

VALUABLE BOOKS &  
MANUSCRIPTS

LONDON 10 JULY 2019



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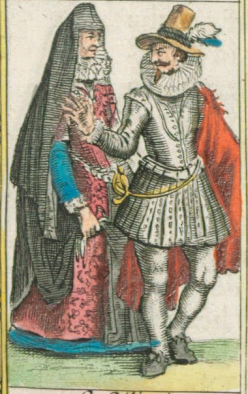
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recens descripta  
à  
*Guilielmo Blaeuw.*



Germani



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# VALUABLE BOOKS AND MANUSCRIPTS

WEDNESDAY 10 JULY 2019

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at 1.00 pm

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## AUCTIONEERS

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Kay Sutton  
Tel: +44 (0)20 7389 2156  
Eugenio Donadoni  
Tel: +44 (0)20 7389 2152  
Julian Wilson  
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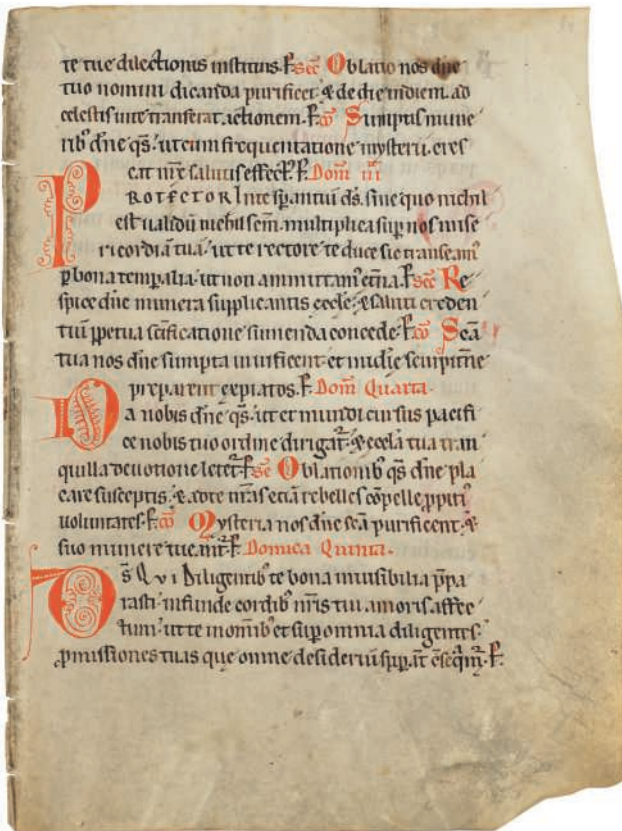
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**MEDIEVAL AND  
RENAISSANCE  
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LOTS 501-537





**\*501**

A LEAF FROM A SACRAMENTARY, in Latin, decorated manuscript on vellum [southern Germany or Austria, second half 12th century]

**A handsome example of Romanesque script: a leaf from a Sacramentary – the part of the Roman Missal which contains the prayers and directives for Mass, and a number of sacramental formulas, but does not include the readings of the Mass.**

289 x 216mm. 23 lines in a fine formal angular Romanesque bookhand. The text begins '[solidita]te tue dilectionis instituis' and ends 'ad maiestatis tue', containing the prayers and directives for Mass from the Second to the Seventh Sunday after Trinity. 5 large initials in red with decorative flourishes, rubrics and smaller initials in red (some browning and staining).

This example of well-developed and conscious Romanesque reveals great regularity in line and spacing and there was evidently no pressure on the scribe as to space. The form, angularity and spacing of the letters is reminiscent of a leaf from another Sacramentary now at the J. Paul Getty Museum in Los Angeles, Ms. Ludwig V 3 – also southern German and dating from the third quarter of the 12th century.

£1,000-2,000

US\$1,300-2,500  
€1,200-2,300



**502**

THE NATIVITY, leaf from an illuminated manuscript on vellum [England or perhaps northern France, second half 13th century]

**A splendid and expressive example of the Anglo-Norman style of the 13th century, likely from the prefatory cycle of a deluxe Psalter.**

152 x 104mm (some surface wear and creasing, loss of pigment, especially to the lower part of the Virgin's blue cloak and the red bed).

*Provenance:* 1) Robert Lehman (1891-1969), banker, philanthropist and collector: his Ms. 122.

*Illumination:* The miniature exemplifies the Anglo-Norman style of manuscript illumination documented on both sides of the Channel in the 13th century, reflecting the transition from the Romanesque to the Gothic. A harmony of style, known as the Channel School, had flourished in England and northern France since the 11th century, finding perhaps its definitive expression in the 91 full-page miniatures of the Munich Golden Psalter (Munich, Bayerische Staatsbibliothek, Clm 835), made in Oxford in the early 13th century: the present leaf comes from a manuscript painted some decades later, though within the same tradition. Certain elements of its composition, such as the geometric design of the crib holding the infant Christ and the columns supporting the bed of the Virgin, are inherited from the Romanesque style seen across Europe – for reference see the 12th-century German Gospel Lectionary in the British Library (Egerton 809, f.1v) – while the graceful, wide-eyed figures of the Holy Family, posed in exaggerated attitude upon the glowing gold ground, are a testament to the Gothic style that emanated from France in the early 13th century. Comparable depictions of the Nativity can be found in certain English manuscripts, including that on f.3v of the British Library's Arundel 157, a 13th-century Psalter-Hours, and on f.32 of the Carrow Psalter, an East Anglia production of 1240-1260 (Baltimore, Walters Art Museum, M.34), as well as in contemporary French manuscripts.

£7,000-10,000

US\$8,900-13,000  
€7,900-11,000



0503

TWO GEESE, historiated initial 'E' on a leaf from an illuminated Gradual on vellum [Florence, c.1390]

**A whimsical historiated initial from a choirbook painted by Don Simone Camaldolese, one of the leading illuminators in Florence at the end of the 14th century.**

460 x 340mm, the initial 130 x 120mm, 6 lines of text and music, the initial 'E' opening the introit for the feast of St Stephen ('Etenim sederunt principes'). Framed (680 x 510mm).

Although the Camaldolese brother Don Simone (active 1378 – 1405) was originally from Siena, an unusual number of signed, documented or dated works attributable to him have survived and chart his career between 1379 and 1398 illuminating manuscripts for various Florentine monasteries and churches: along with Don Silvestro dei Gherarducci he became one of the foremost manuscript painters in the city at that time, when many of the important Florentine houses were commissioning grand series of choirbooks. His work is also known in the libraries of religious houses further afield, including the Olivetan church and convent of San Michele in Bosco, Bologna; Don Simone supplied a number of initials for a series of choirbooks owned by the Olivetans that were begun by Niccolò da Bologna (c.1325 – c.1403). This is particularly interesting to note in light of the delicate white filigree infilling on the body of the present initial, a stylistic trope characteristic of Bolognese illumination from the first half of the 14th century in general, and associable with the oeuvre of Niccolò da Bologna in particular.

*Christie's is grateful for the assistance of Gaudenz Freuler in the attribution of this lot.*

£3,000-5,000

US\$3,900-6,300

€3,400-5,700



(detail)

## 504

THE MARTYRDOM OF ST MAURICE AND HIS COMPANIONS, historiated initial on a leaf from a Breviary, in Latin and French [Paris, c.1340-50]

**A sparkling example of 14th-century Parisian illumination: a leaf from what would once have been a luxury manuscript painted by artists working in the style of the great Jean Pucelle.**

c.270 x 190mm. A historiated initial 'D' ('Dioeclesianus i[m]perator audiens'), 28 lines in two columns, written space: c.160 x 110mm, the text containing the 7th reading for the feast of St Matthew and the first three readings of St Maurice and his companions (the inner margin with two small cuts, some marginal staining and creasing). Mounted and framed. *Provenance:* This leaf comes from a luxury Breviary of Dominican use, made in Paris after 1323 (Thomas Aquinas is included as a saint). Several leaves from this manuscript are known, including four bifolia in the *Comites Latentes* collection, Geneva; 10 leaves at the Lilly Library, Bloomington (see de Ricci, *Census*, I, p.624 no 44); a bifolium with the end of the feast of Maurice, which begins on the present leaf, in an English private collection; and 85 more leaves divided between Besançon (Bibl. mun., ms. 55), Lyon (Bibl. mun., ms. 6020), and London (BL, Egerton 3035). The BL portion was owned by John Ruskin (d. 1900).

The style of illumination is that of a follower of Jean Pucelle, one of the finest and most influential Parisian illuminators of the early 14th century. A *Bible Moralisée* made for Jean le Bon, King of France from 1350 until his death in 1364, dates from the 1340s and was illuminated by no less than 15 artists working in Pucelle's style (Paris, BnF, fr.167; see F. Avril, 'Un chef-d'œuvre de l'enluminure sous le règne de Jean le Bon', *Monuments et mémoires de la Fondation Eugène Piot*, 58, 1972, pp. 91-125).

£4,000-6,000

US\$5,100-7,600  
€4,500-6,700



## 505

THE NATIVITY, miniature from a Book of Hours, in Latin, illuminated manuscript on vellum [Paris, c.1407]

**A sensitive and serene composition of the Nativity, revealing the influence of two of the pillars of early 15th-century Parisian illumination: the Mazarine Master and the Egerton Master.**

c.170 x 115mm. The miniature opening Prime of the Hours of the Virgin, reverse with 18 lines of text with partial borders, rubrics in red, three small illuminated initials (some smudging to the borders and the text, slight loss of pigment to the Virgin's robe). Double-sided gilt frame. *Provenance:* (1) The parent manuscript from which the present miniature comes was made for a Breton monk in or slightly before 1407: the calendar included Sts Corentinus and Ives, both Breton saints, and depicted a monk adoring the Virgin in one of the miniatures. The calendar placed the date of Easter on 27 March, and with the other moveable feasts this means that the year is 1407 or 1418, and the style of the miniatures and borders indicates the earlier date. (2) Renatus Berziel: inscriptions on ff.1, 33, 33v of the parent manuscript in brown ink in a 16th-century cursive script, with a date of 21 March 1502 on f.34. (3) Bruce Ferrini, *A selection of medieval illuminated manuscripts and single leaves*, cat. 2 (1989), no 15; the present miniature f.72v. Subsequently broken up. (4) Marc Antoine du Ry, 2002.

The style of illumination reveals the influence of two of the principal workshops operating in Paris at the turn of the 15th century: that of the Mazarine Master, and that of the Egerton Master. The Mazarine Master, named from the Book of Hours in the Bibliothèque Mazarine in Paris, ms 469, was one of the most innovative illuminators active in Paris in the first decades of the 15th century. Some of his characteristic stylistic traits are evident in the serene composition of the Nativity scene, with the figures placed against a decorative diapered background. The Mazarine Master's backgrounds may have developed in conjunction with the Egerton Master, with whom he collaborated on the eponymous Book of Hours, BL, Egerton ms 1070, which came to be owned by René d'Anjou (see E. Taburet-Delahaye and F. Avril, *Paris 1400, les arts sous Charles VI*, 2004). The Egerton Master's influence seems particularly prevalent in the present miniature.

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400

## 506

THE ADORATION OF THE MAGI, miniature on a leaf from a Book of Hours, in Latin, illuminated manuscript on vellum [northern France, Paris, c.1415-20]

**A charming example of early 15th-century Parisian illumination.**

160 x 115mm. 15 lines of text on the reverse with two smaller but similar initials with floral extensions into border (tiny chips and small areas of cockling). Gilt double-sided frame.

This striking miniature comes from an early 15th-century Book of Hours by a skilled follower of the Boucicaut Master, the leading commercial artist of Paris at the beginning of the 15th century. He takes his name from the Book of Hours in the Musée Jacquemart-André, made for Jean de Boucicaut, marshal of France. Another leaf from this manuscript is recorded in the Jeanne Miles Blackburn collection (catalogued by S.N. Fliegel, 1999, no 25, and purchased from Ferrini; now in Cleveland Museum of Art).

£1,200-1,800

US\$1,600-2,300  
€1,400-2,000



## 507

SAINTS FLORENTINUS AND LEONARD, two miniatures on a leaf from a Book of Hours, in Latin [France, Brittany or perhaps Normandy, c.1430-40]

**Two colourful miniatures illuminated in an engaging and rustic style depicting St Leonard raising the chains of two kneeling prisoners, set against a dramatic background, and St Florentinus, holding his book and episcopal crozier.**

c.195 x 140mm. 2 large miniatures on recto and verso with the text for the suffrages to Sts Florentinus and Leonard (loss of pigment to the face of St Leonard, margins cropped, a few smudges). Mounted and in a double-sided frame. *Provenance:* This leaf is from a gathering of 8 leaves, foliated 304-311, containing 11 suffrages to saints, each with a miniature, sold at Sotheby's, 29 November 1990, lot 33. It was bought by Maggs, and leaves appeared in their *European Bulletin* 18 (1993), no 5 (St Nicholas, St Sebastian), and Catalogue 1167 [1994] nos 31A (St Florentinus, St Leonard), 31B (St Eligius).

The style of illumination suggests that the manuscript was painted in north-west France, probably Brittany, where Rennes was a major centre of book illumination. Another possibility may be Normandy, perhaps Caen.

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400





## 508

ST SEBASTIAN, miniature on a leaf from a Book of Hours [Western France, ?Rennes, c.1435]

**A sparkling miniature by the Master of Walters 221, an artist named from a Book of Hours in the Walters Art Museum in Baltimore, usually dated to the 1430s, where St Sebastian appears in a very similar composition.**

180 x 141mm. The miniature opening a prayer in French (Sonet, *Répertoire*, no 1888) invoking the Saint for protection against the plague. Verso with 14 lines of text (leaf trimmed close to borders). Mounted and framed. *Provenance*: 1) Pierre Berès, *Manuscrits et enluminures*, cat 66, 1975, lot 10. 2) Private Collection, Switzerland. 3) Jörn Günther, *Miniatures and Illuminated Leaves from the 12th to the 16th centuries*, Catalogue 6, 2002, no 35.

Five other miniatures from the same Book of Hours are known: the Betrayal of Christ (lot 509); Christ brought before Caiaphas (Sotheby's, 5 July 2016, lot 36); the Entombment of Christ (Pierre Berès, *Manuscrits et enluminures*, Catalogue 66, 1975, no 8); the Last Judgement (*ibid.*, no 9); the Pieta (Musée Dobrée, Nantes, inv. 896.1.4159), demonstrating that the Book of Hours was already dismembered in the 19th century (P. Charron et al., *Trésors enluminés des musées de France, Pays de Loire et du Centre*, 2013, no 27).

The Master of Walters 221 was an important illuminator active in western France, perhaps based in Rennes, who developed Parisian conventions, brought west by the Master of Marguerite d'Orléans, into an expressive style combining carefully modelled three-dimensional figures with a sense for surface pattern emphasized by gleaming gold and bright colours (see Diane E. Booton, *Manuscripts, Market and the Transition to Print in Late Medieval Brittany*, 2010, pp.53-58). These continue in the flower and fruit motifs of the full border.

£5,000-8,000

US\$6,400-10,000  
€5,700-9,000



## 509

THE BETRAYAL OF CHRIST, miniature on a leaf from a Book of Hours [Western France, ?Rennes, c.1435]

**A vibrant and action-packed composition by the Master of Walters 221, from the same parent manuscript as the previous lot.**

180 x 140mm. The miniature of the Betrayal of Christ within a full border, above 4 lines of text opening the Hours of the Cross. Verso with 14 lines of text (wear and loss of pigment to features of Christ and Judas, with consequent retouching, a little smudging to soldiers in the background). *Provenance*: Dr H.F. Jossi-Debrunner (1922-1986): his sale, Sotheby's 4 December 2007, part of lot 27.

