A. M' and dated 1578, armorial blind stamp on lower cover, early spine label lettered in manuscript above library shelfmark lettered in white (lacking ties, lightly rubbed and soiled). *Provenance:* monogram on title dated 1578 — early Greek inscription on front pastedown and title — some early underlining and annotations — Benedictine Abbey, Banz (a famous site of Catholic enlightenment, secularised in 1803; inscription dated 1740).

£1,000-1,500

\$1,400-2,000

€1,200-1,700



0159

MESMER, Franz Anton (1734-1815). *Mémoire sur la découverte du magnétisme animal*. Geneva & Paris: Didot le jeune, 1779. [bound with:] D'ESLON, Charles (1750-1786). *Observations sur le magnétisme animal*. London & Paris: Didot, Saugrain and Clousier, 1780. [and:] THOURET, Michel Augustin (1748-1810). *Recherches et doutes sur le magnétisme animal*. Paris: Prault, 1784.

First edition of 'the manifesto of animal magnetism' (Norman). 'As much a social movement as a medical practice, mesmerism spread quickly throughout Europe and America, and became such a mania in pre-Revolutionary France that between 1779 and 1789 more literature was generated on mesmerism than on any single topic'. Garrison and Morton 4992.1; Norman M4; PMM 225.

3 works in one volume, octavo (160 x 95mm). Half-titles to all 3 works (without final blank in first work, third work lightly browned). Contemporary quarter calf over marbled boards, spine gilt (free front endpaper restored, lightly rubbed, splitting at head of lower joint). *Provenance*: contemporary inscription in French on verso of title.

£3,000–5,000

\$4,000–6,600
€3,500–5,700

0160

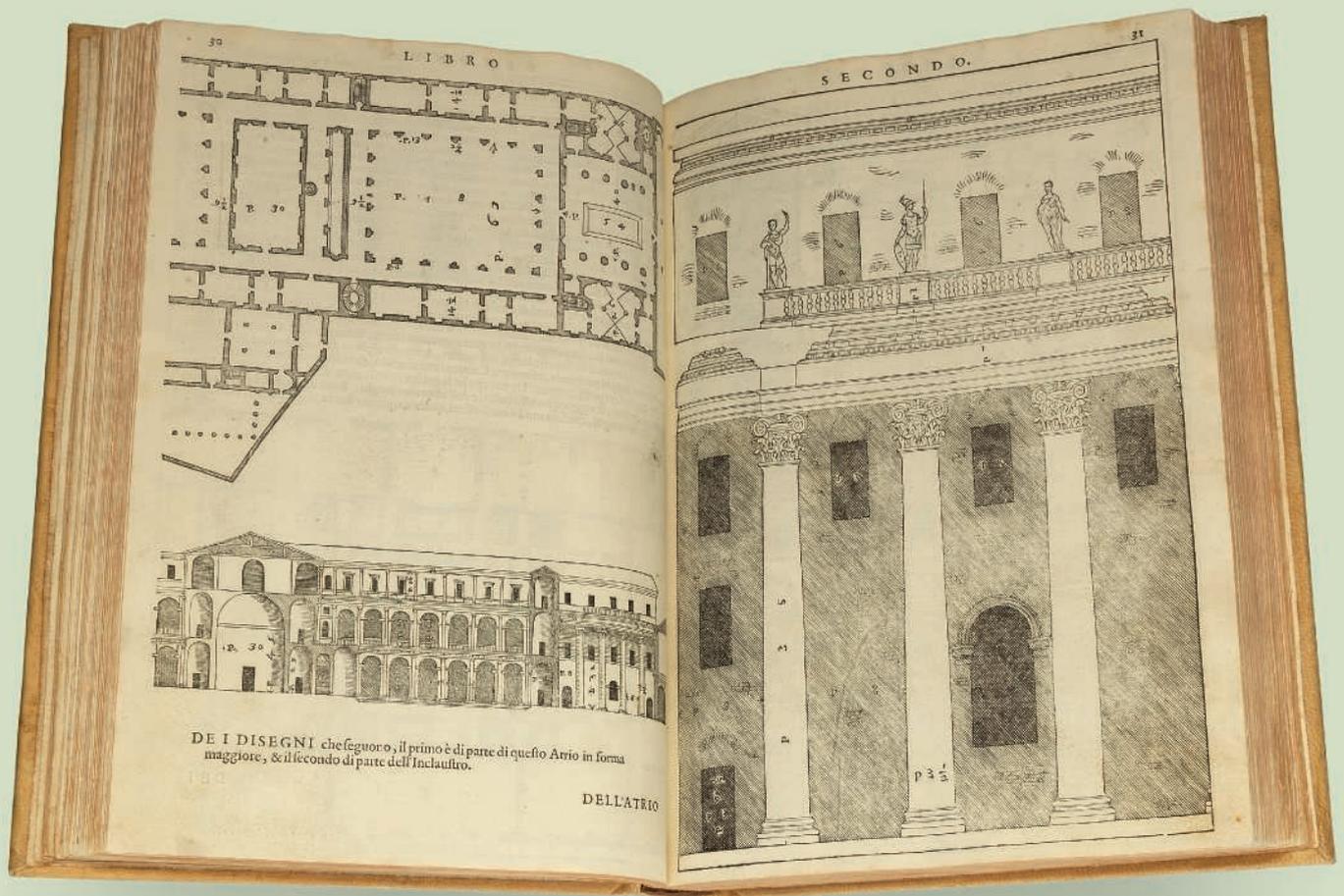
MILL, John Stuart (1806-1873). *On Liberty*. London: John W. Parker and Son, 1859.

First edition of Mill's seminal work, 'the final stage in the growth of Utilitarian doctrine' (PMM). *On Liberty* illustrates Mill's most significant realization that the "greatest good" of the community is inseparable from the liberty of the individual [...] Many of Mill's ideas are now commonplaces of democracy. His arguments for freedom of every kind of thought or speech have never been improved on.' PMM 345.

Octavo (193 x 123mm). Publisher's 4-page list tipped onto last page (minor spotting to a few leaves including title). Publisher's purple cloth, spine lettered in gilt (somewhat faded, extremities faintly rubbed and stained, endpapers slightly soiled). *Provenance*: early ownership inscription on title – bookseller's label on front pastedown – occasional pencil annotations.

£1,500–2,000

\$2,000–2,700
€1,800–2,300



0161

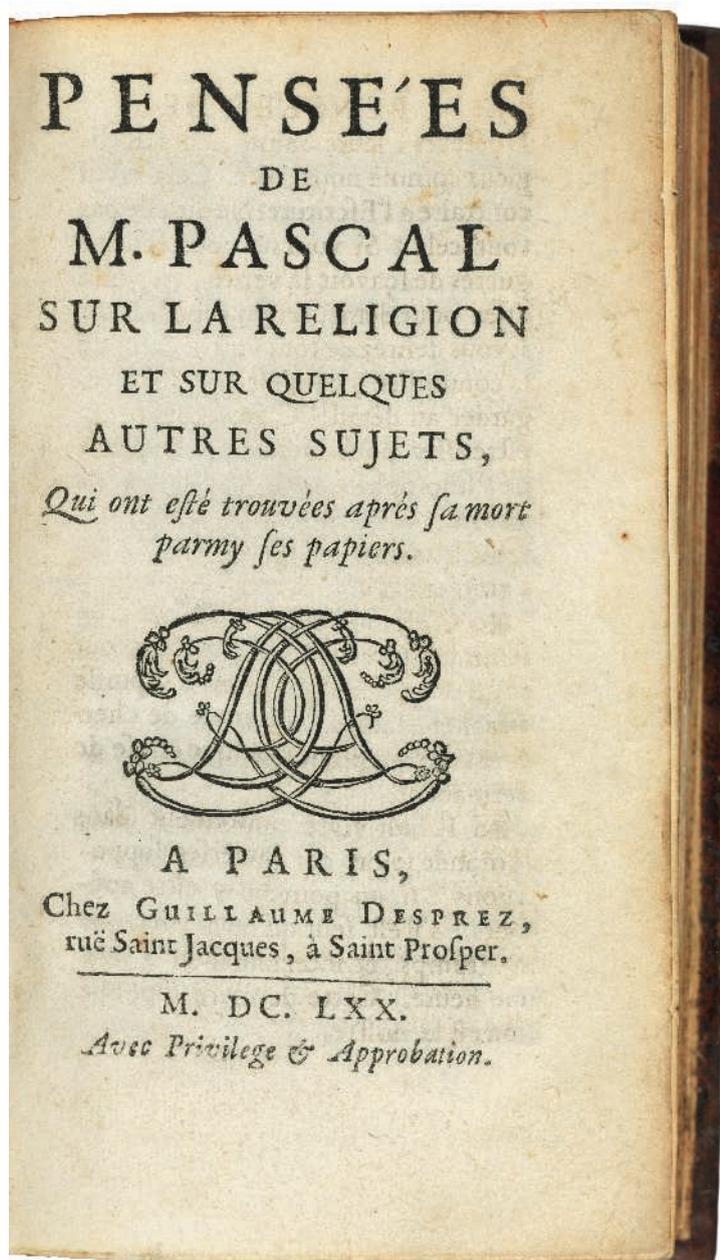
PALLADIO, Andrea (1518-1580). *I quattro libri dell'architettura*. Venice: Domenico de' Franceschi, 1570.

First collected edition of one of the most influential books on architecture. The work was originally published in two volumes by the same publisher — the first of which became books III-IV of the present work, and the second books I-II. 'Palladio's lasting influence on architectural style in many parts of the world was exercised less through his actual buildings than through his textbook. This is divided into four sections: orders and elementary problems, domestic building, public building, and town planning and temples. Palladio's style was directly inspired by Roman classical models through the writings of Vitruvius and Albert' (PMM). Palladio's lasting influence stretches all the way to the United States, where it can be witnessed in Thomas Jefferson's Monticello and his designs for the University of Virginia, and in numerous governmental buildings and mansions. Adams P-101; Brunet IV: 320; PMM 92.

Folio, 4 parts in one volume (285 x 198mm). With the blank 2K4. Numerous woodcut illustrations throughout by Giovanni and Cristoforo Chrieger, Cristoforo Coriolano and others, after Andrea Palladio, title and three part-titles within woodcut architectural border, printer's device on colophon leaf, woodcut initials (without the blank 4R4, title strengthened in gutter, A2-B4 extensively repaired, 4R1 with repaired tear into image, other marginal repairs, some wormholes, occasional light soiling and spotting). *Provenance*: compass circles in pencil on a single leaf.

£18,000-25,000

\$24,000-33,000
€21,000-28,000



0162

PASCAL, Blaise (1623-1662). *Pensées de M. Pascal sur la religion, et sur quelques autres sujets, qui ont esté trouvées après sa mort parmi ses papiers*. Paris: Guillaume Desprez, 1670.

Earliest obtainable edition of Pascal's literary masterpiece. Published at the behest of his nephew, Etienne Perier, Pascal's great Christian apologetic has a privilege dated 2 January 1670. The earlier issue of 1669 is known in two copies only (Paris and Troyes) and can be regarded as unobtainable. Appearing without *approbation, privilege, table of chapters, errata, and avertissement*, it was not formally published and the few copies produced were presumably a trial run. The BnF catalogue entry for the 1669 edition describes it as 'édition 'préoriginale'', while their entry for the present edition reads 'édition originale'. BnF FRBNF31062667 (31062666 for the 1669 edition); Brunet IV, 398; Le Maire 2; PMM 152; Tchermerzine IX, 72.

12mo (153 x 83mm). Printer's monogram device on title, engraved headpiece, type-ornament tailpieces, 3 decorated initials (title tipped to stub). Contemporary speckled calf, spine gilt, edge speckled red (extremities expertly restored).

£8,000-12,000

\$11,000-16,000
€9,200-14,000

0163 their vote they could throw out of Parliament any man who... PETHNICK LAWRENCE, Frederick (1871-1961) & Emmeline (1867-1954) (editors). *Votes for Women*. Volumes I-IV. London: The Reformer's Press, October 1907-September 1911.

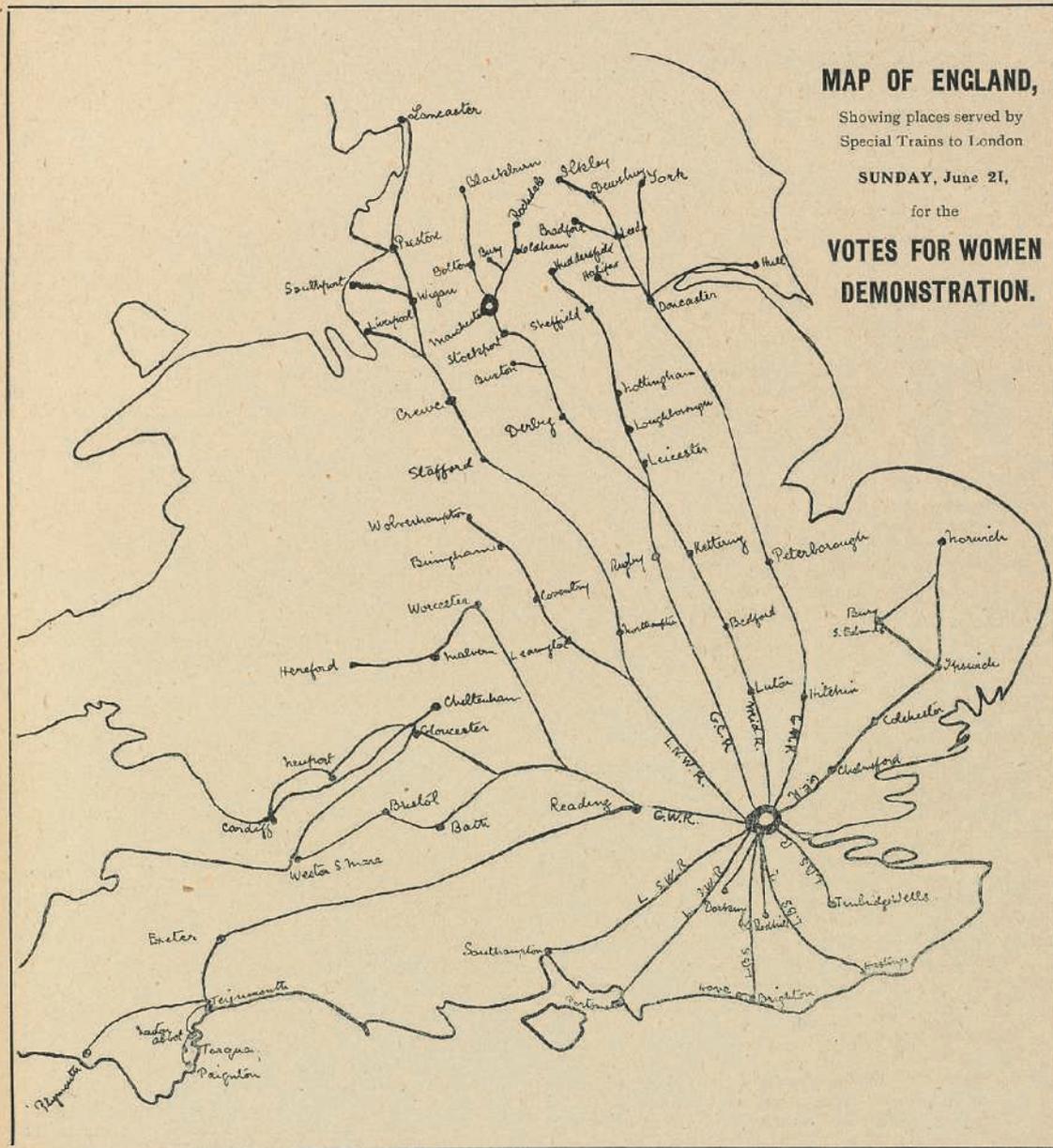
First edition, the first four volumes of the 'organ of the 'militants' (PMM), the official publication for the Women's Social and Political Union. The publication was co-edited by Frederick and Emmeline Pethnick Lawrence, the latter the treasurer for the WSPU from 1907-1912. It contained announcements for WSPU meetings, suffragist events, as well as planned protests and demonstrations, including the Hyde Park Protest on 21 June 1908 involving 300,000 activists. Also included are articles written by WSPU founder Emmeline Pankhurst and her daughters, Christabel and Sylvia. The Pethnick Lawrences were dedicated members of the WSPU, even turning their home into a hospital for women returning from prison and recovering from hunger strikes. Both were jailed for their involvement with the WSPU, Emmeline on six occasions, with one such occasion leading to ideological differences between themselves and the Pankhursts, who subsequently ordered their expulsion from the organisation in 1912. PMM 398.

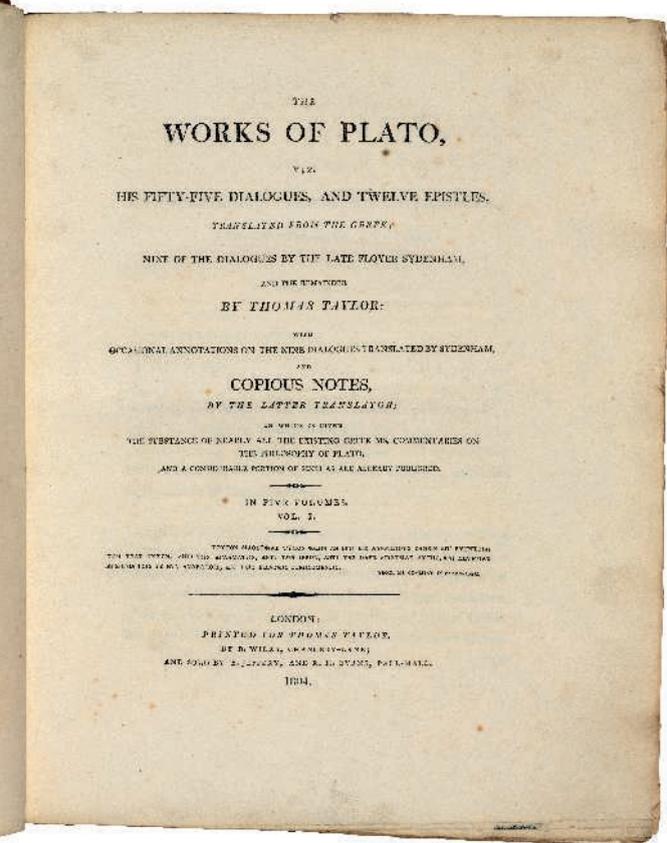
4 volumes, folio (vols. I & II: 325 x 218mm, vols. III & IV: 413 x 288mm). 186 issues, numerous illustrations throughout, advertisements (light browning, a few leaves loose, paper brittle in sections with occasional tears). Modern purple half calf, preserving original cloth covers, WSPU purple and green logo on upper covers (some staining).

£1,200-1,800

\$1,600-2,400

€1,400-2,000





0164

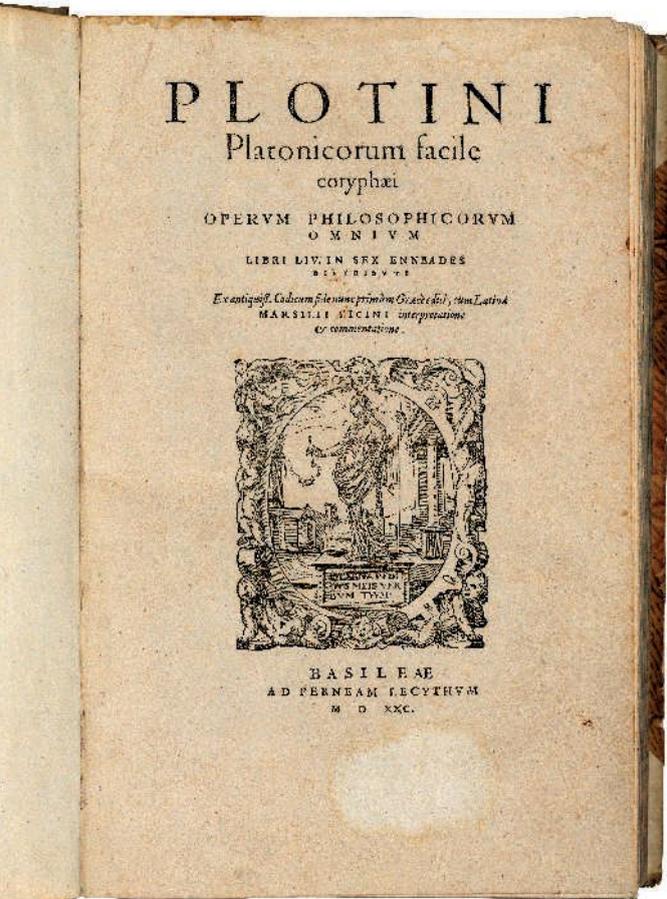
PLATO (?427-347 B.C.). *The Works ... viz. His Fifty-Five Dialogues and Twelve Epistles*. Translated from the Greek by Floyer Sydenham and Thomas Taylor. London: for Thomas Taylor, by R. Wilks and sold by E. Jeffrey and R. H. Evans, 1804.

First complete edition of Plato's work in English. The translation was begun by Floyer Sydenham, who completed nine of the dialogues, and finished by Thomas Taylor after Sydenham's death. Taylor's edition, complete with his commentary, was immediately important and remains in print today. This edition is uncommon complete, especially uncut. Lowndes 1877.

5 volumes, quarto (310 x 243mm). Half-titles, engraved plate in vol. 1 (marginal stains in quires m-o of vol. 1, repaired tears on half-title and title of vol. 2, some other minor tears and stains, occasional spotting and browning). 19th-century half cloth, brown morocco spine labels lettered in gilt, partially unopened, uncut (extremities rubbed, soiling and minor wear to covers). *Provenance:* 'H. Rowson / Ballington / Leek' (inscription) - J. Kenneth Rowson (gift inscription) - some pencil annotations. (5)

£1,000-1,500

\$1,400-2,000
€1,200-1,700



0165

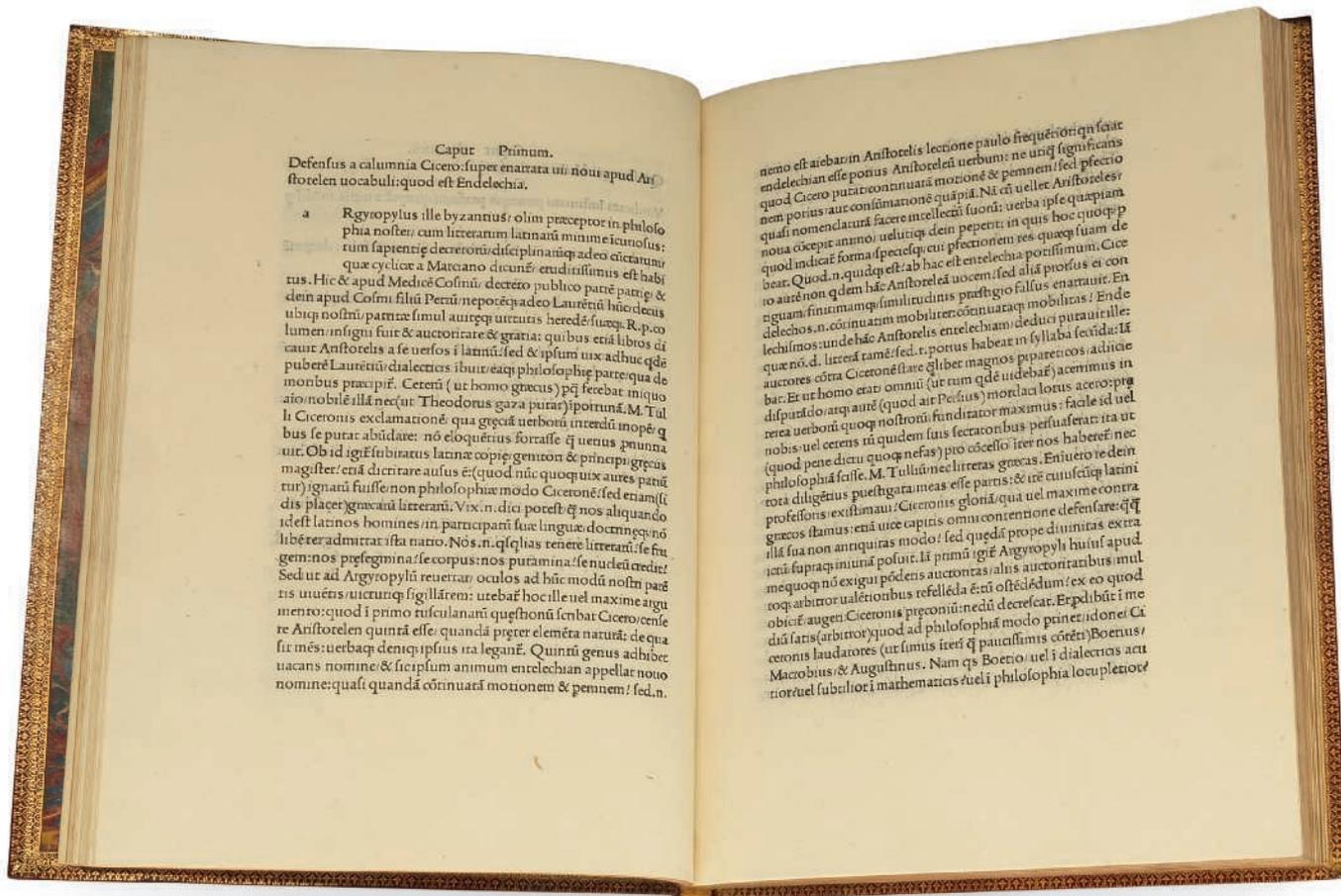
PLOTINUS (204-270). *Operum philosophicorum omnium*, in Greek and Latin. Basel: Petrus Perna, 1580.

Editio princeps in Greek of the works of Plotinus, the founder of Neoplatonism. The parallel Latin translation by Marsilio Ficino was first published in 1492. Adams P-1597.

Folio (340 x 217mm). Parallel Greek and Latin columns, woodcut device on title, woodcut portrait of Marsilio Ficino, woodcut initials (some very minor worming, occasional light spots and stains). Later half vellum over patterned boards, red morocco spine label gilt (extremities rubbed). *Provenance:* Georg Friedrich Creuzer (1771-1858, German classic scholar, whose own works include an edition of Plotinus; inscription) - Frankfurt, Bookseller Brönnner (gift inscription from probably Johann Carl Brönnner (1738-1812), bookseller, printer and publisher in Frankfurt).

£2,500-3,500

\$3,400-4,600
€2,900-4,000



0166

POLITIANUS, Angelo Ambrogini (1454-1494). *Miscellaneorum centuria prima*. Florence: Antonio di Bartolommeo Miscomini, 19 September 1489.

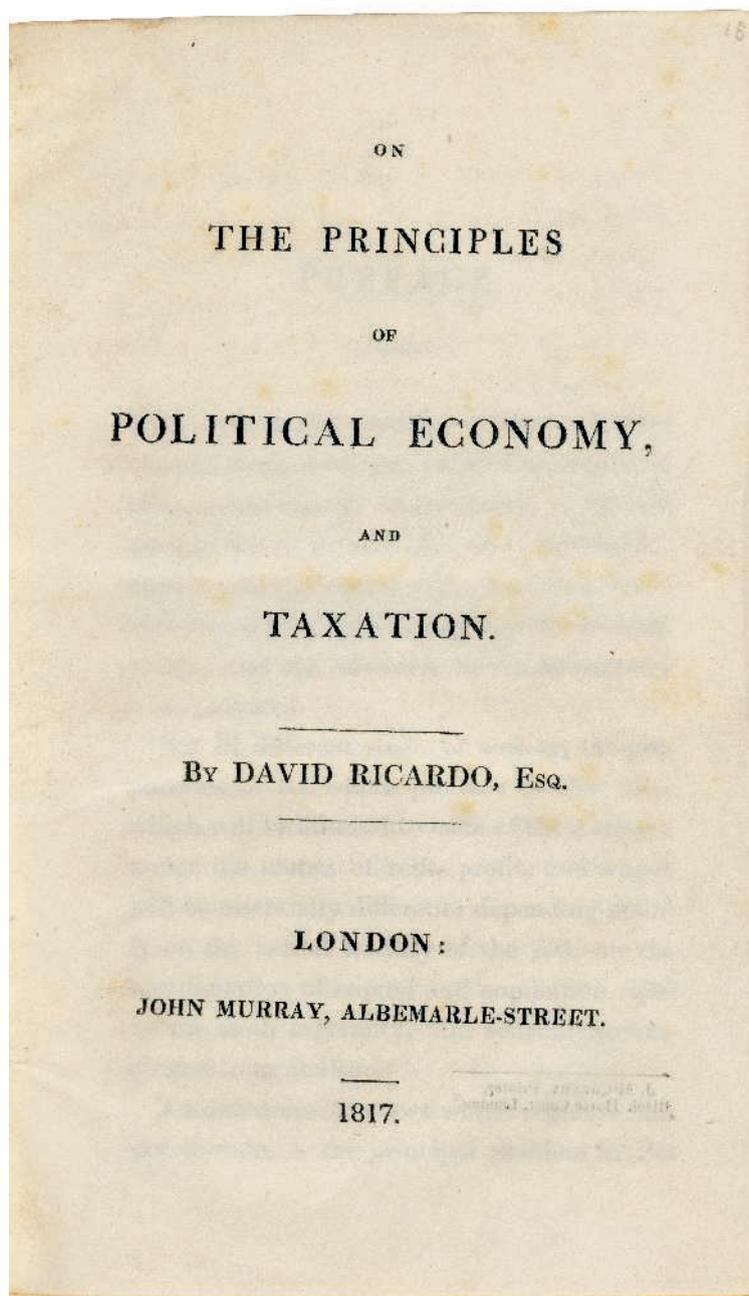
First edition of 'the apex of humanism' (PMM). 'Politian in his short life (...) saw the movement of humanistic scholarship reach its climax; in him, through his friendship with Lorenzo the Magnificent, it found its finest form. This *Miscellany* consists of translations and fragments of the classics in which his penetration and understanding of them may be seen.' (PMM 34). This publication initiated a genre of printed works in which the discussion and emendation of selected Latin and Greek texts take the place of a large-scale commentary of one author. The list of consulted authors that follows the author's preface demonstrates a precision of referencing that was highly unusual at the time. HC *13221; GW M34760; BMC VI 638; BSB-Ink P-662; Goff P890; PMM 32.

Chancery folio (262 x 190mm). With the 2-leaf 'Emendationes'. Printer's device in colophon, 2-, 3-, 4-, and 6-line initial spaces with guide letters (occasional discreet repairs mostly at end). 19th-century red morocco, lettered in gilt on spine, edges and inner dentelles gilt, marbled endpapers (very lightly rubbed). *Provenance*: early annotations, mostly adding accents to the Greek and occasional corrections to the Latin text– Bishop John Vertue (1826-1900, first Catholic bishop of Portsmouth; bookplate) – paper library label in corner of upper cover – old bookseller's printed description on endpaper – Michael Sharpe (book label).

£15,000–20,000

\$20,000–27,000

€18,000–23,000



0167

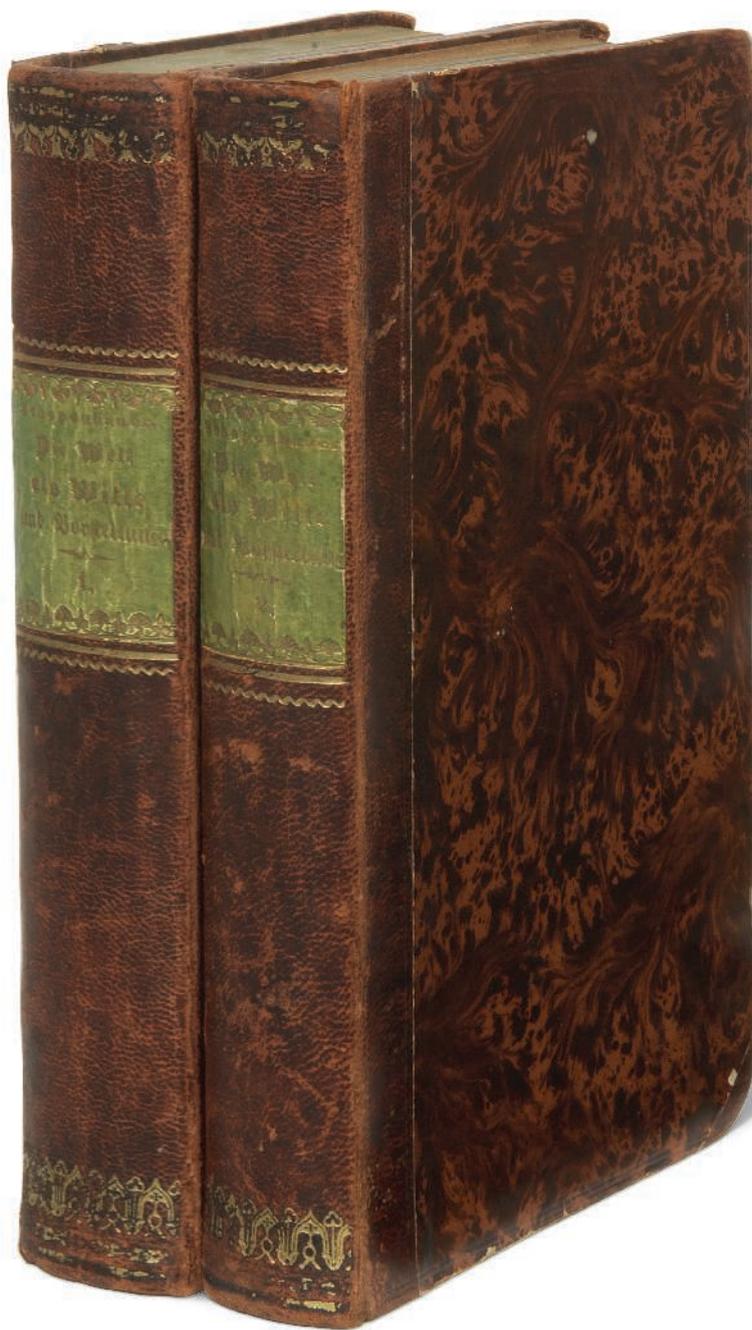
RICARDO, David (1772-1823). *The Principles of Political Economy and Taxation*. London: John Murray, 1817.

First edition of Ricardo's fundamental contribution to the science of economics, and the first systematic approach to the subject. In this work, Ricardo address the 'principal problem in Political Economy', defined as the determination of the laws which regulate 'the natural course of rent, profit, and wages' over time. He also expands upon ideas put forward in Smith's *Wealth of Nations* (1776) to outline a newly-developed labour theory of value, as well as theories on international competitive advantage and on the effect of taxation. 'Ricardo was, in a sense, the first "scientific" economist' (PMM); his exact mathematical approach and careful deductive methods provided a model for future study in the field. Goldsmith 21734; Kress B7029; PMM 277.

Octavo (210 x 130mm). (Some light spotting, without the publisher's advertisements at end as usual). Contemporary calf (expertly rebaked to style). *Provenance:* occasional light pencil annotations.

£18,000-25,000

\$24,000-33,000
€21,000-28,000



0168

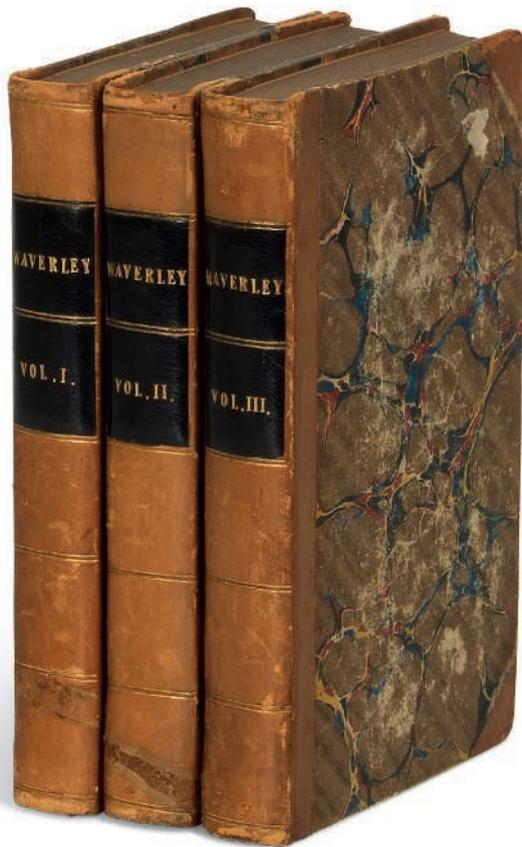
SCHOPENHAUER, Arthur (1788-1860). *Die Welt als Wille und Vorstellung*. Leipzig: F.A. Brockhaus, 1819-1844.

The earliest obtainable complete edition of Schopenhauer's principal work, comprising the single volume first edition of 1819 and volume II from the greatly expanded second edition of 1844. According to Hübscher, just 750 copies of the first edition were published. By placing contemplation higher than concepts as a mode of experience, Schopenhauer became 'the artist's philosopher' with a powerful influence upon Richard Wagner, Thomas Mann, Marcel Proust, Franz Kafka, Samuel Beckett and through to Wolfgang Hildesheimer. PMM 279.

2 volumes, octavo (201 x 121mm). 2 folding plates, of which one folding and one letterpress, several illustrations in the text (some spotting and light waterstaining, tear in one leaf just touching text, engraved plate fragile along fold). Contemporary half leather over marbled boards, green leather spine label lettered in gilt (extremities lightly rubbed). *Provenance*: occasional pencil underlining. (2)

£7,000-10,000

\$9,300-13,000
€8,000-11,000



0169

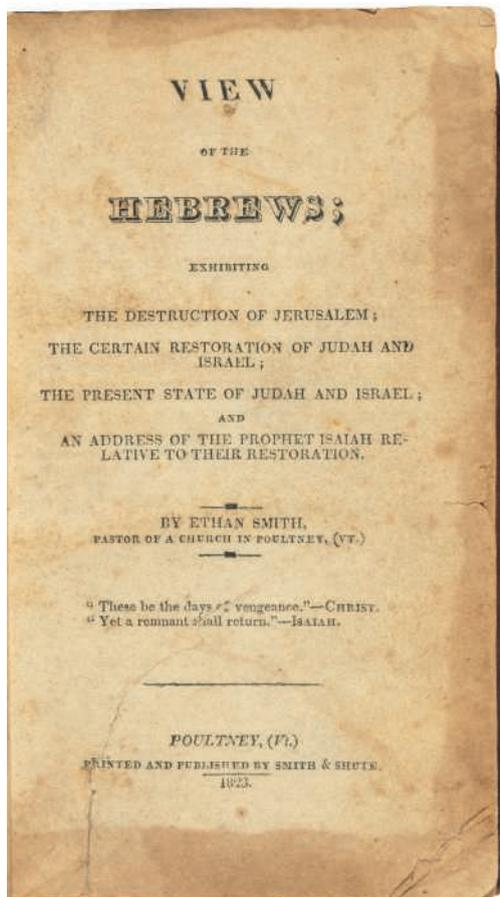
SCOTT, Walter (1771-1832). *Waverley; or 'Tis Sixty Years Since*. Edinburgh: Archibald Constable and Co., 1814.

First edition of 'the archetype of the historical novel' (PMM). 'The success of all the 'Waverley Novels' was instantaneous, not only in England and Scotland but also in the United States where pirated editions, and in Europe where German and French translations, swamped the market'. PMM 273; Todd and Bowden, 77a.

3 volumes, 12mo (170 x 102mm). Half-titles (vol. I with repair in title and marginal tear in D11, a few light stains). Contemporary half calf over marbled boards, black leather spine labels lettered in gilt (lightly rubbed, spine labels possibly renewed); all housed in a modern quarter morocco box. *Provenance:* Michael Sharpe (book label in box). (3)

£1,800-2,500

\$2,400-3,300
€2,100-2,800



0170

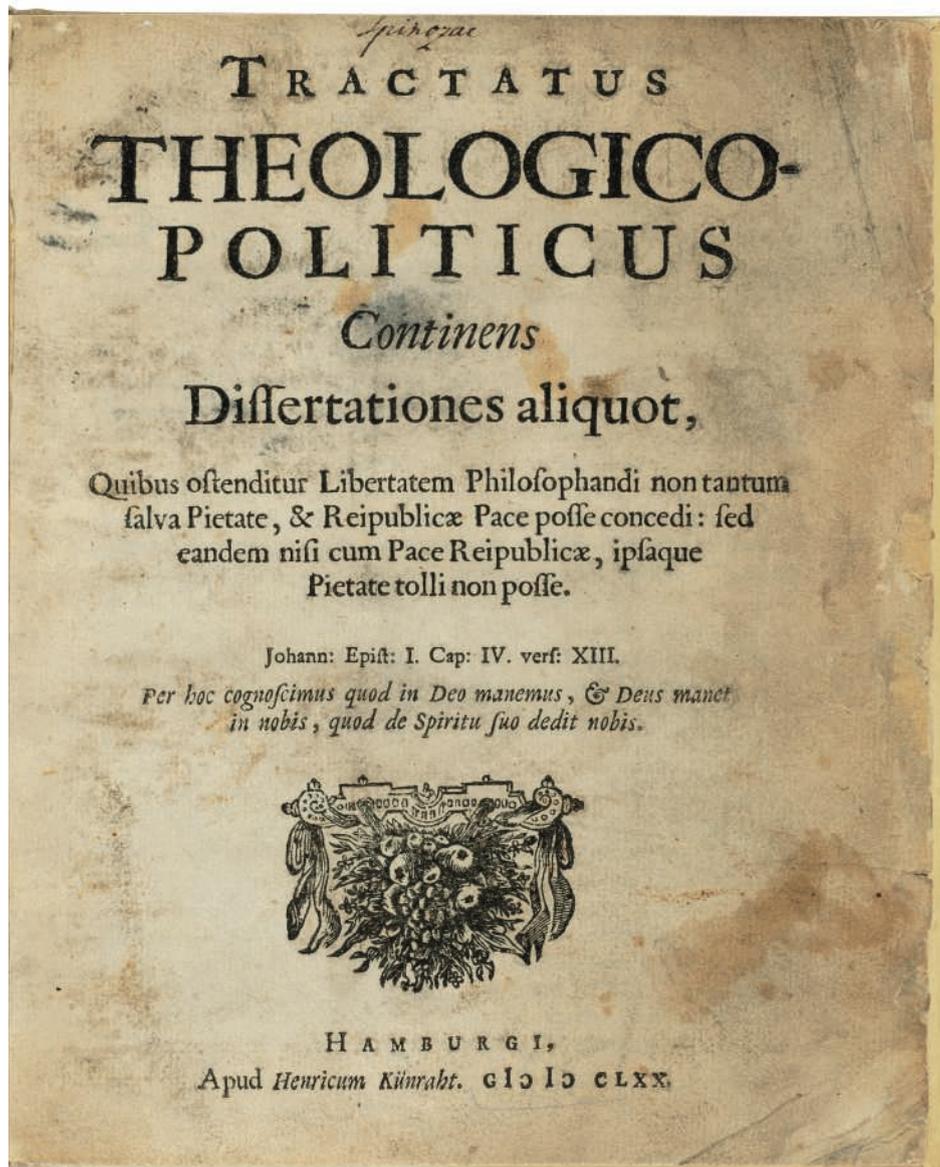
SMITH, Ethan (1762-1849). *View of the Hebrews*. Poultney, Vermont: Smith and Shute, 1823.

First edition of an important work that links the North American Indians with the lost tribes of Israel. In *View of the Hebrews*, pastor Ethan Smith links Bible citations with eye-witness reports of American Indians in order to support his theory that the latter were direct descendants of the Lost Ten Tribes of Israel. The parallels between the present publication and John Smith's *Book of Mormon* (1830) have led many to argue that it was a serious influence on the later work. Sabin 82538.

12mo (170 x 99mm). List of contents and errata on pp.185-187 (tears in title and first introduction leaf repaired, blank corner of title chipped, small burn in bottom margin affecting 8 leaves, spotting and browning, some waterstains, a few other tears). Contemporary sheep, red morocco spine label lettered in gilt (extremities rubbed, lower cover chipped, sympathetic repairs to spine). *Provenance:* George Robinson (contemporary inscription).

£1,000-1,500

\$1,400-2,000
€1,200-1,700



0171

[SPINOZA, Baruch (later Benedictus de, 1632-1677).] *Tractatus theologico-politicus continens dissertationes aliquot, quibus ostenditur libertatem philosophandi non tantum salva pietate, & reipublicae pace posse concedi: sed eandem nisi cum pace reipublicae, ipsaque pietate tolli non posse.* Hamburg: Henricus Kunraht, 1670.

First edition of Spinoza's philosophy, a 'crystal-clear exposition of the theory of natural right' (PMM). The *Tractatus Theologico-Politicus* (A Treatise on Political Theology) was Spinoza's first great work, blending the traditions of his Hebraic background with Cartesian rationalism, the philosophy he adopted following his break with Jewish orthodoxy in 1656. The *Tractatus* extends his ethical views into the realm of politics, and contains the first clear statement of the mutual independence of philosophy and religion. 'Man is moved to the knowledge and love of God; the love of God involves the love of our fellow men. Man, in order to obtain security, surrenders part of his right of independent action of State. But the State exists to give liberty, not to enslave; justice, wisdom and toleration are essential to the sovereign power' (PMM). The printing history of the *Tractatus theologico-politicus* is, in Fritz Bamberger's words, 'a complex and fascinating bibliographical tale.' Four editions were published with the 1670 date and Kunraht imprint. Of these, one actually appeared in 1672 and two were issued posthumously in 1677. This copy is of the true first edition, with page 104 misnumbered 304. Fritz Bamberger, 'The Early Editions of Spinoza's *Tractatus Theologico-Politicus*,' in: *Studies in Bibliography and Booklore*, vol. 5, 1962, pp.9-33, no. T1; PMM 153.

Quarto (192 x 152mm). Roman, italic and Hebrew type, woodcut printer's device on title (without the final blank Gg2, title creased and soiled, with some creasing extending through the first 6 leaves with **2 corner chipped, faint waterstain from beginning through to gathering O tiny fore-edge stain from gathering Bb to the end, gathering H misbound). Contemporary vellum over pasteboard, yapp edges, titled in manuscript on spine (some light soiling, small horizontal split on spine); modern vellum.

£6,000-8,000

\$8,000-11,000
€6,900-9,100



0172

STURLASON, Snorri (1178/79-1241). *Heims Kringla, eller Snorre Sturlusons Nordlandske Konunga Sagor*. Stockholm: L. Wankiwian, 1697 [-1700].

First edition of 'the stem and source of the legend of the Norsemen'. The *Heims Kringla* is one of the great collections of sagas, with each of its 16 chapters devoted to a Norwegian king. Snorri's telling of the lives of King Olav Tryggvason and St Olav 'shows Snorri's magnificent terse prose at its best; it is one of the greatest of historical epics' (PMM) 168; Sabin 85484.

2 volumes, folio (300 x 191; 320 x 196mm). Printed in Icelandic, Swedish and Latin, engraved device on title, woodcut head- and tail-pieces (occasional minor staining or toning). 18th-century speckled calf, spines gilt, vol. 1 with title label lettered in gilt, not on vol. 2 (minor worming to spines, joints of vol.1 tender). *Provenance*: Sweden, Gothenburg City Library (library stamps on titles). (2)

£3,000-5,000

\$4,000-6,600
€3,500-5,700

0173

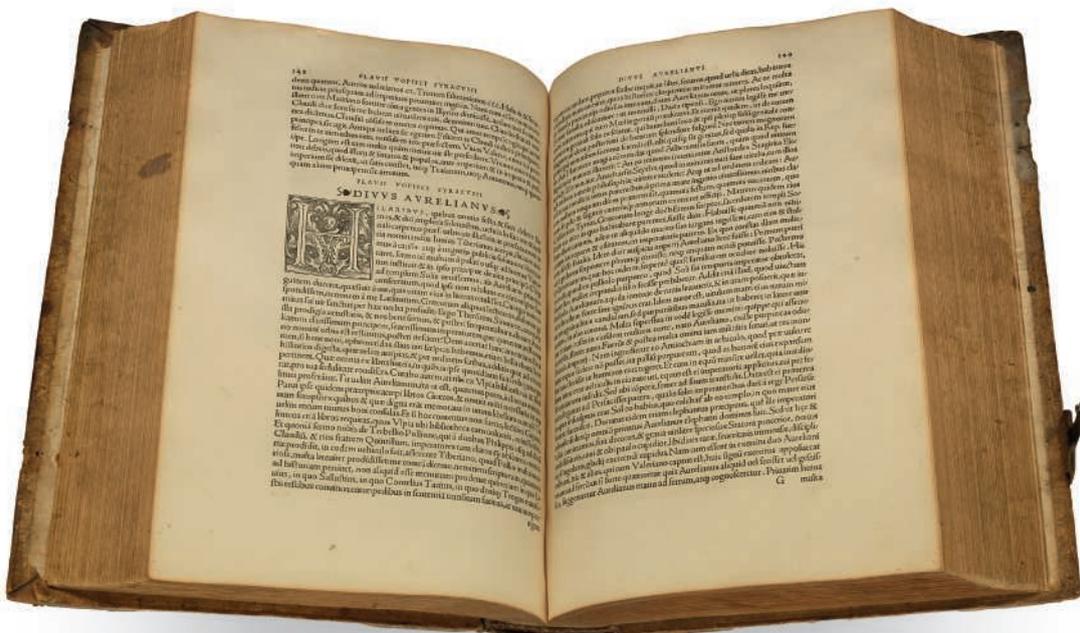
SUETONIUS TRANQUILLUS, Gaius, et al. [Scriptores historiae Augustae]. *Omnia quam antehac emendatiora*. Basel: J. Froben and N. Episcopius, July 1533.

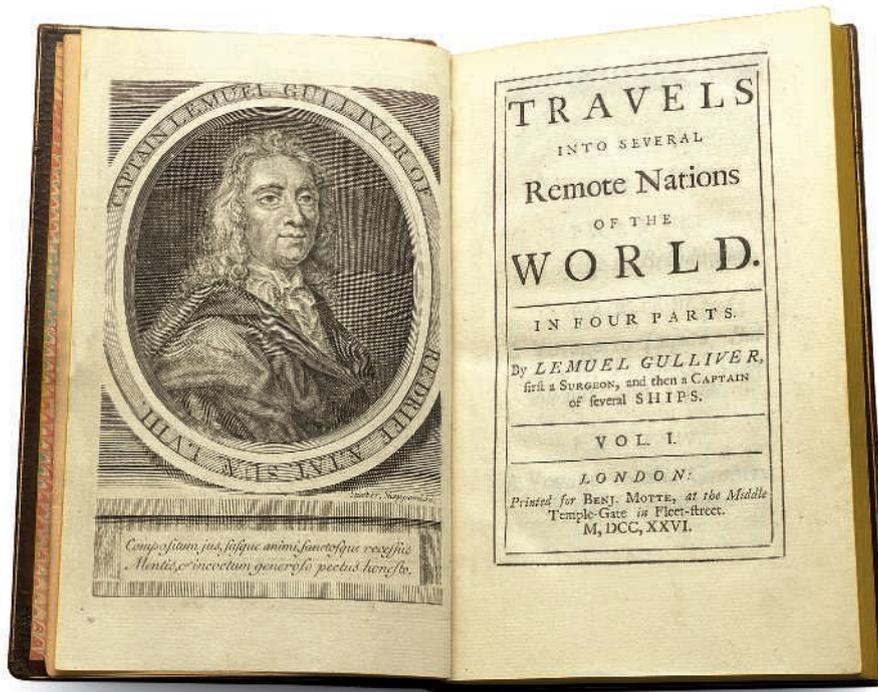
Second Froben edition, in a contemporary binding, of this collection of texts by ancient Roman historians. Giovanni Battista Cipelli (1478-1553), best known under his academic name, Egnatius, edited the work. Adams S-2025; Schweiger II:975.

Folio (330 x 220mm). Printer's device on title and final leaf, fine woodcut initials from the Kinderschule, with the blank 2U8 (some light stains in a few gatherings at beginning and end). Contemporary blind-tooled pigskin, one brass clasp, titled in manuscript on spine (loss of pigskin at head of upper joint, lightly rubbed and soiled, missing one clasp). *Provenance*: 'Hildebrand ?Waldir' (inscriptions on title and front pastedown) -- early marginal annotations.

£1,000-1,500

\$1,400-2,000
€1,200-1,700





0174

[SWIFT, Jonathan (1667-1745).] *Travels into Several Remote Nations of the World...* by Captain Lemuel Gulliver. London: Benj. Motte, 1726.

An attractive set of the first edition of Swift's masterpiece, Teerink's 'B' edition. 'Gulliver's Travels' has long been considered the epitome of satirical fable writing and has become a classic tale for children. Teerink 291.

2 volumes, octavo (186 x 115mm). Engraved frontispiece portrait of the author in the second state, 6 engraved plates (one plate in vol. II laid down). c.19th-century mottled calf by Wood, spines gilt (rebacked preserving spine). *Provenance:* Robert Lowry van Dyke (bookplate) – Wilson W. Mills (bookplate). (2)

£3,000–5,000

\$4,000–6,600
€3,500–5,700

0175

TACITUS, Publius Cornelius (c.55-120). *Opera quae exstant, editione ultima, et cum ad ea omnia commentariis aut notis.* Antwerp: Christophe Plantin, 1585. [Bound with:] CHYTRÄUS, David (1530-1600). *Vandaliae et Saxoniae Alberti cranzii continvatio. Ab anno Christi 1500.* Wittenberg: Johann I Krafft [Johann Rühel & Konrad II Rühel], 1586.

First folio edition (third overall printing) of Lipsius' celebrated edition of Tacitus. Also with the rare first and sole edition of Chytræus' continuation of Albert Krantz's History of the Vandals and the Saxons, of which only one copy is listed on USTC. An unusual binding reusing mid-15th-century Hebrew manuscript leaves written in square Ashkenazic letters, from Germany or German-speaking surrounding countries (Ashkenaz). The present Hebrew text is identified as taken out from Or Zarua, the work of Isaac ben Moses of Vienna (c.1200-1270), and is a guide of Jewish law which is arranged according to the Talmudic tractates. Our fragment is dealing with the laws concerning circumcision, second part, nr.104 (*Hilkhot Millah, Siman 104*). PMM 93 (1574 octavo edition);USTC 402074. USTC 698410; VD16 ZV-23964.

Together 2 works in one volume, folio (335 x 215mm). Vol. I without last blank, each with a folding sheet, woodcut devices on titles (both with occasional toning, spotting and staining, some worming, tear without loss to second folding sheet). Contemporary German blindstamped pigskin-backed pasteboards papered with reused mid-15th-century Hebrew manuscript vellum leaves, manuscript spine title label (some worming, somewhat worn). *Provenance:* Klein (ownership inscription on first title verso).

£1,000–1,500

\$1,400–2,000
€1,200–1,700



ΘΟΥΚΥΔΙΔΟΥ

ΠΕΡΙ ΤΟΥ ΠΕΛΟΠΟΝ-

νησιακού πολέμου Βιβλία η̄.

THUCYDIDIS DE

BELLO PELOPON-

nesiaco Libri VIII.

Idem Latine, ex interpretatione

Laurentii Vallæ, ab Henrico

Stephano recognita.

IN HAC SECUNDA EDITIONE

quæ amplius quàm in prima præstita fuerint, extrema ad
lectorem epistola docebit.



Excudebat Henricus Stephanus

Anno M. D. LXXXVIII.

0176

THUCYDIDES (c.460/455 - c.399 B.C.). *De bello Peloponnesiaco libri VIII*. Translated from Greek into Latin by L. Valla. [Geneva]: H. Stephanus, 1588.

The improved second edition, 'generally considered the best 16th-century edition of the greatest historian of Athens' (Schreiber). 'For this new edition Estienne has corrected the Greek text and scholia, as well as further revised Valla's Latin translation, which is now printed on the same page with the Greek text, in parallel columns, while the Greek scholia are printed at the foot of the page'. Adams T-667; PMM 102; Schreiber 216.

Folio (321 x 205mm). Text in parallel Greek and Latin columns. Woodcut Estienne device on title, initials, head- and tailpieces (very occasional minor spots or stains, small wormhole in margin from title to n1). Later mottled calf (neatly restored, rebacked to style). *Provenance*: bookseller's inscription on front free endpaper with price - label on front pastedown - very small modern ownership monogram on front free endpaper - evidence of removed bookplate.

£3,000-4,000

\$4,000-5,300

€3,500-4,600

THE NEW
Horse-Houghing Husbandry :
OR, AN
ESSAY
ON THE
PRINCIPLES
OF
Tillage and Vegetation.

Wherein is Shewn,
A METHOD of INTRODUCING
A Sort of
Vineyard-Culture into the *Corn-Fields*,
In Order to
INCREASE their PRODUCT, and DIMINISH
the COMMON EXPENCE,
By the USE of
INSTRUMENTS lately Invented.

L O N D O N :
Printed for the AUTHOR, in the Year M.DCC.XXXI.

0177

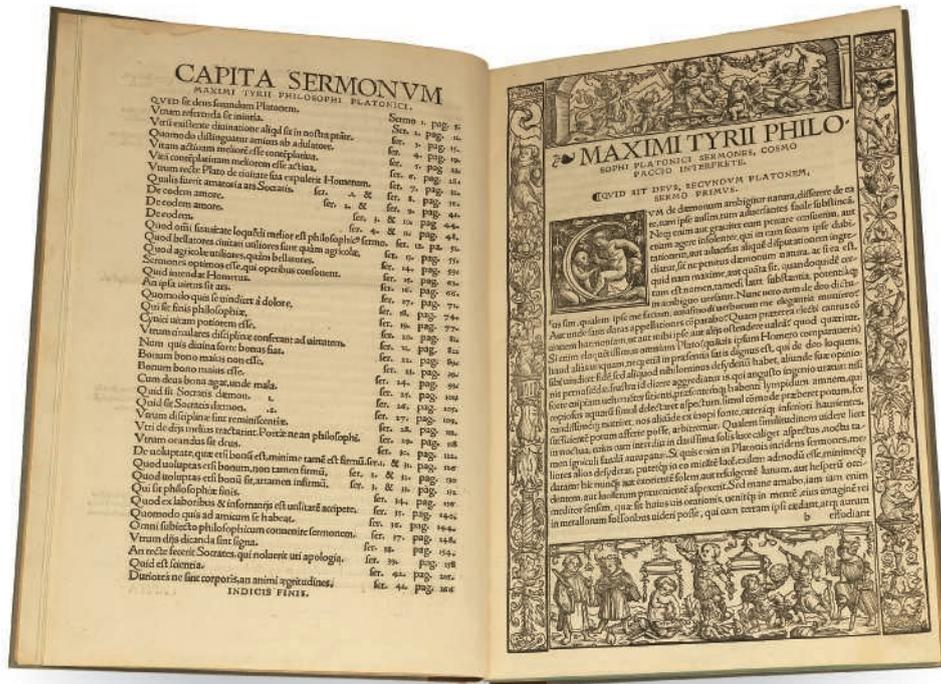
[TULL, Jethro (1674-1741)]. *The New Horse-Houghing Husbandry: or, An Essay on the Principles of Tillage and Vegetation*. London: Printed for the Author, 1731.

The rare first edition of a pioneering work on agricultural methods, preceding the unauthorized edition which appeared in Dublin later that same year. Tull's revolutionary seed drill allowed for the controlled distribution of wheat seed, laying the foundation 'for mechanizing and rationalizing the growth of crops' (PMM). His methods were a hugely important influence on the agricultural revolution — according to McDonald, they amount to 'the greatest improvements' that have been introduced 'into the modern practice of tillage'. McDonald p.208-209; PMM 188.

Quarto (228 x 174mm). Woodcut head- and tailpieces, initials (some light spotting, I1 and I2 lightly stained, faint waterstaining in lower margin of signatures R-X). Contemporary calf, rebounded to style (lightly soiled, extremities slightly rubbed). *Provenance*: William Charles de Meuron, Earl Fitzwilliam (1872-1943; bookplate on front pastedown).

£8,000-12,000

\$11,000-16,000
€9,200-14,000



0178

MAXIMUS OF TYRE (2nd century AD). *Platonici Sermones e Graeca*. Basel: Ioannis Frobenius, 1519.

The preferred second edition and the earliest work decorated with woodcuts by Ambrosius Holbein (c.1494 - c.1519). The sermons are preceded by a preface written by Cosmus Paccius, the archbishop of Florence, who also translated the work from the original Greek into Latin. This translation was made from a manuscript copy of Tyrius' 41 dissertations that was brought by Janus Lascaris from Greece to the De Medici family in Florence. The first edition, without the Ambrosius woodcuts, was printed in Rome in 1517. Fairfax Murray 286. Not in Adams.

Folio (298 x 201mm). Title, first page of preface and sermons in woodcut borders by the Holbein brothers, title border signed 'AH' and dated 1517, initials, various ornamental headpieces, printer's device in colophon (light marginal waterstains mostly in quires a-b). Modern pasteboards (small chip at head of spine, some minor repairs, slight splitting at joints) *Provenance*: faded 16th-century purchase record (inscription on title).

£1,000-1,500

\$1,400-2,000
€1,200-1,700

0179

VERGILIUS MARO, Publius (70-19 B.C.). *The Georgicks of Virgil, with English Translation and Notes by John Martyn*. London: Richard Reily, 1741.

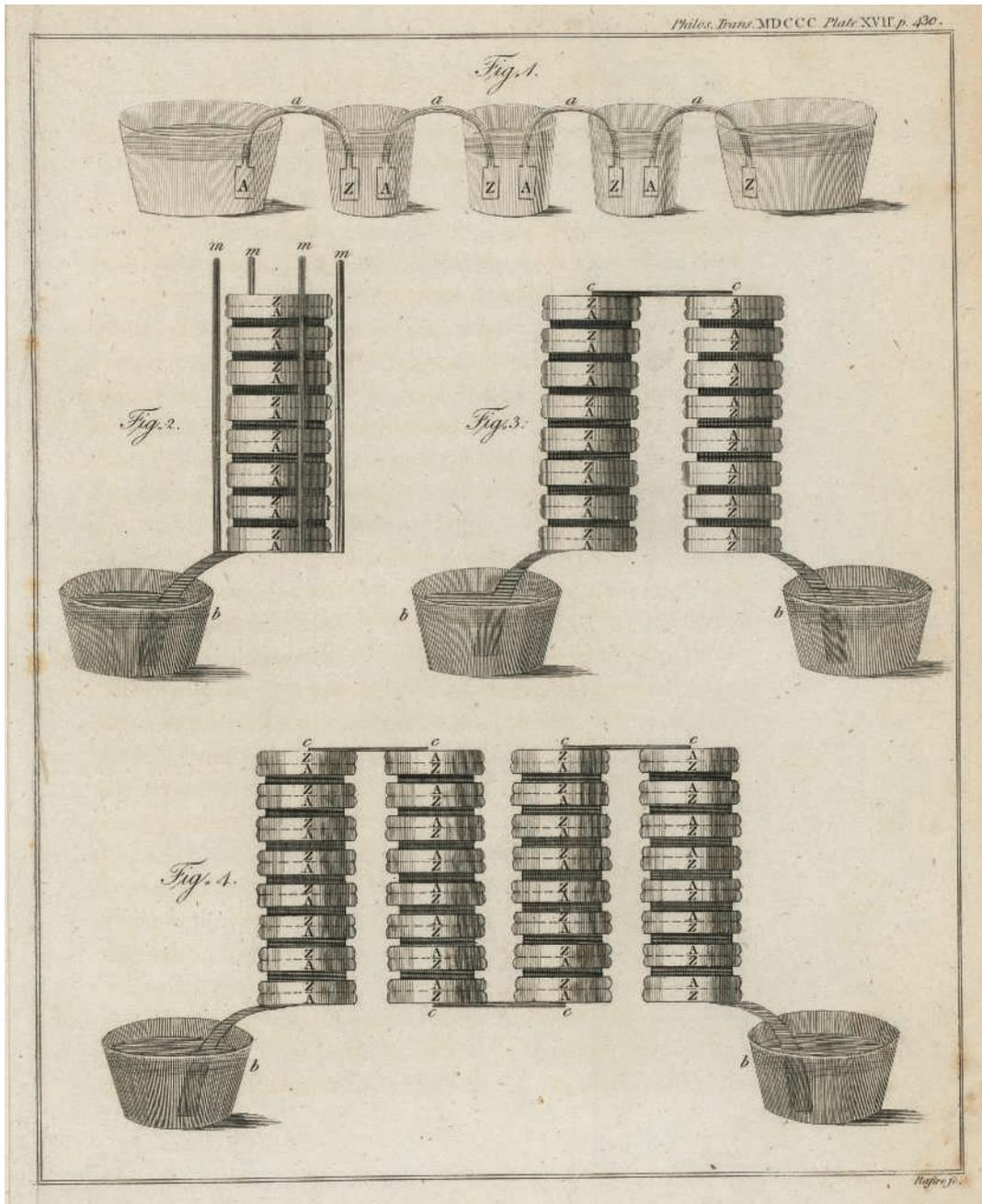
First edition of Martyn's translation of Virgil's *Georgics*, with 13 full-page plates in contemporary hand-colour. John Martyn (1699-1768) was an English botanist, holding the botanical chair at Cambridge University from 1731 to 1768. 3 of the coloured plates accompanying Martyn's translation are world maps, offering a view of the world as it was known at the time of publication while at the same time illustrating the 5 world-zones as described by Virgil. ESTC 006338148.

Quarto (280 x 236mm). 13 full-paged hand-coloured engraved plates, woodcut head- and tailpieces, initials (light marginal staining in first and last few leaves, a few leaves very faintly spotted). Contemporary full speckled calf expertly rebaked, preserving the original spine, red morocco spine label gilt (repair to lower cover, extremities lightly rubbed). *Provenance*: Thomas Wallis Esq. (bookplate) - 'Littlecote' (bookplate).

£1,000-1,500

\$1,400-2,000
€1,200-1,700





0180

VOLTA, Alessandro (1745-1827). 'On the Electricity excited by the mere Contact of Conducting Substances of Different Kinds'. Extracted from: *Philosophical Transactions of the Royal Society*, Volume 90. London: W. Bulmer & Co. for Peter Elmsley, 1800.

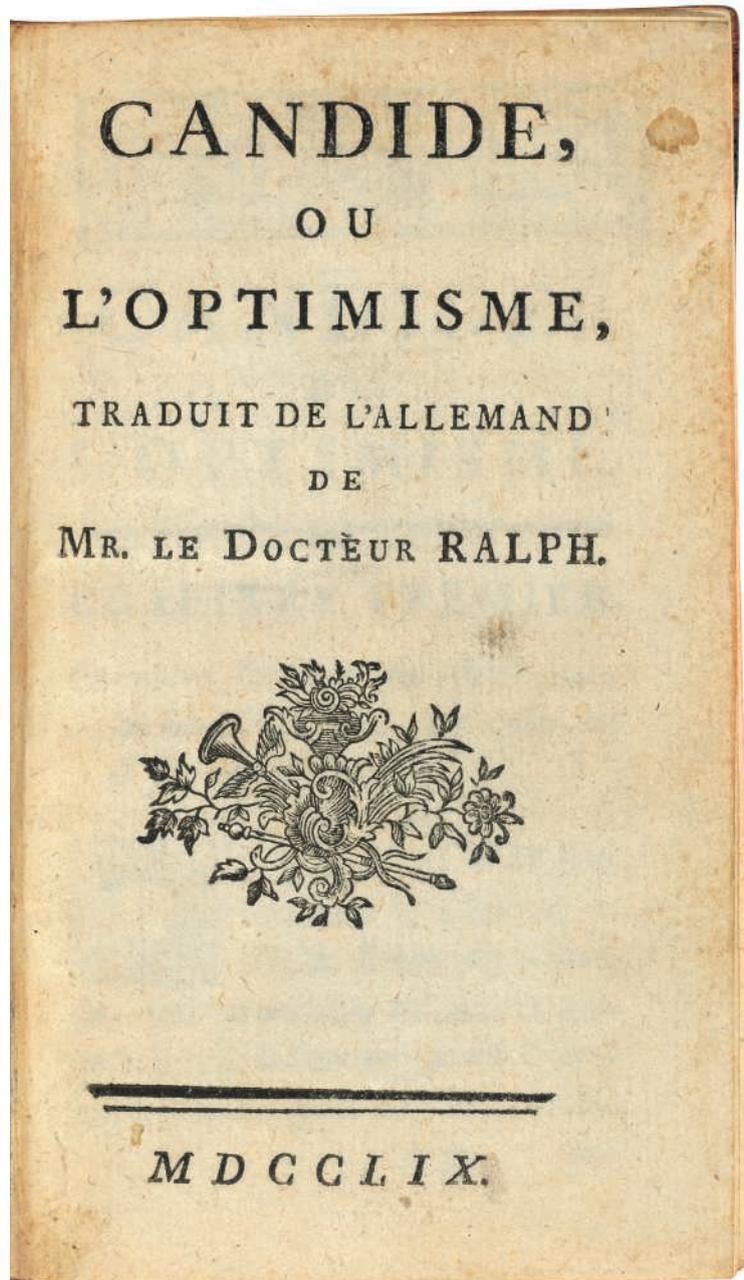
A fine copy of the first announcement of the electric battery. Volta's electric battery (the 'voltaic pile') was composed of pairs of silver and zinc disks separated by cardboard soaked in saline or acid solution. It was a breakthrough in physics, and led to the development of electrotechnology. 'The voltaic pile revolutionized the theory and practice of electricity, so that within one hundred years of Volta's invention more progress was made than in the two thousand four hundred years between the tentative experiences of Thales and the publication of Volta's letter addressed to Sir Joseph Banks, President of the Royal Society' (PMM). Horblit 37b; Norman 2164; PMM 255.