£3,000-5,000

US\$3,800-6,300  
€3,400-5,700



## 510

THE LADY OF MALOHAUT AND HER COUSIN VISIT LANCELOT IN PRISON, WOUNDED AFTER HIS BATTLE WITH KING 'PREMIER CONQUIS', miniature cut from the *Livre du Lancelot del Lac*, in French, illuminated manuscript on vellum [Paris, c.1440]

**An evocative miniature from the famous Arthurian romance *Livre du Lancelot del Lac* illuminated by the Dunois Master.**

90 x 90mm. Pasted down on card, mounted and framed (tiny marginal losses to the gilding). The scene corresponds to III, 221:14 in H.O. Summer's edition of the text, *The Vulgate Version of the Arthurian Romances*, 1911.

*Provenance:* (1) *The Livre du Lancelot del Lac* and the *Roman de Guiron le Courtois* (BnF mss. fr. 356-7) may well be the two manuscripts for which Prigent de Coëtivy, admiral of France, paid Jean Haincelin in 1444, a crucial piece of evidence to the argument identifying the Bedford Master with

Haincelin de Hagenau, perhaps the father of Jean Haincelin, the Dunois Master. The *Lancelot* was dismembered by the 16th century. (2) Joachim Napoléon, Prince Murat (1835-1932). (3) W.R. Jeudwine, Alpine Club Gallery, London, 1962, no 3.

*Illumination:* The Dunois Master was the assistant of the Bedford Master and then his successor as the dominant figure in Parisian illumination from about 1435. His soft style derives from that of the Bedford Master and he also inherited the older Master's stock of compositional patterns. He built on this legacy, showing great compositional inventiveness in both secular manuscripts and devotional books, like the Hours of the Count of Dunois from which he was named (London, BL. Ms Yates Thompson 3). The Dunois Master's assured painterly technique and narrative skills have created an entrancing epitome of the chivalric ideals at the heart of French court culture.

£18,000-25,000

US\$23,000-32,000  
€21,000-28,000



**511**

THE CRUCIFIXION, miniature cut from a Book of Hours, illuminated manuscript on vellum [eastern France, c.1450s-60s]

**A striking miniature from a Book of Hours: a fusion of eastern French and Flemish illumination showing the influence of Simon Marmion.**

99 x 69mm. Verso blank (small losses of pigment to the clothes of the figures, to Christ's face, and to the sky). Mounted on card and framed. *Provenance:* Maggs Bros Ltd, catalogue 1319 (2001), no 15.

The style of illumination is close to the work of the Glasgow Master, an artist active in Amiens in the the 1450s and 60s and who S. Nash names after a Book of Hours at Glasgow (Glasgow University Library, Euing MS 40; see S. Nash, *Between France and Flanders: Manuscript Illumination in Amiens in the fifteenth century*, 1999, pp.236-7). We see the similarities particularly in the treatment of the landscapes (compare, for example, the Crucifixion scene in the Glasgow Hours, f.14), but also in the figures with their broad faces and simply delineated eyes. The Glasgow Master collaborated with the Annunciation Master in the Boulogne *Histoires* (Boulogne-sur-Mer, Bibliothèque Municipale MS 149) and was heavily influenced by the work of the great illuminator and panel painter Simon Marmion: we see some of these influences too in the present miniature.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



**512**

THE CRUCIFIXION, full-page miniature from a Book of Hours, illuminated manuscript on vellum [Bruges, mid-15th century]

**A bright, vibrant miniature associable with the late work of the Masters of the Gold Scrolls.**

170 x 125mm. Reverse blank (a little smudging to the margins). Mounted and framed. *Provenance:* Maggs Bros Ltd. cat. 1283 (2000), no 13.

The style of the miniature 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.

[*With*]: A leaf from a Dutch Book of Hours [probably Utrecht, c.1450]. 155 x 110mm. 19 lines of text, one large illuminated initial 'G' within a 3-sided border. Mounted and framed.

£1,500-2,000

US\$1,900-2,500  
€1,700-2,300



### 513

THE PRESENTATION IN THE TEMPLE, miniature cut from a Book of Hours possibly made for Étienne Chevalier, treasurer to king Charles VII of France, illuminated manuscript on vellum [Tours, c.1470]

**A charming example of the work of the Charpentier Master, with a monogram tantalisingly suggestive of an original ownership by Étienne Chevalier, Treasurer of France.**

104 x 110mm. The miniature opening None in a Book of Hours. Mounted and framed.  
*Provenance:* Possibly from a Book of Hours produced in Tours for Étienne Chevalier (1410-1474), Royal Secretary, ambassador, art patron and Treasurer of France: the monogram of two 'E's joined by a tasseled cord found here in the upper margin is a device used by Chevalier in all of his manuscripts (the same device occurs, for example, throughout the dispersed miniatures of the Hours of Étienne Chevalier, mostly in the Musée Condée at Chantilly; in British Library Add. MS. 16997, another Book of Hours; in Harvard MS. Richardson 31, a French Boccaccio; and in the 'Petites Heures of Étienne Chevalier', sold at Sotheby's, 29 November 1990, lot 144).

The artist responsible for the illumination is, as in the 'Petites Heures of Étienne Chevalier', a follower of Jean Fouquet (1420-81), the preeminent painter of the 15th century and *peintre du roy* to King Louis XI. The work is attributable to the Charpentier Master, active in Tours in the final third of the 16th century, and named after a Book of Hours at Angers, Bib. Mun., MS. 2049) made for Jean Charpentier, notary and secretary to King Charles VIII (1483-98). In *Manuscrits à peintures en France, 1440-1520*, p.288, Avril and Reynaud note that John Plummer (*The Last Flowering*, 1982) divided the Charpentier Master's work between the Masters of Morgan 366 and the Morgan 96. Plummer used the Morgan 96 designation for the hand with more monumental figures and the Morgan 366 Master for the illuminator with slighter figures: the present leaf is closer to the Morgan 366 designation. The figures in the present cutting are particularly close to those in a manuscript of the *Lamentations de saint Bernard*, Paris, BnF, Fr.916.

£2,500-3,500

US\$3,200-4,400  
 €2,900-3,900



### 514

JOB ON THE DUNG HEAP, miniature on the opening folio of *Les sept fruits de la tribulation*, in French, illuminated manuscript on vellum [Paris, c.1455-65]

**An ambitious and dramatic miniature opening a rare French treatise dealing with the benefits conferred by suffering and tribulation.**

212 x 164mm. The text opening the prologue 'Si comme dit l'apostre [...]'. Verso with 29 lines, ruled space: 160 x 105mm (creased, loss of pigment especially to the sky and to the faces of the women, some smudges). Mounted and framed. *Provenance:* The initials 'MM' at the foot of the leaf flank a space left blank by the illuminator for a coat of arms.

*Text:* The *Sept fruits de la tribulation* is a very free French version dating from the 15th century of the *Tractatus de tribulacione*, a treatise probably composed in the 3rd quarter of the 13th century that expounded on the principal ways in which people can benefit from suffering and so find consolation. Sixteen manuscripts of the *Sept Fruits* survive, and only one with a miniature: in some the heading attributes the work to 'ung religieux de lordre des celestins'.

*Illumination:* The miniature shows Job seated on the dungheap displaying the sores that — after the loss of his children and his property — were the final ills inflicted on him to test his faith in God. His exasperated wife urges him via the scroll she carries to 'Curse God and die'. Ignoring her, Job turns to his three friends on the right, and draws attention to one of the lesions on his body in a manner recalling the risen Christ displaying the wound in his side. This is an appropriate analogy in an illustration to a treatise expounding the benefits and possibility of redemption through suffering.

One of the known copies of this text is included in the splendid manuscript of Suso's *L'Horloge de Sapience* in Brussels (Bibl. Roy. Ms IV 111) which contains examples of the most sparkling and notable work of the Master of Jean Rolin (Avril and Reynaud, 1993, pp.38-45). The present lot is also by the Rolin Master and provides a treatment of a subject that is unillustrated in the Brussels manuscript, and exemplifies the thoughtful interpretations of his best work. The detailed depiction of dress, lively gesturing and characterful faces accord well with the illustration of the Suso.

£1,800-2,500

US\$2,300-3,200  
 €2,100-2,800



515

TRIUMPHAL PROCESSION OF THE HOLY ROMAN EMPEROR, cut from a manuscript [Rouen, third quarter 15th century]

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

242 x 165mm. Mounted and framed. (Creased and rubbed, with occasional wormholes and loss of pigment, text on verso showing through).

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

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

£6,000-9,000

US\$7,700-11,000  
€6,800-10,000



## 516

ADORATION OF THE MAGI, miniature cut from a Book of Hours, illuminated manuscript on vellum [Paris, c.1490]

**A polished and charming example of the work of the Master of Jacques de Besançon, also known as François le Berbier fils, one of the dominant illuminators in Paris in the second half of the 15th century.**

150 x 98mm. The miniature opening Sext in the Hours of the Virgin (small crease at inner margin, a little wear to first sentence of text). Mounted and framed.

The prevalent style of illumination in Paris in the second half of the 15th century can be traced through the work of three successive illuminators: the Master of Jean Rolin, Maître François and the Master of Jacques de Besançon (see Avril & Reynaud, *Les manuscrits à peintures en France*, 1993, pp.38-52 and 256-262). Alongside a prolific and more routine output, most of the prestigious commissions from the court and leading ecclesiastics were fulfilled by this trio. On the basis of the close correspondence of archival evidence with the attributed oeuvres of Maître François and the Master of Jacques de Besançon their identification as the father and son illuminators, both named François le Berbier, has been generally accepted: see M. Deldicque, 'L'enluminure à Paris à la fin du XVe siècle: Maître François, le Maître de Jacques de Besançon et Jacques de Besançon identifiés', *Revue de l'Art*, 2014, pp.9-18.

This is the work of François le Berbier fils, or the Master of Jacques de Besançon. The palette is sophisticated and subtle with gentle gradations of tone and an attractive, almost dusty finish. The flesh tone of the Virgin is pale and porcelain-like, while the Magi have long faces with clearly shaded cheeks and noses: a common feature of the way the Master paints men and women.

£4,000-6,000

US\$5,100-7,600  
€4,600-6,800



## 517

PRESENTATION IN THE TEMPLE, miniature cut from a Book of Hours, illuminated manuscript on vellum [Paris, c.1490s]

**An early example of the bold, Renaissance style of the Master of the Chronique Scandaleuse.**

150 x 120mm. The text opening None in the Hours of the Virgin (a little soiled). Mounted and framed.

The illumination, characterised by the confident, fine strokes of liquid gold that give delicate definition to the garments of the figures, and by the bright palette of the naturalistic backgrounds and fashionable classicising architecture, is attributable to the Master of the Chronique Scandaleuse, an illuminator active in Paris c.1490-c.1510, named from the Chronicle in Paris, BnF, ms Clair.481: F. Avril and N. Reynaud, *Les manuscrits à peintures en France 1440-1520*, 1993, pp.274-7.

£2,500-3,500

US\$3,200-4,400  
€2,900-4,000





**518**

BIRTH OF THE VIRGIN, miniature cut from an illustrated choirbook on vellum [Spain, mid-16th century]

**An enormous and accomplished illustration in a technique rarely found in choirbooks: a drawing in pen and ink with sepia and pink wash.**

295 x 374mm. This 'miniature' was presumably on the upper half of a folio with the opening of a Feast to the Virgin, the verso with two lines of music on a five-line stave of red carrying the end of the chant, 'Beatam me dicent omnes generationes', perhaps serving as the Alleluia for the Feast of the Immaculate Heart of the Virgin (small losses to surface especially along lines of staves, smudges of red and folds evident on verso).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



The following two lots are to be attributed to a Spanish illuminator active in Toledo in the mid-16th century who was evidently influenced by the paintings of Juan Correa de Vivar (Mascaraque, Toledo, c.1510 - Toledo, 1566). It could perhaps even been Juan Correa de Vivar himself, to whom are attributed some of the miniatures in the Breviary of Charles V at the Escorial. One of Juan Correa de Vivar's most important works was the altarpiece of the church of Almonacid de Zorita, in the province of Guadalajara, a collaboration with Alonso de Covarrubias which was destroyed in the Spanish Civil War in 1936-39. Juan was heavily influenced by Raphael, and we see the Italian impact in these very miniatures: the colourful tone, the animated figures, and the delicate and smooth figures.

**519**

CHRIST ENTHRONED, historiated initial 'H' cut from an illuminated choirbook on vellum [Spain, Toledo, mid 16th-century]

**An imposing and expressive miniature from what would have been a monumental Spanish Antiphonal illuminated in Toledo within the circle of Juan Correa de Vivar.**

265 x 250mm. Reverse with two lines of text and music on a five-line stave, with the antiphon for the Feast of the Common of the Apostles '[maior]em charita[tem nem]o habet ut [...] (some retouching to the red in the frame of the initial, a few creases). Framed.

£4,000-6,000

US\$5,100-7,600  
€4,600-6,800



**520**

THE BIRTH OF THE VIRGIN, historiated initial 'N' cut from an illuminated Antiphonal on vellum [Spain, Toledo, mid-16th century]

**An imposing and expressive miniature from what would have been a monumental Spanish Antiphonal illuminated in Toledo within the circle of Juan Correa de Vivar.**

265 x 250mm. Reverse with two lines of text and music on a five-line staff, opening the antiphon for Lauds of the Feast of the Nativity of the Virgin '[cl]ara ex stirpe [David]' (some retouching to the red in the frame of the initial, a few creases). Framed.

£4,000-6,000

US\$5,100-7,600  
€4,600-6,800



**521**

ST ANTHONY ABBOT, miniature on vellum illuminated by the circle of Giulio Clovio [Italy, mid-16th century]

**An intimate and evocative portrayal of the great Desert Father and early Christian monk St Anthony Abbot, richly illuminated by a follower of Giulio Clovio.**

163 x 137mm. Reverse blank (some dampstaining and cockling to the margins, not affecting the miniature). Mounted and framed.

The rich palette of deep blues, greens and browns, the careful shading and the subtle, delicate rendering of flesh tones reveal a profound debt to the style of the great miniaturist and painter Giulio Clovio (1498-1578). Clovio blended the Classicism of Raphael with Michelangelo's mannerism (Giorgio Vasari called him 'the new and little Michelangelo'), and we see here a fine example of high Renaissance miniature painting. Comparisons can be drawn with another standalone miniature on vellum attributed to the circle of Giulio Clovio depicting the Deposition, sold at Christie's on 8 July 2009.

£5,000-8,000

US\$6,400-10,000  
€5,700-9,000



**522**

ERNESTO SPREGA (1829-1911), *Ten Biblical scenes*, illuminated miniatures on either side of five vellum leaves [?Vienna or Monaco, c.1890s]

**Fine and intriguing examples of the resurgence of interest in manuscript illumination in the 19th century.**

140 x 98-110mm (visible area). 5 vellum leaves painted on each side with a miniature of varied shape and decoratively framed with arabesques, acanthus, braids, bands or fictive frames, all surrounded by luxuriant borders of flowers and foliage, golden disks and swirling tendrils (slight darkening on burnished gold and a crease through the right corner of the Tribute Money miniature with pigment losses). All in double-sided black and gold carved frames.

These are part of a larger group of leaves and cuttings - all attributed to Ernesto Sprega - illuminated in the style of manuscripts made for members of the d'Este court in Ferrara in the middle of the 15th century by Taddeo Crivelli and colleagues. Specifically the present miniatures draw upon the decoration and illustration of one of the greatest achievements of Renaissance manuscript illumination, the Bible of Borso d'Este (1455-1461: Modena, Bib. Estense, MS 422-3). This two-volume Bible remained in the royal library in Modena until 1859 when it was among the treasures that Duke Francesco V took with him into exile in Vienna. It remained there until 1914.

Ernesto Sprega had a varied and successful career as a painter, illuminator and ceramicist. His best-known illuminations are the highly skilled and accurate copies of historiated initials painted by Liberale da Verona in choirbooks in the Piccolomini Library in Siena. Sprega's copies were commissioned by the Arundel Society and were reproduced by them in 1862 in a volume of engravings after illuminations. Sprega was also engaged in restoration

of Raphael frescoes in the Vatican. From the 1870s he lived and worked in Monaco, from 1877 as director of the ceramics factory there. He also worked extensively on fresco and ceramic murals in the Prince's Palace. It was through his role as director of the *Pôterie* that he could have gained access to Borso's Bible in Vienna: he represented the manufactory at Universal Exhibitions in the city.