Quarto (263 x 202mm). One folding engraved plate by James Basire illustrating the first electric battery (plate with minor marginal spots). Modern burgundy morocco gilt.

£5,000-8,000

\$6,700-11,000

€5,700-9,100



0181

[VOLTAIRE, François Marie Arouet de (1694-1778).] *Candide ou L'Optimisme, traduit de l'allemand de Mr. le Docteur Ralph.* [Geneva: Gabriel Cramer,] 1759.

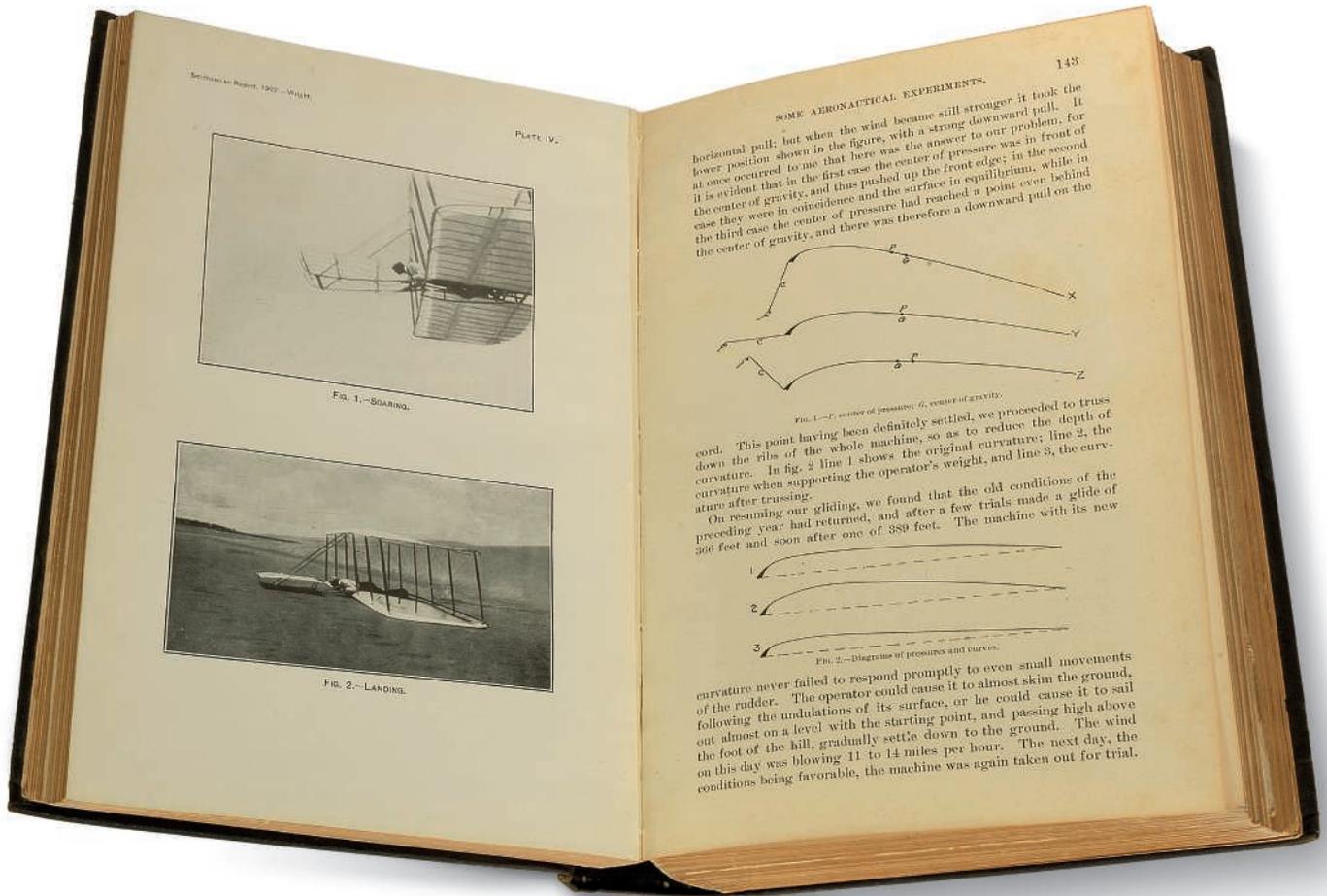
The true first edition of Voltaire's famed philosophical tale, 'the fullest expression of the intellectual life of Voltaire and his century' (Wade). The complexity of its clandestine publication is evident from the fact Wade lists 16 editions, all of which appeared without an imprint, but with a date of 1759. This copy conforms to Wade's 'authoritative edition', having the following issue points: p.103, line 4, contains the misprint 'que ce ce fut'; p. 125, line 4, has 'précisément'; p.31 is without the unnecessary paragraph break preceding 'mais il y a'; p.41 has the variant 'Car, dit-il, tout ceci est...'; p.242 does not contain the paragraph beginning 'Candide était affligé'. PMM 204; Pomeau 299G; Wade 1.

12mo (155 x 90mm). Woodcut title vignette, head- and tailpieces (without blank N7 and N8 'Avis au Relieur' leaf as usual, a few light spots or stains). Modern half calf over speckled boards, spine gilt, red edges, marbled endpapers.

£20,000–30,000

\$27,000–40,000

€23,000–34,000



0182

WRIGHT, Wilbur (1867-1912). 'Some Aeronautical Experiments.' Contained in: *Annual Report of the Board of Regents of the Smithsonian Institution ... for the year ending June 30, 1902*. Washington: Government Printing Office, 1903.

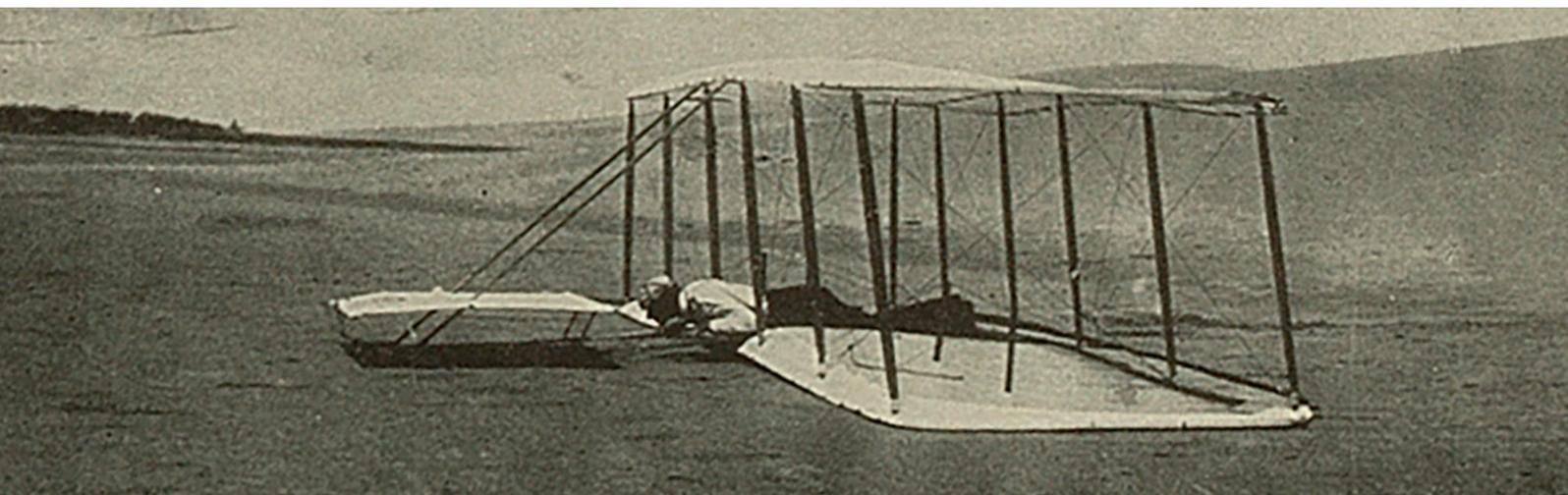
Final revised text of the Wright brother's experiments published just before their historic first successful manned and motorized flight on 17 December 1903. The first version of this text was originally published in the *Journal of the Western Society of Engineers*, Chicago: December, 1901.

Octavo (227 x 150mm). 16pp., comprising pp.133-148. 4 plates on 2 leaves containing 8 photographic illustrations of the Wrights' early gliders. Original black cloth (spine fractionally faded, extremities faintly rubbed).

£1,000-1,500

\$1,400-2,000

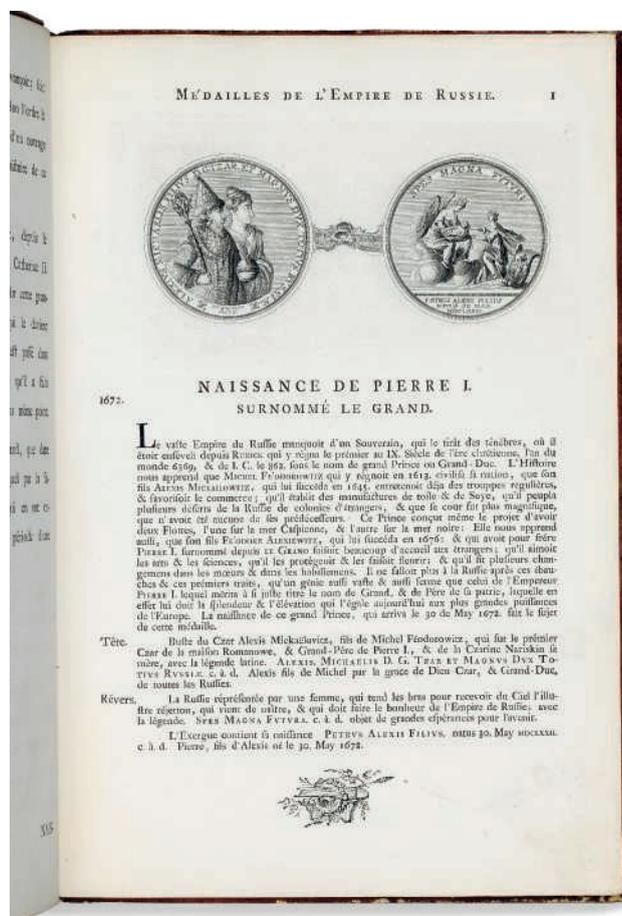
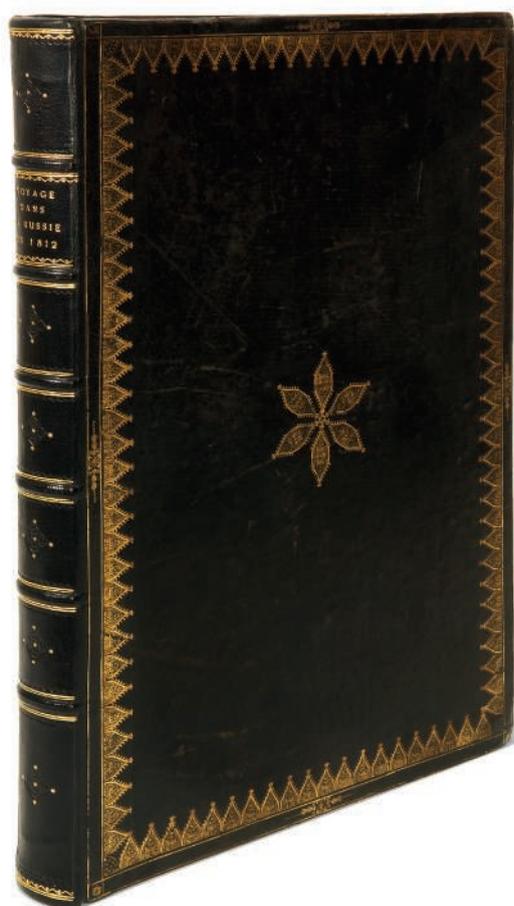
€1,200-1,700





**Printed Books,
including
Russian Books
and Manuscripts
Lots 183-243**

RUSSIAN BOOKS AND MANUSCRIPTS



0183

ADAM, Albrecht (1786-1862). *Voyage pittoresque et militaire de Willenberg en Prusse jusqu'à Moscou fait en 1812*. Munich: Hermann & Barth, 1828 [1827-33].

A complete copy of this first edition of Adam's work on the Grande Armée's journey during Napoleon's Russian Campaign in 1812. Each plate was composed by an eye witness 'd'après nature et sur les lieux même.' Graesse I p.18.

Folio (537 x 355mm). Complete with lithographic title and 101 plates, of which 3 are portraits (light finger-soiling, occasional spotting). Contemporary roan gilt, edges gilt (rebacked and recornered, light rubbing).

£5,000–8,000

\$6,700–11,000
€5,700–9,100

0184

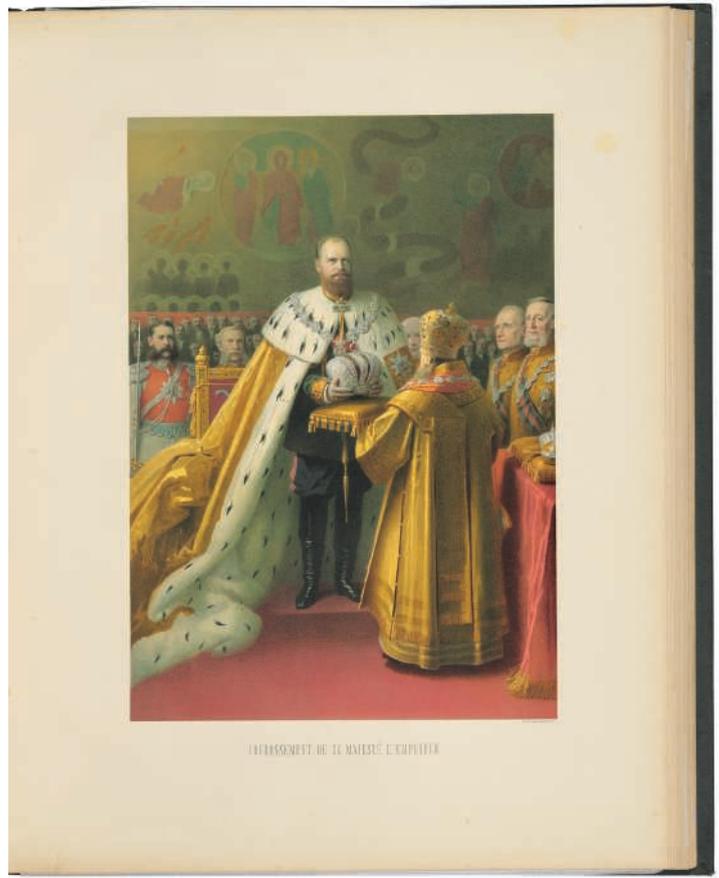
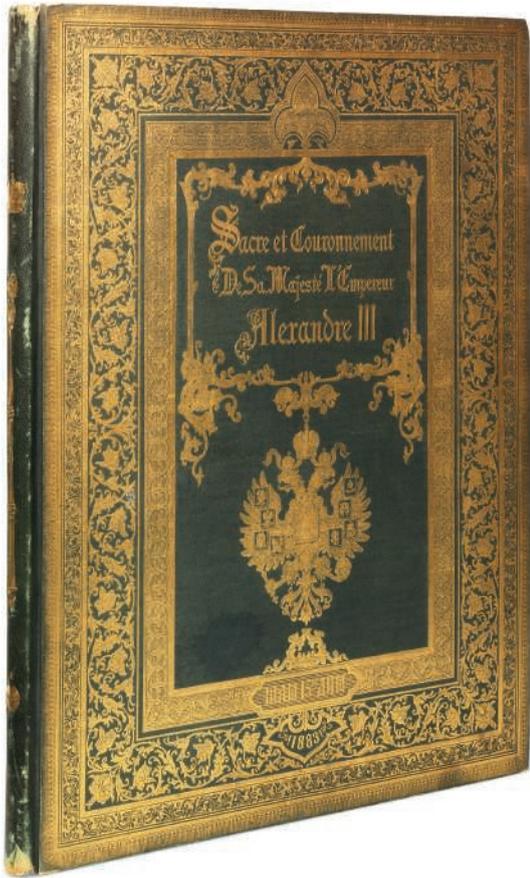
CATHERINE THE GREAT – RICAUD DE TIREGALE, Pierre. *Médailles sur les Principaux Evénemens de l'Empire de Russie depuis le règne de Pierre le Grand jusqu'à celui de Catherine II*. Potsdam: 1722

First edition of this fine work on Russian medals executed for Catherine II. Brunet IV, 1274-1275.

Folio (340 x 230mm). Title printed in red and black with engraved vignette, engraved frontispiece and 111 illustrations, headpiece to dedication, errata leaf and 4-page table at end (faint soiling at beginning and end). Contemporary pink leather, covers with gilt roll-tooled borders enclosing arms of Catherine II, gilt spine and edges (rubbed and soiled).

£2,000–3,000

\$2,700–4,000
€2,300–3,400



0185

ALEXANDER III — *Description du Sacre et du Couronnement de... Alexandre III et l'Imperatrice Marie Féodorovna en l'année 1883.* [Opisanie Sviashchennago Koronovaniia Ikh Imperatorskikh Velichestv Gosudaria Imperatora Aleksandra Tret'iago i Gosudaryni Imperatritsy Marii Feodorovny vseia Rossii.] [St. Petersburg]: Expédition pour la Confection des Papiers de l'Etat, 1883.

The first edition, in sumptuously gilt original cloth, of the rare coronation album of Alexander III, illustrating the ceremonies and events in Moscow in May 1883. Printed for members of the imperial family and foreign dignitaries participating in the celebrations, this impressively illustrated work was never offered for public sale and is accordingly scarce. Fekula 2112 ('very rare').

Folio (660 x 510mm). 27 chromolithographic plates, including the title, after Simakov, Makovskii, Sokolov, Savitskii, Karazin, Polenov, Kramskoi, Vereshchagin, Makorov, Bogdanov, Grigor'ev, Aleksandrovskii, Surikov and Samokish, decorative initials and illustrations in the text, many chromolithographed, text printed in black, blue and red (occasional spotting, some offsetting from plates onto the text, adhesion to text from two plates). Original dark green morocco-backed cloth, upper cover richly gilt incorporating the Russian imperial eagle, spine with imperial regalia blocked in gilt, lower side blocked in blind, white moiré endpapers, edges gilt (a few faint marks, extremities slightly rubbed).

£18,000–25,000

\$24,000–33,000
€21,000–28,000



0186

DUBOIS DE MONTPEREUX, Frédéric (1798-1850). *Voyage autour du Caucase, chez les Tcherkesses et les Abkhases, en Colchide, en Géorgie, en Arménie et en Crimée*. Paris: Chez Gide Libraire-Éditeur and Neuchatel: Chez l'Auteur, 1839-1843.

First edition. The Leuchtenberg copy, in a deluxe contemporary binding and extra-illustrated with an additional plate. According to ABPC/RBH, this is the first complete set of the text and accompanying atlases ever to appear at auction. Dubois's voyage of 1831-1834, supported by the Russian government, allowed him to document an abundance of important ethnographic, historical, archaeological, and natural historical information on the Caucasus. For his important work, he received the prize of the Société de Géographie de Paris, and from Tsar Nicholas I an induction into the Order of Saint Stanislas and 20,000 roubles.

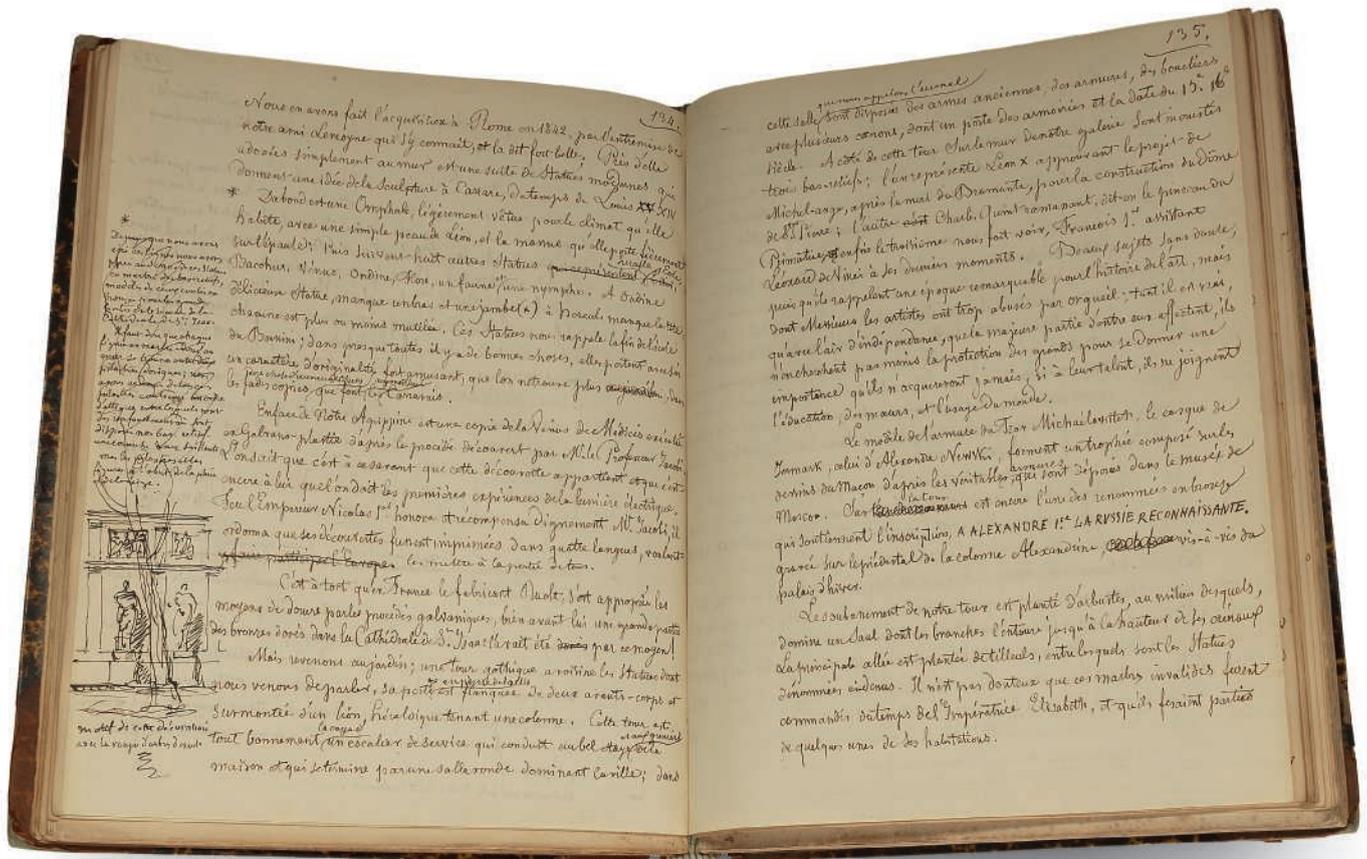
'This important work with its splendid plates in fact is so far-ranging in subject that it forms a sort of encyclopaedia of the Caucasus. It also includes a section on the archaeology of Georgia, as well as that of the Crimea, especially of Kertch, otherwise known as the Cimmerian Bosphorus. The antiquities of the area had attracted Russian interest from as early as 1825 and a museum was established in Kertch in 1832. Montpereux's book precedes that of Ashik, whose work on the antiquities of Kertch was not published until 1848' (Atabey). Maximilian, 3rd Duke of Leuchtenberg (1817-1852) married Grand Duchess Maria Nikolaevna, daughter of Nicholas I, in 1839. Atabey 366; Brunet II, 848. Not in Blackmer.

Together 11 volumes, comprising 6 text volumes, octavo (200 x 125mm) and 5 atlas volumes, folio (510 x 375mm). Text: 5 folding tables and one folding map. Atlases: one lithographic general title and one further title in each volume, engraved dedication to Tsar Nicholas I, 197 lithographic plates of which 10 double-paged (variable spotting, a few marginal tears not affecting text, repaired tear in map in text volume VI). Contemporary dark green crushed morocco gilt, closely matching but not quite uniform, white moiré endpapers (very lightly rubbed). *Provenance*: Maximilian de Beauharnais, 3rd Duke of Leuchtenberg (1817-1852; bookplate).

(11)

£30,000–50,000

\$40,000–66,000
€35,000–57,000



0187

MONTFERRAND, Auguste de (1786-1858). Autograph manuscript, 'Description de l'habitation d'un Maçon, Tome 1', with extensive revisions, Paris, 1853.

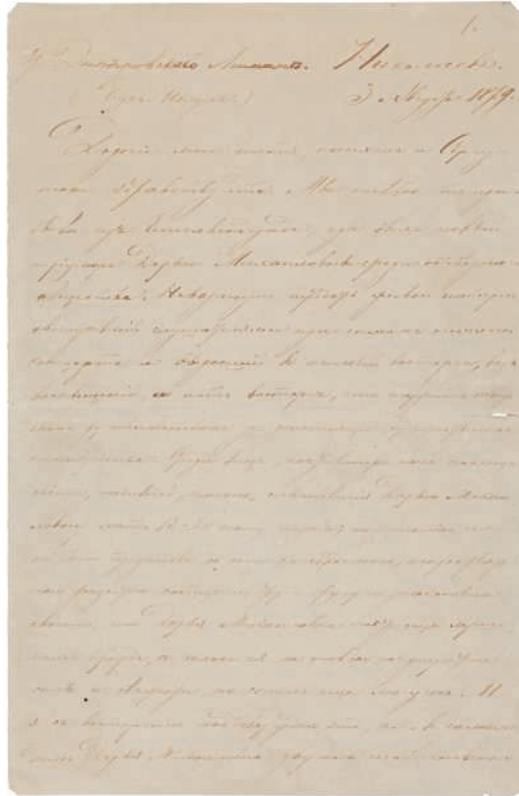
In French, 178 pages, 273 x 205mm (paginated 1-176 in autograph), including one small architectural sketch (on p.134), bound with a printed text, 'Catalogue et description des faiences italiennes, dites Majolica', n.p., n.d., 55 pages (bookplate removed from verso of title, with small losses to paper, occasional browning to the manuscript pages, the printed pages with some foxing), a drawing by Montferrand loosely inserted depicting a female inn-keeper, dated Wiborg [i.e. Vyborg], 18 February 1857, and annotated 'l'hôtel Motte est le plus affreux antre qui existe dans le monde entier...'. 19th-century half-calf (the binding worn, split through at hinges and clumsily repaired with tape).

The full title gives a flavour of the work: 'Description de l'habitation d'un Maçon; avec les singulières idées de ce Personnage sur les arts, son jugement sur plusieurs artistes de sa profession, et sa prophétie sur la splendeur de la noble science de l'architecture, lorsque l'utopie de l'abbé de Saint-Pierre sera réalisée [Description of the dwelling of a mason, with the singular ideas of this person on the arts, his judgement on several artists of his profession, and his prophecy of the splendour of the noble science of architecture, when the utopia of the Abbé Saint-Pierre will be realised]': the introductory note elaborates that it contains his memories of 40 years spent in St Petersburg, including the portraits of personages he knew, 'anecdotes which I have heard told in the salons or at home', as well as an account of the principal people and events in the city at that period. The resulting volume, divided here into three chapters, is a curious combination of autobiography, architectural treatise and a loving record of Montferrand's house in St Petersburg and the extensive collections which it contains. The work as a whole appears to be unpublished, although a section of chapter II describing a statue of Julius Caesar was printed at St Petersburg in 1849, and the majolica catalogue, as present here, in the same city in 1854. Although the present manuscript is entitled 'Tome 1', subsequent volumes, if they ever existed, are now lost.

Auguste de Montferrand is one of the most influential architects in the early 19th-century development of St Petersburg, responsible amongst others for St Isaac's Cathedral and the Alexander Column. Although French by birth, he worked exclusively in Russia from 1816 until his death in 1858: in parallel with his architectural work, he was a compulsive collector of works of art, in particular majolica and Greco-Roman statuary. The collection was dispersed after his death.

£18,000-25,000

\$24,000-33,000
€21,000-28,000



*** 188**

MUSSORGSKY, Modest Petrovich (1839-1881). Autograph letter signed ('M. Musorgsky') to [Maria Fedorova, Pavel and Sergei Naumov: 'Dear Auntie of mine, Papchen and Sergushok'], 'Near the Dnieper Estuary (Bul-Ingul)' [Nikolayev and Kherson], 3-15 August 1879.

In Russian. 16 pages (210 x 135mm), (some fading to first and last page, small tear to the horizontal fold of first leaf). *Provenance*: the Metropolitan Opera Guild Collection.

An extraordinarily long and detailed letter, full of Mussorgsky's impressions, gossip and anecdotes from his tour with Daria Mikhailovna Leonova along the Dnieper: the only Mussorgsky letter recorded at auction (ABPC/RBH). [3 August] Mussorgsky and Daria Mikhailovna [Leonova] have just arrived triumphant from Yelizavetgrad, where her performance at The Nobles' Club was a great success: 'It's impossible to convey the vital interest which overtook the audience as the concert began, growing into ... that kind of rapture which is the affirmation of genuine artistic delight'; she sang as well as she had done 18 or 20 years ago, and Mussorgsky describes in some detail the original composition that she had debuted, *Letter after the Ball*. Now in Nikolayev, where they received a cordial welcome from the commander [of the Black Sea Fleet], Mussorgsky describes at length the architecture of the town 'built on a grand scale' – one hall is 'like Naina's castle in Ruslan [and Ludmila]' – before going on to his impressions of the horsemen of the Ukrainian steppe and questions for his aunt about domestic life. Back to the Ukrainian steppe – 'if you could only see the starry sky all spangled with points of light ... if you could only inhale this south Russian air which calls out the lungs and heart from your very chest' – before launching into a couple of long and amusing anecdotes, one about an acquaintance he encountered in Nikolayev masquerading as a princess. [7 August] Discussing their first concert in the city: 'What harm touring artists have done to art, Daria Mikhailovna has had to repair this harm, and not for the first time on our tour – Honour and glory to her, who proudly lifts the banner of Russian musical art!'. Hosted by the family of Captain Yurkovsky, Mussorgsky was cajoled into a performance of 'my scenes from child life' [his song cycle, *The Nursery*] for the children. The following day brings a guided tour of the Popovka [an armoured ship] – 'O wonder of wonders!' – and a reception hosted by Admiral Bazhenov. [10 August] Mentioning their second concert. [15 August] Today is their first concert at Kherson, then 'Along the road I'll capture more musical pieces of importance, and Daria Mikhailovna will deliver these novelties to the audience. So far – we've had a firm, unbroken artistic success. Without any doubt, our artistic tour must have and already has significance as a good art service for the good Russian people'. The approach to Kherson along the Dnieper has charmed Mussorgsky, and he rhapsodises on these 'most luxurious stretches of water' before ending affectionately.

An invitation from an old acquaintance, the contralto Daria Mikhailovna Leonova (1829-1896), to join her as an accompanist on a provincial tour of south-central Russia, Ukraine and the Crimea in 1879 came as something of a blessing to Mussorgsky: the alcoholism that blighted his final years had necessitated a hasty change of job at the end of 1878 – aided by his friends, Stasov and Balakirev – and his new employer proved remarkably lenient in facilitating this change of scene. Mussorgsky was released for a three-month tour with performances in 12 cities: not only did he accompany Leonova, who included some of his songs in her programmes, he played as soloist several of his own pieces. She would go on to support him through to 1881, the final year of his life, when he lived in her summer dacha at Oranienbaum and worked as an accompanist, theory teacher and assistant at her singing school in St Petersburg. Two years before this, he writes a charming letter in effervescent form to three of his friends, two of whom, his sister-in-law, Maria Fedorova, and the retired naval officer, Pavel Naumov, with whom he had sought shelter with during the difficult periods of the 1870s.