Two sister leaves were offered at Sotheby's in 2000 and a further one is in the collection of William Voelkle of New York (*Holy Hoaxes*, exh. cat, New York, *Les Enluminures*, 2019, no 34, available online). These may originally have formed part of an album. Penn University recently acquired another double-sided cutting, but of a different format, that also reproduces a scene from Borso's Bible.

The miniatures and, where relevant, their position in vol.II of Borso's Bible, are as follows:

1. God showing Jeremiah two baskets of figs in front of the Temple (Jeremiah 24, p.72)/ Isaiah prophesying the judgement and punishment of Jerusalem (Isaiah 2, p.9)
2. Christ sending the Apostles out to proclaim the Kingdom of God and heal the sick (Luke 9, p.325)/ Christ rejecting the Tribute Money (Matthew 22, p.287)
3. Christ with the Little Children/ Entry into Jerusalem
4. Betrayal with Peter cutting Malchus ear/ Flagellation (John 19, 363)
5. Descent from Cross (John 21, p.366)/ Christ with doubting Thomas

£4,000-6,000

US\$5,100-7,600  
€4,500-6,700





0523

SERMONS, in Latin, decorated manuscript on vellum [England, late 12th or early 13th century]

An apparently unique English monastic survival: an unpublished and unstudied collection of mostly unidentified medieval sermons.

c.275 x 200mm, ii + 87 + ii leaves, complete, foliated in ink in medieval arabic numerals, 2 columns of 40 lines of regular protothotic bookhand, in two main sections by different scribes, the first consisting of ff.1-40v on leaves ruled with single vertical lines and pairs of lines ruled the full width of the page at top, bottom, and middle, ruled space: c.195 x 145mm, with the remains of signatures in roman numerals; the second usually with prickings in the inner margins, ruled with an extra vertical line between the columns and without full-width lines in the middle of the page, empty spaces for almost all rubrics, ruled space: c.195 x 140mm, with the remains of catchwords; each section opens with a large puzzle initial, the first 6-lines-high of green and red and the second of red with elegant pen-work flourishing of blue, sermons usually open with a 3-line initial alternately red or green, sometimes larger or smaller and sometimes with decoration of the other colour, a decorative stepped tailpiece at end, medieval bookmark formed of a very thin slip of parchment in the lower margin of f.24 and remains of another cut from the lower margin of f.60 (small dark stains to outer corners of f.1, other minor marginal darkening, stains and spots, smudging of red ink on opening initial and offsetting from some other red initials). 17th-century English binding of red silk velvet over pasteboards, with a dentelle border tooled in blind (boards and flyleaves reattached, velvet very worn and traces of paper pasted over spine).

Provenance: (1) Written in England, apparently for monastic use: one marginal guide to the rubricator appears to read 'I[n] Annu[n]ciat[i]o[n]e dicit[ur] ad Claustr[um]' (f.59). (2) The margins annotated with *distinctiones* by at least one 13th-century hand (e.g. ff.16v, 54). (3) Annotated by at least two 14th-century English hands including, in the upper margin of the first page, the famous epitaph from Peter Comestor's tomb: 'Petrus eram quem petrategit dictusque comestor nunc comedor vivens docui nec cesso docere'. (4) 18th(?) - century bookseller's code and 19th-century '4/' on verso of first flyleaf.

Text:

A collection of sermons, apparently in two series; the first for Advent (ff.1, 1v, 2v), Christmas (ff.3v, 5, 6v, 8), Septuagesima (f.8v), 'De misericordia et iudicio' (f.9), the first Sunday after Pentecost (f.11), John the Baptist (f.13v), Peter & Paul (ff.17, 18r), Mary Magdalene (f.20), the Annunciation (ff.22, 23r), the Assumption (f.23v, 24, 28v, 31v, 33v), Peter (f.35v), the dedication of a church (f.38), and Vincent (f.39v). The first sermon begins 'Sermo magistri Petri Comestoris de Adventu domini. Ecce dominus veniet et salvabit nos [...]'; only one other indicates its author: 'Ornelia magistri Petri Comestoris de beata Maria' (f.24), but these attributions appear to be incorrect.

The second part begins 'Primo tempore alleviata est terra Zabulon [...] (with heading 'In vigilia nativitatis domini' added in the margin) (f.41), followed by sermons for Epiphany (f.43), Lent (f.44), the Annunciation (f.46), Palm Sunday (f.47v), the *Litania Maior* (f.50), Mary Magdalene (f.53), Christmas(?) (f.56), Purification (f.57v), Annunciation (59), Maundy Thursday (f.60v), 'Ad prelates in dominica passionis' (f.62), Epiphany (f.64), Purification (f.67v), Trinity (f.71), Lent (f.73), Palm Sunday (ff.74, 74v), John the Evangelist (f.76), unidentified feast (f.77v), Easter (f.79r), Ascension (f.80r), Pentecost (ff.82, 83v), unidentified feast (f.84v), Trinity (f.85), Lent (f.86v).

The occasions on which such sermons were preached sometimes varied so, in the absence of original rubrics, identifications of many of those suggested here depend on the medieval marginalia. The feasts for which two sermons were intended remain unidentified (ff. 77v and 86).

The series does not appear to belong to any of the collections by individual authors studied in J. B. Schneyer's *Repertorium der lateinischen Sermones des Mittelalters für der Zeit von 1150-1350* (1969-90), and *Wegweiser zu lateinischen Predigtreden des Mittelalters* (1965). Of the first six, for example, only the third appears in his lists, and is attributed to Geoffrey Babion (d. 1158).

The false attributions to Peter Comestor are no doubt the result of his widespread popularity as a preacher and the surpassing dissemination of his sermon collection.

£20,000-30,000

US\$26,000-38,000

€23,000-34,000





**0524**

THE HOURS OF MARGUERITE FRESNEAU, use of Bayeux, in Latin and French, illuminated manuscript on vellum [northern France, probably Normandy, final quarter 15th century]

**A charming Book of Hours with engaging and lively illumination in an exceptional 16th-century à la fanfare binding by the Parisian 'Atelier à la première palmette', binders of the King of France, Henri III.**

185 x 132mm. i + 81 leaves, 20 lines, ruled space: 115 x 80mm, four large miniatures within full inhabited borders, large illuminated initials with one-sided borders opening lauds, terce, sext, none and compline, illuminated initials throughout, added prayers in French and Latin at the end in a late 15th-century hand (lacking one leaf with a miniature opening the Office of the Dead after f.57, occasional marginal dampstaining but otherwise in pristine condition). 16th-century olive morocco gilt à la fanfare, stamped with the name 'Marguerite / Fresneau' (very lightly scuffed).

*Provenance:* (1) Françoise Lacoïtresse: the verses on ff.77v-78 32, in a near-contemporary French hand, form the acrostic 'Honeste Femme Françoise Lacoïtresse'. (2) Marguerite Fresneau: her name stamped on the 16th-century binding by the 'Atelier à la première palmette' (see G. Hobson, *Les reliures à la fanfare*, 1970, p.41, no 105a), thence to her grand-daughter: (3) Louise du Bellay de La Palus, abbess at the Benedictine Abbey of Notre-Dame de Nioyseau between 1643-45 and descendent of the great French poet, critic and founder of the Pléiade Joachim du Bellay: inscription on the flyleaf 'Ces heures Antiques apartenoient a Madame Marguerite Fresneau grande mere de Madame Louise du Bellay, Abbesse de cette Abbaye de Nioyseau, la qu'ell vivoit en l'an 1644'. (4) Guglielmo Libri (1803-1869), sold in his *Catalogue de livres la plupart rares et curieux la plupart rares et curieux [...] de M. Libri Carucci*, Paris, Victor Tiliard, 1855, lot 1763. It was already lacking its miniature when Libri purchased it. (5) Nicolas Rauch, Lausanne, 1952.

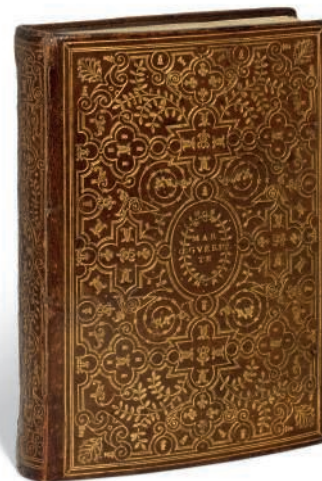
*Content:* Calendar ff.1-12v; Gospel extracts ff.13-18; Hours of the Virgin, use of Bayeux, with short Hours of Cross and Spirit intermixed, ff.19-47v; Seven Penitential Psalms and Litany ff.48-57v; Office of the Dead, use of Bayeux, ff.58-77, added prayers in French and Latin ff.77v-80v.

*Illumination:* The miniatures are in the style of what was current in Rouen in the 1480s as regards compositions, palette and conventions for landscape backgrounds, hatching and cross-hatching in brushed gold on garments. But the hand of the artist of the present Hours is eccentric and far from conventional: his colours are bright and bold, and his figures bear exaggerated features like oversized, gesticulating hands and deep neck-folds. It is particularly reminiscent of a Book of Hours for the use of Lisieux, now London, Victoria and Albert Museum, Reid 13.

The subjects of the large miniatures are as follows: Annunciation f.19, Nativity f.33, Presentation in the Temple f.42v, David in prayer f.48.

£30,000-50,000

US\$39,000-64,000  
€34,000-56,000



**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**



## 0525

BOOK OF HOURS, use of Rome, in Latin, illuminated manuscript on vellum [Bruges, 1460s]

**Epitomising the 15th-century fashion for semi-monochrome painting at the Burgundian Court: a Bruges Book of Hours illuminated in part-grisaille by the Mildmay Master, with an unbroken French noble provenance from the 17th century.**

152 x 105mm, i + 168 + i leaves, apparently complete, preserving some catchwords and prickings, 16 lines, ruled space: 74 x 45mm, five large miniatures on inserted leaves facing illuminated initials all within full borders (a little smudging to the miniatures). Contemporary blindstamped leather binding (lacking clasps).

*Provenance:* (1) The calendar suggests these Hours were made in Bruges for the open market: although it has been sparsely filled, perhaps with the intention of creating a neutral calendar for universal use, the inclusion of the feasts for Basil the Great (14 June) and Donatian of Reims (14 October) in red point to Bruges. (2) An armorial depicting three crowned fish (perhaps pike or trout; potentially those of the Luxembourgish commune of Chiny) added to f.167 beneath the inscription 'quils les me rendent et je paiay volontairem[en]t le viii' in a 16th-century French hand. (3) Canon Antoine de Bercy: an ownership inscription ('Anthonius berci canonici') in a 15th-century hand on f.168. (4) Ownership inscriptions of Jacqueline de Moustier (b.1613) on f.i and f.2: Jacqueline married Philippe-Guillaume de Belot, seigneur de Vilette in

1631, the same year that her ownership inscriptions are dated, suggesting that these Hours could have been a wedding gift. (5) Thereafter with the De Moustier family of Franche-Comté: 17th-century records of births, marriages and death are added to the calendar. By descent to the present owner.

*Content:* ruled blanks ff.1-2; Calendar ff.3-14; Hours of the Cross ff.16-19; Hours of the Holy Spirit ff.21-24; Gospel extracts ff.25-30; Hours of the Virgin, use of Rome ff.32-81; Weekday Office of the Virgin ff.82-100; ruled blank f.101; Penitential Psalms ff.103-114; Litany and Collect ff.115-121; Office of the Dead ff.123-158; *Obsecro te* in the masculine ff.159-163; *O intemerata* f.163v-166; ruled blanks ff.167-168.

*Illumination:* The subtle semi-grisaille illumination is by the Mildmay Master, named from the Book of Hours owned by the English Mildmay family (Chicago, Newberry Library, ms 35). His style is indebted to one of the favoured illuminators of Philip the Good, Duke of Burgundy, Willem Vrelant, active in Bruges by 1454 and dead in 1481/2 (see J. Backhouse, *Illumination from Books of Hours*, 2004, pl.36). Distinguished by his graceful elongation of figures and his liking for decorous, contained expressions, the Mildmay Master orchestrates a satisfyingly limited palette, showing himself adept at the semi-monochrome painting so fashionable at the Burgundian Court.

The subjects of the large miniatures are as follows: Crucifixion f.15v; Pentecost f.20v; Annunciation f.31v; David in Prayer f.102v; Funeral Mass f.122v

£30,000-50,000

US\$38,000-63,000

€34,000-56,000



## 0526

BOOK OF HOURS, use of Rome, in Latin and French, illuminated manuscript on vellum [Flanders, probably Ghent, c.1460]

**Once in the collection of a noble van Rechteren bibliophile, these Hours illuminated by the Masters of the Beady Eyes feature an appealing suite of vibrantly-coloured miniatures.**

175 x 118mm, i + 105 + i leaves, lacking calendar, 21 lines, ruled space: 114 x 68mm, 13 large miniatures on inserted leaves facing large illuminated initials all within full borders, 13 small miniatures within three-sided borders, one full-page armorial. Gilt-stamped calf (scuffed, lacking clasps).

*Provenance:* (1) Written and illuminated in Flanders for the export market, with liturgy for the use of Rome. (2) The devotional texts in Middle French (in use c.1400-c.1600), which were written on blank leaves added to the manuscript during a later rebind, indicate early ownership within a French-speaking family. (3) The armorial added on f.36 is that of the counts van Rechteren, the ancient Dutch-German noble family.

*Content:* Added Passion extracts and devotional sequences in Middle French ff.1-13r; Hours of the Cross ff.14-15v; Hours of the Holy Spirit ff.17-18v; Mass of the Virgin ff.20-23; Gospel extracts ff.23v-27; *Obsecro te* in the masculine ff.27v-30; *O intemerata* ff.30-31; Suffrages ff.32-35v; Hours of the Virgin, use of Rome, ff.37-74v; Penitential Psalms f.76-83; Litany and Collect ff.83-87;

Office of the Dead ff.89-98; added devotional sequences in Middle French ff.99-105.

*Illumination:* The miniatures are by the Masters of the Beady Eyes (*Maitres aux Yeux-Bridés*), named from their distinctive manner of delineating eyes with firm dark lines and a beady dot; the Masters' work was particularly popular on the export market. Although their oeuvre relates to that of the earlier Masters of the Gold Scrolls, localised to Bruges, the Masters of the Beady Eyes were active mainly in Ghent in the third quarter of the 15th century. The stylistic and formal vocabulary employed in the miniatures is close to a Book of Hours in Cambridge (Fitzwilliam Museum, MS 142), with formulaic patterned backgrounds, comparable compositions and a palette dominated by reds, blues and pink recognisable across the manuscripts.

The subjects of the large miniatures are as follows: Crucifixion f.13v; Pentecost f.16v; Virgin and Child f.19v; Van Rechteren armorial (later addition) f.36; Annunciation f.36v; Visitation f.44v; Nativity f.53v; Annunciation to the Shepherds f.57v; Adoration of the Magi 60v; Presentation in the Temple 63v; Massacre of the Innocents 66v; Flight into Egypt 71v; Last Judgement f.75v; Raising of Lazarus f.88v.

Small miniatures on ff.23v, 24v, 25v, 26v, 27v, 32, 32v, 33, 33v, 34, 34v, 35, and 35v.

£15,000-20,000

US\$20,000-25,000  
€17,000-23,000



0527

PETITES HEURES OF CHARLES VIII, use of Paris, in Latin, illuminated manuscript on vellum [Paris, 1490s]

**Owned by a King: an exquisite Hours illuminated by the Master of the Chronique Scandaleuse.**

73 x 47mm. vi + 205 + xii leaves. 1-4<sup>o</sup>, 5<sup>o</sup> (of 4, iv a cancelled blank), 6-13<sup>o</sup>, 14<sup>o</sup>, 15-27<sup>o</sup>, complete. 14 lines, ruled space: 45 x 27mm, rubrics in red, one- to two-line illuminated initials in white, red, blue and liquid gold throughout. 3 small miniatures for Suffrages, a further 7 small miniatures accompanied by 3-sided borders of acanthus and flowers on shaped fields including one with diapers with fleur-de-lis, and 13 large miniatures within full-page borders of fictive golden frames with jewels or sculpture, and one with the crowned 'k' monogram for Charles VIII, one full-page painting of the crowned royal arms of France, page-edges gilt and gauffered with diapered fleur-de-lis, leather tabs at pages with miniatures (occasional tiny chips in paint of the coloured background at edges of miniature frames, very faint offsetting from fictive golden frames onto facing rectos). ?17th-century panelled brown morocco tooled in gold, covers with central cartouche with the crowned arms of France, 19th-century gilt clasps and catches (slight scuffing at joints).

*Provenance:*

(1) Charles VIII, King of France (r.1483-1498): his achievement of arms on f.36, the crowned shield with *France moderne* surrounded by the collar of the Order of St Michel and supported by two angels, facing an inscription in the lower border of f.35v with Charles's motto and name 'plus quatre charles VIII', the following opening with a border where the repeated monogram of a crowned 'k', for *karolus*, is placed against a blue ground.

The armorial page recalls the frontispiece that Charles VIII had added to the manuscript of *La Vie et miracles de monseigneur Saint Louis* (Paris, BnF Fr.2829), after it was presented to him by the Duchess of Bourbon. The full-page frontispiece portrays Charles being presented to the court of heaven by his sainted predecessors, Louis IX and Charlemagne, the two male saints singled out for illustration in the Suffrages of the present Book of Hours. In these *Petites Heures*, however, the angel supporters are clearly painted by the author of the remainder of the miniatures and the page is not a later addition.



The motto *Plus quatre* and the royal arms surmounted by this open crown were used by Charles VIII after his marriage to Anne of Brittany in 1491 and are paired with Anne's arms in the sculptural decoration of the château of Amboise, Charles's birthplace, a favoured residence and the site of his death.

Whereas this *Petites Heures* is an intimate devotional book for personal use, Charles's commissions, gifts and other acquisitions made a significant addition to the French Royal Library. It is documented that during his 1495 campaign into Italy to reclaim the Crown of Naples, Charles had 43 tons of art works transported back to France: it included 1140 volumes from the library of the Aragon Kings of Naples.

(2) Drouot, 4 December 2000 (Etude Laurin, Guilloux, Buffetaud, MM Courvoisier, Laucournet).

*Content:*

Prayer, *Deus propicius esto michi* [...] ff.i verso-4; Calendar ff.5-16; Gospel sequences ff.17-25; Passion according to John ff.25v-27; *Obsecro te* ff.27v-32; *O intemerata* ff.32v-35v; Royal arms of France f.36; Office of the Virgin, use of Paris ff.36v-101v; Hours of the Cross ff.102v-110; Hours of the Holy Spirit ff.110v-117; Seven Penitential Psalms ff.117v-140v; Office of the Dead ff.141v-189v; Suffrages ff.190-202v; prayer *O desolatorum co[n]solator* ff.203-205 a near-contemporary addition.

*Illumination:*

As befits its royal provenance this charming little Hours is one of the most delicate works illuminated by the Master of the *Chronique Scandaleuse*. The precision, subtlety and finesse of its execution equals that of the Master's work in Pierre Sala's *Enigmes* or *Emblemes et devises d'Amour* (London, BL, Stowe 955).

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



As with the *Chronique*, the Master was evidently particularly valued for his ambitious and inventive illustrations of rare or unique secular texts. One of the most spectacular of these is the Octavian de Saint-Gelais, *Épîtres d'Ovide* that he painted for Charles VIII's queen, Anne of Brittany around 1493 (sold at Christie's 7 July 2010, lot 42). For Charles himself he painted the dedication page of the king's personal copy of Vérard's 1493 publication of the translation of the *Legenda Aurea* of Jacobus da Voragine, *La Vie des saints en François* (Paris, BnF, Res. Celina 689). It was perhaps around this time that these *Petites Heures* were produced, preceding the larger Book of Hours illuminated by Master of Jacques de Besançon that was produced for Charles by Antoine Vérard between 1494 and 1496 (Madrid, Bibl. Nat. VIT. 24-1) and the Hours illuminated by Bourdichon (Paris. BnF, Lat. 1370).

His work is found in many Books of Hours, the most spectacular among them the Hours of Adrien Gouffier (R. Wieck, *The Wormsley Library*, 1999, no 19). Even in this example he works alongside other colleagues, the present manuscript is exceptional in having miniatures, apparently, entirely in the Master's hand, befitting an intimate object made for a king.

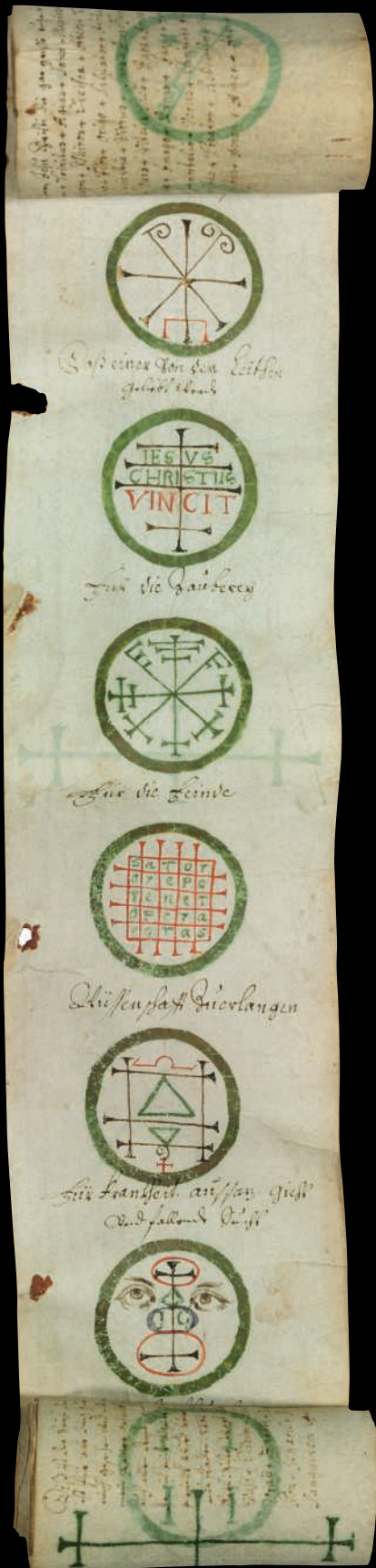
The subjects of the large miniatures are: Royal arms of France with angel supporters f.36; Annunciation f.36v; Visitation f.50v; Nativity f.65; Annunciation to the Shepherds f.72; Adoration of the Magi f.77v; Presentation in the Temple f.82v; Flight into Egypt f.87v; Assumption with Coronation of the Virgin by Angels f.96v; Crucifixion f.102v; Pentecost f.110v; David giving Uriah the letter to Joab f.117v; Dives in Hell and Lazarus in the bosom of Abraham f.141v.

The small miniatures are: John the Evangelist f.17; St Luke f.19v; St Matthew f.21v; St Mark f.24; Betrayal f.25v; Virgin and Child f.27v; Pietà f.32v; St Louis f.190; Charlemagne f.191; St Geneviève f.199.

£300,000-500,000

US\$380,000-630,000  
€340,000-560,000





528

MAGICAL AND AMULETIC SCROLL OF THE ALCHEMIST JOHANNES MICHAEL, in German and Latin, illuminated manuscript scroll on vellum [Germany, late 16th or early 17th century]

**A powerful magical tool containing sigils, amulets and talismans, designed to invoke angelic and spiritual protection for its 17th-century German alchemist owner, Johannes Michael.**

2710 x 95mm. 5 membranes, with 45 coloured amulets, sigils and diagrams on the obverse, each above a line or paragraph of text in cursive black ink in German or Latin explaining their use; on the reverse a number of prayers and incantations listing names of Evangelists and alchemical terms, and naming the owner of the scroll in light brown ink in several instances as Johannes Michael, the texts separated by crosses and roundels (some marginal staining, small losses at top edge of first and second membranes).

*Provenance:* (1) Johannes Michael (late 16th or early 17th century): his name appears several times in the text on the reverse of the scroll. (2) Sotheby's, 7 December 2010, lot 34.

*Content:* 45 amulets, sigils and diagrams, beginning with talismans offering protection against, among other things, *neid und haß* (anger and hate), *den bösen geiß* (the evil spirits) and *Zauberij* (witchcraft), as well as one petitioning *Größen Herren Freundschaft* (the friendship of great men). Follow the traditional symbols for mercury, copper, gold and at the head of one of the larger talismans, the philosopher's stone locked within the Seal of Solomon; the AGLA talisman (a *notariqon*, or kabbalistic acronym, of the biblical phrase '*Ateh Gibor Le-olam Adonai*,' 'The Lord is mighty forever.'). and finally further protections against failure in war ('*Est magna potentia in bello [...]*'), imprisonment ('*Valet si quis foret incarceratus et ligatus catenis ferreis [...]*') and the plague ('*Remedium probabilissimu[m] contra pestem*'). The final diagram represents the sigil of Ameth (or *Sigillum Dei Aemeth*), containing the names of God and various angels. The sigil is best known in relation to the Enochian workings of John Dee (1527-1608/9), the great British mathematician, astronomer, astrologer, occult philosopher, and advisor to Queen Elizabeth I, as he was supposedly instructed to re-create it by angels he contacted during his scrying sessions with the occultist and spirit medium Edward Kelley.

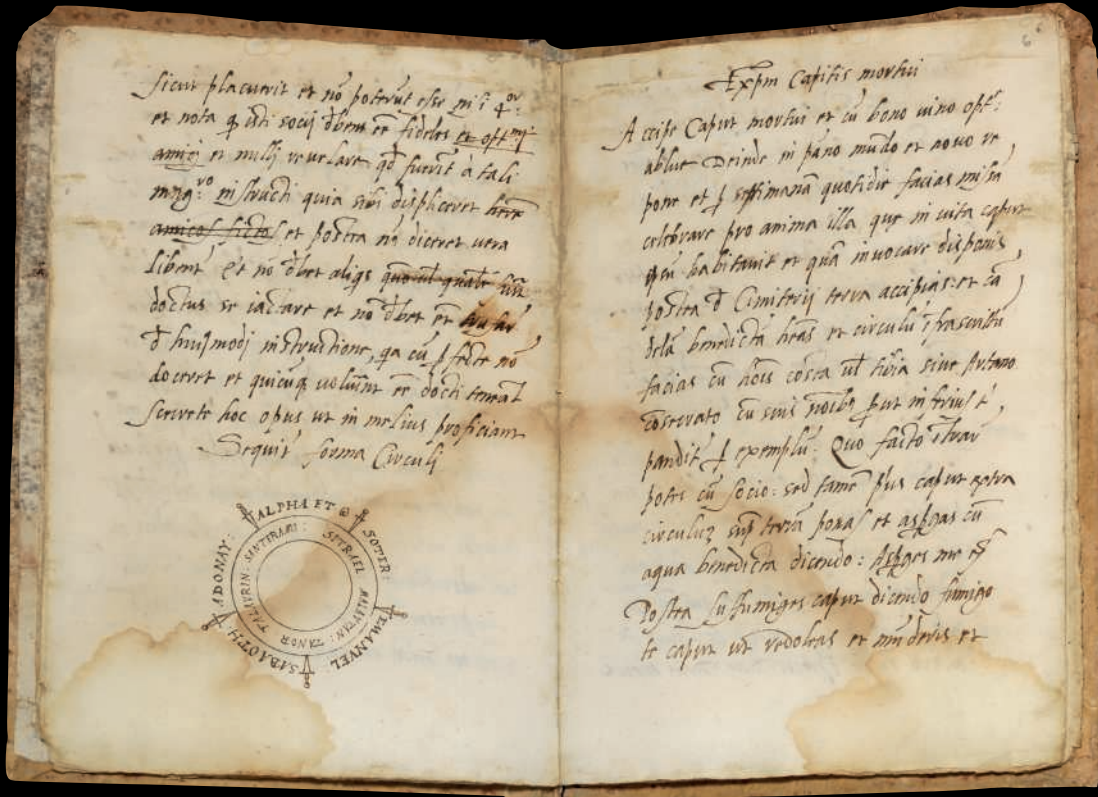
In medieval ceremonial magic, sigils represented angels and demons which the budding magician might attempt to summon as a means of exerting power or invoking protection, as is the case in the present manuscript.

£25,000-35,000

US\$32,000-44,000

€29,000-40,000





0529

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

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

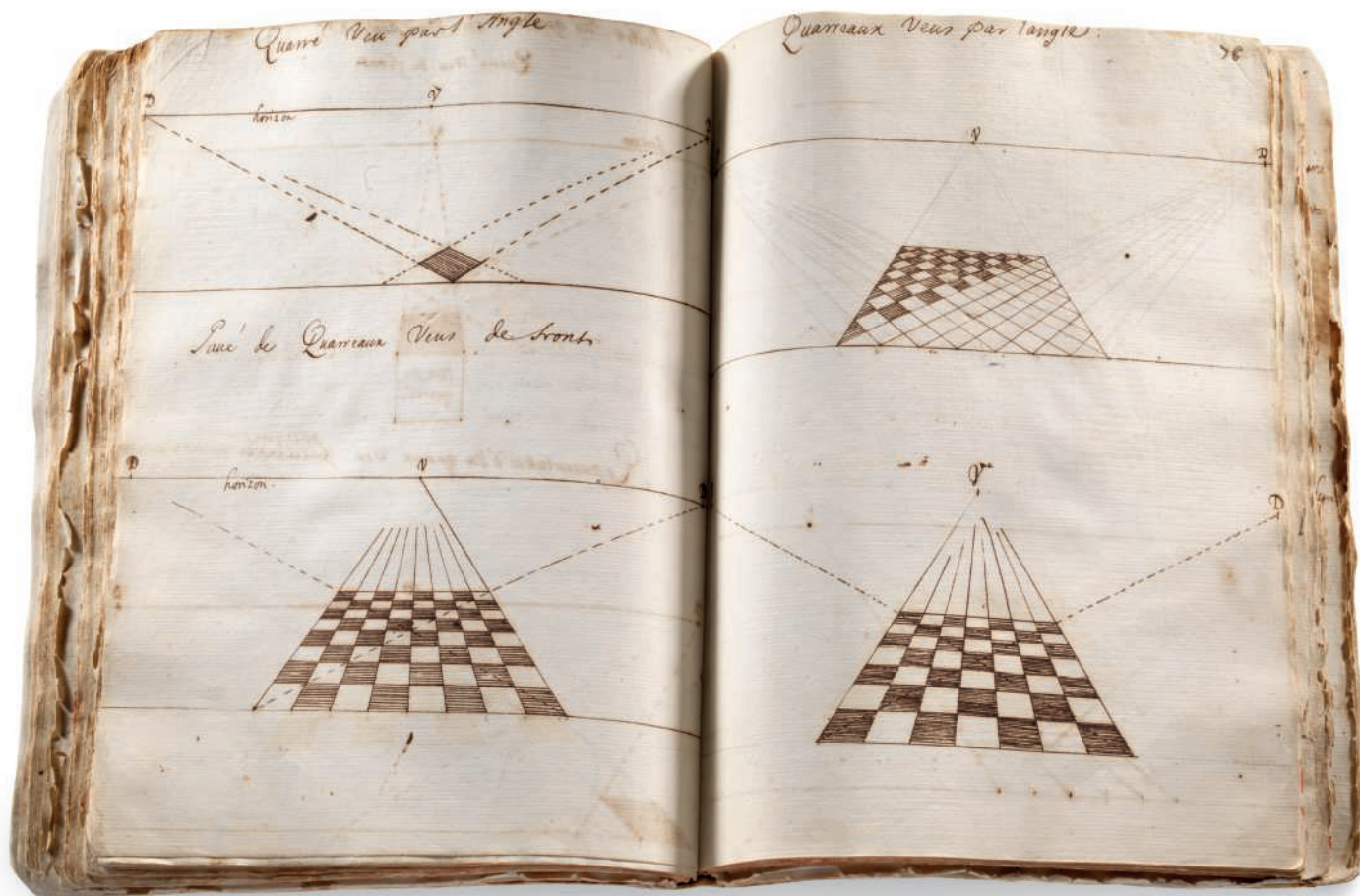
220 x 145mm. 16 leaves, foliation 1-16 followed here, likely a fragment of a larger manuscript, 15-18 lines, 3 sigils (marginal dampstaining throughout, especially to opening leaf, edges frayed and thumbled, opening leaf with 6 holes affecting a few words of text, a few wormholes on other leaves, some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

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

A testament to the continued and vibrant interest in occultism and Rosicrucian philosophy in the 17th century, this fragment from a practical spellbook, illustrated with Solomonic sigils, contains invocations and incantations that would have been very familiar to the Elizabethan magician, astrologer and mathematician John Dee (1527-1608/9). The first of these is a spell that is designed to summon a spirit into a 'chrystallo', or a reflective, polished surface. Dee used a number 'chrystalla', or 'shew-stones' as scrying devices to summon visions of spirits and demons and carry out his occult research into the world of spirits, among which a rock crystal ball and an obsidian mirror (now London, British Museum 1966.1001.1). Dee often worked with the medium and convicted criminal, Edward Kelley: the two men held séances in England and on the Continent between 1583 and 1589.