£20,000–30,000

\$27,000–40,000

€23,000–34,000



0189

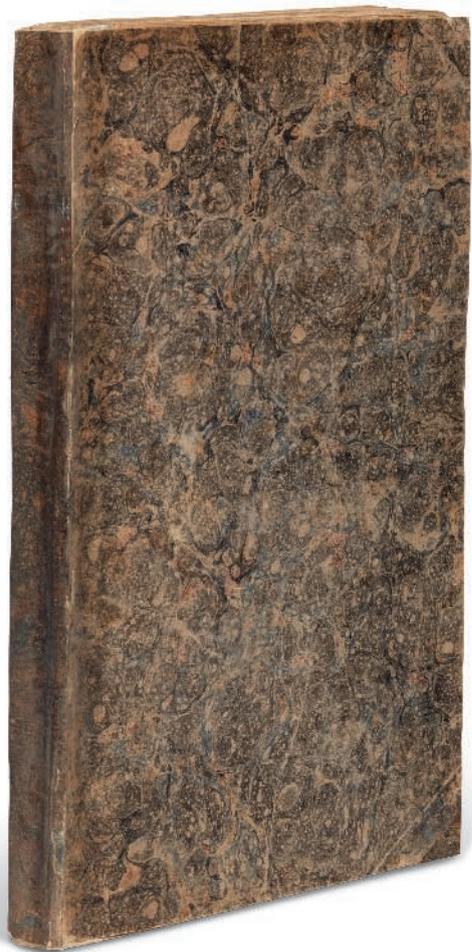
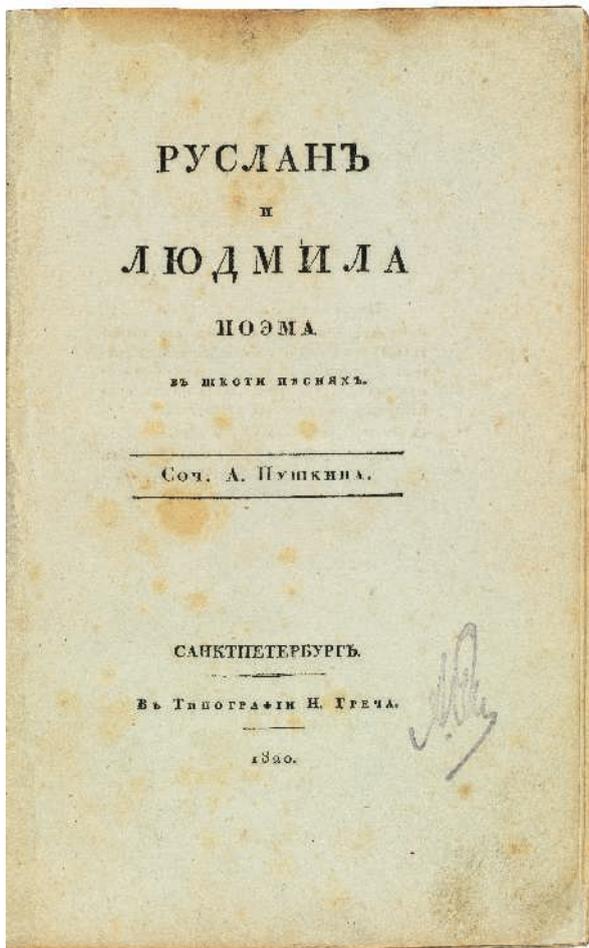
Plan [i opisanie] zaniatii voisk pri gorode Kalishie v 1835om godu. [Plan and Description of the Manoeuvres at Kalitz in 1835.] [St Petersburg:] the text by Pliushar and the atlas by A. and F. Davignon of Paris, 1837.

A lavish publication bound in a superb green morocco binding, probably for Nicholas I, recording joint military exercises held by the Russian and Prussian armies. Attended by Nicholas I, these military manoeuvres were designed to mark the 1813 alliance between the two nations, and the 20-year peace that followed Napoleon's subsequent defeat. One of the plates shows the monument presented by Nicholas to Friedrich Wilhelm III on the occasion.

2 volumes, octavo (257 x 170mm) for the text, and folio (645 x 480mm) for the atlas. Lithographic title and captions in Russian and French, atlas with eleven plates, most finely hand-coloured, two of these plates with overlays, text volume with seven folding tables (one table torn with small loss, light soiling and light spotting). Contemporary green full morocco, for the atlas, and similar but contrasting green half morocco, for the text, atlas sides richly gilt with a wide border, the upper side titled in gilt and with the double-headed eagle of the Russian Empire, cream moire silk doublures, the text volume with plain endpapers (atlas with expert repairs at spine ends, text rubbed at the extremities). *Provenance:* Nicholas I of Russia (binding) — unidentified bookseller (small stamps on the rear pastedown of the text volume) — Bernard Shapero, London (pencilled stock code). (2)

£8,000–12,000

\$11,000–16,000
€9,200–14,000



0190

PUSHKIN, Alexander (1799-1837). *Ruslan i Liudmila. Poema v shesti pesniakh.* [Ruslan and Liudmila. A Poem in Six Cantos.] St. Petersburg: N. Grech, 1820.

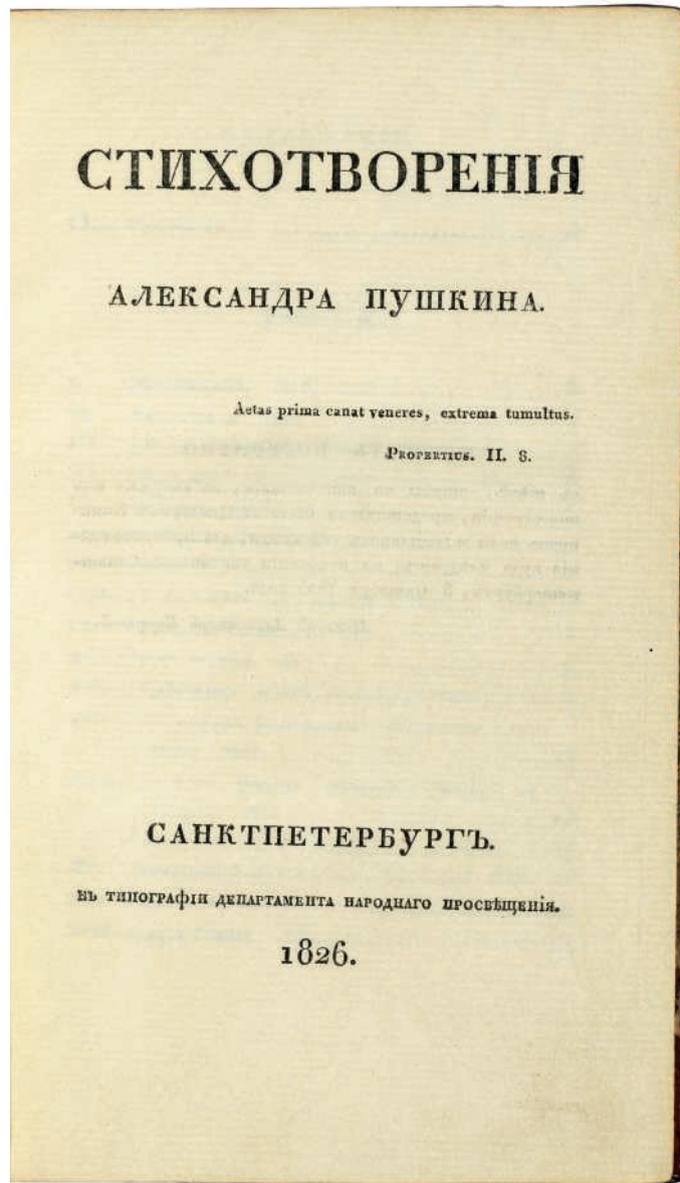
The first edition, first issue, of Pushkin's rare first book, in the original wrappers. As Smirnov-Sokol'skii notes, the earliest copies of *Ruslan and Liudmila* were issued in plain wrappers and without a frontispiece; the engraving by Ivanov was published later, and the publisher also later changed from plain wrappers, as here, to wrappers printed with the title. Pushkin began writing this mock epic while still at the Tsarskoe Selo lyceum, and continued to work on it from 1817 to 1820, between drinking bouts, gambling sprees and duels. *Ruslan and Liudmila* was published in June 1820, but Pushkin would not see a copy for at least a year: he was already exiled to Southern Russia for writing scandalous epigrams about the Imperial family. Pushkin's epic poem proved a resounding success and sold out quickly. RBH and ABPC record no copy having been offered at auction since the Fekula copy, in the later printed wrappers (sold, Christie's East, 8 June 1994, lot 309). Kilgour 874; Smirnov-Sokol'skii, *Pushkin* 1.

Octavo (227 x 142mm). 142 pages. Printed on laid paper watermarked '1819' (small, expert repairs to the blank corners of a few leaves; occasional light soiling and light spotting, including in the title.) Original plain marbled wrappers (spine and extremities neatly repaired; without the front free endpaper); custom green buckram clamshell case. *Provenance:* Cyrillic cipher stamped in the margin of the first and last leaves.

£50,000–70,000

\$67,000–93,000

€57,000–80,000



0191

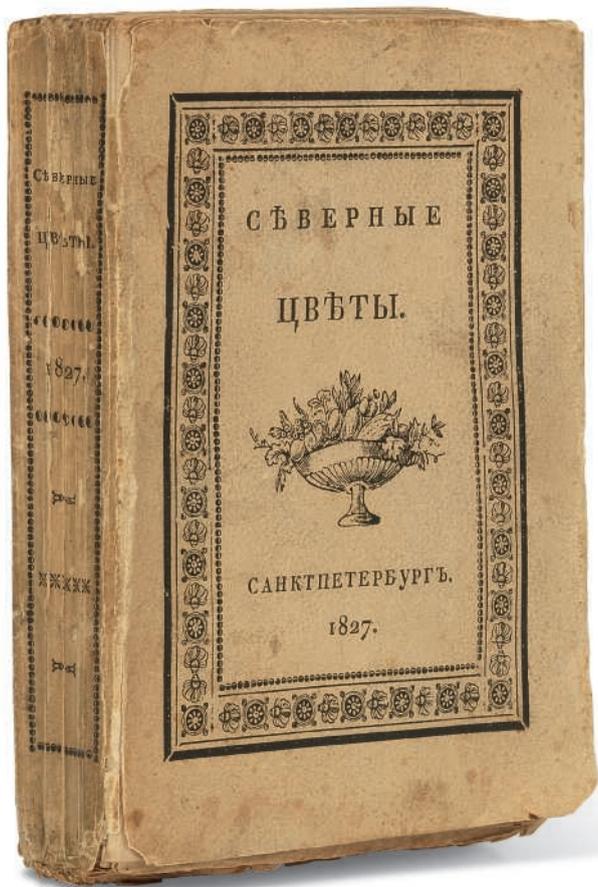
PUSHKIN, Alexander (1799-1837). *Stikhotvoreniia*. [Poems.] St Petersburg: at the press of the Department of Public Education, 1826.

The first edition of Pushkin's first collection of poetry. The Fekula copy. A crisp and fresh example, in a contemporary Russian binding. Although dated 1826 this first edition was published on 28 December 1825, two weeks after the Decembrist revolt. The entire edition of 1200 copies was sold out within two months. Pushkin had intended to publish a collection of his poems earlier, but lost his manuscript in a card game in 1820. In early 1825 he was able to buy it back, for 500 rubles, with profits from the publication of the first part of *Eugene Onegin*. Kilgour 878; Smirnov-Sokol'skii, *Pushkin* 6.

Octavo (207 x 123mm). With the half-title. Printed on laid paper watermarked '1822' (lacking leaf 1.1 [the divisional title printed only with 'Elegii' and the signature mark].) Contemporary Russian half calf, the spine flat and blind tooled in compartments, red morocco label (joints repaired; corners and endpapers renewed). *Provenance*: Paul M. Fekula (his sale, Christie's East, 8 June 1994, lot 310).

£25,000–35,000

\$34,000–46,000
€29,000–40,000



0192

PUSHKIN, Alexander (1799-1837) – *Severnnye Tsvety na 1827 god*. [Northern Flowers, for the Year 1827.] St Petersburg: at the Press of the Department of Public Education, 1827.

The first edition, in the original printed wrappers – a very rare survival.

One of the most famous 19th-century Russian almanacs, edited by Pushkin's great friend Delvig. Contributions by Pushkin in this volume include the first appearance of two passages from part three of *Evgenii Onegin* ('Pismo Tat'iany', and the night-time conversation between Tatiana and her nanny), and two poems 'K ***', and '19 oktiabria'. RBH and ABPC record no copy having been offered at auction; WorldCat locates no copy outside of Russia. Smirnov-Sokol'skii *Pushkin*, p.534.

Octavo (145x 102mm). Complete with the additional engraved title, portrait frontispiece, and two engraved plates (faint marginal dampstain in the first and last leaves; light spotting in the second plate). Original cream paper wrappers printed in black, mostly unopened, and with deckle edges (small chips to extremities; spine panel with some wear; front hinge starting at head and foot; light soiling and faint dampstaining); custom green buckram clamshell case. *Provenance*: A. ?Gaval'ev (contemporary inscription in the inside margin of the title).

£15,000–20,000

\$20,000–27,000
€18,000–23,000



0193

PUSHKIN, Alexander (1799-1837) – *Severnnye Tsvety na 1828 god*. [Northern Flowers, for the Year 1828.] St Petersburg: at the Press of the Department of Public Education, 1827.

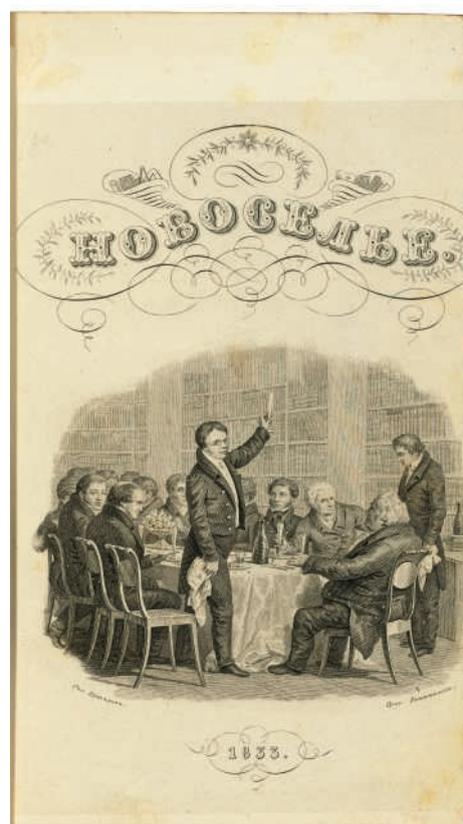
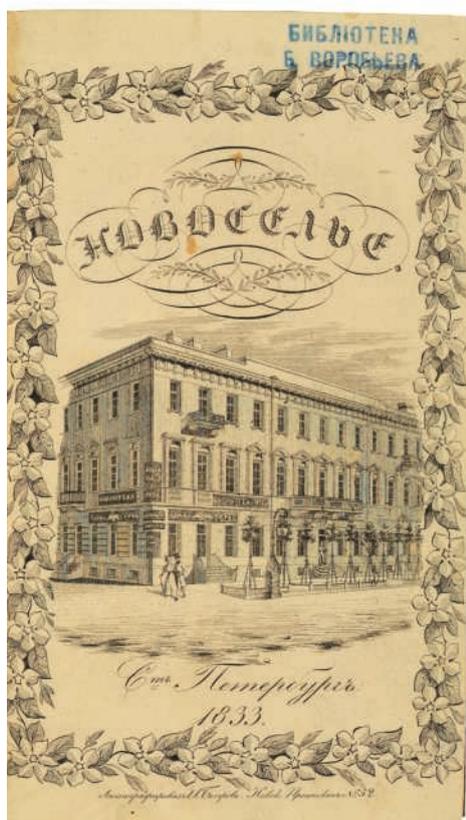
The first edition, in the original printed wrappers – a very rare survival.

One of the most famous 19th-century Russian almanacs. Contributions by Pushkin in this volume include: 'Otryvki iz pisem, mysli i zamechaniia'; 'Graf Nulin'; a passage from *Boris Godunov*; 'Elegiia'; 'Angel'; and 'Cherep'. RBH and ABPC record no copy having been offered at auction; WorldCat locates copies only at Cornell, and at Indiana University. Smirnov-Sokol'skii *Pushkin*, p.534.

2 parts in one volume, octavo (145x 115mm). Complete with the additional engraved title, and the engraved portrait frontispiece of Pushkin by Utkin after Kiprenskii (faint marginal dampstain in the first and last leaves; occasional light scattered spotting). Original cream paper wrappers printed in black, mostly unopened, and with deckle edges (neatly repaired at edges and spine ends); custom green buckram clamshell case. *Provenance*: A. ?Gaval'ev (contemporary inscription in the inside margin of the title).

£15,000–20,000

\$20,000–27,000
€18,000–23,000



0194

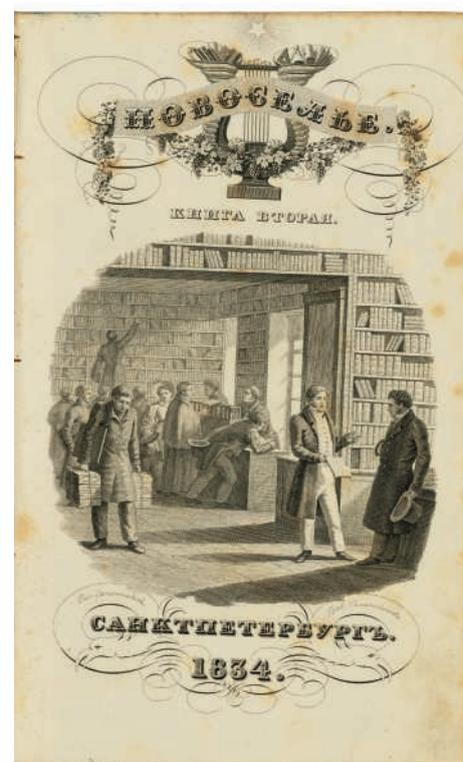
PUSHKIN, Alexander (1799-1837) – *Novosel'e*. Ch. 1-3. [House-warming. Volumes 1-3.] St Petersburg: Pliushar's Widow and Son [vol. 1], A. Pliushar [vol. 2], and Alexander Smirdin at the Press of the Imperial Academy of Sciences [vol. 3], 1833, 1834 and 1846.

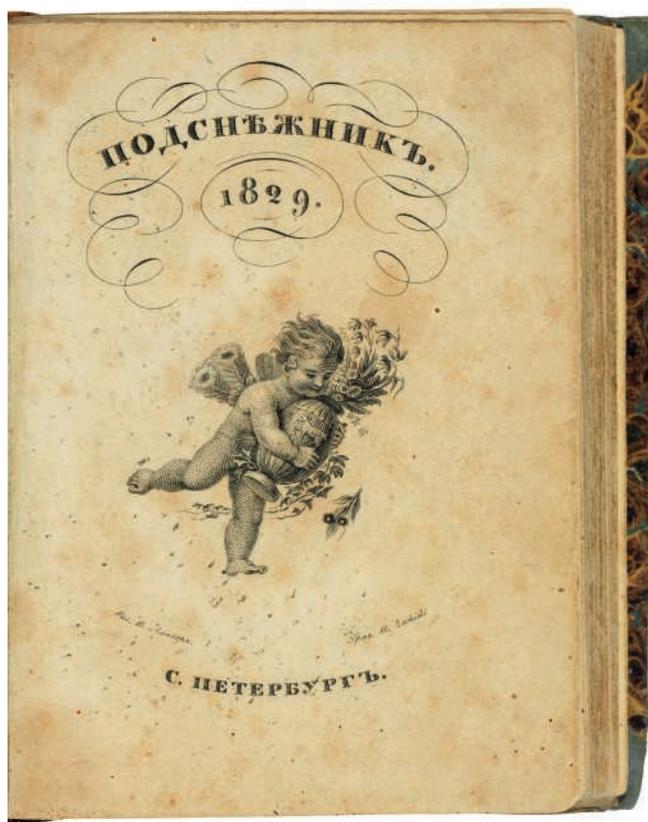
A complete set in first edition of this celebrated literary miscellany, with all the engravings, and with the original wrappers in volumes 1 and 3, and the original rear wrapper in volume 2. *Novosel'e* was published at the initiative of V.A. Zhukovskii to mark the relocation of the celebrated Smirdin library-bookshop to its Nevskii Prospekt address. The Smirdin library was at the centre of literary activity during the age of Pushkin. These volumes include the first appearance of Pushkin's 'Domik v Kolomne' (stanzas 1-11) and 'Andzhelo'; Gogol's 'Povest o tom, kak possorilsia Ivan Ivanovich s Ivanom Nikoforovichem', and Zhukovskii's 'Skazka o tsare Berendee'. Smirnov-Sokol'skii, *Almanchi* 560 (vol. 3); Smirnov-Sokol'skii, *Pushkin* 116 (vols 1-2).

Three volumes, octavo (vols 1-2: 210 x 130mm; vol. 3: 218 x 137mm). With the half-title and additional engraved titles in vols 1-2 [none required in vol. 3]; 9 engraved plates [5 in vol. 1; 4 in vol. 3] by or after Galaktionov, Briullov, Afanasev and others (occasional light scattered spotting). 19th-century contrasting Russian calf, each volume with a flat spine but tooled variously: the first with red morocco labels, the second backed with red morocco and lettered directly, the third tooled with a broad gilt palmette; with the original printed wrappers in vol. 1, and the original printed rear wrapper in vol. 2, and the original plain blue wrappers in vol. 3 (vol. 2 with some flaking to the surface of the boards, and with the joints neatly repaired). *Provenance*: [vols 1-2:] E.V. (oval printed label; indistinct signature on the front endpaper, perhaps related) – B. Vorob'ev (stamp on front wrapper of vol. 1); [vol. 3:] S.I.B. (initials at spine foot); [vols 1-3:] 'A K N 12827' (penciled pressmark). (3)

£15,000–20,000

\$20,000–27,000
€18,000–23,000





0195

PUSHKIN, Alexander (1799-1837) – *Podsněžnik*. [Snowdrop.] St Petersburg: [by Delvig and Somov] at the press of the Department of Foreign Trade, 1829.

The first edition of this rare almanac published by Pushkin's friend Delvig. It includes the first publication of two poems by Pushkin: 'Primety' and 'Literaturnoe isvestie'. RBH and ABPC record no copy having been offered at auction; WorldCat locates no copy outside of Russia. Obol'ianinov 2110; Smirnov-Sokol'skii, *Pushkin*, pp.568-69; Vereshchagin 706.

Octavo (128 x 95mm). Additional engraved title, engraved portrait of Pushkin by Utkin after Kiprenskii, two engraved leaves of music by Glinka (the leaves of engraved music supplied from another copy and laid in; the portrait is tipped in, slightly shorter than the text block and possibly supplied; some spotting on the engraved title; occasional marginal soiling; faint marginal dampstain in the first and last leaves). Contemporary Russian quarter calf, flat spine gilt in compartments (joints neatly repaired; rear pastedown sometime renewed). *Provenance*: V. Sh. (Cyrillic cipher on the front free endpaper) – Russian booksellers (small stamps on rear endpapers).

£9,000-12,000

\$12,000-16,000
€11,000-14,000



0196

PUSHKIN, Alexander (1799-1837) – *Urania*. *Karmannaia knizhka na 1826 god dlia liubitel'nits i liubitelei russkoi slovesnosti*. [Urania. A Pocket-Sized Book for the Year 1826, for Amateurs and Lovers of Russian Literature.] Moscow: S. Selivanovskii, 1826.

The first edition of this rare almanac, which comprises the first appearance of five poems by Pushkin: 'Madrigal', 'Dvizhenie', 'Sovet', 'Solovei i kukushka', and 'Druzha'. RBH and ABPC record no copy having been offered at auction; WorldCat locates no copy outside of Russia. Smirnov-Sokol'skii, *Almanakhi*, 280; Smirnov-Sokol'skii, *Pushkin*, 70.

Octavo (130 x 100mm). Additional engraved title (small early repair in the margin of the engraving; occasional light marginal spotting. 19th-century Russian red morocco, the spine gilt in compartments, edges sprinkled blue; endpapers marbled brown and orange (corners rubbed; small dampstain on the front board). *Provenance*: Russian bookseller (small stamps on the rear endpaper).

£9,000-12,000

\$12,000-16,000
€11,000-14,000



0197

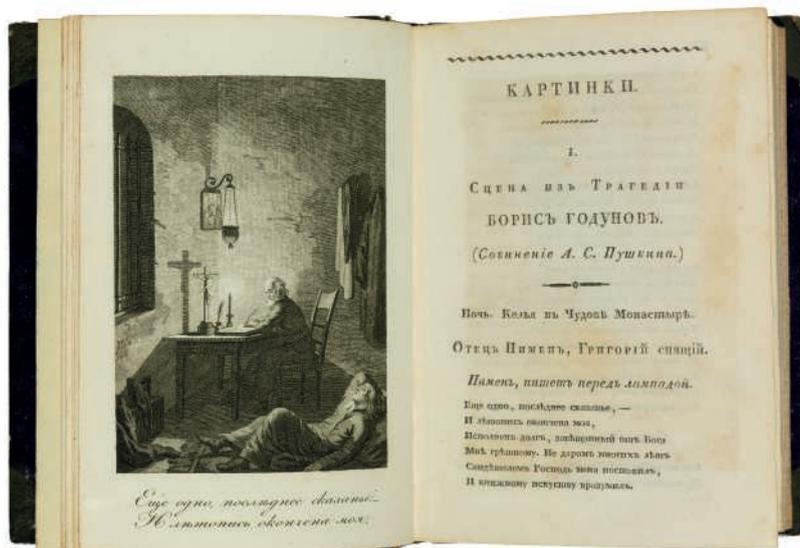
PUSHKIN, Alexander (1799-1837) – *Nevskii al'manakh na 1829 god*. [The Nevskii Almanac for the year 1829.] St Petersburg: at the press of the Department of Public Education, 1828.

The first edition of this rare periodical; complete with all the engravings, six of these for Eugene Onegin – the only illustrations for this work published in Pushkin's lifetime. RBH and ABPC record no copy having been offered at auction; WorldCat locates only one copy, at Cambridge University (the online catalogue does not note if that copy has its illustrations). Smirnov-Sokol'skii, *Pushkin* 69.

Octavo (126 x 94mm). Engraved additional title, frontispiece, and six plates after A. Notbek (the plates and first few leaves mounted on stubs; the engraved title and title shorter in the bottom margin; repaired tear in the last leaf; occasional light scattered spotting). 19th-century Russian half calf over marbled boards; the spine flat and gilt- and blind-tooled in compartments, and titled directly in gilt (corners rubbed; some wear to the front joint; sides scuffed). *Provenance*: Russian bookseller (small circular stamp on rear pastedown).

£9,000–12,000

\$12,000–16,000
 €11,000–14,000



0198

PUSHKIN, Alexander (1799-1837) – *Nevskii al'manakh na 1828 god.* [The Nevskii Almanac for the year 1828.] St Petersburg: at the press of the Department of Public Education [1827].

The first edition of this rare periodical with contributions by Pushkin: a passage from *Boris Godunov* illustrated with an original engraved plate, and the first publication of the poem 'Vozrozhdenie' and of three moralizing quatrains: 'Obshchaia sudba', 'Bezvrednaia ssora', and 'Zakon prirody'. RBH and ABPC record no copy having been offered at auction; WorldCat locates only one copy, at Waterloo University (possibly incomplete). Smirnov-Sokol'skii, *Pushkin* 69.

Octavo (126 x 94mm). Engraved additional title, frontispiece and 2 plates (engraved title trimmed by binder with minor loss in the bottom margin; occasional light scattered spotting). 19th-century Russian green half leather over purple board stamped with a foliate pattern, blue coated endpapers, edges sprinkled red (joints and corners lightly rubbed).

£7,000-10,000

\$9,300-13,000
€8,000-11,000

0199

PUSHKIN, Alexander (1799-1837) – *Nevskii al'manakh na 1827 god.* [The Nevskii Almanac for the year 1827.] St Petersburg: at the press of the Department of Public Education, 1826.

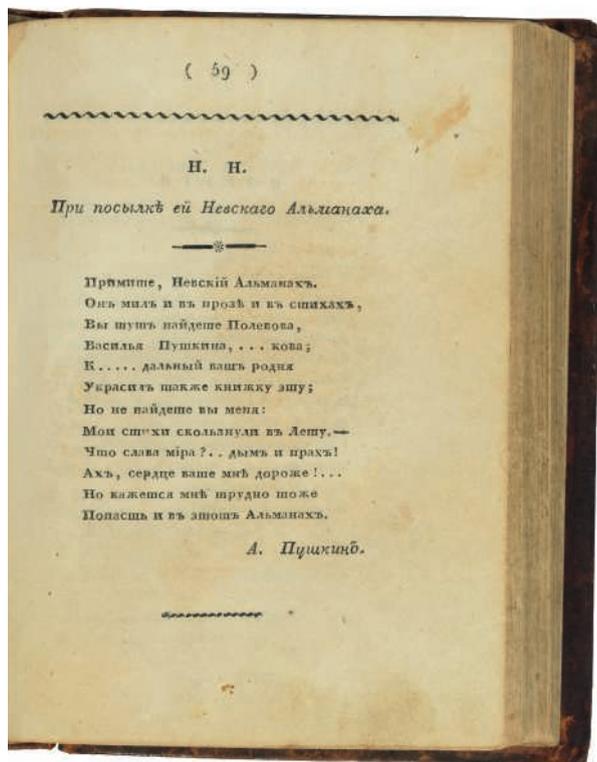
The first edition of this rare periodical with numerous contributions by Pushkin: 8 passages from *Bakhchisaraiskii fonta* illustrated by 4 original engraved plates, and the first publication of 9 moralizing quatrains: 'Ravnovesie', 'Udel geniia', 'Vernoie predskazanie', 'Spravedlivost poslovitsy', 'Mstitel'nost', 'Nepokolebimost', 'Sila i slabost', 'Lebed i gus', and 'Martyshka'. RBH and ABPC record no copy having been offered at auction; WorldCat locates only one copy, at Harvard's Houghton Library. Smirnov-Sokol'skii, *Pushkin* 69.

Octavo (140 x 95mm). With the 2 final blanks. Engraved additional title, frontispiece, and 4 plates by Galaktionov (occasional light marginal spotting or staining, including in the title). Contemporary Russian calf, the spine flat and tooled in compartments, morocco label (extremities rubbed, sides scuffed). *Provenance:* indistinct Cyrillic title stamp; manuscript shelf label on the pastedown.

£7,000-10,000

\$9,300-13,000
€8,000-11,000





θ 200

PUSHKIN, Alexander (1799-1837) – *Nevskii al'manakh na 1826 god.* [The Nevskii Almanac for the year 1826.] St Petersburg: at the press of the Department of Public Education, 1825.

The first edition, with the Pushkin poem 'NN, pri posyle ei Nevskogo al'manakha'. Smirnov-Sokol'skii, *Pushkin* 69.

Octavo (132 x 95mm). Engraved additional title, engraved frontispiece and 2 plates (lacking the double page of engraved music; some staining on the engraved title; occasional light marginal soiling or light spotting). 19th-century Russian calf, the sides paneled in gilt and blind, the spine lettered directly in gilt, pink coated endpapers (extremities rubbed, sides lightly scuffed). *Provenance*: indistinct Cyrillic ownership on the front pastedown – Evgenii V. Mikhailovich (pencil presentation inscription dated 1958).

£3,500–4,500

\$4,700–6,000
€4,000–5,100

θ 201

PUSHKIN, Alexander (1799-1837) – *Nevskii al'manakh na 1832 god.* [The Nevskii Almanac for the year 1832.] St Petersburg: at the press of the Department of Public Education, 1832.

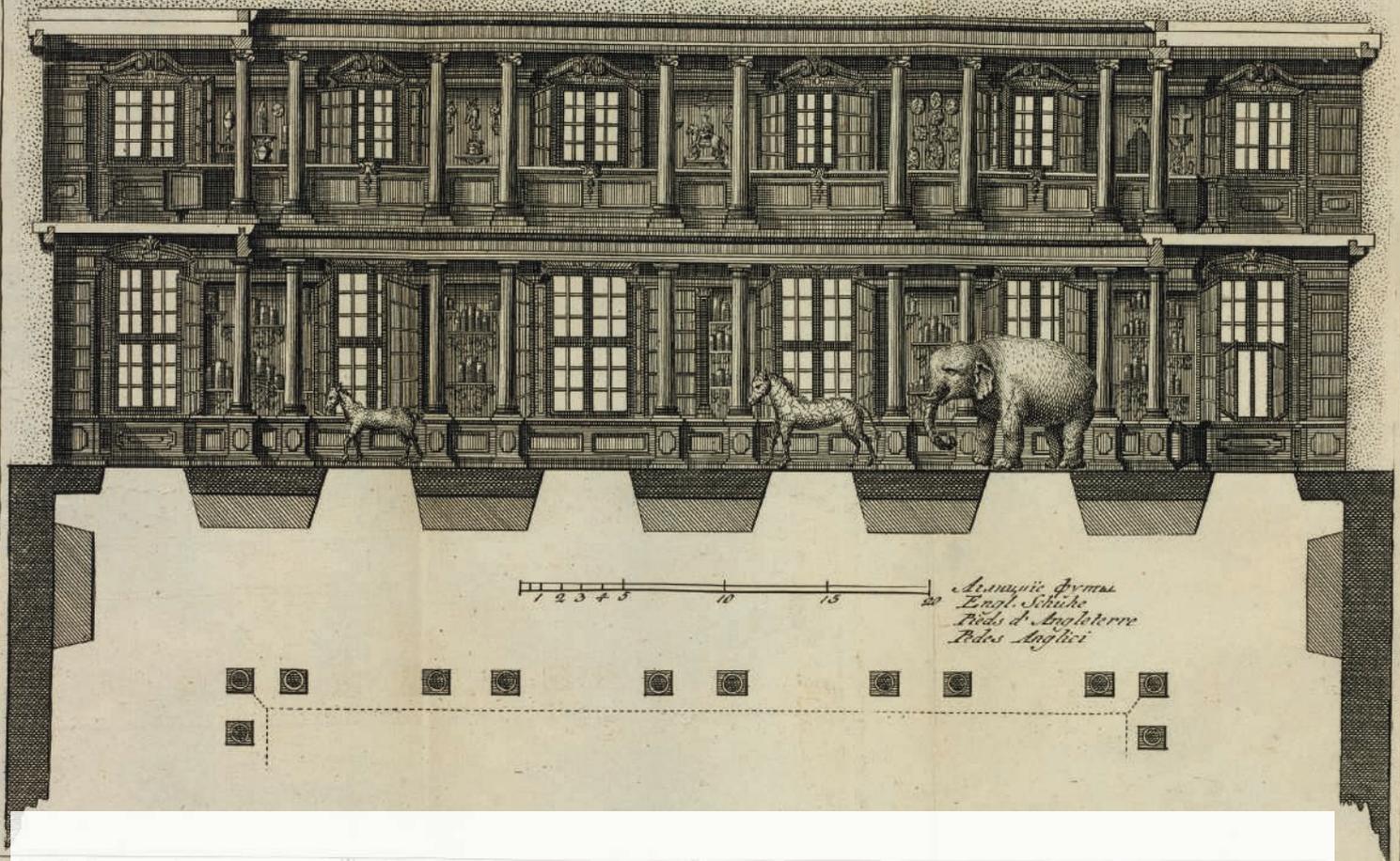
The first edition. An attractive copy, complete with the frontispiece, in a 19th-century Russian binding. All volumes of this influential periodical are rare. RBH and ABPC record no copy of this one having been offered at auction; WorldCat locates only one copy, at Harvard's Houghton Library. Smirnov-Sokol'skii, *Pushkin* 69.

Octavo (135 x 105mm). Engraved frontispiece (small repairs in the margin of the frontispiece; occasional negligible marginal spotting). 19th-century Russian half calf over marbled boards; the spine flat and blind-tooled in compartments, with red and green morocco lettering pieces (corners rubbed).