£6,000-9,000

US\$7,600-11,000  
€6,800-10,000



0530

*Geometrie pratique*, in French, illustrated manuscript on paper [France, first half 17th century]

**An eclectic and practical compendium of 17th-century French geometrical knowledge, designed for the budding surveyor or architect, full of mathematical formulae, calculations and problems and profusely illustrated with geometrical, astronomical and architectural diagrams and designs.**

270 x 200mm. 133 leaves, complete, near-contemporary foliation 1-132 (ff.5 repeated) in ink followed here, mathematical diagrams and drawings on almost every leaf, the watermark matching *Corpus Chartarum Italicarum* 150018 (first four leaves loose, some spotting and foxing throughout, edges occasionally frayed and thumbled, some ink erosion and offsetting, a few wormholes, some of the pages cropped down, not affecting text or diagrams). Limp vellum with 3 leather sewing thongs at spine (yellow, cockled and stained, lower cover slightly shrunk). *Provenance*: The watermark is CCC 150018, which is datable to the 16th century.

*Content*: The manuscript, apparently unique — and given its illustrative content certainly intended for practical use — is divided into three parts, with sections dedicated to geometry, astronomy, architecture, perspective, and fortification, each containing detailed examples of how to apply the theories set out in real-world scenarios. The first part (ff.1-26) contains geometric problems (how to measure distances and heights, how to map out inaccessible areas of land), all useful tools for a budding surveyor; the second (ff.27-73) deals with astronomy (the Ptolemaic geocentric system, the Copernican system, how to calculate the meridian convergence, the solstice and equinox dates, the eclipses of the sun and moon, the orbits of the planets and their distances from each other, an illustration of the Tyconic system, and finally examples of parallax and refraction); the third section (ff.73-132) is concerned with building and construction: we see pages on trigonometry, perspective, architecture, hydraulics, construction of thermometers, and how to navigate rivers and canals.

£4,000-6,000

US\$5,100-7,600  
€4,500-6,700



0531

ORACULUM SALOMONICUM KABALISTICUM, in Latin and Italian, illuminated manuscript on vellum [Italy, mid-18th century]

**A handsome illuminated kabbalistic manuscript full of elaborate computational tables, including two large fold-out tables, drawing on Seneca's *Epistulae Morales ad Lucilium*.**

165 x 117mm. i (paper) + 24 + 2 fold-out tables + i (paper) leaves, complete, pagination 1-40 followed here, 1 title-page and 2 illuminated preliminaries within baroque cartouches: the first with 'Lapides pretiosi omnes pagine meae [sic]' (cf. Ezechiel 28:13); the second with a portrait of a bearded man (Solomon?) and a five-point star; two fold-out tables (see Content below) with 432-square grids each (a little offsetting to title-page). Contemporary Italian red morocco gilt (lightly scuffed).

*Provenance:* Sotheby's, 9 December 2003, lot 60.

*Content:* 'Oraculum Salomonicum Kabalisticum' pp.1-39, each page divided into 8 segments headed by a Latin word (or words) drawn from the seventh book of Seneca's *Epistulae Morales ad Lucilium*, with an Italian translation in a different but contemporary hand, below each word patterns of numbers (the last in gold) and on either side numbers and kabbalistic symbols; 2 fold-out tables, the first table headed 'Pars est parvula dei scientia haritmetica', the second headed 'Non nobis Domine non nobis sed nomini tuo da gloriam' (Psalm 113:9, also the Latin motto of the Knight's Templar).

The Latin headings on pp.1-39 are words that all come from Seneca the Younger's *Epistulae Morales ad Lucilium*, a series of 124 letters containing philosophical meditations addressed to Lucilius, the then procurator of Sicily. The words are jumbled, but are from Book VII, letters LXV- LXVII. The 18th century witnessed a fascination for reinterpreting Classical authors as prophetic, mystical philosophers: see, for example, a kabbalistic manuscript drawing on Ovid's *Fasti* and *Tristia* sold at Christie's on 12 December 2018, lot 29.

£4,000-6,000

US\$5,100-7,600  
€4,500-6,700



## 0532

A COLLECTION OF KABBALISTIC MANUSCRIPTS, in Italian and Latin, illustrated manuscripts on paper [Italy, 18th and 19th century]

**A veritable treasure-trove of kabbalistic knowledge, with several excerpts from the great Italian mathematician and astrologer Rutilio Benincasa, and including the keys to answering all-important questions such as 'What are next week's lottery numbers?'**

12 volumes, c.270 x 200mm, in a variety of different hands, some with fold-out tables, all with computational grids and diagrams, contemporary annotations throughout (variously thumbled, with some ink erosion, offsetting and marginal staining). All bound in patterned paper over pasteboards (a little scuffed and stained).

*Including:* (1) 'Nodo di Salomone'. 264 x 194mm. ii + 14 + ii leaves, containing pyramids of numbers to be used as tools to answer specific questions (e.g. 'What is the name of the guardian Angel of Francesco Maria Balli', f.2, or 'Will Raffaele Cassano be re-elected senator this December?', f.6). (2) 'Tavola dell'alfabeto'. 262 x 192mm. i + 18 + i leaves, first leaf with an ink stamp with the initials 'DO', the opening table with an alphabetical key by which to interpret the remainder of the text. A reference is made to Ponte Pattoli, near Perugia. (3) 'Cabala responsiva per uso e divertimento di me P. Allieri copiata per [...]'. 270 x 200mm. i + 24 + ii leaves, with 20 computational tables. (4) [BENINCASA, Rutilio, 'Kabala Astronomica del R[utilio] B[enincasa] fatta l'anno 1553 [...]'. 264 x 198mm. i + 16 + i leaves, containing kabbalistic and astrological texts taken from the mathematician and astrologer Rutilio Benincasa, known for his Perpetual Calendar. (5) [BENINCASA, Rutilio], 'Rota massima divisa in dodici tavole, vera cabala responsiva di Rutilio Benincasa Cosentino' and 'Magnum arcanum Sartorelli. Altra Gabala della Ruota Massima'. i + 14 + i leaves. 270 x 200mm. (6) [BENINCASA, Rutilio], 'Cabala Numerica dell' Cardinale Rutilio Benincasa 1553'. 268 x 195mm. i + 21 + i leaves, with texts drawn from the works of Benincasa and including several kabbalistic *rotae* and computational tables. (7) XXV numerical tables followed by the key ('Dimmi chi fu in mia casa ieri al giorno' and instructions on how to interpret it. 264 x 190mm. ii + 6 + i leaves, first leaf with an ink stamp with the initials 'DO'. (8) Kabbalistic tables with explanatory texts, including the 'Cabala di Pico Mirandola'. 262 x 190mm. i + 12 + i leaves, one of the texts with the scribe saying he is 49 years old and is writing at 11pm on Thursday 2 November 1762. (9) 'Cabala dell'almanacco'. 266 x 194mm. ii + 5 + i. (10) 'Cabala minore'. 265 x 200mm. ii + 3 + i leaves, first leaf with an ink stamp with the initials 'DO', large fold-out table, some of the example questions including 'Will Julianus Amadeus be made Cardinal' (f.1) and, in a later hand, 'I want to know the lottery numbers that will be extracted in Rome on 10 December 1859' (f.3). (11) 'Cabala numerica'. 263 x 190mm. i + 9 + ii. (12) 'Scientia quan vocant ludum numerorum'. 267 x 200mm. iii + 20 + iii.

£2,000-3,000

US\$2,600-3,800

€2,300-3,400

0533

[POCHINI, Firmiano], *Racconto Istorico degl' Amori leciti, e honesti del Conte Sigismondo d'Arco con la Principessa Claudia Felice d'Ispruk, Seconda Moglie dell'Augustissimo Imperatore Leopoldo, descritti da Antonio Pochini Lettore Padovano*, manuscript on paper [northern Italy, 18th century]

**A rare witness to the unfulfilled and tragic romance between Count Sigismondo d'Arco and Claudia Felicitas, Holy Roman Empress.**

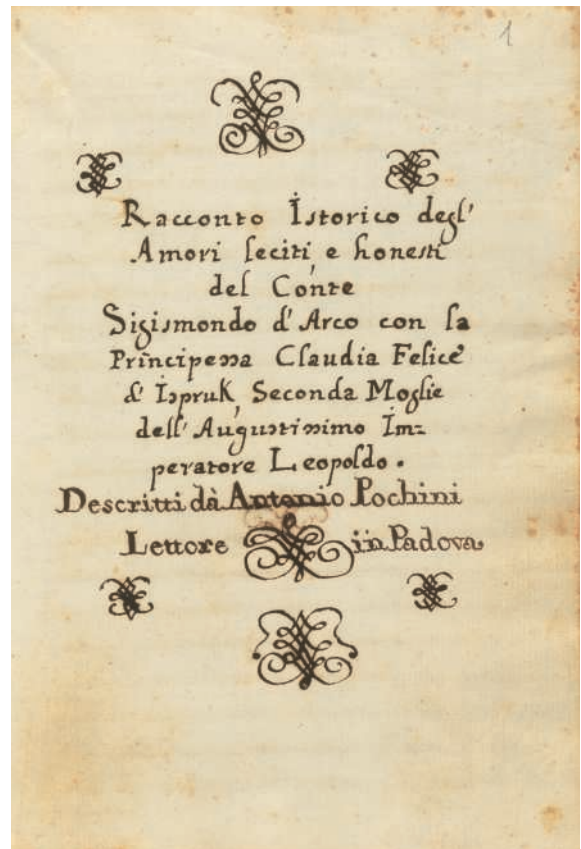
183 x 123mm. i + 27 + ii leaves, complete, foliation in pencil 1-27 followed here, 21 lines (occasional foxing and ink erosion). Vellum over pasteboards (a little yellowed and stained).

*Content:* *Racconto Istorico degl' Amori leciti [...]* beginning 'Giace nella sommità di Rua' ff.1-27.

The work appeared for the first time in print in 1708: *Le strane ed innocenti corrispondenze del conte Sigismondo d'Arco con la principessa Claudia Felice d'Ispruk*, Nicopoli: Evasio Folgori, 1708 (the location and printer are fictitious). Several printed editions and manuscripts followed, almost all anonymous. The attribution of the text has in the past been ascribed to the Italian philosopher, author, and diplomat Lorenzo Magalotti (1637-1712), but in 1794 Anton Maria Borromeo attributed it to Firmiano Pochini of Padua, an identification which is now generally accepted (see A.M. Borromeo, *Notizia de' Novellieri Italiani posseduti dal Conte Anton-Maria Borroeo, Gentiluomo Padovano [...]*, 1794, p.40). S. Fermi lists 21 manuscripts of the text (S. Fermi, 'Un novelliere padovano del secolo 17°: Firmiano Pochini', *Ateneo veneto* XXVI/2 (1903), pp.232-53 and XXVI/3, pp. 315-29) and two of these bear the name of Antonio Pochini (BNCF, II.IV.710 and Cortona, Bibl. Com., 357); Kristeller adds a further manuscript to this group: Zaragoza, Biblioteca del Seminario Sacerdotal de San Carlos, A.3.17 (P.O. Kristeller, *Iter Italicum*, IV, 1989, p.664). P. Divizia explains this discrepancy by suggesting that Firmiano Pochini's father was called Antonio, and that one of the extant manuscripts is ascribed to Firmiano di Antonio Pochini, (see P. Divizia, 'I manoscritti "in lingua italiana" della Moravská zemská knihovna di Brno,' *Giornale Storico della Letteratura Italiana*, CLXXXVII (2010), pp.443-4). The present manuscript is an apparently new and unrecorded addition to this small surviving group.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



534

*Nascita, Vita, et Progressi, dell'Em[inentissim]o Cardinal Mazzarino [...]*, in Italian, manuscript on paper [Italy, late 17th century]

**A near-contemporary biography of the Italian cardinal, diplomat and politician Cardinal Giulio Mazzarin (1602-1661), who served as chief minister to Kings Louis XIII and XIV from 1642 until his death, including copies of some of his letters and of his last will and testament.**

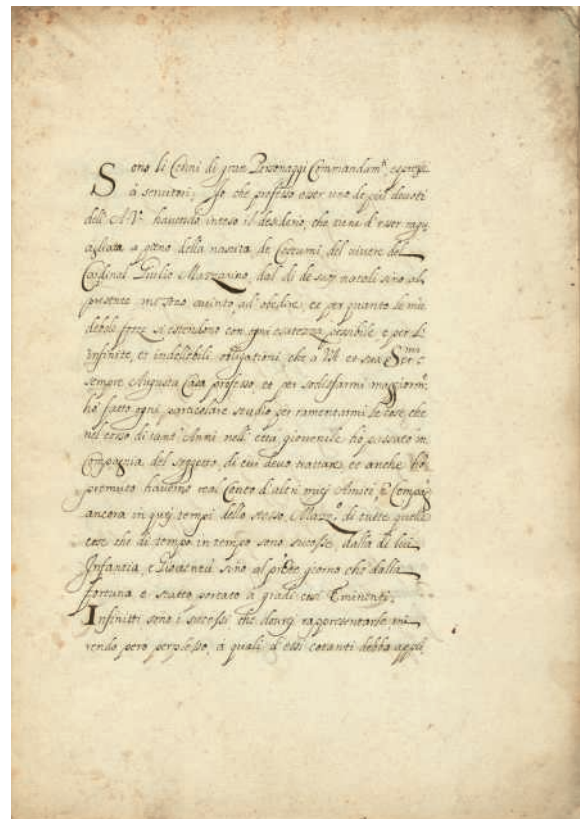
298 x 210mm. 62 leaves (6 loose gatherings of 10 leaves and a bifolium), complete, 19 lines of text, catchwords survive, the watermark matching Gravell 7180, dated 1652, impressed heraldic stamp with a lion rampant holding a sword on a bendy of 8 sinister on ff.1, 16 and 17 (some marginal staining and thumbing). Paper covers with manuscript title on upper cover (stained, edges frayed).

*Provenance:* The paper is from 1652, and the text is written in an elegant late 17th or early 18th-century Italian secretarial hand. Cardinal Mazzarin died in 1661, and this text survives in a number of late 17th-century copies now in European libraries (among which Oxford, Queen's College MS 364; Paris, Bibliothèque nationale de France, Baluze 10487; Rome, Biblioteca nazionale centrale Vittorio Emanuele II, Ges.158 ff.69-110 and Dresden, Sächsische Landesbibliothek Mscr.Dresd.F.78).

*Content:* *Nascita, Vita, et Progressi dell'Em[inentissim]o Cardinal Mazzarino*, beginning 'Sono li cenni di Gran Personaggi' and ending '[...] ma in tutto il mondo, non si vedrano', ff.1-52v; copies of letters written by Cardinal Mazzarin to Pope Alexander VII, Cardinal Colonna, Paolo Maccarani, and a letter from the Bishop of Friuli to Paolo Maccarani on the death of Cardinal Mazzarin, ff.53-57v; copy of Mazzarin's last will and testament ff.58-61v.

£1,200-1,800

US\$1,600-2,300  
€1,400-2,000





**0535**

AGOULT DE SAINT-MICHEL, Charles César, Comte d' (1740-1817), *Cayer des evolutions navales*, illustrated manuscript on paper [France], 1760.

**A fascinating insight into French naval tactics and fleet formations during the Seven Years' War, composed by a 20-year old 'sous-brigadier' fresh from a traumatic naval defeat at the hands of the British during the Battle of Lagos.**

280 x 215mm. 27 leaves, complete, 41 diagrams and schematics depicting fleet manoeuvres and formations, a number of pen trials on ff.1 and 26-7, many repeating the name 'D'Agoult' (opening and closing leaves somewhat stained and foxed, occasional foxing). Limp pasteboards.

*Provenance:* Charles César d'Agoult (1740-1817), *lieutenant de vaisseau* in the French navy, served from 1754-1777. When he composed the *Cayer* in 1760, he was *sous-brigadier des gardes du pavillon*, a naval unit created by Louis XV to serve the Admiral of France. Just the year before, he was injured and captured while serving on the two-decker 80-gun ship 'Océan', which was driven ashore and burnt by the British in the Battle of Lagos. In 1763 he was made *enseigne de vaisseau* (ship-of-the-line ensign), when the ship on which he was serving (the two-decker 60-gun 'Fier') was decommissioned after the end of the Seven Years' War. He retired from the navy in 1777, having earned the Croix de St Louis, on a pension of 1,000 francs (which was, to his great dismay, and prompting a number of letters of petition and complaint, reduced to 800 francs in 1800: see Paris, Archives nationales, MAR/C/7/2, dossier 21).

This illustrated book of naval 'evolutions,' or fleet manoeuvres, reflects the careful study required to master the complex signals and sailing instructions used during the eighteenth century. A comparable, if much more lavish, manuscript prepared by Antoine-Robert, vicomte du Cluzel (1749-1795) in 1777, and richly illustrated with watercolours, can be found in the Fergusson Collection at The Society of the Cincinnati.

£4,000-6,000

US\$5,100-7,600  
€4,500-6,700

0536

CARTA EXECUTORIA DE HIDALGUIA of Don Basilio de Iscar, issued by Charles III, in Spanish, illuminated manuscript on vellum, San Idelfonso, 7 September 1779

A handsome example of a Bourbon-period *Executoria*, in a lavishly gilt binding with its original gilt-metal seal-case and wax seal.

313 x 205mm. ii (paper) + 10 + iv (paper) leaves, leaves with illumination interleaved with salmon-pink silk, complete, full-page coat of arms of Don Basilio de Iscar, one illuminated title-page with the legend 'Don Carlos por la Gracia de Dios', 6 historiated initials and one decorated initial (a few wormholes, some marginal staining and thumbing). Contemporary red morocco elaborately tooled in gold, 'Executoria de Don Basilio de Iscar' gilt-stamped on upper cover, bronze clasps, contemporary gilt-metal seal case and wax seal with the arms of Don Basilio de Iscar.

*Provenance:* A confirmation of nobility, or *hidalguia*, with all the perks and exemptions that come with it for Don Basilio de Iscar, issued by the King at the behest of Basilio's uncle Juan Antonio, and witnessed and signed on the final leaves — Doyle, New York, 5 November 2012, lot 270.

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



0537

ALBUM AMICORUM of an unidentified noble student of medicine or pharmaceuticals, Wittenberg, Giessen, Jena, Minden, Berlin, Leipzig and elsewhere, 1703-1712.

Approximately 38 entries in German, Latin, French and occasionally Hebrew, decorated with nine drawings (the majority coloured), three blazoned coats of arms, a calligraphic poem and five engravings, 91 x 153mm, early foliation 1-221, many blanks (even browning throughout, a few leaves lacking). Contemporary blind-tooled calf (the binding worn and split, the covers almost detached). *Provenance:* the early pages bearing entries of births, deaths, marriages etc chiefly of the Schoppel family.

The drawings include a putto laying a wreath below a crowned hill, a trompe-l'oeil fragment of a calendar, a gardener gathering herbs, a pair of masks dangling above a chequerboard, a blindfolded naked female figure standing on a globe and an allegorical female figure accompanied by a sheep. The contributors include Ferdinand Maximilian Graf zu Ysenburg und Büdingen, Franz Ernst of Hesse-Darmstadt, Ernst Ludwig von Gemmingen and other noblemen or court officials.

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



# UNIVERSITY COLLEGE SEC

Four Bumps

Average V

Bow J.C.E.V. Miles.... 10st 8lbs

2. C.D. Sayers ..... 10" 6"

3. R.H. Prosl ..... 11" 0"

4. A.C.G. Lowry..... 13" 7"

Cox S.W. Hawking.. 10

Bumped NEW COLLEGE II - MERTON II - S





AUTOGRAPH LETTERS AND  
MANUSCRIPTS  
LOTS 538-594

SECOND EIGHT 1960

Weight 11st. 5lbs

5. S.J. Cockburn.. 11st. 6lbs.

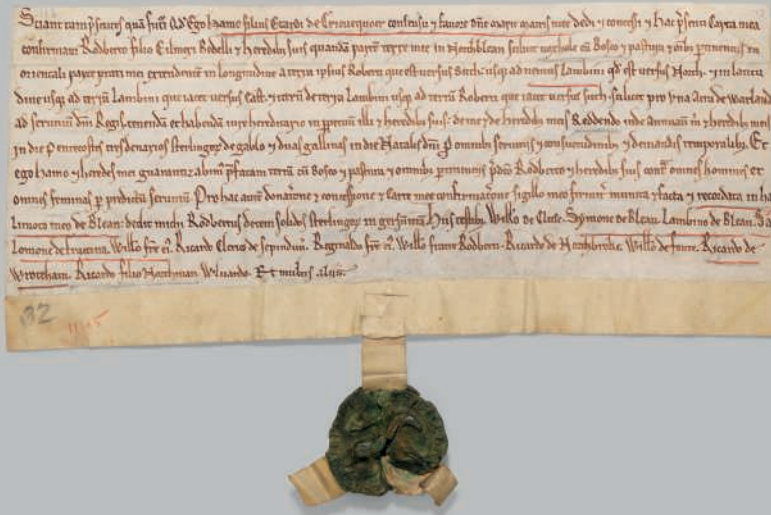
6. P.J. Roberts ..... 12" 7"

7. T.A. Evans ..... 8" 12"

Str. R.Q. Bowley ..... 12" 1"

11st. 2lbs.

ST PETER'S HALL II • MAGDALEN II



**538**

KENT - 13th century. Document on vellum, grant by Hamo de Crevecoeur of land at North Blean, recorded 'at my hallmoot of Blean', n.d. [c.1220].

In Latin. 11 lines on one membrane, 110 x 240mm, early docket on verso (some old underlining in red), fine equestrian seal, '+ SIGILL' h[MONIS DE] CREVEQER', in green wax pendant on vellum tag (cracked with small loss). *Provenance:* Sir Edward Dering (1598-1644, Kentish antiquarian and collector: his ownership mark on verso).

**A grant by Hamo de Crevecoeur, lord of Leeds Castle.** Hamo son of Etard de Crievequer, 'by the consent and favour of Lady Mary my mother', grants to Robert son of Eilmer Bedell in exchange for ten shillings part of his lands at North Blean called Voxhole with a wood and pasture, comprising one acre of 'warland' for the service of the King, to hold of Hamo with a quitrent of 3 pence payable at Pentecost and two hens at Christmas for all services. The witnesses are William de Cluse, Simon de Blean, Lambin de Blean, Salamon de Fraccina, William his brother, Richard the clerk of Sepindun, Reginald his brother, William the brother of Robert, Richard of Northbroke, William de Fonte, Richard de Wroteham and Richard son of Norman Wluard.

Hamo de Crevequer (also Crevecoeur, d. 1263), lord of Leeds Castle, is recorded as 'Keeper of the Coast' (an earlier title for the Warden of the Cinque Ports) in 1235. We are grateful to Christopher Whittick for his help in the cataloguing of this and the following lots.

£2,500-3,500

US\$3,200-4,400  
€2,900-3,900

**539**

KENT - 13th century. Document on vellum, a grant by Robert Saltere of 'Lillintuna' [Linton, Kent] of rents from lands, n.d. [c.1225].

In Latin. 10 lines on a single membrane, 80 x 183mm, contemporary dockets on verso including the localisation 'Est Farlegh' (slight staining), seal showing a fleur-de-lys in cream wax pendant on vellum tag (cracked). *Provenance:* Sir Edward Dering 1st Bt (1598-1644, Kentish antiquarian and collector: ownership mark on verso).

**An attractive grant of rents for lands at East Farleigh.** Robert grants to William de Loses, son of Ralph, the annual rent of four pence which he receives from Ralph Gromet for all land which the latter held of him, paying a farthing at Christmas in lieu of service; in return, William has paid him two shillings sterling. The witnesses are Hamo de Pirifield, Matthew his son, Henry de Capella, Thomas his son, Denis de la Senade, John son of Clement, Peter Sprot, Walter Store, Amfrid his brother, Simon de Pirifield, Godard his brother and Walter de Lodelinton. The near-contemporary docket suggests that the lands were in East Farleigh, which adjoins Linton.

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400





**540**

KENT - 13th century. Document on vellum, grant by Hamo de Pirifield of rents at Farleigh, recorded in the court [‘curia’] of Farleigh, 1235.

In Latin. 13 lines on vellum, 80 x 200mm, contemporary docket on verso (early underlining in red, some light staining), fine impression of the seal of Hamo of Pirifield in red wax pendant on vellum tags. *Provenance:* Sir Edward Dering 1st Bt (1598-1644, Kentish antiquarian and collector: ownership mark on verso).

**A grant to Canterbury Cathedral priory.** Hamo de Pirifield grants to the prior and convent of Christ Church, Canterbury, annual rents of three shillings and a halfpenny, comprising 2½ pence from Walter de Capella for Crulleland, 10 pence from Walter de ‘Wrsted’ for ‘Grot Teaghe’, 20½ pence from Colding, William and Hamo sons of Warren de Pirifield for land in Pirifield and 3½ pence from John and Richard sons of Thomas de Pirifield for land in Pirifield. The witnesses are Walter de la Dene, Henry parson of Dueregare (?), Anselm de Stokeby, Pagan de la Hale, Richard Plog, Robert son of Lyveve, Hamo de Lose, Ada de Lose, Thomas Godyvere, Thomas the clerk, Henry de Capella, Dylur de Farlegh, clerk, Simon son of Madeline and Amfrid his brother.

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400

**541**

KENT - 13th century. Document on vellum, grant by Algar de Grofherst to Hamo de Crevequor of lands at ‘Batmundenne’ [Badmonden], n.p., n.d. [c.1230-40].

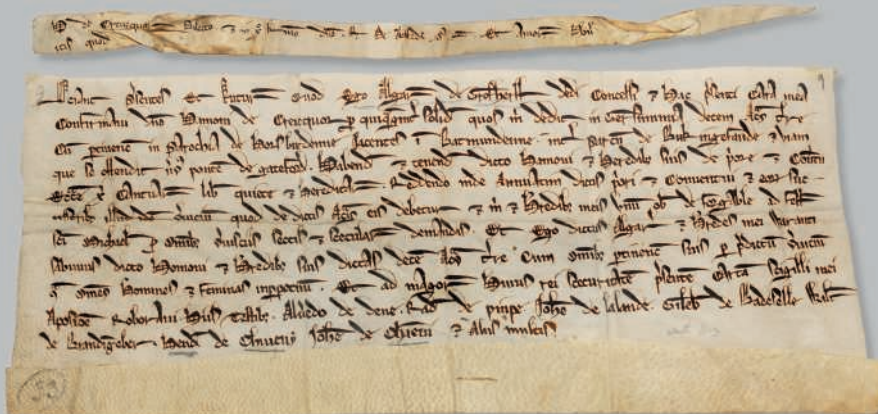
In Latin. 11 lines on a single membrane, 90 x 215, early dockets on verso, including the localisation ‘Farleghe’ (seal lacking), original vellum seal tag present but detached, formed from a draft (salutation only) of a letter from Hamo to *dominus R de Acstede* [Sir Roland of Oxted in Surrey, kt]. *Provenance:* Sir Edward Dering 1st Bt (1598-1644, Kentish antiquarian and collector: ownership mark on verso).

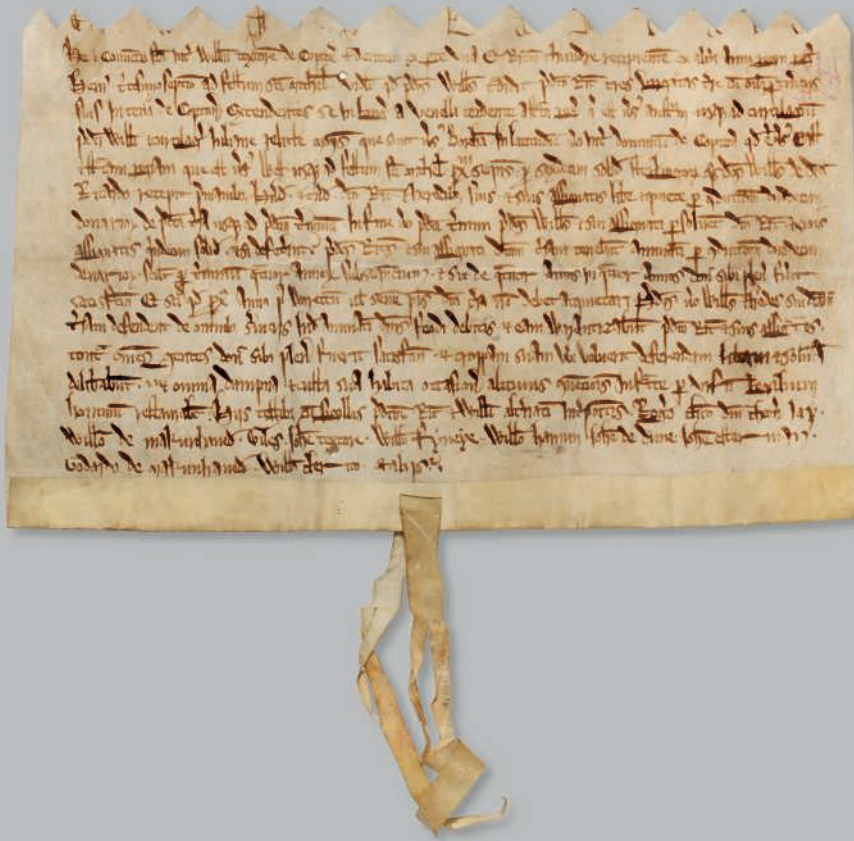
**A grant to Hamo de Crevecoeur, lord of Leeds Castle.** For the sum of 50 shillings, Algar grants 10 acres of land in the parish of ‘Horsbirdenne’ [Horsmonden] lying in Badmonden between the park of Bukingefaude [Bockingford] and the road leading to Gateford bridge, to be held of the cathedral priory of Christ Church, Canterbury, by the services due to them, and an annual quitrent (‘forgabulum’) of one obol (halfpenny) to Algar for all services [due to him]. The witnesses are Alfred de Dene, Ralph de Pinpe, John de Lalande, Gilbert de Badeselle, Walter de Brandingebor, Eudo de Chiveny and John de Chiveny.