£5,000–7,000

\$6,700–9,300
€5,700–8,000





0202

[SCHUMACHER, Johann David (fl. 1740)]. *Gebäude Der Kayserl. Academie der Wissenschaften, Bibliothec und Kunst-Cammer in St. Petersburg nebst einer kurtzen Anzeigung aller daselbst vorhandenen Kunst- und Natur-Sachen zum Gebrauch derjenigen, welche die Academie besehen wollen.* St Petersburg: Kayserl. Academie der Wissenschaften, [1744].

Second edition. Commissioned by Peter the Great, the building of the Akademie of Science housed Russia's first public museum of 'curiosities' of science and nature, a library, and an anatomical dissecting theatre. The museum included the collections of Albert Seba *Locupletissimi rerum naturalium thesauri* (acquired 1716), Ruysch's *Thesaurus anatomicus* (acquired 1717) and numerous others. The present work is an illustrated guide to the building with 12 engraved plates and explanatory text. The first edition was published in 1741. Both editions are **rare (only one auction record for this edition on ABPC)**. Vermeulen p. 658.

Quarto (245 x 183mm). 12 engraved folding plates. Contemporary marbled wrappers (chipping and splitting to joints and spine). Provenance: 'Aphaendet fra Bibliotheket' (old Scandinavian library stamp on verso of title).

£4,000-6,000

\$5,400-8,000
€4,600-6,800



Марр нужен, но он нужен
лишь в том, что касается
его роли в истории советского
языка.

Кет

Как же после эт
тезис Марра о бесп
некоторые его послед
тенках стиля, но нел
целом принадлежит то
В качестве иллю
сти характерное выск
Сталина на ранних эт
Александра Цулукидзе
Арчилом Джорджадзе,
почвой для всего наро
"С развитием инт
ственные классы) раз
мают участие все эле
воюющие одинаково ст
язык легко принять э
ляется всеми, он пре
борьбы; но поскольку
тые социальные против
для взаимного поражения. Нечего и говорить, что для всех
желательно заострить это оружие, развить его, но это разви
тие становится не "почвой для совместного действия", а ору
жием для уничтожения этой почвы."

Язык для антагонистических классов в пределах одной
нации является общим подобно тому, как общей является арена
борьбы для противников – таков вывод.

* 203

[STALIN, Joseph (1879-1953)] – Kandid CHARKVIANI (1907-1994). Typed memorandum signed ('K Charkviani', in Cyrillic), 'On the current state of Soviet linguistics', with annotations by JOSEPH STALIN, Moscow, 27 December 1949.

In Russian, 13 pages, 290 x 200mm, with annotations and underlining by Stalin in brown chinagraph pencil on all but two pages, (the blue chinagraph markings possibly in another hand, slight creasing to top left corner, most pronounced on p.1). [With:] an autograph note signed by Kandid Charkviani, n.p., 21 May 1951, stating that Stalin returned the memo with his comments in April 1950, one page, 210 x 150mm. Provenance: by descent from Kandid Charkviani.

Reneging on his own earlier commitment to Marrist philological theory, Stalin redefines the proper Marxist approach to linguistics in the Soviet Union. His marginal annotations added to Kandid Charkviani's memorandum on linguistics reflect his engagement with the subject: next to a paragraph in which Charkviani asserts that placing the Georgian language in the group of almost-fossilised languages was humiliating to Soviet Georgia Stalin comments only 'Ha-ha-ha', yet further annotations relate to the way Marrism could be used to posit a western Mediterranean origin for all language ('Anglo-Americans were not involved'); on Marr's putative adoption for the languages of certain Soviet countries, including Georgia, of a Latin alphabet ('Character-graphics do not decide the fate of a language'; 'Nonsense'); and on Charkviani's redeeming commendation of Marr, who, he states, has made valuable contributions to Georgian philology ('Marr's achievements do not end here'). Most striking is Stalin's response to Marr's argument that class and language are inextricably linked: 'Nonsense! Class languages do not exist!'

In the early 1930s, Stalin had championed the teachings of Professor Nicholas Marr (1865-1934), who attempted to apply a Marxist prism of class struggle to linguistics as part of his 'Japhetic' theory, holding that language was a class-based phenomena. Stalin was convinced, and linguists who held otherwise might be jailed or shot during the purges of the 1930s. Yet in 1950, in direct contradiction of his earlier grimly-held commitment to Marrism, Stalin was persuaded to change his mind by a memorandum from Kandid Charkviani, a protégé whom he had installed as First Secretary of the Georgian Communist Party in 1938. Charkviani, who has taken as inspiration the writings of the Georgian scholar and critic of Marr, Arnold Chikobava (1898-1985), passed the present memo to Stalin's secretary in December 1949, but heard nothing more until April 1950, when he and Chikobava were summoned to Moscow for a meeting with their leader: much to his surprise, Stalin quizzed them both for many hours, displaying a detailed knowledge of the subject, and later returned Charkviani's memo only after having ensured that a copy had been retained. Later that year, Stalin outlined a new approach to linguistics in the Soviet Union in two articles in *Pravda*: although he began modestly, demurring 'I am no philologist', his enraged denunciation of the Marrists – 'a closed group of infallible leaders who having secured themselves against any possibly criticism became a law to themselves' – made the direction of the prevailing wind very clear; those linguists who continued to defend Marrism might find themselves out of a job, if not dangerously out of favour.

Этим духовным оружием
\$30,000-50,000 \$40,000-66,000
€35,000-57,000

PRINTED BOOKS AND PHOTOGRAPHS

0204

BIBLE, Old Testament, English. *The Holie Bible faithfully translated into English, out of the Authentical Latin ... By the Colledge of Doway.* Douai: Laurence Kellam, 1609-10.

First edition of the Roman Catholic version of the Old Testament in

English. Printed twenty-seven years after its companion volume, the Rheims New Testament, the Old Testament had been translated at the same time by Gregory Martin and others with the help of Cardinal Allen, but not printed owing to lack of funds. Darlow and Moule 300; STC 2207.

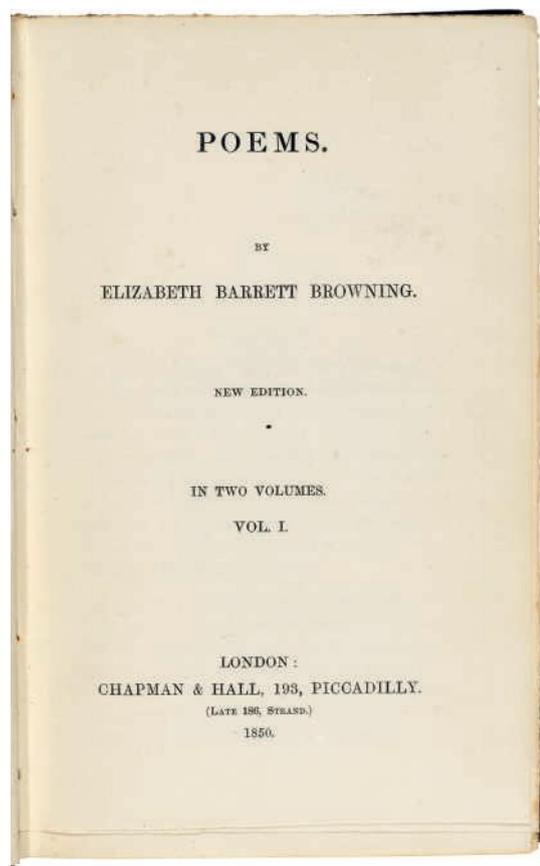
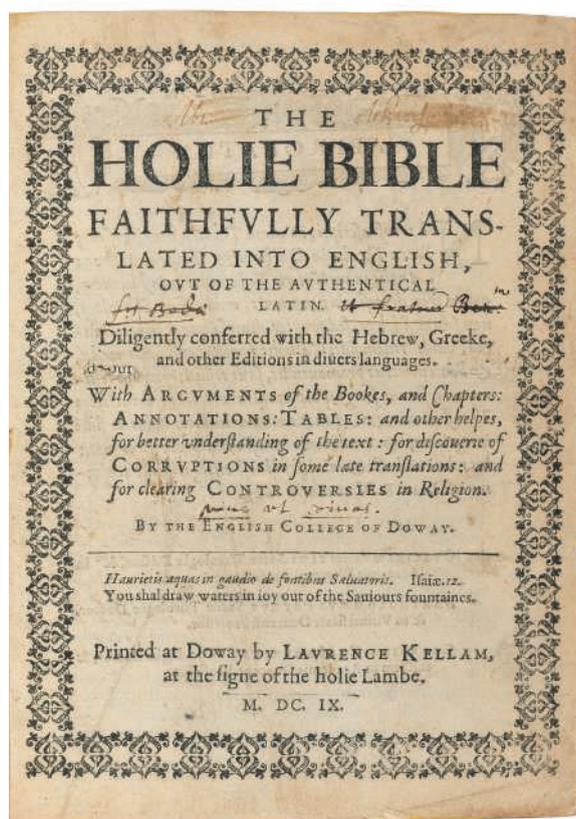
2 volumes, quarto (204 x 150mm). Titles within woodcut border, woodcut head- and tailpieces, initials (occasional faint waterstaining, a few light marks; vol. I: small hole on title touching a few letters on verso, marginal tear on 404; vol. II: first gathering, including title, chipped at lower corner not affecting text, chips or tears in 4 further leaves sometimes touching text, minor wormhole in lower margin, without the final blank). Later half calf over marbled boards (lightly rubbed, joints split but holding, vertical split along spine of vol. I).

Provenance: M.F. Middleton (book label on front pastedowns, other Middleton family inscriptions to endmatter) — 'Abr. Atkins' (inscription) — 'G. Berrey' (inscription) — 'Liber benedictinorum anglorum' (inscription). (2)

£4,000-6,000

\$5,400-8,000

€4,600-6,800



0205

BROWNING, Elizabeth Barrett (1806-1861). *Poems.* London: Chapman & Hall, 1850.

Second edition, but the first to include the celebrated 'Sonnets from the Portuguese'. This set includes the half-titles, and shows the publisher's imprint in the second state as usual. Composed during her courtship with Robert Browning, the sequence of 43 sonnets — including the famous poem beginning 'How do I love thee? Let me count the ways' — was masked as a translation in order to conceal their intimate content. Wise 7.

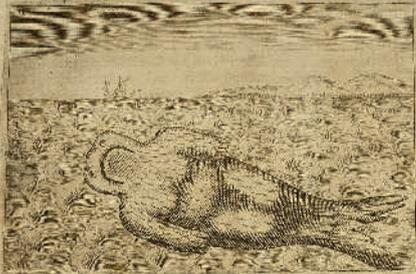
2 volumes, octavo (170 x 105mm). Half-titles (very occasional spotting, nicks in 2 margins, the text-block splitting in places). Publisher's blue cloth, covers blind-stamped, spine gilt-lettered (upper hinges split but holding, spines faded, lightly soiled). *Provenance:* Jarrold & Sons, Norwich (bookseller's label). (2)

£2,000-3,000

\$2,700-4,000

€2,300-3,400

vis'ingolfi, & all' hora con loro comodità vuotandole, agevolmente lo prendono, essendo di natura pigro, e totalmente d'impaccio à se stesso.



*Fide SPA
Da.*

133 Il Pesce SPADA assai ben nota ne' Mari di Sicilia, in costelli di Egiptia è molto maggiore; la sua Spada non è liscia, ma tutta d'acuta di punte acutissime, rettificata, e valenola à combattere con le Balene, nell' incontro delle quali si fionge la gagliarda di maneggiarla: poche adoperandola, non altrimenti che una Scimitarra, senza mettere un colpo in fallo, ferisce, e fendendo si fura manica quel Gigante dell' Acque, che da ogni ferita versando copia di sangue, à poco à poco si uena, e muore.

*PICCO
del Gigante.*

134 Poco distante dal sopradetto è il Pico, o PICCO, armato, à guisa dell' Vecello del suo nome, di un' acutissimo Kotto, o ha due longhissime punte alla cima delle narici, e del mento, con le quali à una forza vitando ne fianchi d' una Naucafferiscono, che trapassa le tavole: Così raccontano essere accaduto ad un Vascello, che solcava l' Oceano in compagnia di un altro, sopra di cui navigavano alcuni de' Nostri nella seconda Missione: sentirono il Capitano, & i Marinai in tempo di notte un colpo grande sotto' acqua; per lo che, doppo diligente perquisizione, trovarono, che il Picco fortemente l' aveva munito; e id'erata d' Iddio, che soprastato da timore, tentando di sbrigarli, lasciòli contere nell' istesso legno l' armi sue, che di già erano passate alla parte interiore di quei grossissimi tavolati, come doppo si uesera.



Luca D'Amico.

S. Rossi.

0206

CAVAZZI, Giovanni Antonio (1621-1678). *Istoricadescrizione de' tre' regni Congo, Matamba, et Angola*. Bologna: Giacomo Monti, 1687.

First edition of one of the most important works about the Congo, the result of 37 years spent in that country by the Capuchin priest Cavazzi. This posthumous work touches on the fierce competition between the Dutch and Portuguese for bases on the coast. **'Edition peu commune'** (Brunet). Brunet I, 1699; Sabin 11592.

Folio (285 x 196mm). Engraved frontispiece, 10 engraved plates of which 1 folding and 1 folding map, 40 engraved illustrations (some light toning and waterstaining). 19th-century calf-backed boards (rebacked, rubbed). *Provenance*: occasional early marginalia – Rome, C.E. Rappaport Libri Rari (book label).

£3,000–5,000

\$4,000–6,600

€3,500–5,700

D V
CHOCOLATE
DISCOVRS CVRIEVX,
DIVISE' EN QVATRE PARTIES.

*Par Antoine Colmenero de Ledesma Medecin &
Chirurgien de la ville de Ecija de l'Andalouzie.*

Traduit d'Espagnol en François sur l'impression faite à
Madrid l'an 1631. & esclaircy de quelques
Annotations.

Par RENE' MOREAV Professeur du Roy en
Medecine à Paris.

Plus est adjoucté un Dialogue touchant le mesme Chocolate.
Dedé à Monseigneur l'Eminentissime Cardinal de Lyon, grand
Aumosnier de France.



A PARIS.
Chez SEBASTIEN CRAMOISY, Imprimeur ordinaire
du Roy, rue S. Jacques, aux Cicognes.
M. D. C. XLIII.

0207

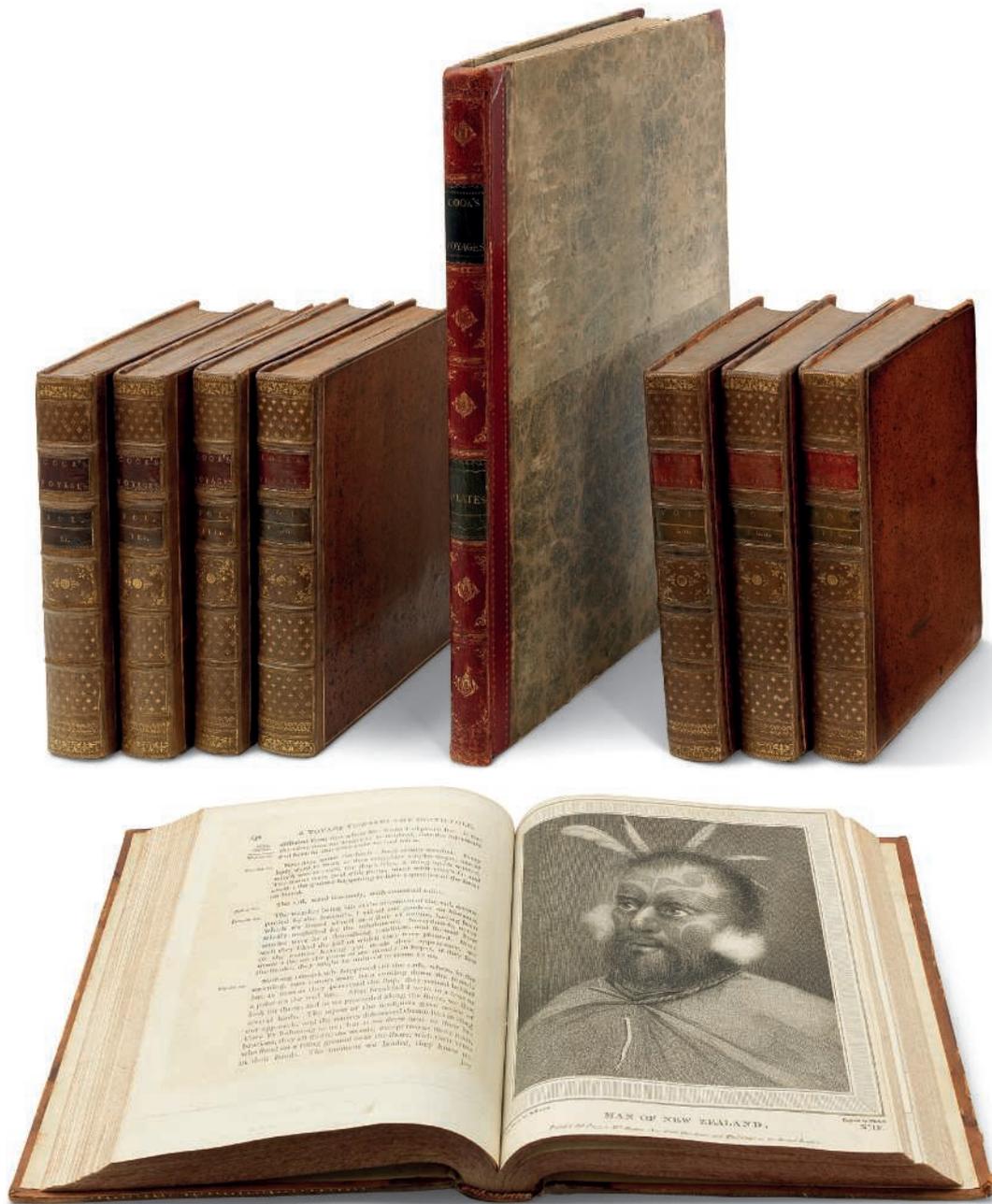
COLMENERO DE LEDESMA, Antoine - MOREAU, René (translator). *Du chocolate discours curieux*. Paris: Sebastien Cramoisy, 1643.

The rare first French edition of Colmenero's landmark treatise on chocolate, the book that introduced chocolate to Europe. Moreau's translation, appearing 12 years after the original Spanish edition, was the first book on chocolate in French and the first printed in France. Dedicated to Louis-Alphonse du Plessis de Richelieu, Cardinal de Lyon (1582-1653), an early user of chocolate for medicinal purposes, this copy appears bound for his brother Armand-Jean, Cardinal et Duc de Richelieu (1585-1642), who died shortly before publication. ABPC/RBH list no copies at auction. Palau 56905 (this edition).

Quarto (260 x 197mm). Woodcut printer's device on title, woodcut head- and tailpieces, initials (very light marginal spotting). Contemporary limp vellum, gilt ruled, covers with central gilt arms of Cardinal Richelieu [Olivier 406 fer 2], early decorative paper and c.19th-century paper label on spine (lightly soiled and with small loss to one corner).

£5,000-8,000

\$6,700-11,000
€5,700-9,100



0208

COOK, Captain James (1728-1779). Three Voyages, comprising: [FIRST VOYAGE] — John HAWKESWORTH (?1715-1779). *An Account of the Voyages Undertaken ... for Making Discoveries in the Southern Hemisphere*. London: 1773 — [SECOND VOYAGE] A Voyage towards the South Pole, and round the World. London: 1777 — [THIRD VOYAGE] COOK and James KING (c.1750-1784). *A Voyage to the Pacific Ocean ... for Making Discoveries in the Northern Hemisphere. To Determine the Position and Extent of the West Side of North America; its Distance from Asia; and the Practicality of a Northern Passage to Europe*. London: 1784.

Complete set of the first editions of Captain Cook's Southern Hemisphere, South Pole, and Pacific Ocean voyages, including the famous 'Death of Cook' plate. 'Captain Cook's three great voyages form the basis for any collection of Pacific books. In [these] voyages Cook did more to clarify the geographical knowledge of the southern hemisphere than all his predecessors together had done. He was the first really scientific navigator, and his voyages made great contributions to many fields of knowledge' (Hill). Beddie 648, 1216, 1543; Hill 782, 358, 361; Holmes 5, 24, 361; Sabin 30934, 16245, 16250.

Together 9 volumes, comprising 8 quarto text volumes (290 x 228mm), folio atlas for the third voyage (525 x 396mm). Engraved maps, charts, views and plates thus: first voyage 51 (without the plate of the 'Streight of Magellan' and the directions for the placing of the cuts, indicating an early issue); second voyage 64; third voyage 24 in the text vols and 2 charts and 62 plates in the atlas, including the rare 'Death of Cook' plate. The text volumes in contemporary speckled calf (rebacked to style with gilt spines), atlas in contemporary red half morocco, gilt spine (extremities rubbed). *Provenance*: P. Gell (armorial stencil on atlas flyleaf). (9)

£25,000-35,000

\$34,000-46,000

€29,000-40,000



0209

[Congo]. ROMANO, Giovanni Francesco (d.1646). *Breve relatione del successo della missione de frati minori Capuccini del serafico padre san Francesco al regno del Congo*. Rome: Stampa della Sacra Congregatione de Propaganda Fide, 1648.

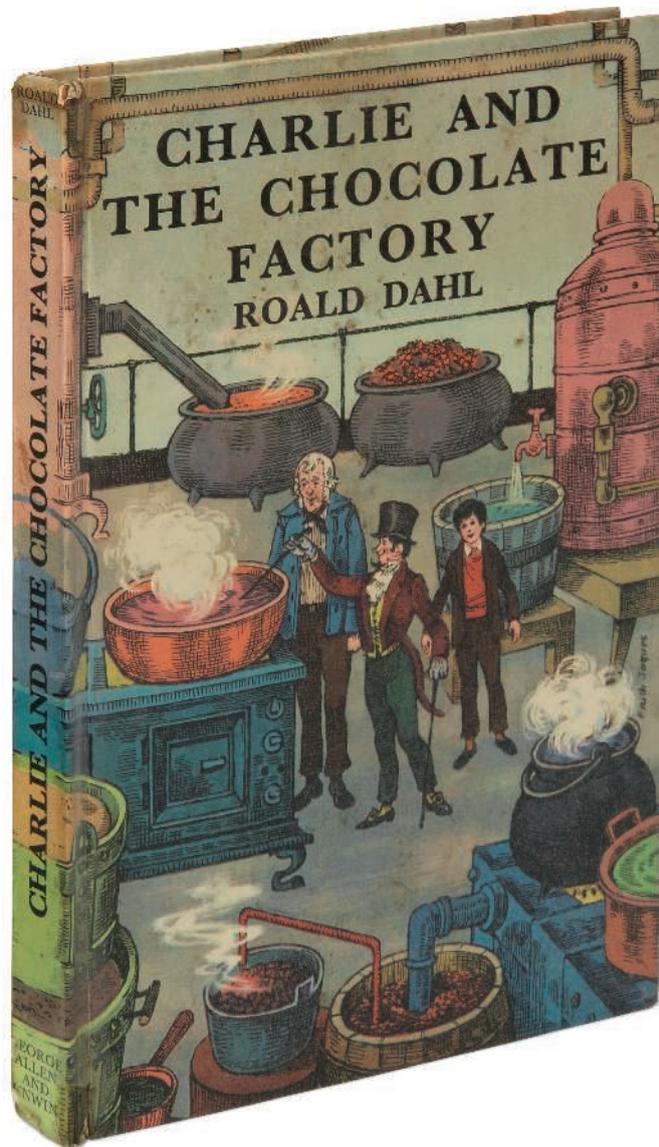
Rare account of the Capuchin Friars' mission in Congo. Only 12 copies available in institutions (USTC) and **no auction records** (RBH, ABPC). USTC 4021319.

2 parts in one volume, quarto (213 x 150mm). Woodcut publisher's device on title. 19th-century elaborately blindstamped calf, gilt (small chip at spine head, lightly rubbed).

£2,500–3,500

\$3,400–4,600

€2,900–4,000



0210

DAHL, Roald (1916-1990). *Charlie and the chocolate factory*. London: George Allen & Unwin, 1967.

First British edition, first printing, signed by the author. No other signed UK firsts recorded at auction in either RBH or ABPC.

Octavo (247 x 166mm). Numerous illustrations by Faith Jaques (very occasional minor finger-soiling). Original pictorial glazed boards (glazing starting at joints ends, slight chipping to spine ends, lightly soiled and rubbed). *Provenance:* authorial presentation inscription (on front free endpaper, to:) – the present consignor.

£2,000–3,000

\$2,700–4,000
€2,300–3,400

To Henry
Love
Roald Dahl

cessfully competing in stature with a fully developed tree, when established on an island and having to compete with herbaceous plants alone, might readily gain an advantage by growing taller and taller and overtopping the other plants. If so, natural selection would often tend to add to the stature of herbaceous plants when growing on an oceanic island, to whatever order they belonged, and thus convert them first into bushes and ultimately into trees.

With respect to the absence of whole orders on oceanic islands, Bory St. Vincent long ago remarked that Batrachians (frogs, toads, newts) have never been found on any of the many islands with which the great oceans are studded. I have taken pains to verify this assertion, and I have found it strictly true. I have, however, been assured that a frog exists on the mountains of the great island of New Zealand; but I suspect that this exception (if the information be correct) may be explained through glacial agency. This general absence of frogs, toads, and newts on so many oceanic islands cannot be accounted for by their physical conditions; indeed it seems that islands are peculiarly well fitted for these animals; for frogs have been introduced into Madeira, the Azores, and Mauritius, and have multiplied so as to become a nuisance. But as these animals and their spawn are known to be immediately killed by sea-water, there would be great difficulty in their transportal across the sea, and therefore on my view we can see why they do not exist on any oceanic island. But why, on the theory of creation, they should not have been created there, it would be very difficult to explain.

Mammals offer another and similar case. I have carefully searched the oldest voyages, but have not finished my search; as yet I have not found a single

instance, free from doubt, of a terrestrial mammal (excluding domesticated animals kept by the natives) inhabiting an island situated above 300 miles from a continent or great continental island; and many islands situated at a much less distance are equally barren. The Falkland Islands, which are inhabited by a wolf-like fox, come nearest to an exception; but this group cannot be considered as oceanic, as it lies on a bank connected with the mainland, distant from it about 280 miles; moreover, icebergs formerly brought boulders to its western shores, and they may have formerly transported foxes, as so frequently now happens in the arctic regions. Yet it cannot be said that small islands will not support small mammals, for they occur in many parts of the world on very small islands, if close to a continent; and hardly an island can be named on which our smaller quadrupeds have not become naturalised and greatly multiplied. It cannot be said, on the ordinary view of creation, that there has not been time for the creation of mammals; many volcanic islands are sufficiently ancient, as shown by the stupendous degradation which they have suffered, and by their tertiary strata; there has also been time for the production of endemic species belonging to other classes; and on continents it is thought that mammals appear and disappear at a quicker rate than other and lower animals. Though terrestrial mammals do not occur on oceanic islands, aerial mammals do occur on almost every island. New Zealand possesses two bats found nowhere else in the world; Norfolk Island, the Viti Archipelago, the Bonin Islands, the Caroline and Marianne Archipelagoes, and Mauritius, all possess their peculiar bats. Why, it may be asked, has the supposed creative force produced bats and no other mammals on remote islands? On my view this question can easily be answered; for

*but the great island, as before
mentioned, can only doubtfully*

0211

DARWIN, Charles Robert (1809-1882). *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life*. London: W. Clowes and Son for John Murray, 1861.

DARWIN, Charles. Letter signed ('Charles Darwin') to [Melchior Neumayer] ('My dear Sir'), Down, Beckenham, Kent, 15 January 1879. Three pages, 202 x 126mm, bifolium (small splits at folds).

The long-lost copy of Darwin's sheets of the third edition with autograph revisions, sent to his German translator for incorporation into the second German edition. The majority of Darwin's revisions were then incorporated into the fourth English and all subsequent editions, thereby remaining Darwin's definitive text.

The fact of these revised sheets has long been known from Darwin's correspondence, but their whereabouts and even survival has remained a mystery to scholars. In replying to the proposal to issue a second German edition, Darwin wrote to his German translator, H.G. Bronn: 'I should like to make a few more corrections on clean sheets of the last English Edition' (11 March 1862) and asks for his patience to prepare such sheets. Darwin's work was finished a few weeks later when he again wrote to Bronn: 'I have compared the sheets of the Third English Edition with the Second which was translated into German, & have marked with a pencil line all the additions & corrections. ... Where merely a few words have been altered I have underlined them with pencil: where a sentence has to be omitted I have marked "dele".' (25 April 1862). Darwin also sent a manuscript of revisions, generally longer reworked passages, to complement the revised sheets; these remain lost but their position is marked in the present copy.

Darwin's revisions were recently reconstructed by collating the texts of the second German and third English editions and taking into account additions and corrections noted in Darwin's own copy of the third English edition now at Cambridge University Library (*Correspondence* 10, appendix viii). Inevitably, the reconstruction is not exact, omitting some revisions and inferring others as authorial. **The rediscovery of the present annotated copy allows for the first time a precise reading of Darwin's exact revisions without the veil of reconstruction and translation, provides an insight into his working method, and documents the further development of his ideas for his 'big book'.** Darwin's copy at Cambridge contains most but not all of the revisions sent to Bronn, including markings for the inserted longer passages, and has some additional revision, as would be expected in a copy remaining in his possession.

The annotated sheets were presumably in Bronn's possession when he died suddenly in 1862. They were bound up (the binder's knife shaving a few notes) and at some point soon afterwards came to be owned by Darwin's younger contemporary and correspondent, the German palaeontologist, Melchior Neumayr. In addition to his studies in Munich, Neumayr spent two years in Heidelberg, first in 1865/66, only three years after Bronn's death, and again in 1872-73 to teach palaeontology in Bronn's former faculty. The volume has remained in the hands of his descendants until the present day. Neumayr was 'the first to give a concise demonstration of the Darwinian theory of variation and evolution of species in invertebrate fossils' and in his Darwinian approach, he 'showed the close relationship between zoology and palaeontology, [thereby raising] palaeontology to the level of a basic biological science' (DSB).

3 Private Neumayr

DOWN,
BECKHAM, KENT
REPRODUCTION

Jan 15. 1879

My dear Sir,
I hope that you will excuse me begging a favour from L. Wuerthenberger published a paper in 'Ausland' 1873 on the development & succession of Jurassic ammonites, & being the first which I had read on the subject, it struck me greatly. He has now written that he is

so poor that he cannot complete his work without aid; though the Carlsruhe Society would undertake the illustrations of the book if it were complete; & he asks me whether any scientific Society in England would give him assistance, but this I feel sure cannot be obtained. Now will you have the kindness to tell me in confidence, whether you know that he is a trustworthy man & whether you think well of his work; for in this case I would aid him myself to a certain extent. I trust that you will forgive me for thus troubling you, & I should be very much obliged by an early answer.

I remain, my dear Sir
Yours very faithfully
Charles Darwin

The present volume is accompanied by a letter signed by Darwin to Neumayr, in which Darwin asks Neumayr for his opinion on the work and personal reliability of scientist Leopold Wuerthenberger. Neumayr's positive reply encouraged Darwin to offer financial assistance to Wuerthenberger for his work. The letter was unknown until 2009 when it was first published in 'Fruehe Evolutionsgedanken in der Palaeontologie. Materialien zur Korrespondenz zwischen Charles Robert Darwin und Melchior Neumayr', M. Svojtka, J. Seidl and M. Coster Heller, *Jahrbuch der Geologischen Bundesanstalt*, 149, 2009, 357-374.

While individual leaves of autograph drafts relating to the *Origin* very occasionally appear on the market, **no other example of Darwin's autograph revisions to the text are known to have been offered.** The *Correspondence* (10, p.714) erroneously states that the original manuscript was returned to Darwin, but this is due to a misreading of Schweizerbart's letter of 11 July 1862, which in fact refers to the manuscript of *Orchids*, not *Origin*.

Octavo (190 x 115mm). Half-title and folding lithographic diagram by W. West, 2-page Murray advertisement on 2A6 (neat repairs to folding table). Near-contemporary German light-green glazed paper boards, paper spine label lettered in English, pale yellow edges (lightly rubbed, a little wear at extremities). *Provenance*: Charles Darwin (c.36 autograph revisions in pencil and ink and underlining and markings in pencil on c. 202 pages [see below], sent to: - Heinrich Georg Bronn (1800-1862; for his second translation into German of the *Origin* (1863)) - [Melchior Neumayr (1845-1890; by descent)].

Letters cited:

Darwin Correspondence Project, "Letter no. 3470," <http://www.darwinproject.ac.uk/DCP-LETT-3470>;
"Letter no. 3519," <http://www.darwinproject.ac.uk/DCP-LETT-3519>

£300,000-500,000

\$400,000-660,000
€350,000-570,000

Thus, as I believe, the wonderful fact of two distinctly defined castes of sterile workers existing in the same nest, both widely different from each other and from their parents, has originated. We can see how useful their production may have been to a social community of insects, on the same principle that the division of labour is useful to civilized man; ~~the ants work by inherited instincts and by inherited organs or tools, and not by acquired knowledge and manufactured instruments, a perfect division of labour could be effected with them only by the workers being sterile; for had they been fertile they would have intercrossed, and their instincts and structure would have become blended. And nature has, as I believe, effected this admirable division of labour in the communities of ants by the means of natural selection.~~ ^{however} But I am bound to confess, that, with all my faith in this principle, I should never have anticipated that natural selection could have been efficient in so high a degree, had not the case of these neuter insects convinced me of the fact. I have, therefore, discussed this case, at some little but wholly insufficient length, in order to show the power of natural selection, and likewise because this is by far the most serious special difficulty, which my theory has encountered. The case, also, is very interesting, as it proves that with animals, as with plants, any amount of modification in structure can be effected by the accumulation of numerous, slight, and as we must call them accidental, variations, which are in any manner profitable, without exercise or habit having come into play. For no amount of exercise, or habit, or volition, in the utterly sterile members of a community could possibly affect the structure or instincts of the fertile members, which alone leave descendants. I am surprised that no one has advanced this demonstrative case of neuter insects,

bees
men
ants

the
principle

tween them and the canary, or that their hybrids, should be perfectly fertile. Again, with respect to the fertility in successive generations of the more fertile hybrid animals, I hardly know of an instance in which two families of the same hybrid have been raised at the same time from different parents, so as to avoid the ill effects of close interbreeding. On the contrary, brothers and sisters have usually been crossed in each successive generation, in opposition to the constantly repeated admonition of every breeder. And in this case, it is not at all surprising that the inherent sterility in the hybrids should have gone on increasing. If we were to act thus, and pair brothers and sisters in the case of any pure animal, which from any cause had the least tendency to sterility, the breed would assuredly be lost in a few generations.

Although I do not know of any thoroughly well-authenticated cases of perfectly fertile hybrid animals, I have reason to believe that the hybrids from *Cervulus vaginalis* and *Reevesii*, and from *Phasianus colchicus* with *P. torquatus* ~~and with *P. versicolor*~~, are perfectly fertile. There is no doubt that these pheasants, ~~namely the common, the true ring-necked, and the Japanese, intercross, and are becoming blended together in the woods of several parts of England.~~ ^{two distinct allies} The hybrids from the common and Chinese geese (*A. cignoides*), species which are so different that they are generally ranked in distinct genera, have often bred in this country with either pure parent, and in one single instance they have bred *inter se*. This was effected by Mr. Byton, who raised two hybrids from the same parents but from different hatches; and from these two birds he raised no less than eight hybrids (grandchildren of the pure geese) from one nest. In India, however, these cross-bred geese must be far more fertile; for

one with
the
P. versicolor
from

two
distinct
allies

general manner we can see that on the theory of natural selection the more recent forms will tend to be higher than their progenitors; for each new species is formed by having had some advantage in the struggle for life over other and preceding forms. If under a nearly similar climate the eocene inhabitants of one quarter of the world were put into competition with the existing inhabitants of the same or some other quarter, the eocene fauna or flora would certainly be beaten and exterminated, as would a secondary fauna by an eocene, and a palaeozoic fauna by a secondary fauna. So that by this fundamental test of victory in the battle for life, as well as by the standard of the specialisation of organs, modern forms ought on the theory of natural selection to stand higher than ancient forms. Is this the case? A large majority of palaeontologists would certainly answer in the affirmative; but in my judgment I can, after having read the discussions on this subject by Lyell, and Hooker's views in regard to plants, concur only to a limited extent. Nevertheless it may be anticipated that the evidence will be rendered more decisive by future geological research. ^{The problem}

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at the
case
or problem

The problem is in many ways excessively intricate. The geological record, at all times imperfect, does not extend far enough back, as I believe, to show with unmistakable clearness that within the known history of the world organisation has largely advanced. Even at the present day, looking to members of the same class, naturalists are not unanimous which forms are highest; thus, some look at the selaceans or sharks from their approach in some important points of structure to reptiles as the highest fish; others look at the teleosteans as the highest. The ganoids stand intermediate between the selaceans and teleosteans; the latter at the present day are largely preponderant in

we have seen July 24th 1845 of
Bismarck River from
the mountains

the invasions of competitors, can withstand a much warmer climate than their own. Hence, it seems to me possible, bearing in mind that the tropical productions were in a suffering state, and could not have presented a firm front against intruders, that a certain number of the more vigorous and dominant temperate forms might have penetrated the native ranks, and have reached or even crossed the equator. The invasion would, of course, have been greatly favoured by high land, and perhaps by a dry climate; for Dr. Falconer informs me that it is the damp with the heat of the tropics which is so destructive to perennial plants from a temperate climate. On the other hand, the most humid and hottest districts will have afforded an asylum to the tropical natives. The mountain-ranges north-west of the Himalaya, and the long line of the Cordillera, seem to have afforded two great lines of invasion: and it is a striking fact, lately communicated to me by Dr. Hooker, that all the flowering plants, about forty-six in number, common to Tierra del Fuego and to Europe, still exist in North America, which must have lain on the line of march. ~~But I do not know~~ what some temperate productions entered and crossed even the lowlands of the tropics at the period when the cold was most intense, when arctic forms had migrated some twenty-five degrees of latitude from their native country, and covered the land at the foot of the Pyrenees. At this period of extreme cold, I believe that the climate under the equator at the level of the sea was about the same with that now felt there at the height of six thousand feet. During this the coldest period, large spaces of the tropical lowlands were probably clothed with a mingled tropical and temperate vegetation, like that now growing with strange luxuriance at the base of the Himalaya, as graphically described by Hooker.

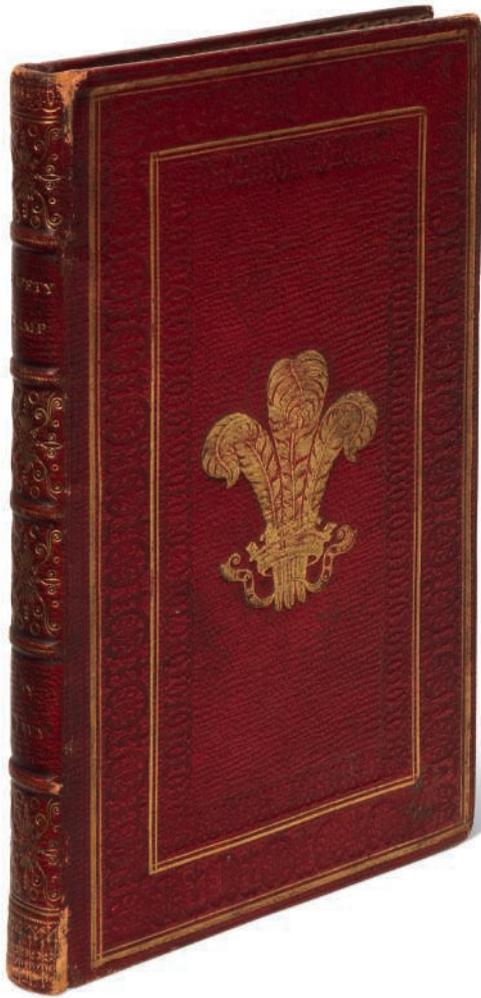
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0 212

DAVY, Sir Humphry (1778-1829). *On the safety lamp for coal miners; with some researches on flame*. London: R. Hunter, 1818.

The first edition, in a fine contemporary royal binding, of Davy's description of the revolutionary mining safety lamp. His invention, which immediately reduced the number of fatalities in coal mines, also allowed miners to mine deeper than was previously possible and was therefore fundamental to the rapid industrialisation of Britain during the 19th century. The Prince of Wales (Prince Regent at the date of publication and later George IV), whose device adorns the upper cover, knighted Davy in 1812. Norman 613.

Octavo (213 x 130mm). Engraved folding plate (some light spotting). Contemporary straight-grained red morocco by W.J. Smith of Brighton, gilt panelled, the Prince of Wales's feather device gilt on upper cover, spine gilt in compartments (corners lightly rubbed). Modern red morocco box. *Provenance:* George IV as Prince of Wales (binding).

£4,000-6,000

\$5,400-8,000
€4,600-6,800

0 213

DICKENS, Charles. *Our Mutual Friend*. London: Chapman and Hall, May 1864 - November 1865.

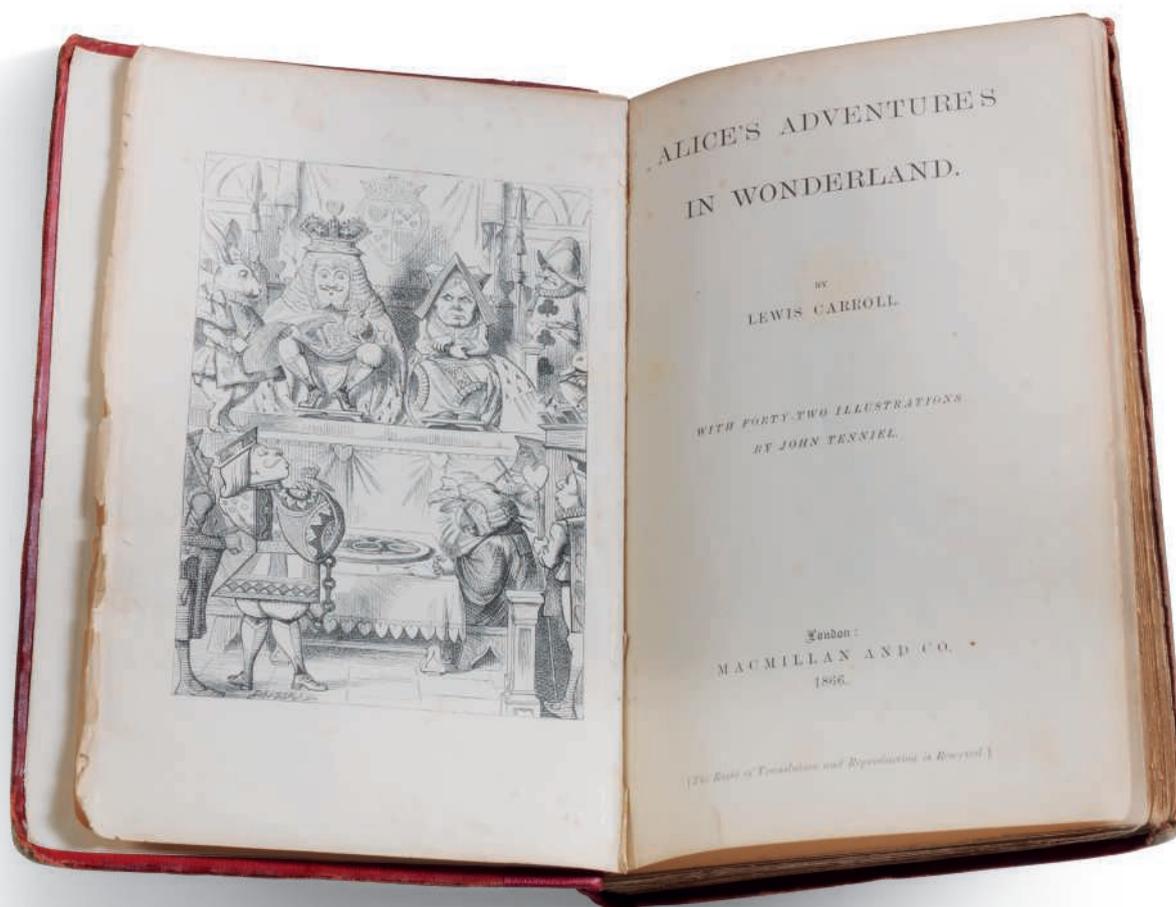
First edition in original monthly parts, first issue of part 1 without the printer's imprint on front wrapper. With the scarce slip addressed to the reader, 'The Our Mutual Friend Advertiser' in each part, and other inserted advertisements as listed in Hatton and Cleaver. *Our Mutual Friend* was Dickens's fourteenth, and last, completed novel. Marcus Stone's illustrations, engraved on wood by Dalziel and W.T. Green, mark a departure from the etchings on steel of Dickens's earlier published works. Hatton & Cleaver, pp.343-370.

20 parts in 19, octavo (223 x 145mm). Half-titles, 'To the Reader' slip tipped to first text leaf. Wood-engraved frontispiece and 39 wood engravings after Marcus Stone by Dalziel and W.T. Green, advertisements (occasional light spotting, lacking only the 'Economic Life Assurance Society' ads in parts 14 and 19/20; the Mappin, Webb & Co. ad not in part 16 but instead bound into part 18). Original green pictorial printed wrappers (some chips and tears, occasional staining); all housed within green cloth portfolio and slipcase. *Provenance:* pencil annotation in part 17 - parts 1-3 inscribed on upper cover. (19)



£1,000-1,500

\$1,400-2,000
€1,200-1,700



0214

DODGSON, Charles Lutwidge ('Lewis Carroll', 1832-1898). *Alice's Adventures in Wonderland*. London: Macmillan & Co., 1866.

[With, bound in:] DODGSON, Charles Lutwidge ('Lewis Carroll', 1832-1898). Autograph letter signed ('Charles L. Dodgson') to [Richard St John] Tyrwhitt, n.p., n.d. Two pages, bifolium.

The second (first published) edition of *Alice's Adventures in Wonderland*, in the first state with an inverted 'S' on the last line of the contents page. This copy inscribed by the author to his friend Richard St John Tyrwhitt in the month before publication, and with a letter to Tyrwhitt bound in. Tyrwhitt was a student at Christ Church and then Vicar of St. Mary Magdalene in Oxford from 1858. He and Dodgson breakfasted, dined and walked together often, discussing religion, art and literature. Tyrwhitt grew enthusiastic about Dodgson's photography, brought his etchings to be photographed, and posed for portraits. For his part, Dodgson admired Tyrwhitt's verses and published some of them ... [He] enjoyed hearing Tyrwhitt talk about his friend John Ruskin' (Cohen, *Letters*, I, p.90).

Copies of the second edition of *Alice* were received by Dodgson in November 1865, a number of which were immediately redistributed to friends and as replacements for the unsatisfactory first edition. In a blank page in his diary, Dodgson begins a list of 67 recipients of presentation copies of this new edition. Tyrwhitt appears 54th on the list. It is not known for certain whether Tyrwhitt was previously presented with the first edition, but the letter included in this volume suggests this as a distinct possibility: 'If Mrs Tyrwhitt & yourself will also accept of the accompanying book, you will give me much pleasure - but I am painfully conscious that you may possibly already possess it - if so, I intreat you will not stand upon ceremony but return it with a note...'. Presentation copies of this edition are extremely rare, the present copy especially so as Dodgson includes the partial date 'Nov. 1865' in the inscription - the majority of known inscribed copies are undated.

Octavo (190 x 125mm). Half-title, frontispiece and 41 further illustrations from the woodcuts by Dalziel after John Tenniel (scattered soiling, marginal chips and tears, some repaired, 2 leaves strengthened at fore-edge). Original red cloth, gilt-stamped, spine gilt-lettered, edges gilt (rubbed, rebaked preserving the original spine).

£5,000-8,000

\$6,700-11,000
€5,700-9,100



0 215

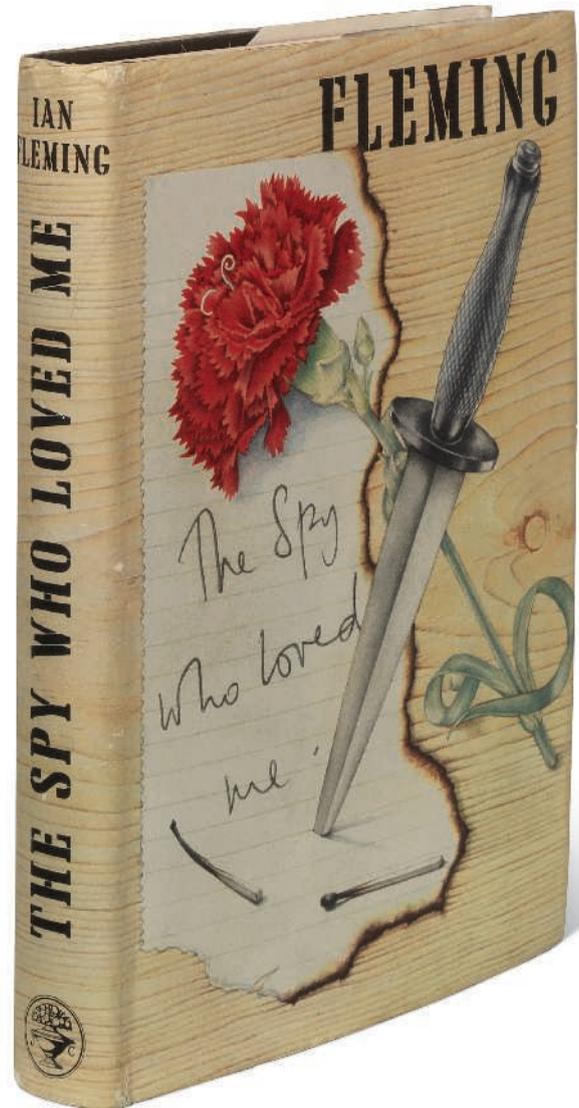
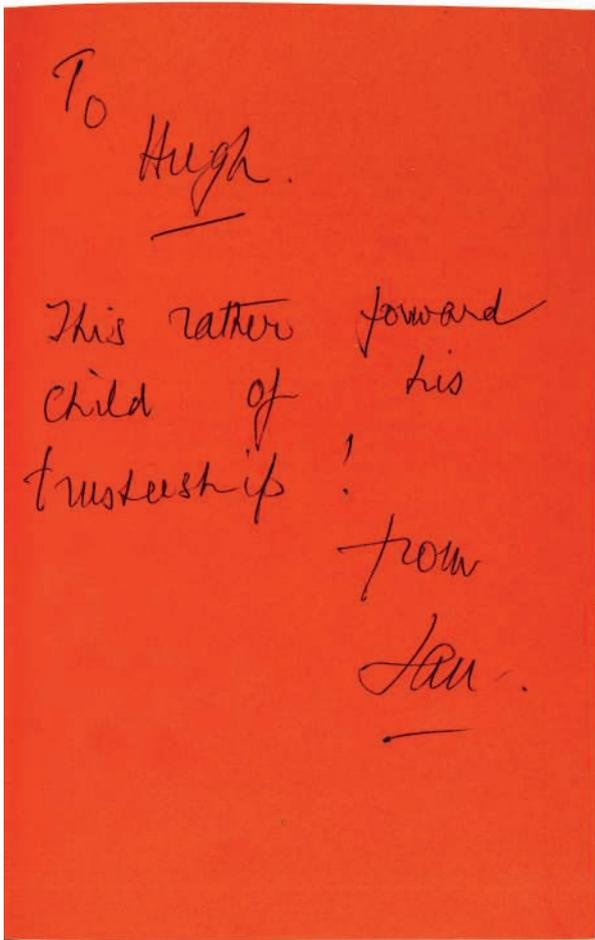
EROTICA— *Invocation à l'Amour. Chant Philosophique*. London [but Paris]: by a Virtuoso of the good fashion, n.d. [c.1810.]

A very rare and finely illustrated erotic work, complete with 17 plates with original hand-colour. According to ABPC/RBH, this is the first complete, hand-coloured copy ever to appear at auction. The Nordmann copy was uncoloured, and Dutel does not record a coloured issue. WorldCat lists two institutional copies: in the Wellcome Library, which lacks 2 plates, and in the Bibliothèque nationale de France, which lacks all the plates. Dutel A-573; Pia *Enfer*, 677.

Oblong octavo (156 x 203mm). Frontispiece, 16 stipple-engraved plates each accompanied by a quatrain of erotic verse, all hand-coloured (some light spotting, engraved title marginally shorter).

£2,500–3,500

\$3,400–4,600
€2,900–4,000



0216

FLEMING, Ian (1908-1964). *The Spy Who Loved Me*. London: Jonathan Cape, 1962.

First edition, the rare 'quad' variant of the first impression. Presentation copy to Fleming's solicitor Hugh Fisher. Inscribed by the author on the front free endpaper of his most sexually explicit Bond novel: 'To Hugh, this rather forward child of his trusteeship! from Ian'.

The Spy Who Loved Me 'was Fleming's attempt to "examine Bond from the other end of the gun barrel" [...] The story is told in the first person by a fictional young woman named Vivienne Michel (whom Fleming mischievously credited as his co-writer)'. 'No priority between the two variants has been established [...] What is certain, however, is that the 'quad' issues are rather more scarce'. Gilbert A10a.

Octavo (190 x 125mm). (Quad mark on title slightly scratched.) Original black cloth, upper cover with a dagger motif stamped in blind and silver, spine lettered in silver, red endpapers, original pictorial dust-jacket after Richard Chopping (jacket with the usual clipped corners, very light wear at extremities, 6mm tear at foot of spine).

£7,000-10,000

\$9,300-13,000

€8,000-11,000

Das ander Buch/
Vom Schmirlin.

Das XXIII Capitel.



Der Schmirlin ist der aller kleinste vnter den andern Raubvögeln / welche die Weydweyck zum Weydweyck zu gebrauchen pflegen. Es ist kein Vogel zum Vorlaß / sondern allein von der Faust / Dech möchte man zurzeit der noch ihn auch zum Vorlaß abrichten. Es ist ein sehr fähner Vogel / vnd vnangesehen / daß er nicht größer dann ein Läncherlin oder Laube ist / so ist er doch auff die Nephünen vnd Waschelen / auch andere größere Vögel dann er selbst ist / dermassen vertragen vnd er beschiet / daß er dieselbigen zum offtermal biß in die Städte vnd Dörffer / ja ins Fenner hinein / auch zu weilen vnter der Leut Rüste oder Mäntel vnerschrocken vnd vnablässig jagen darff. Der Schmirlin sihet darzu dem Falcken so eigentlich vnd natürlich gleich / daß auch sonst / auser der größe / zwischen ihnen kein vnterscheid zu finden ist. Dann er eben gleiche Gebärde / Federn vnd gewöhnliche Art vnd Sitten an ihm hat / wie auch der Falck. Darum er so wol für einen adelichen Vogel / als der Falck selbst / oder zum wenigsten für ein Geschlecht des Falcken / zu achten vnd zu halten ist. Die Schmirlin beyde Männlein vnd Weiblein / setzen vnter allen andern Raubvögeln / einander so gleich / daß zwischen ihnen / außgenommen die größe / sonst keiner vnterscheid ist.

Vom

Von der Falcknerrey. 25
Vom Sperber vnd woheyman
einen guten Sperber erkennen sol.

Das XXIII Capitel.



In Sperber / so in einem Walde an truckenem ort / in mdrigem Neste / von seiner Mutter außgebrütet vnd erzogen wirt / ist ein sehr muttiger vnd künner Vogel / vnd sol an seinen Federn / entweder mit schwarzen oder aber mit roten Däpfflin besprenget seyn. Ein Sperber aber / so an borden des Meers / oder andern Schlämigen / Kolliken vnd Feuchten Dren geboren wirt / vnd an seiner Farb etwas falschlich oder goldgelblich erscheinet / der selbige gemeinlich für stärker auch größer gehalten wirt. Ein Sperber so dreyzehn Federn im Schwanz / vnd auff seinem gelben Schnabel ein schwarzes Däpfflin eines Nestern Korn groß hat / der selbige Sperber ist erfflich gut. Ein guter adelicher wolgestalter Sperber sol groß vnd kucz seyn / er sol haben einen kleinen Kopf / dicke breite Blagelbogen / dicke hohe Schenckel / weit von einander gethane Hüffe / vnd schwarze Federn.
Der Sperber so ein Nistling ist / sehr gut / kommet vnd siehet auch gerne wann er ein mal abgeflogen / widerum zu seines Herrn oder Vogeltragers Hand. Der Nistling Sperber aber ist schwerlich zahm vnd heinlich zu machen. Er ist wild / vil schwerer die Leut gar sehr / darum daß er des

0217

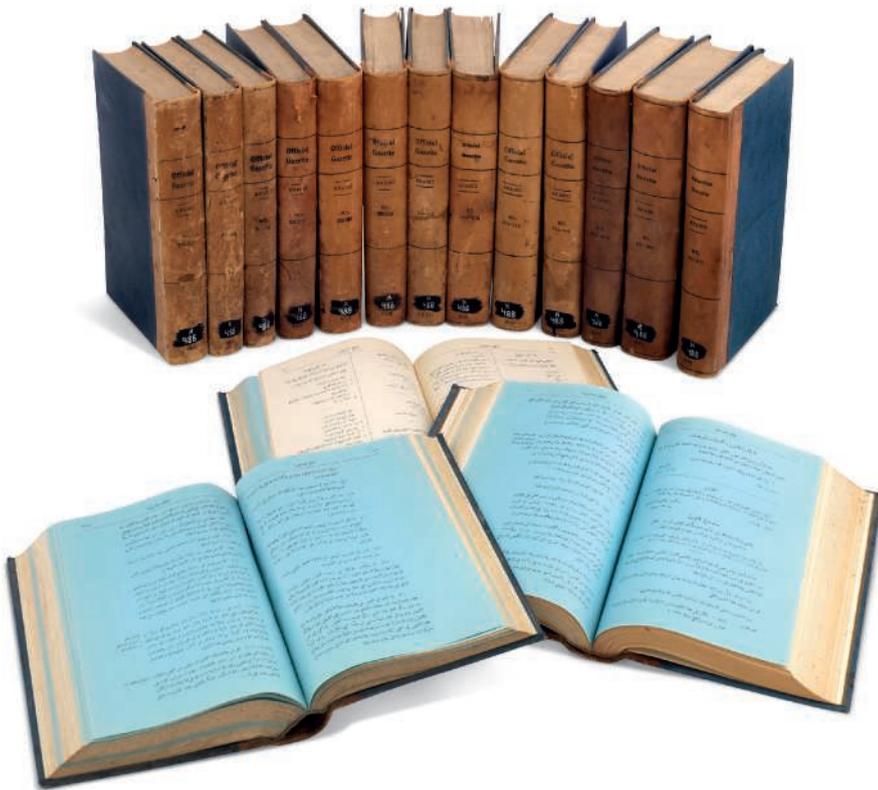
[DU FOUILLOUX, Jacques (1519-1580), Jean DE FRANCIERES (d. 1488) and others]. *Neuw Jag und Weydwerck Buch. Das ist ein grundtliche Beschreibung vom Anfang der Jagten.* Frankfurt: Sigmund Feyerabend for Johann Feyerabend, 1582.

First edition in German of La Venerie, superbly illustrated with 115 woodcuts on hunting and 57 on falconry. The probable compilers are Johann Heller and Sigmund Feyerabend who are described as having prepared the edition in the title to the second part. Though considerable use has been made of Du Fouilloux, Clamorgan, Francières, and other early writers, Schwerdt notes that 'there is a quantity of original matter to be found in this work.' While some cuts had been used in earlier works, the full series is first published here. Holstein II, 52; Nissen ZBI 1175; Thiebaud 312-313; Souhart 156-157; Schwerdt I, p. 30.

2 parts in one volume, folio (305 x 197mm). First title printed in red, titles to both parts with woodcut vignette, 172 woodcuts printed from 90 blocks by Stefan Herrmann after Jost Amman, Christophe Maurer, Ludwig Frig and others, some with touches of contemporary colour. Colophon leaf with device at end of each part. With the two blanks. (First title browned and tipped in, some marginal soiling). Contemporary vellum (upper joints weak, repair to base of spine, ties lacking). [Bound with two other works:] MEURER, Noe (1525/28-1583). *Jag unnd Forstrecht. Das ist: Underricht Chur und Fürstlicher Lande.* Marburg: Paul Egenolff, 1602. Folio, title in red and black with vignette, colophon leaf with device, final blank. (X4 wormed across 3 lines, light marginal waterstaining). First of two 17th-century editions of this work on the laws of hunting. VD17 I:015438K. [and:] MEURER, N. *Wasser Recht unnd Gerechtigkeit. Das ist: Underricht vom Rheinstrom.* Marburg: Paul Egenolff, 1604. Title in red and black with device. Another legal treatise by Meurer on water rights on the Rhine, following an earlier edition in 1570. VD17 I:015455Z.

£10,000-15,000

\$14,000-20,000
€12,000-17,000



0218

GOVERNMENT OF PALESTINE. *Official Gazette*. Jerusalem: 1927-1934.

Rare extensive run of the Mandate's official gazette in Arabic. Published fortnightly by the Government of Palestine, the *Official Gazette* continued to be published up until the creation of the state of Israel, whereby it evolved into *Iton Rishmi*. Contains the laws, regulations, ordinances, official statements and notices of the government of Palestine. Khalidi & Khaddurri 1702.

16 volumes, folio (316 x 192mm), comprising issues 172-410, text in Arabic. Numerous woodcut illustrations of trademarks, numerous folding tables (lacking pp.739-744 in issue 286 bound in the 10th vol., punch holes in gutter). Contemporary leather-backed cloth (extremities rubbed, more heavily to first few vols, with tear to spine of second vol., but without loss). *Provenance*: Department of Health, Government of Palestine (stamps) — small Hebrew stamps and Hebrew library markings on spines. Sold as a periodical, not subject to return. (16)

£2,000-3,000

\$2,700-4,000
€2,300-3,400

0219

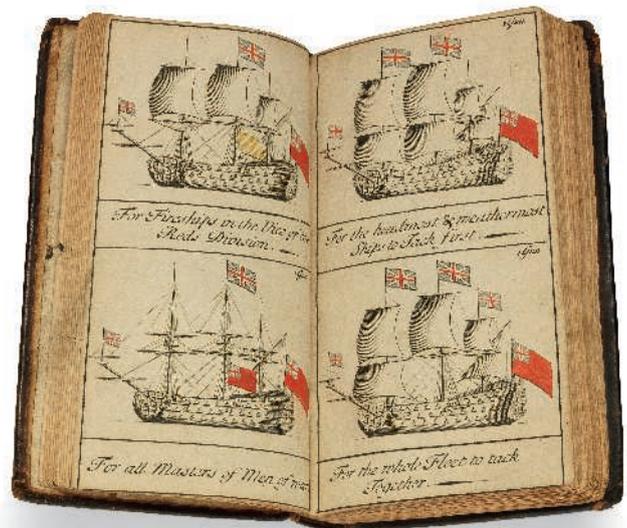
[GREENWOOD, Jonathan]. *The Sailing and Fighting Instructions or Signals as they are observed in the Royal Navy of Great Britain*. [London? 1715?].

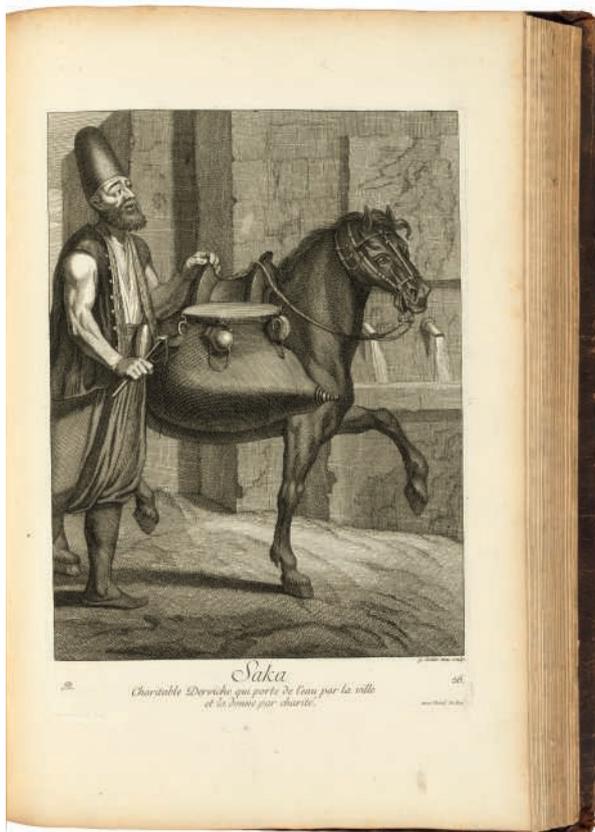
The first naval signal book to be printed in the English language, with instructions for 'Signalls in fogg' and 'Signalls at night'. **Very rare**: on-line ESTC recording only 2 copies in the UK (BL, NLS) and 6 in the US. Adams & Waters 1890.

12mo (138 x 74mm). 72 engraved leaves, except for the title printed on one side only, the vast majority with illustrations of two ships or two cannon, most of the ships with contemporary hand-colouring (some light dogearing, trimmed close by the binder into a few borders). Contemporary calf (joints repaired, the whole refurbished). *Provenance*: Richard Stevens (neat ink ownership inscription dated 1747 on rear flyleaf) — Captain William Boxer R.N. (of Ballyare, Co. Donegal, ownership inscription dated 1841) — Captain Alexander Fraser Boxer (late of HMS Hesper, inspector of Irish lighthouses, 1868-1890, ownership inscription).

£1,000-1,500

\$1,400-2,000
€1,200-1,700





0 220

LE HAY, Jacques (c.1645-c.1713) – [Charles de FERRIOL (1652-1722)]. *Recueil de cent estampes représentant différentes nations du Levant*. Paris: Le Hay & Duchange, 1714-15.

First edition of the 'most popular and influential illustration of Turkish dress to date' (Blackmer). 'This splendid production... contains what may be the only wholly original representations of Turkish costumes since Nicolay; in any case, these images were at once enormously influential' (Koç). Atabey 429; Blackmer 591; Koç 105a.

2 parts in one volume, folio (483 x 320mm). Engraved title and 102 (of 103, lacks plate 74) engraved plates including three double-page and one of music, 'Explication des cent estampes' bound first (one of the folding plates with small repair affecting plate, very occasional light soiling, slight toning on a few text leaves). Contemporary calf, spine gilt (joints starting, extremities chipped, scuffed). *Provenance*: Amsterdam, Pampiere Wereld (bookseller's label).

£2,500–3,500

\$3,400–4,600
€2,900–4,000



THE PROCEEDS OF THIS LOT WILL BENEFIT CHARITABLE CAUSES

0 221

LESSON, René Primevère (1794–1849). *Histoire naturelle de oiseaux-mouches*. Paris: Arthus Bertrand, [1829-1830].

Lesson's first work on hummingbirds, researched during his time as a botanist on Duperrey's voyage of *La Coquille* in 1822-1825. A detailed description of 58 species finely illustrated by 86 coloured plates. Preceding Gould's monograph on hummingbirds in 1849, this is the earliest and most comprehensive work on the species. Anker 291; Nissen IVB 547; Ronsil 290; Zimmerman 386.

Octavo (228 x 140 mm). Half-title. 86 plates (1-85 and 48 bis), all printed in colours and finished by hand (minor spotting throughout, slightly heavier at beginning, some light even browning). Contemporary green morocco by Hering, covers and spine gilt-tooled with foliate devices terminating in large circular tendrils, gilt turn-ins and edges (extremities rubbed, joints more heavily, hinges reinforced). *Provenance*: Henry Lancelot Holland (Governor of the Bank of England, 1865-1867; armorial bookplate).

£2,000–3,000

\$2,700–4,000
€2,300–3,400



OTHER PROPERTIES

0222

LEVAILLANT, François (1753-1824). *Histoire naturelle des perroquets*. Paris: Levrault frères and Levrault, Schoell & Co., 1801-1805.