Hamo de Crevecoeur (also Crevequer, d. 1263) of Leeds Castle is recorded as having held the title of ‘Keeper of the Coast’ (an early variant of Warden of the Cinque Ports) in 1235. According to Haste, Badmonden is a ‘reputed manor’ in the parish of Horsemonden: ‘The manor of East Farleigh and East Peckham claims over this part of Horsemonden [sic]; the freeholders in Badmonden holding their lands of it in free socage tenure’ (Edward Hasted, ‘Parishes: Horsemonden’, in *The History and Topographical Survey of the County of Kent*: Volume 5 (Canterbury, 1798), pp. 311-322. British History Online <http://www.british-history.ac.uk/survey-kent/vol5/pp311-322>).

£1,500-2,500

US\$2,000-3,200  
€1,700-2,800





**542**

KENT – 13th century. Document on vellum, chirograph (indenture) between William the weaver of Copton and Richard Thundre, n.p., Michaelmas (29 September) 1253.

In Latin. 16 lines on one membrane, 100 x 165mm, in the form of an indented chirograph (lacking seal but retaining original vellum tags). *Provenance:* Sir Edward Dering 1st Bt (1598-1644, Kentish antiquarian and collector: ownership mark on verso).

**A medieval mortgage for lands near Stone.** William the weaver [Textor] de Copton mortgages for 16 shillings by lease for a year to Richard Thundre three virgates of land in Copton at a rent (*conductio*) of 12 pence; at the end of the year, William is to repay Richard 15 shillings; if he fails to do so, then Richard may hold for a further four years at a rent of 12 pence, and so from four years to four years until the principal is paid off; the land is not to be discharged from the mortgage in the year after fallow or sowing; William to perform the services to the chief lords and warrant the land during the term; breaches of covenant to be adjudicated by law-worthy men. The witnesses include Roger the clerk of Sir Thomas Jay, William de Makunhued, Giles, John the weaver, William Fyneye, William Hamun, John de Dune, John Esterman, Godard de Makunhued and William Clericus.

In 1316, Copton was named as a tithing in the manor of Stone, according to a document in the Dean and Chapter Archive, Canterbury, (CCA-DCC-ChAnt/C/269). Stone is now the site of the Bluewater Shopping Centre.

£1,200-1,800

US\$1,600-2,300  
€1,400-2,000

**543**

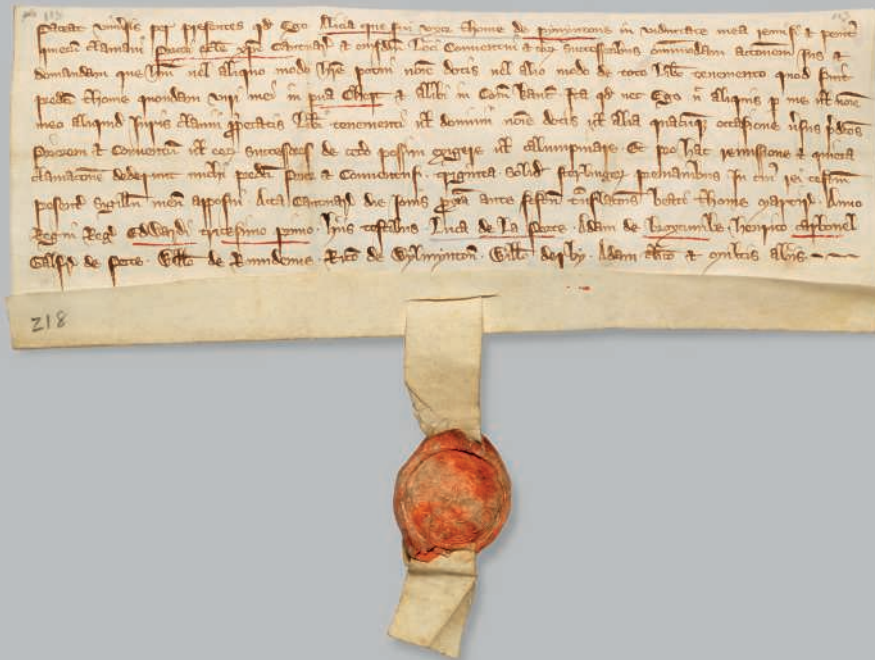
KENT – 14th century. Document on vellum, grant by Alicia, widow of Thomas de Pynnyntons, of a free tenement in Little Chart, n.p., 6 July 1303.

In Latin. 10 lines on vellum, 80 x 210mm (some early underlining in red), seal in red wax pendant on vellum tag. *Provenance:* Sir Edward Dering 1st Bt (1598-1644, Kentish antiquarian and collector: ownership mark on verso).

**A grant to Canterbury Cathedral priory.** Alicia, widow of Thomas of Pynnyntons, grants to the prior and convent of Christ Church, Canterbury, the free tenement owned by Thomas in Little Chart in exchange for 30 shillings. The witnesses are Luca de La Port, Adam de Brocumle, Henry Carbonel, Geoffrey de Pette, William de Rundene, Richard de Wylmynton, William Derby and Adam the clerk.

£1,500-2,500

US\$2,000-3,200  
€1,700-2,800



**544**

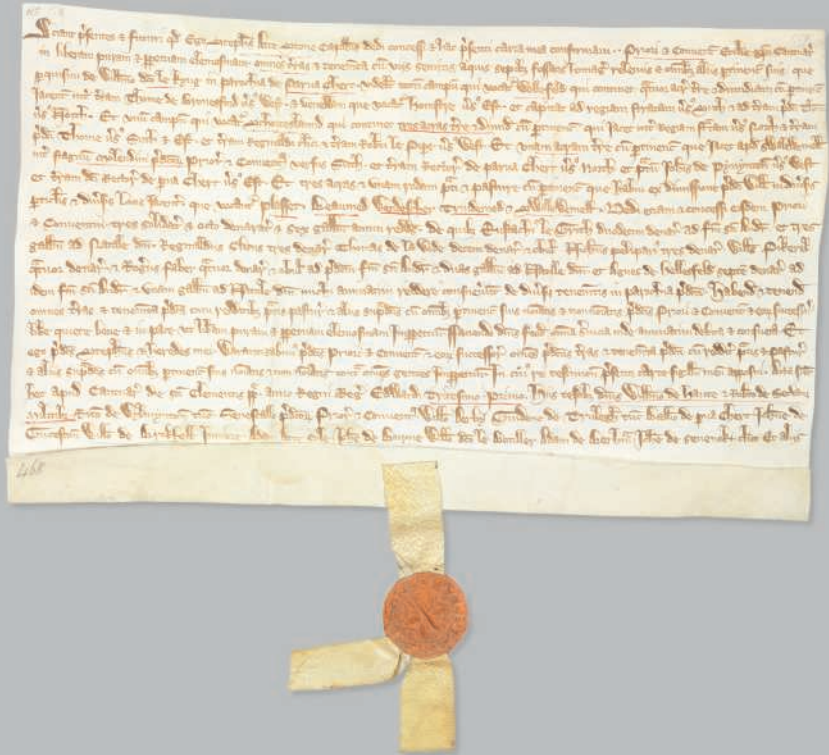
KENT - 14th century. Document on vellum, a grant by Stephen atte Stone, chaplain, of lands in Little Chart, Canterbury, 23 November 1302.

In Latin. 20 lines on one membrane, 174 x 283mm, early docketts on verso (some old underlining in red), clear impression of Stephen's seal in red wax pendant on vellum tags. *Provenance:* Sir Edward Dering (1598-1644, Kentish antiquarian and collector: his ownership mark on verso).

**A grant to Canterbury Cathedral priory.** Stephen atte Stone, chaplain, gives to the prior and convent of Canterbury Cathedral all the lands which he bought from William le Kyng in the parish of Little Chart, including a field called Wellefeld, another called Schorteslaund, and an acre at Swalewemell to the south of the mill pond belonging to the priory, and other pastures; he also gives annual rents to a total of 3s 8d and six cockerels.

Stephen atte Stone is named amongst a number of others in a licence of Edward I of 14 November 1302 (Dean and Chapter Archive, Canterbury, CCA-DCc-ChAnt/1/208), permitting them to grant lands to Canterbury Cathedral, and the cathedral to receive the lands.

£1,000-1,500 US\$1,300-1,900  
 €1,200-1,700



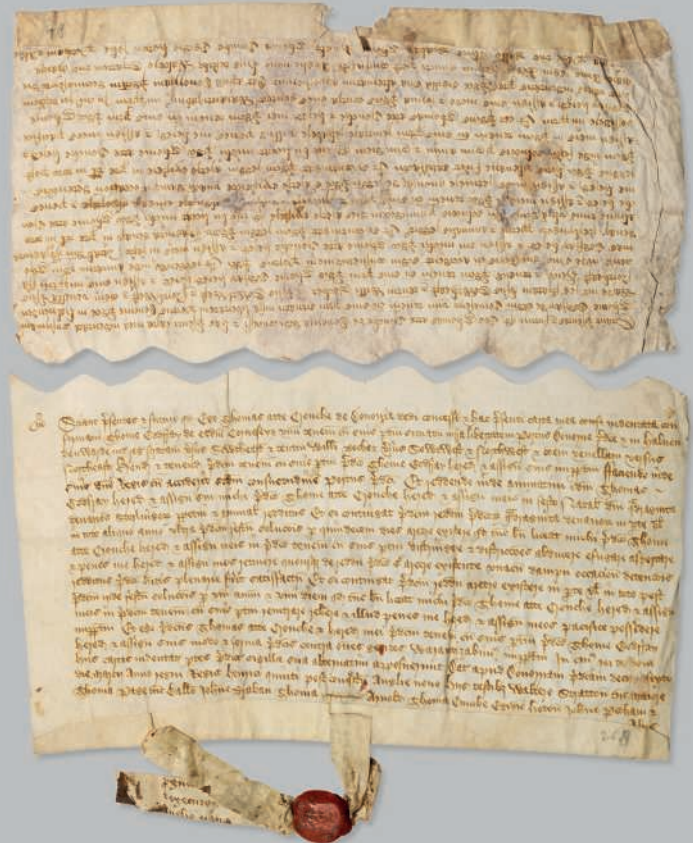
**545**

KENT - 15th century. Two documents on vellum, the matching original and counterpart of an indenture, a lease by Thomas atte Crouche of a property in Dover, recorded at Dover, 16 March 1421/2.

On vellum, the first 125 x 230mm, red seal pendant on vellum tag; the second 120 x 235mm (the second affected by old damp damage leading to discolouration and a few holes, lacking seal).

**A matching pair of indentures for a property in Dover.** Thomas atte Crouche leases to Thomas Godfray a tenement in the Halvenden ward in the liberty of the port of Dover for an annual rent of 40 pence payable at Christmas; if the payment is 15 days in arrears, the lessor is entitled to the distraint of the lessee's goods; if a year and a day in arrears, he can reclaim the property. The witnesses are Walter Stratton, mayor of Dover, Thomas Page, bailiff, John Straban, Thomas Arnold, Thomas Cumbe, Giles Hoton and John Petham.

£1,500-2,000 US\$2,000-2,500  
 €1,700-2,300





548

CLEMENT VII, Pope (1478-1534, born Giulio di Giuliano de' Medici). Document annotated in autograph and signed twice (as Cardinal, 'J. Car: de Medicis'), a petition to Pope Leo X from the city of Pesaro, n.p., n.d. [between 17 March 1516 and 4 May 1519].

In Latin. In an elegant humanistic script on vellum, 5 pages, 301 x 218mm, on two bifolia (some minor marginal damage and soiling).

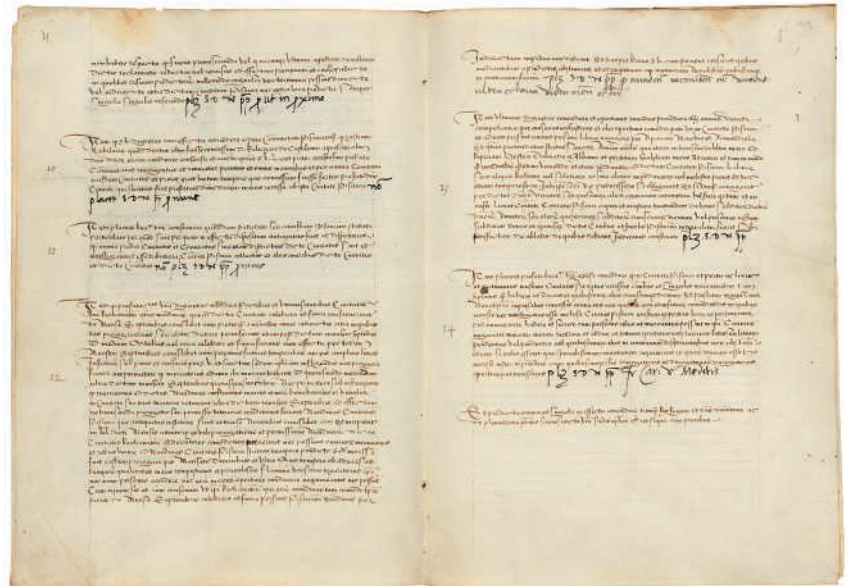
**A document of the power-struggle between Medici and della Rovere over the Duchy of Urbino, with a reference to Baldassare Castiglione.**

The petition comprises a prefatory paragraph and 14 numbered articles, each annotated by Giulio de' Medici on behalf of Leo X (his cousin) with the word 'placet' (in some places with a limitation or other note; sometimes 'non placet ... pro nunc'); the first and last articles are signed. The first and most significant request is for the annulment of any sentences enacted against the city of Pesaro during the rule of Francesco Maria della Rovere, the former Duke of Urbino and lord of Pesaro. Subsequent articles request a plenary indulgence for the cathedral in Pesaro, and relate to the filling of vacant benefices in the diocese and to other canon law matters. Article 10 asks for the fort of Novilara, which 'it is said was once granted' by Francesco Maria to Baldassare Castiglione [author of *Il Cortegiano*] to be ceded to the city of Pesaro ('quod dicitur olim fuisse concessum D. Baltazari de Castilione a prefato olim d[omi]no duce': this is annotated 'non placet'). Article 12 requests that limitations be placed on the great September fair at Recanati (Giulio's annotation limits its duration to no later than the eighth day of October). The last two articles make requests for free trading rights for Pesaro merchants, 'whether Christians, Jews or Turks'.

The petition can be dated to the period immediately after the expulsion as Duke of Urbino of the great *condottiero* (and nephew of Pope Julius II) Francesco Maria I della Rovere (1490-1538), to be replaced by Lorenzo de' Medici, nephew of the new pope, Leo X (Lorenzo is referred to in the text, dating it before his death on 4 May 1519). Leo's cousin Giulio de' Medici operated as the pope's effective chief minister, and was to succeed him (after the short-lived papacy of Adrian VI) as Clement VII. Ultimately direct Medici control of the Duchy of Urbino was to be short-lived, with Francesco Maria reclaiming the territory after Leo's death in 1521.

£3,000-5,000

US\$3,800-6,300  
€3,400-5,700



549

DOROTHEA OF DENMARK, Electress Palatine (1520-1580). Letter signed ('Dorothea') to Anne of Cleves ('Annen konigin zu Ingellant'), 'Newemarck' [Neumarkt in der Oberpfalz], 29 December 1539.