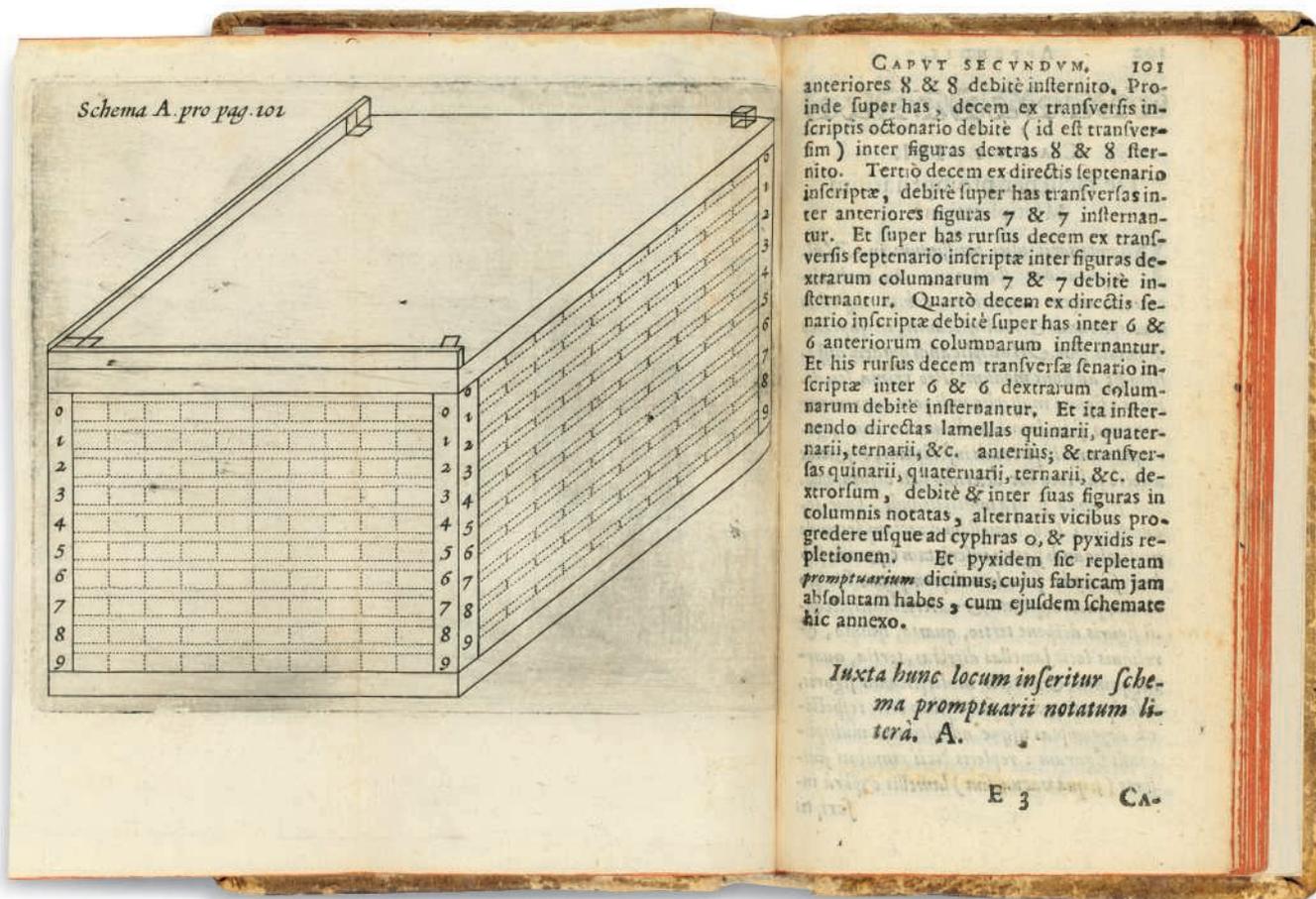
First edition of one of the scarcest and most beautiful of Levaillant's works. Levaillant, one of the greatest French ornithologists, was the son of the French consul in Dutch Guiana. He was born in Paramaribo and seems to have inherited his father's love of travel. He became one of the first of a new breed of naturalists who attained prominence towards the end of the 18th century, studying and recording their subjects in their natural habitat. Barraband (1767/68-1809) worked for the Gobelins factory and was considered the best ornithological artist of his time. Langlois's engravings capture the precision and beauty of his gouache and watercolour originals. 'After he had made himself Emperor, it was part of Napoleon's deliberate policy to initiate a series of magnificent publications that would vie with those undertaken on the orders of Louis XIV. These were sent as presents to crowned heads, men of science, and learned bodies, in evidence of the splendours of the Empire ... The works of Levaillant owe their sumptuous character to ... this impetus. His *Histoire naturelle des perroquets* is, unwittingly, a part of the glories of Napoleonic France' (*Fine Bird Books* p.90). Anker 303; Nissen IVB 558; Zimmer p. 392.

2 volumes, folio (482 x 310mm). Half-titles, index leaves, 145 fine engraved plates after Jacques Barraband, printed in colours and finished by hand by Langlois under the direction of Bouquet (lacking plate 28 and this replaced with a much cut down and lightly spotted replacement from another copy loosely inserted, occasional faint spotting browning to a few text leaves and plates). Contemporary red straight-grained morocco, covers with roll-tooled borders and panels in gilt and blind, gilt spines and edges (front joint of vol. I splitting and weak, extremities rubbed, heavily to corners and head- and tailcaps with latter to vol. I slightly defective, spines darkened). *Provenance*: John Dupré (armorial bookplate). (2)

£30,000-50,000

\$40,000-66,000
€35,000-57,000

Perruche omnicolore. Pl. 28.



0 223

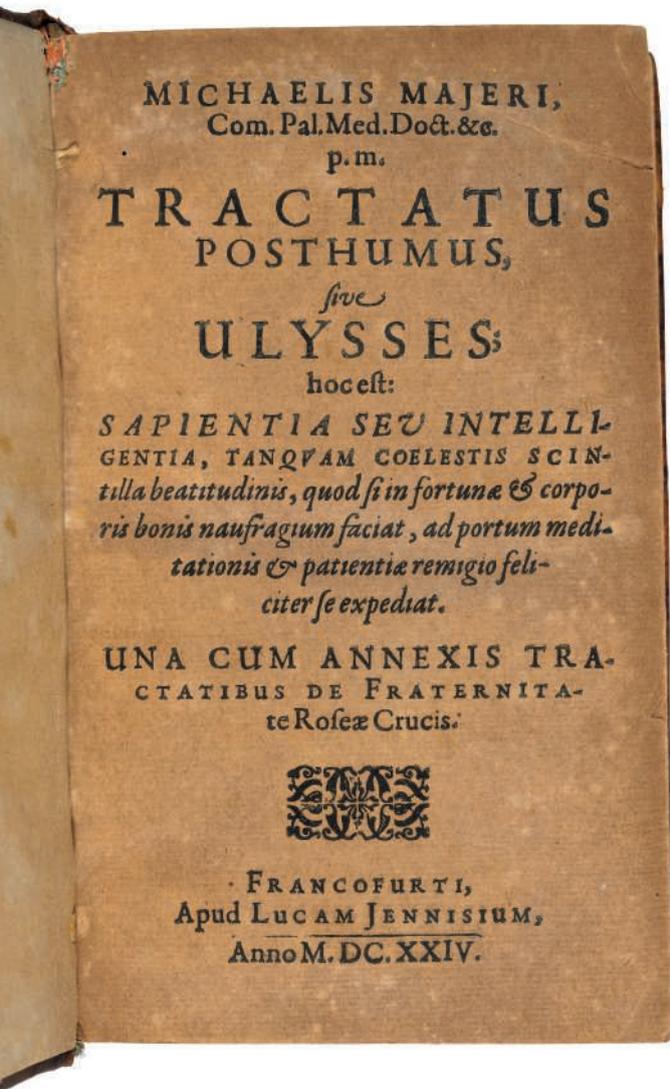
NAPIER, John (1550-1617). *Rabdologiae, seu numerationis per virgulas libri duo*. Edinburgh: Andrew Hart, 1617.

First edition of the publication of the invention of Napier's Bones. Napier's most famous accomplishment was his invention of logarithms (first published in his *Mirifici logarithmorum canonis description*, 1614), which reduced complex mathematical operations to the simpler ones of addition, subtraction, multiplication, and division. Seeking to ease his own difficulties in calculating logarithmic tables, and impatient with the tedious and error-prone process of working with large numbers, Napier devised several mechanical methods of simplifying and speeding up multiplication, the most famous being the rods known as 'Napier's bones,' each engraved with a table of multiples of a particular digit. He published an account of these in Book I of his *Rabdologiae*, the title of which Napier derived from the Greek *rhabdos* (rod); **this section of Napier's work also contains the first printed reference to the decimal point.** Book II offers forty-seven pages of tables, examples, and general problems demonstrating the utility of the rods in solving questions of geometry and mechanics' (Rider 1990, xii); Book III is an appendix on Napier's 'promptuary', a more elaborate calculating device consisting of engraved rods and strips; and Book IV, devoted to 'local arithmetic,' and contains one of the first explorations of binary arithmetic as a computation aid. Napier's promptuary has been called the first attempt at the invention of a calculating machine (Hawkins 1988). The only seventeenth-century example of the promptuary extant is preserved at Madrid's Museo Arqueologico; it is described in Tomash 1988. Dibner *Heralds of Science* 107; Norman 1574; *Origins of Cyberspace* 11.

12mo (133 x 76mm). 4 folding engraved tables, engraved and woodcut text diagrams (without final blank, as often). Contemporary blindstamped pigskin (possibly a remboitage, rebacked, preserving original spine, rubbed, the textblock trimmed post-blindstamp and edges dyed red), modern slipcase. *Provenance:* Dom-Gymnasium, Merseburg (library blindstamp on title).

£30,000-50,000

\$40,000-66,000
€35,000-57,000



0224

OCCULT – A Rosicrucian Sammelband containing three works comprising:

MAIER, Michael (1568-1622). *Tractatus posthumus, sive Ulysses*. Frankfurt: L. Jennis, 1624. 18mo. Woodcut head-pieces and initials (small crease at top right corner of first 2 leaves, occasional light marginal worming, browning). **First edition.** 'So far I have observed this is one of the rarest of Maier's works' (Ferguson II, 66). Not in Dorbon-Ainé; Duveen p.383; Caillet III, 7002; Tilton p.208-209.

MAIER, Michael (1568-1622). *Silentium Post Clamores*. Frankfurt: 1624. 18mo. Woodcut head-pieces and initials (browning). 'Ouvrage de toute rareté sur les frères de la Rose Croix par l'Alchimiste et cabaliste Michel Mayer. Ce traité a autant de prix pour le chercheur érudit, que pour le bibliomane car sa singularité égale sa rareté' (St de Guaita, quoted in Caillet III, 6998). Not in Duveen nor in Dorbon-Ainé; Caillet III, 6998 or 7002.

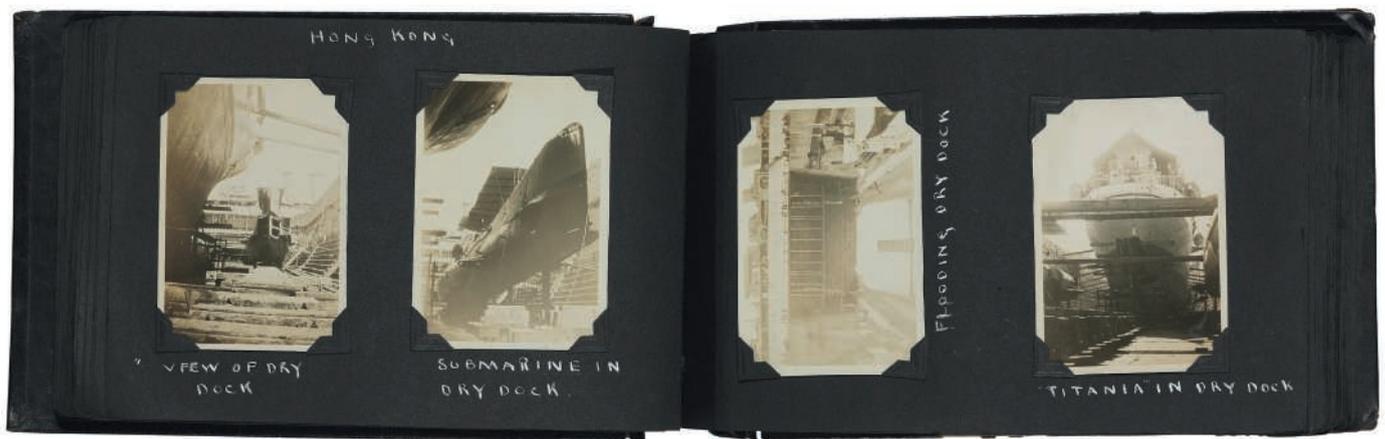
NEUHUSIUS, Henry (fl.1622). *Pia & utilissima admonitio de Fratribus Rosæ-Crucis*. [Frankfurt]: Schmidlinus, 1622. 18mo. Woodcut printer's device on title (some browning and light spotting). VD17 12:640327R.

A rare gathering of scarce publications on the Rosicrucian movement and history, including the final famous pamphlet suggesting that the Rosicrucians left for the East due to the instability in Europe caused by the start of the Thirty Years' War.

3 works in one volume, 18mo (160 x 94mm). 17th-century calf gilt, Pierre Séguier's coat-of-arms blocked in gilt on both boards, spine gilt (somewhat rubbed). Provenance: France, Library of Pierre Séguier (1588-1672, French statesman and chancellor from 1635), although presumably a posthumous addition by his wife, Madeleine Fabry (1597-1683) as suggested by the initials on the spine P. S. M. F. (Pierre Séguier, Madeleine Fabry) which she had blocked on the books she added to the library during her widowhood – library reference (early ink).

£7,000-10,000

\$9,300-13,000
€7,900-11,000



225

CHINA, HONG KONG AND JAPAN – THE ROYAL NAVY IN THE FAR EAST [photograph albums. c.1920s].

Striking photographs of Royal Navy submarines operating out of China, Hong Kong and Japan in the inter-war period. The photographs show Wei Hei Wei (modern-day Weihai, north-east China) under British rule, which was the summer port for the Royal Navy's Submarine Flotilla. The images show HMS Titania, a Submarine Depot Ship, which provided supplies to, and accommodation for, the submarines and their crews, as well as HMS Marazion, built as a mine sweeper, and later converted to a submarine tender. The photographs shows torpedoes being hoisted aboard ships, submarines on manoeuvres, and a couple of shots of submarines in dry dock in Hong Kong. Other images show street life in Wei Hei Wei, visits to Beijing and the Great Wall, views of the devastation caused by earthquakes in Japan, and visits to other parts of the world, including Borneo and Sri Lanka. The postcards mainly focus on Malta and Port Said. The photographer was obviously entranced by Japanese women, with 13 larger format photographs of this subject at the end of one volume.

2 albums, oblong quarto, thus: 1. 163 original photographs and postcards (the majority 60 x 85mm, with some 13 others, all of Japanese women, large 75 x 110mm), mounted on 49 leaves (126 x 190mm), and with 6 others loosely inserted. Original leather (joints cracked); 2. 107 original photographs and postcards (the majority 80 x 105mm, a few slightly larger or smaller), mounted on 28 leaves (125 x 190mm), and with 3 others loosely inserted. Original cloth (extremities scuffed). (2)

£2,000–3,000

\$2,700–4,000
€2,300–3,400



226

WORLD WAR ONE, EGYPTIAN EXPEDITIONARY FORCE - BOND, Gunner, G.B. [Photograph album.] Gaza: 1918-1919.

Highly unusual images of tanks and artillery tractors on the Palestine Front, during the 1918 offensive against the Ottomans. While General Allenby was instinctively a cavalryman, and approved of the highly mobile Arab irregulars of the Sharifian forces commanded by Feisal and T.E. Lawrence, backed up by armoured cars and aircraft, these only supported his right flank as the main Egyptian Expeditionary Force used more traditional trench warfare techniques as it moved northward out of the Sinai and into Palestine. The photographs here show tanks and tracked vehicles moving artillery pieces into position. The Ottomans were evidently well-armed, judging by an image of a disabled tank with a large shell hole in its side. Other unusual shots include a Red Cross train steaming through Gaza, camels ploughing fields and a military camel train returning from Gaza.

48 original photographs (55 x 80mm), captioned in pencil, one showing Gunner Bond posing with an Arab, *mounted on 12 leaves, octavo (185 x 130mm)*. Original green cloth (extremities lightly rubbed). Sold with two Great War 1914-1918 medals with ribbons, engraved '115145 Gnr G.B. Bond RA'.

£1,500-2,000

\$2,000-2,700
€1,800-2,300



226



227

227

ROYAL AIR FORCE, IRAQ. [Photograph albums. c.1920s].

Two albums with photographs of Iraq and India of a British serviceman in the RAF, probably stationed in Basra during the 1920s. The images show RAF vehicles, armoured cars and aircraft, including a DH9A bomber with an Asian swastika - a symbol for good luck - on the nose of the fuselage. The photographer evidently travelled from Basra up the Tigris to Baghdad and northwards, with river scenes and shots of monuments and city scenes, including such landmarks as the Blue Mosque in Baghdad and the ancient Ctesiphon Arch. There are a number of interesting images of Iraqi street scenes, groups of locals, housing, one of the Iraq Levee Guard, and one of the now-destroyed British war cemetery in Basra. Photographs of India are taken on a trip from the Port of Karachi (now Pakistan) to the northern country borders in Punjab, Kashmir, and Uttar Pradesh. The owner and photographer of the album is captured on several images, four of which are taken at the 'stores depot' in Basra where he was likely based.

2 albums, oblong quarto, thus: 1. 117 original photographs (58 x 82mm), *mounted on 16 leaves (170 x 212mm)*. Original cloth (joints split at head of spine, 1 photograph torn); 2. 79 original photographs (69 x 109mm), *mounted on 11 leaves (164 x 248mm)*. Original faux-half-leather cloth (extremities rubbed). (2)

£2,000-3,000

\$2,700-4,000
€2,300-3,400



228

ROYAL AIR FORCE — COOPER, Donald. [Photograph album. Iraq: 1923-1925.]

Rare album depicting RAF activity in Iraq during the 1920s as the British struggled to maintain imperial grip by use of 'Air Control'. This policy, promoted by Hugh Trenchard, Chief of the Air Staff, was designed to maintain an independent Royal Air Force, separate from the demands of the Royal Navy and British Army. As such, Air Control was a policy of maintaining British imperial rule through the use of air power, with strategic bombing replacing ground troops as a method of policing recalcitrant local tribal populations. This was seen as economically advantageous, and was supported by Winston Churchill, as Secretary of State for War and Secretary of State for Air. The current collection of photographs includes 26 images of military aircraft and scenes of military action, such as armoured cars. There are aerial photographs, including of other aircraft in the air, as well as various ground shots. Two notable photographs include the unveiling of the commemorative statue for Sir Frederick Stanley Maude and the Hinaidi Aerodrome, the RAF station near Baghdad. There are 38 photographs of landscapes and landmarks including Maude Bridge in Baghdad, Baghdad North Station and the flood in Mosul in 1923. A further 17 photographs depict life scenes including mosques, silversmiths and women. The owner and photographer of the album is marked on one photograph, and there are two further smaller images of the same person in the collection.

99 original photographs, of which 21 are large format (approx. 155 x 270mm), 71 medium format (various sizes ranging from 84 x 127mm to 117 x 163mm), and small format (ranging from 60 x 60mm to 74 x 103mm), *61 of the medium-sized photographs mounted on 32 leaves, oblong quarto (170 x 237mm)*. Contemporary cloth (disbound, the whole loose, some protective tissue guards torn and missing; the remaining 38 photographs loose, some with minor marginal tears and dogearing, 2 images torn).

£2,000–3,000

\$2,700–4,000
€2,300–3,400

229

6 SQUADRON, ROYAL AIR FORCE, IRAQ 1925 — TOMBLIN, Leading Aircraftsman, S.R. [Photograph album. Iraq and Egypt: 1925.]

103 fine images of the RAF in and around Mosul in the 1920s. The photographs show numerous different aircraft, including Night Hawks, Snipes, Vickers Vernons, DH 9a (crashed, with note it was flown by Capt. Sargon), and a Bristol fighter in flight (with caption that the pilot was F/O Purdin). 6 Squadron was sent to Iraq in 1919, where it was involved in implementing the British policy of 'Air Control.' A truly Middle Eastern unit, 6 Squadron remained in Iraq for 10 years, before transferring to Egypt in 1929, and then later was sent to Palestine in 1938, before entering the Italian theatre in 1944. The images here also show very many ancient monuments of Mosul and Ninevah, with a few of Baghdad. There are also a few Egyptian scenes.

180 original photographs (one, a portrait of the photographer, 43 x 40mm on front pastedown, all the others 55 x 100mm), *mounted on 15 leaves, oblong quarto (205 x 296mm), neatly captioned in ink manuscript*, accompanied by 20 other loose photographs of a similar nature. Contemporary cloth (extremities lightly rubbed and soiled).

£1,500–2,500

\$2,000–3,300
€1,800–2,800





230

IRAQ AND AFRICA — [Photograph albums. c.1934].

Rare images of British expatriate life in Iraq, including images of King Ghazi of Iraq (1912-1939) and his royal entourage.

These albums seem to have been compiled by a British engineer working in radio and telecommunications in Iraq and Africa in the 1930s. There are 4 images of King Ghazi, the Hashemite ruler of Iraq from 1933 to 1939, including one large format photograph of a royal reception, as well as other photographs relating to Iraqi royalty including the royal stables. The date of the photographs can be determined by one image of the Dutch KLM aircraft *Uiver* on its official stop in Bagdad during the handicap portion of the London-to-Melbourne race — which it would famously win three days later, on 23 October 1934. This was three months before *Uiver* tragically crashed in the nearby Iraqi part of the Syrian desert. Another photograph depicts the Imperial Airways HP42 'Hannibal', whose disappearance in 1940 has remained a great mystery. Several images show radio masts and the erection of telegraph poles and cables, with Europeans directing native labourers. Other photographs show pastime activities, such as banquets, polo events, and hunting trips. The images also show many landscapes and landmarks in Iraq and Africa, and even include a few Egyptian scenes.

Three albums, oblong quarto, thus: 1. 212 original photographs, of which 12 are large format (various sizes ranging from 160 x 100mm to 250 x 140mm), 121 medium format (various sizes ranging from 100 x 65mm to 145 x 85mm), and 79 small format (ranging from 57 x 57mm to 90 x 80mm), *mounted on 25 leaves* (343 x 240mm). Original cloth, cord stitching, leather clasp (lacking clasp loop, one leaf loose); 2. 60 original photographs (all approx. 107 x 83mm) *mounted on 8 leaves* (240 x 335mm), accompanied by two loose photographs (one 107 x 83mm, one 151 x 114mm). Original faux-crocodile skin cloth (whole disbound and loose); 3. 168 original photographs, in various sizes ranging from 63 x 43mm to 142 x 90mm (the vast majority ranging between 105 x 65mm and 115 x 90mm), *mounted on 44 leaves* (172 x 290mm). Original black cloth (several leaves loose extremities rubbed). (3)

£2,500–3,500

\$3,400–4,600

€2,900–4,000





231

ROYAL CORPS OF SIGNALS, 'A' CORPS, WAZIRISTAN REVOLT 1938-1939 — HUGHES, Frederick Richard. [Photograph albums. Abbottabad, Bannu and Muree: 1938].

Large collection of photographs showing British troops during operations in Waziristan in 1938-1939 suppressing the uprising led by Mirza Ali Khan, known as the Faqir of Ipi. The images show damaged tanks, mobile wireless vehicles and the Royal Corps of Signallers supporting Ghurkha operations. The geographic area covered is quite large, greater than what might be considered Waziristan today, with images of the Punjab, Kashmir and the North West Frontier Province (modern-day Khyber Pakhtunkhwa). The photographer, Frederick Hughes, seems to have travelled widely, and served for a long time in the army, as there are a few photographs of Calcutta and Burma. The lot is accompanied by a small archive, including Hughes' Burma Star (along with with 3 other military and 2 service boxing medals), British Army pay books, identity cards, driving licences, and other service ephemera including a manuscript Morse Code transposition sheet for English-Japanese signal traffic.

2 albums, oblong quarto, thus: 1. 134 original photographs and photographic postcards (various sizes, but the majority 65 x 90mm), *mounted on 23 leaves* (170 x 235mm). Original green cloth (extremities rubbed); 2. 100 original photographs and photographic postcards (various sizes ranging from to 90 x 140mm to 65 x 90mm), *mounted on 15 leaves* (255 x 300mm), accompanied by 2 loose photographs. Original brown cloth, cord stitching (extremities lightly rubbed); with 74 loose photographs (various sizes from 110 x 150mm to 50 x 62mm), many with captions to verso, and an assortment of related ephemera. (2)

£1,500-2,000

\$2,000-2,700
€1,800-2,300





232

ROYAL AIR FORCE — [Scrapbook with photographs. Iraq: 1941-1944 and Egypt: 1943-1945.]

Large number of original photographs depicting RAF activity in Iraq during the Second World War. The album starts with 6 images captioned '908 B[alloon] B[arrage] Squadron, Leyton and Wanstead 1939-1941', and then continues with 56 images captioned 'RAF Habbaniya Iraq 1941-1944'. Although no fighting is depicted, RAF Habbaniya was besieged during the Nationalist – and Axis-backed – coup d'etat of 1941. Lightly defended, the base was secured by troops including Assyrian Levies, a photograph of whom appears here. A further 19 photographs show general scenes of Baghdad, while 27 photographs concern the M[otor] T[ransport] Coach Section at Habbaniya. These latter includes an image of the 'Monster Bus', the Marmon-Herrington THD-315-6 with articulated omnibus trailer, used by the RAF for the 1,300-mile duty transport run between Habbaniya and Damascus, Syria. It carried 44 passengers and their luggage, was fully air-conditioned and was equipped with a kitchen, lavatory and iced water on tap. The photographer evidently travelled a good deal across the Middle East, with his photographs showing breakdowns in the Transjordan, and later his time with 128 M[aintenance] U[nit] RAF at Abu Sultan, Egypt (1943-1945). The album concludes with 8 images of Persia, with another photograph of a car embarking to Teheran, dated September 1942.

168 photographs (various sizes ranging from 90 x 140mm to 65 x 90mm), the vast majority original images taken by a member of the RAF, interspersed with a few tourist souvenir images of Bethlehem, Damascus, Haifa, Egypt and Persia, *mounted on 10 leaves, quarto (286 x 240mm)*. Original card covers (rubbed and creased, some photographs with adhesion).

£1,000-1,500

\$1,400-2,000
€1,200-1,700



0233

RONDINELLI, F. *Relazione delle nozze degli dei*. – COPPOLA, Giovanni Carlo (1599-1652). *Le Nozze degli Dei*. Florence: Amadore Massi and Lorenzo Landi, 1637.

First edition of the libretto for this masque celebrating the wedding of Vulcan to Venus. It was written by Giovanni Carlo Coppola, the Bishop of Muro, to commemorate the marriage of Grand Duke Ferdinando II de' Medici (1610-1670) to Princess Vittoria della Rovere of Urbino (1622-1694) on 8 July 1637. Della Bella's etchings (his first major undertaking for the Medici court, where he succeeded Jacques Callot) are the only surviving record of Parigi's staging of this remarkable production. Coppola wrote the libretto, and the choreography was done by Agniolo Ricci. **An exceptionally clean copy.** Berlin Kat. 4116; Brunet II:262; De Vesme 918-925; Nagler, *Theater Festivals of the Medici*, pp. 162-74; Watanabe 1285.

Two parts in one, quarto (240 x 170mm). Etched title and 7 double-page plates by Stefano della Bella after the set designs of Alfonso Parigi, woodcut head- and tail-pieces and initials. 19th-century half vellum, straight-grained morocco title piece lettered in gilt. *Provenance*: ownership trimmed at top margin of title of *Relazione*.

£10,000–15,000

\$14,000–20,000

€12,000–17,000

0234

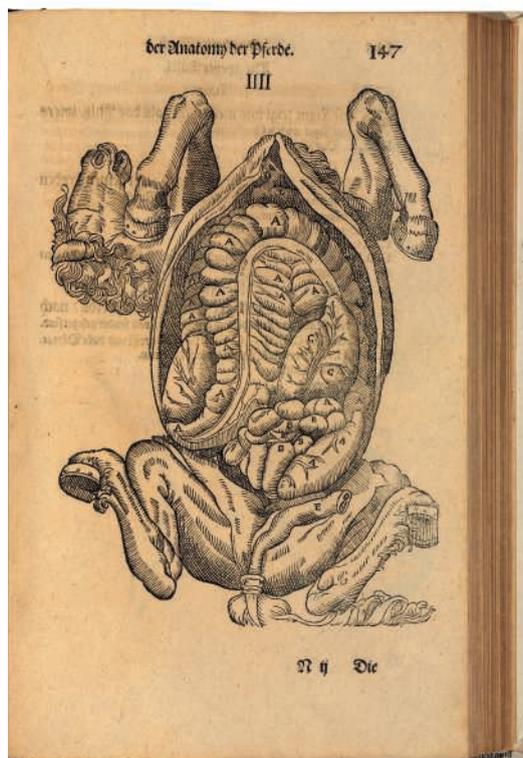
RUINI, Carlo (1530-1598). *Anatomia & medicinae quorum noua. Das ist: Neuwez Rossbuchs oder Von der Pferden Anatomy.* Frankfurt: M. Becker for Fischer, 1603.

Rare first German edition translated by Peter Uffenbach (1566-1635) from Ruini's 'Dell' anatomia, e dell' infermita del cavallo' (Bologna 1598), a pioneer Italian work on the anatomy and diseases of the horse. 'This is all the more remarkable as [Ruini] was not a physician, or even a veterinarian, but a Bolognese aristocrat, senator and high-ranking lawyer' (Norman 1858). **Only one other copy recorded at auction** (sold at Christie's in 1996, RBH; ABPC). VD17 23:260731W; Wellcome I 5624; Norman 1858 (Italian ed.).

2 parts in one volume, folio (317 x 205mm). Title in red and black, woodcut printer's device on title and last page, 64 wood engraved plates (repairs on leaf x verso touching several words, some browning). 19th-century calf-backed boards papered with reused leaves from an early printed book (few wormholes and restored chip on spine, lightly rubbed). *Provenance:* San Francisco, Janus Foundation (bookplate).

£2,500-3,500

\$3,400-4,600
€2,900-4,000



0235

SALVADORI, Andrea (1591-1635). *La Flora, O vero il natal de' fiori.* Florence: Pietro Cecconcelli, 1628.

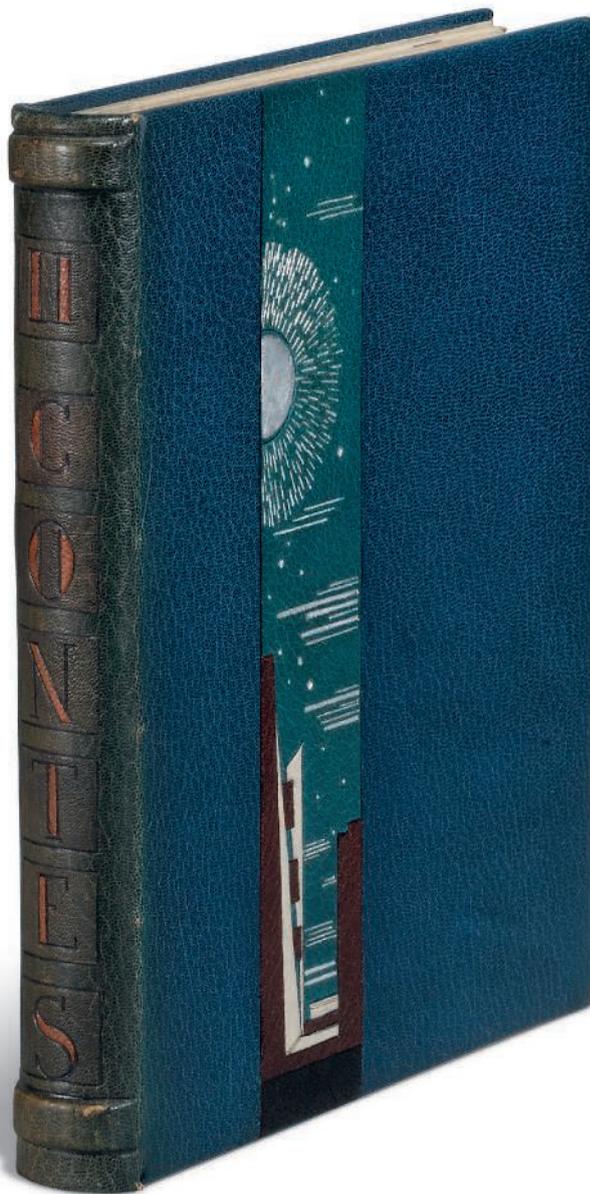
A rare festival book; only the Gourary copy (Christie's New York 2009, lot 118) is recorded at auction by ABPC and RBH. After much intrigue and long negotiations the ducal houses of Farnese and Medici were finally united through the marriage of Odoardo Farnese (1612-46) and Margherita de' Medici (1612-79), both 16 years old. The nuptials were celebrated in Florence and Parma with balls, operas, tournaments and banquets. *La Flora*, a new opera by Andrea Salvadori and Marco da Gagliano (1582-1643, composer), was performed on 14 October 1628, three days after the wedding, in the Uffizi Theatre. The sets were designed by the younger Parigi, who himself etched the plates, reproducing them in this book. They show forest, river and architectural settings, peopled with a large number of Greek mythological figures. The complicated plot tells a story of love and jealousy, set in motion by Jupiter's wish to endow the earth with flowers to balance heaven's stars. Berlin 4114; Nagler, *Theatre Festivals* p. 139-42; Watanabe 1277.

Quarto (217 x 150mm). Etched title and 5 double-page plates by Alfonso Parigi the younger (1606-56), woodcut initials and vignettes (slight strengthening in areas of the plates, mostly marginal, light spotting and finger-soiling). Modern vellum, spine gilt (light stain on back cover). *Provenance:* Q.O.B. (initials on etched title).

£4,000-6,000

\$5,400-8,000
€4,600-6,800





0 236

[SCHMIED, François-Louis (1873-1941)] – WILDE, Oscar (1854-1900). *Deux Contes*. Paris: F.-L. Schmied, 1926.

Limited edition with an original gouache signed by Schmied and used as design for Creuzevault Art Deco inlaid binding. In the 1920s, Schmied incarnated the Art Deco style, which he brought to its peak in the bibliophile-oriented publishing field.

Quarto (273 x 222mm). Original gouache signed by Schmied mounted before limitation page, 60 colour woodcuts heightened in silver and gilt, including 4 full-page, suite of woodcuts all but one on Japan (light offsetting). Contemporary blue crushed morocco signed Creuzevault, covers with inlaid motifs heightened in silver reproducing two of Schmied's in-text ornamental illustrations, patterned-fabric endpapers, original colour pictorial wrappers preserved, uncut (minute scuffs on spine and upper joint, spine slightly discoloured).

£3,000–5,000

\$4,000–6,600
€3,500–5,700

F. L. SCHMIED



0237

[SOUTH SEA BUBBLE] -- *Het Groote Tafereel der Dwaasheid, Vertoonende de opkomst, voortgang en ondergang der Actie, Bubbels en Windnegotie, in Vrankryk, Engeland, en de Nederlanden.* [Amsterdam:] 1720.

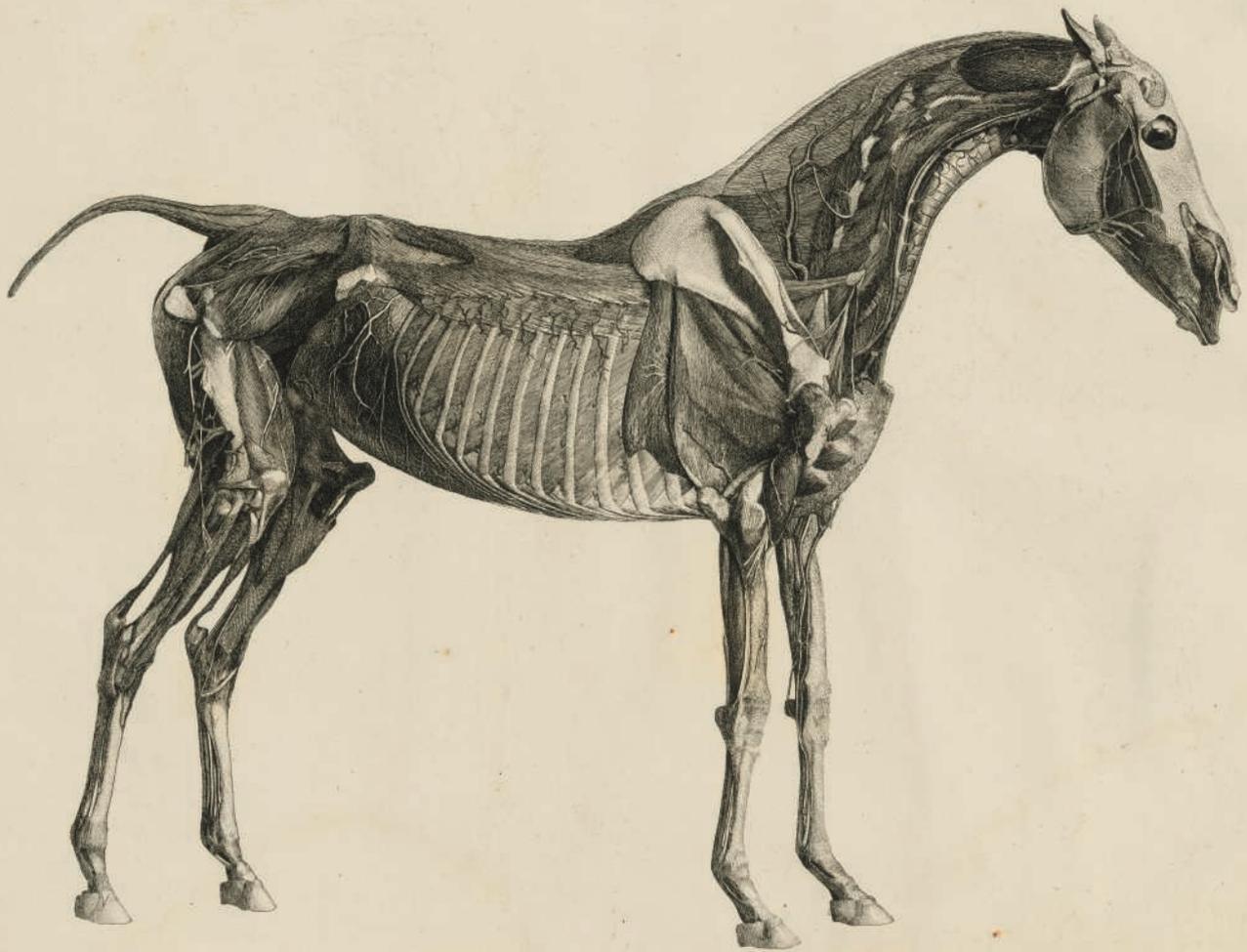
Famous book on the first stock market crash caused by John Law in the 18th century. In order to cover the debts of the French state after the death of Louis XIV in 1710, the Scottish banker John Law proposed to the Regent, Philippe d'Orleans, the creation of a general bank which should issue shares. A portion of the funds derived from the sale of the shares were to be invested in a Compagnie d'occident destined to exploit the French colonies of Louisiana and Canada — **the rare map of Louisiana is present here in this copy.** An unprecedented speculation ensued, ending only with the fatal crash of 1720, now known as the Mississippi Bubble. The bankruptcy of the company sent shockwaves through the European economy, most notably in France, Holland and England. The imprint of the present lot states it is 'Printed as warnings for the descendants', and contains caricatures of the speculators and the disastrous consequences of Law's schemes. 'The engravings, which illustrate the rise and fall of the great speculation, are full of humor; many of them are exceedingly ludicrous, and some very obscene' (Sabin). All copies of this edition are made in a slightly different way, and the bibliographies do not agree. This copy does not have 4 of the plates found in the Pierre Berès copy — see Christie's 12 July 2017, lot 54 — but does have 2 plates 'Madame Law' and 'Jacques III Pretendent d'Angleterre' not present in the Berès copy. This suggests that this volume was composed to appeal to a Jacobite supporter. Kress 3217; Goldsmiths 5879 (70 plates only); Sabin 28932.

Folio (392 x 248 mm). Letterpress title printed in red and black, additional engraved folding Eere-Titel ('Honorary Title') and 74 plates, comprising: 50 double-page plates, of which 9 folding, and 23 single-page plates, of which 8 folding; the 8 figures of dwarfs mounted on two leaves (without the final 9/10pp. of text called for by Kress and Goldsmiths, occasional scattered spotting and browning). Contemporary calf, gilt spine (joints splitting, extremities rubbed, heavily to head- and tailcaps and corners).

£2,000–3,000

\$2,700–4,000

€2,300–3,400



THE PROCEEDS OF THIS LOT WILL BENEFIT CHARITABLE CAUSES

0 238

STUBBS, George (1724-1806). *The Anatomy of the Horse*. London: J. Purser for the author, 1766.

Early issue on laid paper without watermarks of this landmark work in the study of equine anatomy. Using the method devised by Albinus, Stubbs accurately reproduced the skeleton and musculature to produce the first comprehensive study of the anatomy of the horse since Carlo Ruini's *Dell'anatomica, et dell'infirmita del cavallo* published in 1598. Stubbs's drawings for the plates were executed between 1756 and 1759, and were based on numerous dissections that he had performed himself, keeping each carcass in his studio for up to six or seven weeks. Once the drawings were finished, Stubbs unsuccessfully attempted to find an engraver, but many engravers felt the subjects of the plates fell beyond their knowledge, forcing him to engrave them himself over the following six years, thus effecting his transformation from an engraver of limited ability to one of great skill. When the work was published, it caused the artist 'henceforth to be regarded primarily as an animal painter, whereas his previous provincial reputation had been based on portraits' (Lennox-Boyd). The book itself 'remained the standard authority on its subject for nearly a century' (Lennox-Boyd).

The text was probably printed at the time of publication, but the plates appear to have been printed on demand as copies were sold, and copies with plates watermarked with dates from 1798 to 1827 are known; Lennox-Boyd notes that 'in copies ... issued in 1766, and in most of those sold in Stubbs's lifetime, both the letterpress and the plates were printed on laid paper', and in later copies the plates were printed on wove paper. Brunet V, 571; Dingley Comben 600 (later issue, plates watermarked 1823); Eales Cole ... 1472-1800 1840; ESTC T147211; Garrison and Morton 308.1; Lennox-Boyd *Stubbs*, pp. 165-188; *Mellon Books on the Horse and Horsemanship* 57; Nissen ZBI 4027; Norman 2032 (later issue, plates watermarked '1798').

Oblong imperial broadsheets (465 x 568mm). Cut-down errata leaf (often lacking) pasted to verso of 'to the reader' leaf. 24 finely engraved plates drawn and engraved by Stubbs (some light creasing to text and plates and with variable offsetting, spotting and browning throughout). Modern half morocco (extremities lightly rubbed). *Provenance*: Charles Robert Colville MP (1815-1886; armorial bookplate) — 'RPG' (bookplate with monogram on red shield).

£8,000-12,000

\$11,000-16,000
€9,200-14,000



OTHER PROPERTIES

0239

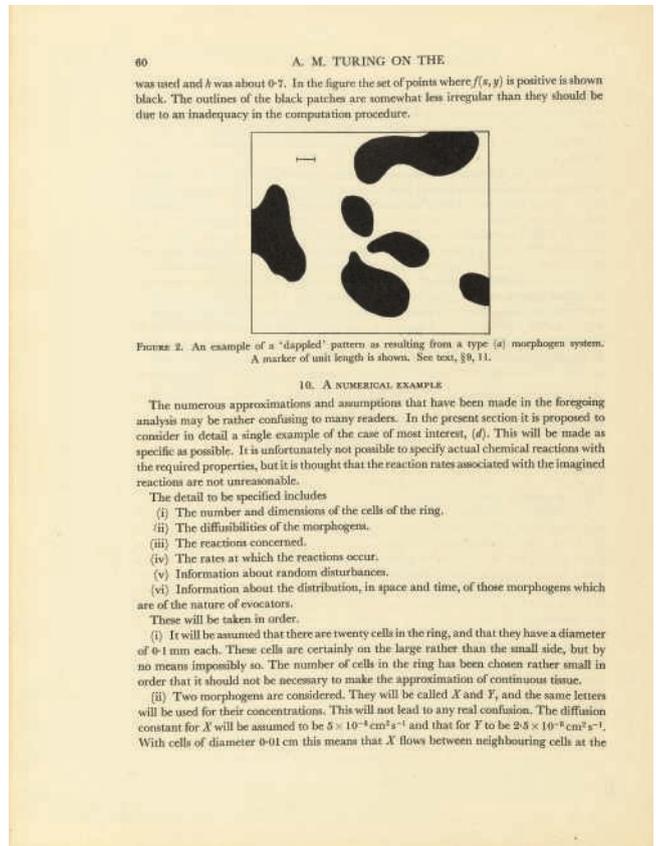
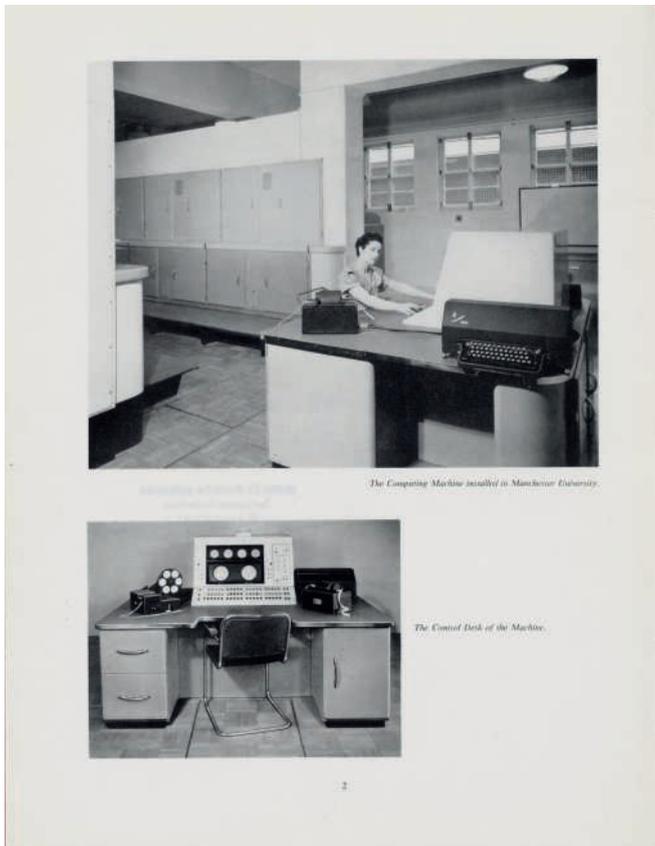
TAVERNIER, Jean Baptiste (1605-1689). *Les Six Voyages... en Turquie, en Perse, et aux Indes*. Paris: Gervais Clouzier and Claude Barbin, 1676. [With:] — *Suite des voyages... ou Nouveau Recueil de plusieurs relations et traités singuliers et curieux*. Paris: Clouzier, 1679.

The first editions of all three parts, including the supplement, of Tavernier's celebrated accounts of the history, customs, and jewels of Persia and the near East. A diamond merchant, Tavernier 'successfully combined his business as a jeweller with his travels ... His work is especially valuable at the time for its information on the trade and trade routes, diamonds and mines' (Cox I, p. 275). Brunet V, 681 (note); Cox I, p. 276; Nordenskiöld 692; this edition not in Atabey, Blackmer, or Wilson.

Together 3 volumes, 4to (248 x 175mm). Engraved frontispiece portrait of the author and 40 engraved plates (of 44?), 15 of which folding (without maps of Erivan and Japan and 2 other plates, some light staining and browning, 2 plates repaired and 2 others with small tears, a few minor marginal holes, repair in one corner). 19th-century mottled sheep, spines gilt (extremities lightly rubbed, some splitting at joints). *Provenance*: Carmelite Convent, Riom (early inscription on titles). (3)

£2,500-3,500

\$3,400-4,600
€2,900-4,000



0240

TURING, Alan Mathison (1912-1954) — *Manchester University Computer + Inaugural Conference*. [Bolton:] July 1951.

The official inauguration of the Ferranti Mark I computer. 'The machine had been delivered to the University in February 1951 and by the time of the conference it was at the center of a flourishing computer laboratory. The Ferranti Mark I was the first commercially manufactured computer in Britain (and arguably in the world). To commemorate the event Ferranti underwrote the cost of the slim but elegant conference proceedings ... The Mark I itself was described by F.C. Williams, and the corresponding paper in the proceedings, which is superbly illustrated, is the best single account of the Ferranti Mark I computer' (Williams & Campbell-Kelly, introduction to Babbage Institute reprint of this conference, 1989, p.xiii). There is also Turing's paper 'Local programming methods and conventions', and three other discussion contributions by him. The list of delegates at the end reads like a *Who's Who* of computing pioneers, including the likes of M.H.A. Newman, M.V. Wilkes, M. Woodger and B.V. Bowden.

Quarto (280 x 215mm), 40pp. Original maroon card wrappers, maroon cord stitching (library label removed from spine, extremities lightly rubbed), housed in a black cloth box. *Provenance*: Institut für Praktische Mathematik, Technische Hochschule, Darmstadt (cancelled stamps and duplicate note in red ink on title, red ink tick marks against the 14 papers on the contents list; possibly sent to Dr Hans Joachim Dreyer, a delegate at the conference, who was responsible for one of West Germany's pioneering computers, DERA, which became operational at Darmstadt in 1957).

£2,500-3,500

\$3,400-4,600

€2,900-4,000

0241

TURING, Alan Mathison (1912-1954). 'The chemical basis of morphogenesis.' Journal issue of: *Philosophical Transactions of the Royal Society of London*, ser. B, Biological Sciences, no. 641, vol. 237. London: 1952.

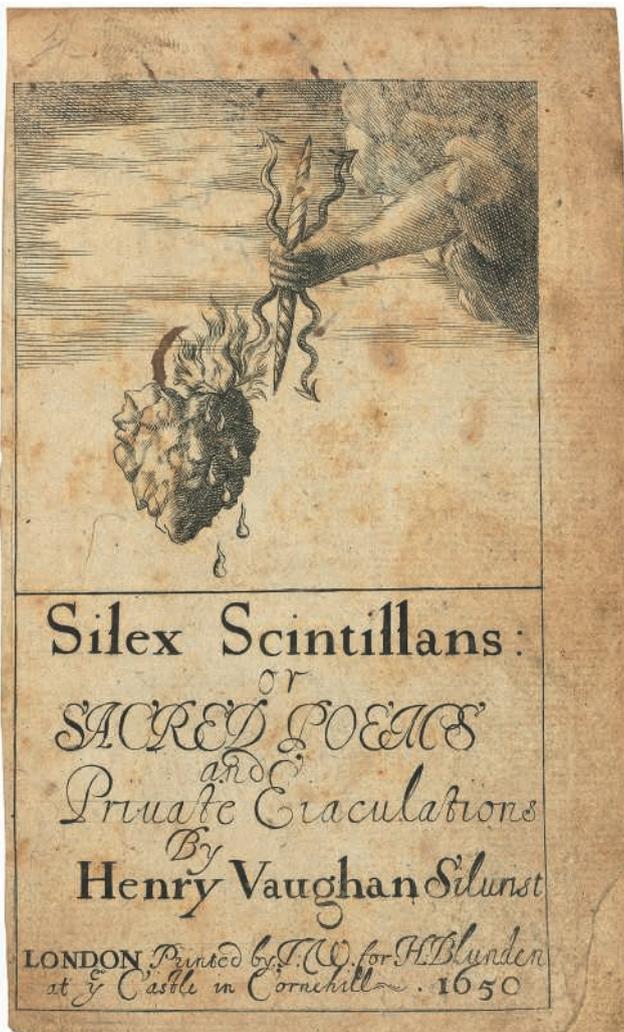
Alan Turing and the secret of life. At a time when Crick and Watson were using x-ray diffraction to establish the structure of DNA, Turing was grappling with a theoretical understanding of how information might be spread and diffused at a chemical level. In a classic statement of the scientific method Turing wrote: "a mathematical model of the growing embryo will be described. This model will be a simplification and an idealisation, and consequently a falsification. It is to be hoped that the features retained for discussion are those of greatest importance in the present state of knowledge". The result was applied mathematics par excellence. Just as the simple idea of the Turing machine had sent him into fields beyond the boundaries of Cambridge mathematics, so now this simple idea in physical chemistry took him into a region of new mathematical problems' (Hodges p.434). This journal issue is differentiated from the offprint only by the price of 8 shillings printed on the front wrapper and repeated on the signature line of the first leaf.

Quarto (295 x 230mm), 36pp. comprising pp.37-72. Original printed buff wrappers (one leaf with minor marginal creasing from paper flaw, a couple of other faint and insignificant creases, sometime disbound from a larger volume with stitch marks along binding edge). *Provenance*: The John Crear Library (ink stamp on upper wrapper).

£8,000-12,000

\$11,000-16,000

€9,200-14,000



0242

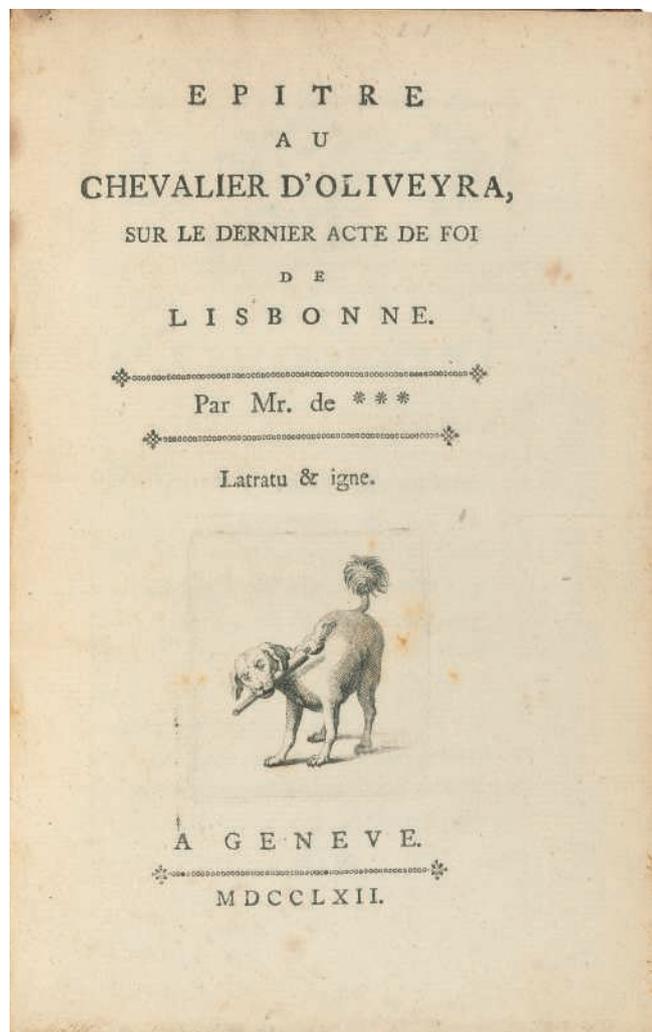
VAUGHAN, Henry (1621-1695). *Silex scintillans: or sacred poems and private ejaculations*. London: printed by T[homas]: W[alkley]. for H: Blunden at ye Castle in Cornhill, 1650.

The first edition, first issue of a very rare poetical work, this being one of only three copies to appear at auction in over 50 years. *Silex scintillans*, influenced by the works of his contemporaries Donne and Herbert, is Vaughan's chief literary legacy and is widely regarded as being among the finest volumes of poetry of the era. 'His finest lyrics challenge the best in their age; his achievements in rhythm have no peer until Hopkins' (ODNB). ESTC R148; Grolier *Wither to Prior* III 897.

Octavo (140 x 85mm). Engraved title (without Latin verse leaf and final blank, title lightly soiled with minor marginal chipping, shoulder-note on B3 and some other letters trimmed, small stains occasionally affecting letters). 18th-century calf decorated in gilt and blind (rebacked with the original spine laid down, extremities lightly rubbed). 20th-century brown morocco box. *Provenance*: Joseph Stephens (inscription dated 1714) — John Heugh (bookplate) — Charles Elkin Matthews (publisher and bookseller, 1851-1921; inscription on fly leaf) — Everard Meynell (artist, d.1926; bookplate) — [Sold at Sotheby's on April 14 1959 for £440].

£12,000-18,000

\$16,000-24,000
€14,000-21,000



0243

[VOLTAIRE, François Marie Arouet de (1694-1778).] *Sermon du Rabin Akib*. [London: 1761?]. [bound after:] [MATY, Matthew (1718-1776)]. *Epitre au chevalier d'Oliveyra, sur le dernier acte de foi de Lisbonne*. Geneva [i.e. London?]: 1762.

Scarce publications on the Malagrida affair, 'written in response to the auto-da-fe held by the Inquisition in Lisbon on 21 September 1761. The most famous victim of this Inquisition was a Jesuit priest, Father Gabriel Malagrida, who at the age of seventy-two was strangled, his body burned at the stake, and his ashes cast into the sea' (Lee). In Voltaire's famous *Sermon*, he adopts 'the voice of a Jew, and the form of the sermon, to lament the cruelty inflicted by Catholics on one another' (Cronk). *The Epitre*, once also attributed to Voltaire but now known to have been written by Matthew Maty, is 'a curious and very rare piece', being one of only 20 copies printed, with only 4 copies currently in institutional holdings (2 in the British Library, 1 in the BnF and 1 at the Harry Ransom Center). Bengesco II, 1667 & IV, 2333.

2 works in one, octavo (180 x 115mm). Engraved printer's device on first title (without final blank (?) in the *Sermon*). Contemporary half calf over marbled boards (covers and front endpaper detached, rubbed).

£2,000-3,000

\$2,700-4,000
€2,300-3,400

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **Heading**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by

the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us.

We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the purchase price if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **-** in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **ψ** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRESTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

o

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

o **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol o next to the **lot** number.

o◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol o◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

BOOKS

If, on collation, any named item in this catalogue proves defective in text or illustration, the lot may be returned within 14 days of the sale with the defect stated in writing. This proviso shall not apply to defects stated in the catalogue or announced at the time of sale; nor to the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears, or other defects not affecting completeness of text or illustration; nor to drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; nor to books not identified by title; nor to lots sold without printed estimates or described in the catalogue as sold not subject to return.

Buyers are advised to clear their lots within ten days of the sale or storage charges will be incurred.

Please note the Conditions of Sale printed at the end of this catalogue.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

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All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

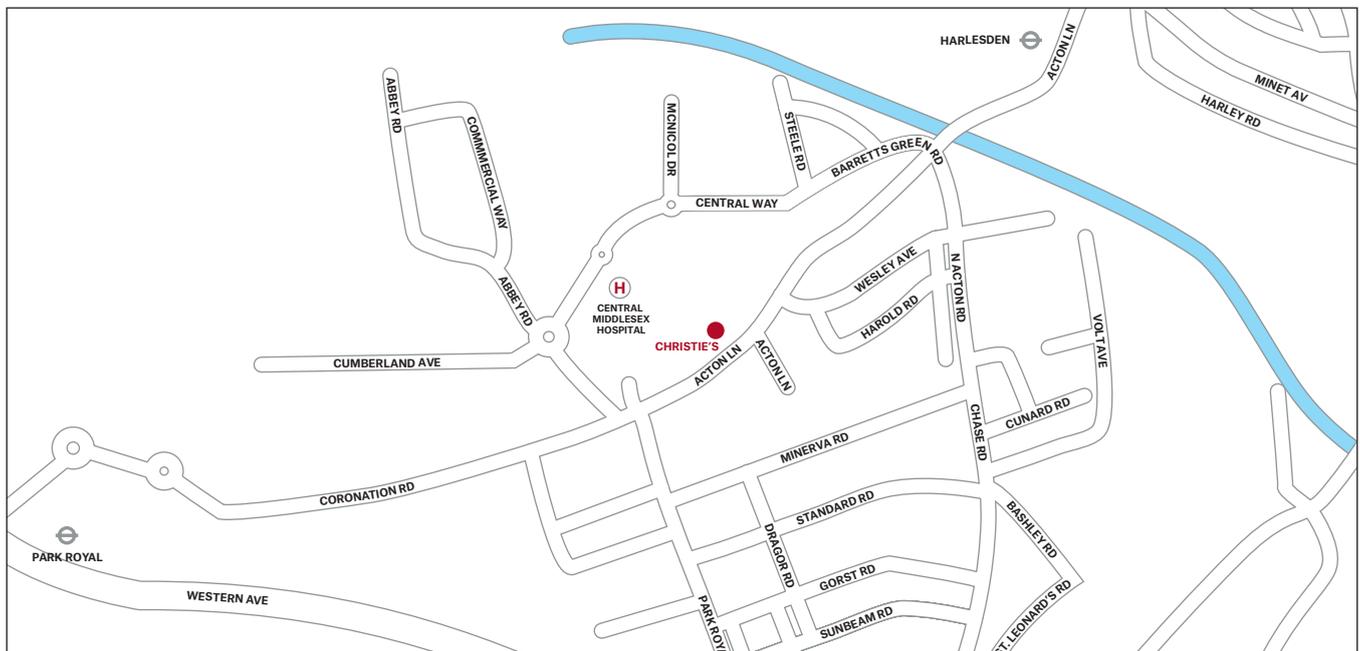
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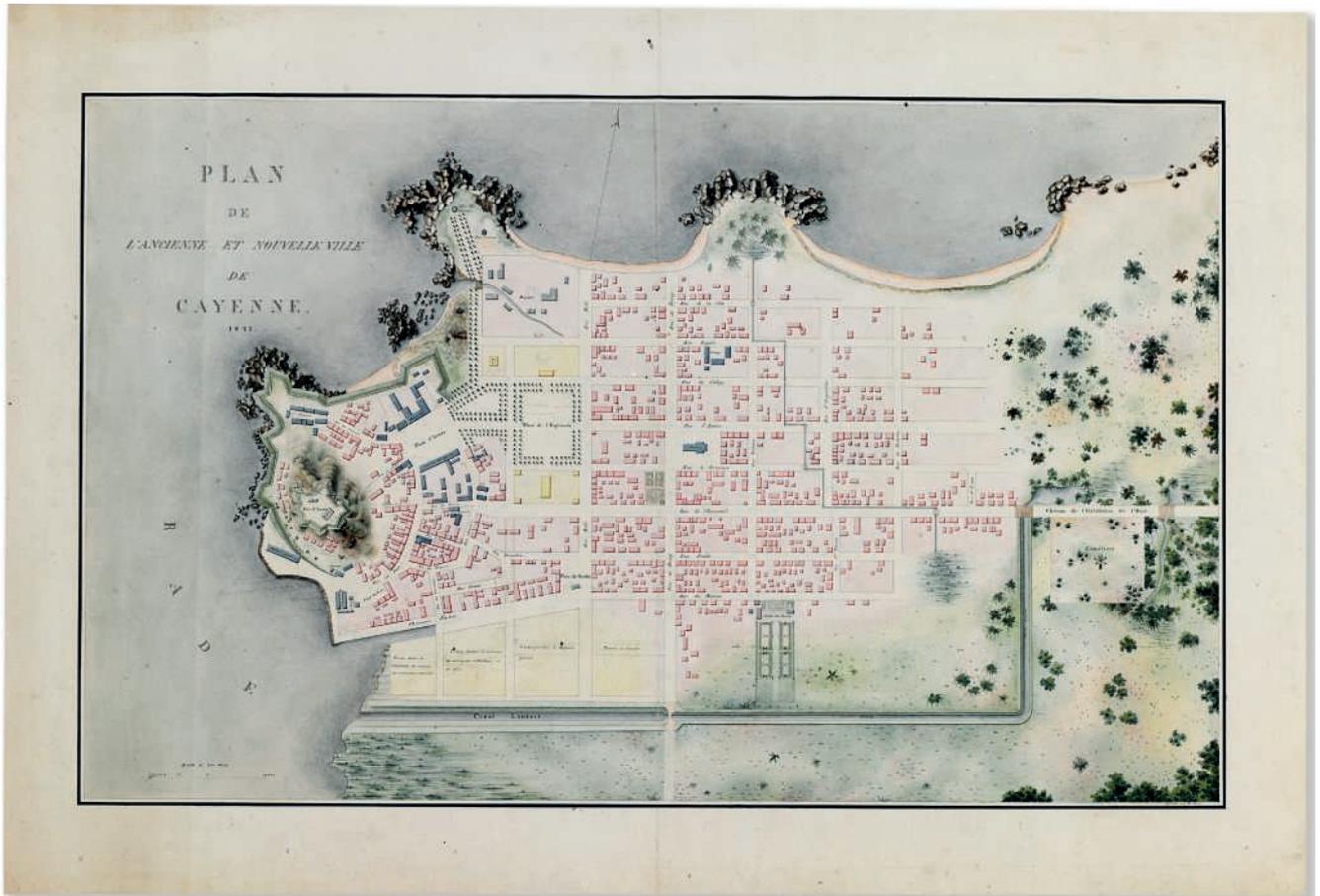
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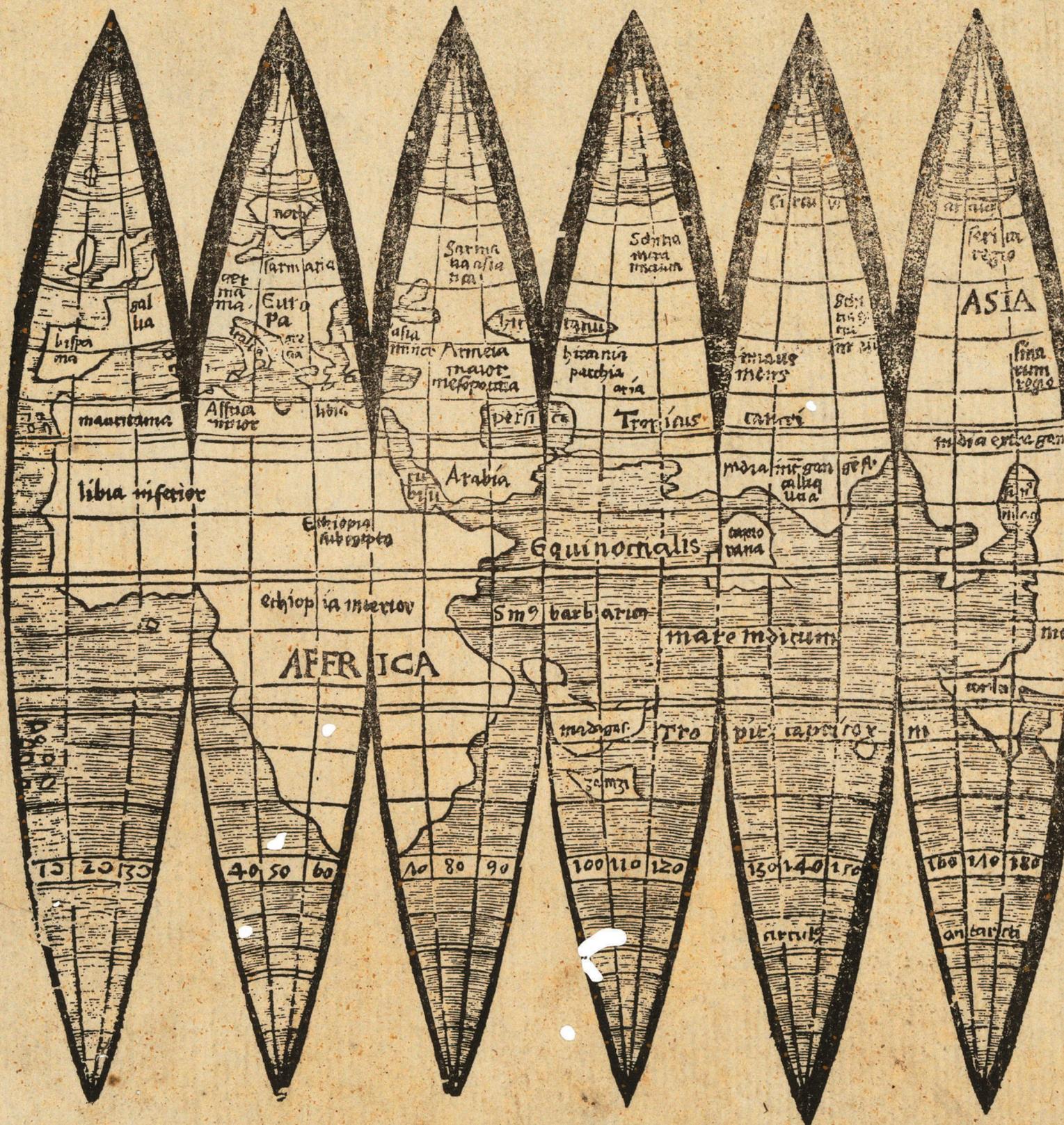
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Cygnus

Sagitta

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pentarius

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300

Aqua

280

290

270