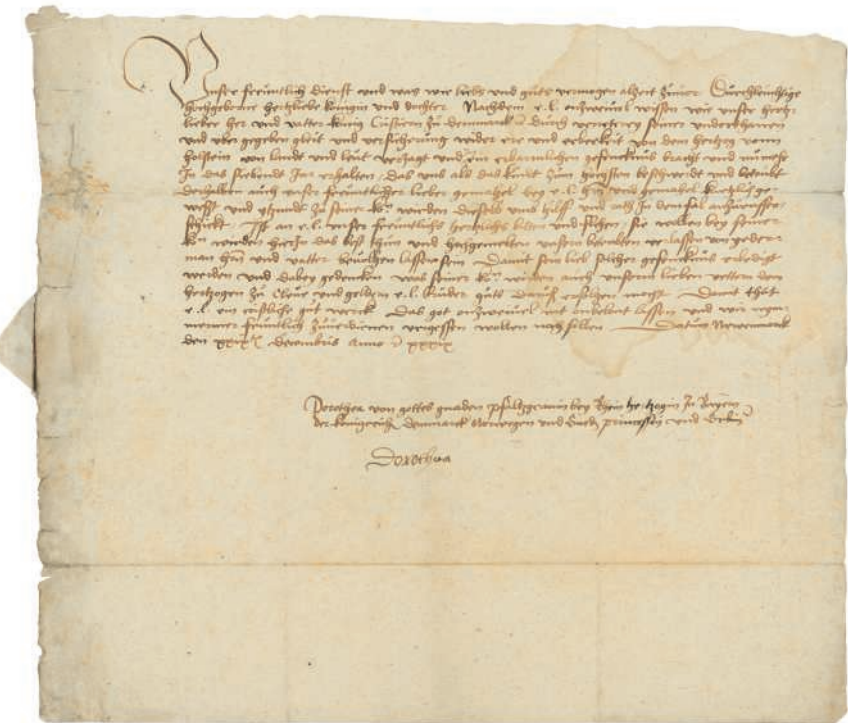
In German. One page, 285 x 325mm, address panel, papered seal (dampstaining, not affecting legibility). Cloth-covered box.

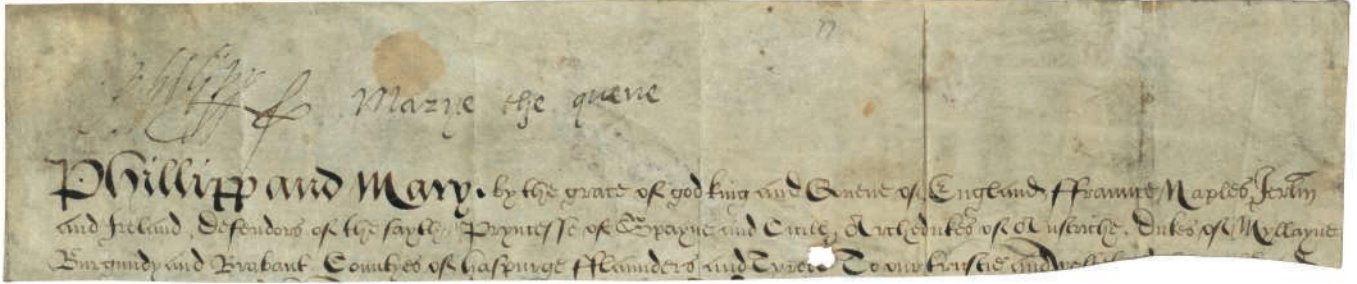
**A desperate appeal to Henry VIII: a teenage Dorothea of Denmark begs Anne of Cleves, soon to be queen of England, to enlist the king's help to free her father from prison.** Dorothea writes to Anne of her wretchedness these past seven years, and the sadness she has carried since childhood, pleading for the aid of her king to secure the release of Dorothea's father and appealing to Anne's Christian nature.

Dorothea's father, Christian II of Denmark (1481-1559), ruled as king of Denmark and Norway from 1513 to 1523 and as king of Sweden from 1520 to 1521, losing the first of these thrones after his uncle deposed him and the latter following the so-called Stockholm Bloodbath. In 1531, when Dorothea was ten years old, he returned from exile in the Netherlands and attempted to reclaim the kingdoms but was captured and placed under arrest, where he stayed for the remainder of his days. As the eldest of Christian's children to survive to adulthood, Dorothea inherited his claim to the thrones of Denmark, Norway and Sweden, making her a highly desirable marital prospect; after long years of negotiations, she married Elector Frederik II of the Palatine, with whose support she continued to press for her father's release and for her claims to the Scandinavian kingdoms. The present letter was written by a nineteen-year-old Dorothea to Anne of Cleves just days before the latter's wedding to Henry VIII on 6 January 1540.

£4,000-6,000

US\$5,100-7,600  
€4,600-6,800





**550**

MARY I (1516-1558), Queen of England and Ireland, and PHILIP II of Spain (1527-1598) as King of England. Document signed by both (at head, 'philipp R' and 'Marye the queene'), a fragment cut from a letters patent, n.p., n.d. [1554-5].

In English. Three lines on vellum, 58 x 278mm, cut from a larger document. *Provenance:* Enys Collection – sale at Bonham's, 28 September 2004, lot 126.

**Philip and Mary as joint monarchs.** The fragment encompasses the imposing list of Philip and Mary's joint titles: 'Philipp and Mary, by the grace of god King and Queene of England, France, Naples, Jer[usa]ll[e]m and Ireland, Defenders of the fayth, Princesses of Spayne and Cicill, Archdukes of Austriche, Dukes of Millayne, Burgundy and Brabant, Countyes of Haspurge Flaunders and Tyrol'.

Philip and Mary married on 25 July 1554, and they ruled as joint-monarchs for the next year until Philip's departure for Flanders in September 1555, a period which was arguably the happiest of Mary's reign, even if it encompassed the humiliation of her very public false pregnancy in the spring and summer of 1555. Philip returned to England briefly in March to July 1557, but the present document can be dated to his first stay, as it does not name him as King of Spain (a title he inherited in January 1566).

£3,000-5,000

US\$3,800-6,300

€3,400-5,700

**551**

CARAFa, Carlo (1517-1561), Cardinal. Illuminated letters patent issued as cardinal and vicar general during the papacy of Paul IV, a grant of title as count of the Sacred Palace of Lateran to Giovanni Battista Agucchi, n.p., incompletely dated, 1556/57.

In Latin. 18 lines in gold, blue and black ink on vellum, 460 x 740mm (lacking seal, a few small punctures at folds, somewhat creased and rubbed).

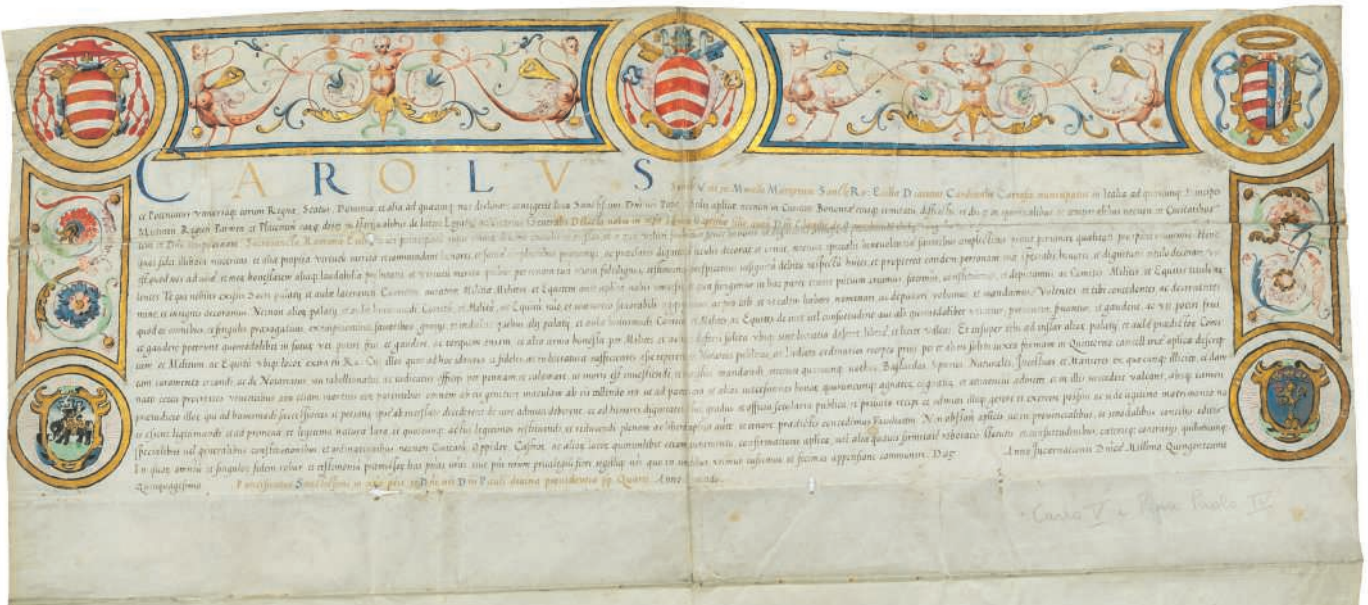
**An illuminated grant by a notorious 'cardinal nephew'.** Carlo Carafa was created cardinal on the accession to the papacy of his uncle, Paul IV, having previously enjoyed a colourful career as a mercenary soldier in Italy and Germany. His morals do not seem to have reformed upon his appointment as his uncle's chief political advisor, and at the conclusion of the disastrous war against Philip II of Spain he was publicly disgraced in January 1559 and exiled from Rome. Along with a number of Carafa relatives, Carlo was arrested in January 1560 by Paul's successor, Pius IV, and he was executed in the following year on charges including murder, sodomy and the promotion of Protestantism. The recipient of the grant was a member of a prominent Bolognese noble family: the terms of his creation as count of the Sacred Palace rather surprisingly include the legitimisation of any 'bastard, spurious, natural [or] incestuous' children.

The border containing *groteschi* perhaps draws inspiration from one of the early instances of *groteschi* motifs used as decorative elements by Filippino Lippi in the Carafa chapel in Sant Maria Sopra Minerva in Rome, influenced by the recently rediscovered Domus Aurea.

£2,000-3,000

US\$2,600-3,800

€2,300-3,400







**552**

WILLIAM III (1650-1702), King of England, Scotland and Ireland, prince of Orange. Document signed (at foot, 'William R'), illuminated letters patent appointing John Pitt as minister and consul general on the Coromandel Coast (SE India), Kensington Palace, 15 January 1698/9.

In English, 22 lines on vellum, 545 x 610mm, upper margin with blazoned achievement of the royal arms with lion and unicorn supporters, border with foliate and floral decorations in liquid gold and colours, first line with flourished initial and majuscules in gold (seal slits, lacking seal; rather soiled, especially along folds; ink stain to middle panel, minor old damp staining causing some cockling to right half, minor modern restorations on verso).

**William appoints a representative of a new English trading company to India as president of the Coromandel Coast.**

*'Whereas Wee have thought fitt for the good and Beniffitt of Our Subjects trading to the East Indies, and for the Better maintaining of Friendship and good Correspondence between our said Subjects an the Countreys with which they have Traffick and Commercie to ap[p]oint some fitt Person to be Our Minister and Consull Generall on the Coast of Cormandel, and Wee Judging that no Body is more Propper for this employment then the Cheif of President of the English*

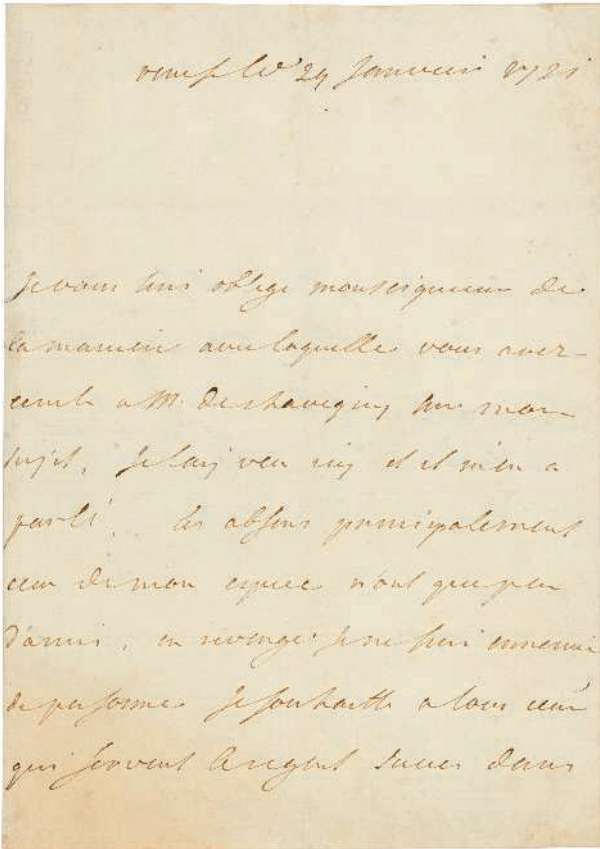
*Company trading to the East Indies residing there, we have therefore nominated ... John Pitt Esq ... to be Our Minister and Consull Generall on the Coast of Cormandel ... and Wee do in a friendly manner desire of all the Governours Officers and Ministers of the famous and Renowned Emperor ALLUM GHEIR Sovereigne Lord and Conqueror of many great Countreys and Dominions in India and his successors that they will kindly receive and give credit to [him]'*

The presidency of the Coromandel Coast included the governorship of the main English trading station of Fort St George (modern Chennai). The document dates from the brief period in which English trade with India was deregulated, allowing the establishment in 1698 of a new 'English Company Trading to the East Indies' to compete with the established East India Company. When John Pitt arrived at Fort St George in August 1799, he was confronted with the recently-appointed representative of the senior East India Company, who was, confusingly, his own cousin Thomas Pitt (known as 'Diamond' Pitt, 1653-1726, grandfather of Pitt the Elder, 1st Earl of Chatham): tensions between the cousins and their rival companies were to last for several years. The two trading companies were to be merged in 1708.

£4,000-6,000

US\$5,100-7,600  
€4,600-6,800

**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**



**553**

LAW, John (1671-1729). Autograph letter signed ('Law') to an unidentified recipient [Louis Henri, Duc de Bourbon (1692-1740)], Venice, 24 January 1721.

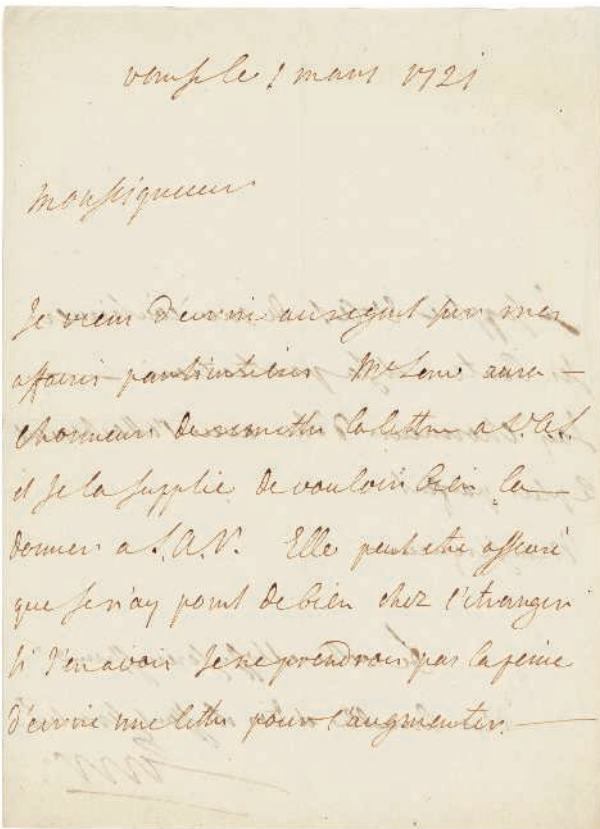
In French. 1½ pages, 289 x 205mm, on a bifolium, docketed by recipient (discolouration on blank verso of f.2).

**Law after his fall, pleading for some return of influence and prosperity: 'I am the enemy of no one'.** In the first, Law expresses deep gratitude for a letter written by the Duke to M. de Chavigny, whom Law has seen and who has spoken to him of it [the French diplomat Théodore Chevignard, chevalier de Chavigny, was a friend of Law's but also an ally of his powerful opponent Cardinal Dubois]. He goes on: 'les absens principalement ceux de mon espèce n'ont que peu d'amis, en revanche je ne suis ennemi de personne. Je souhaite à tous ceux qui servent le regent succès dans leur ministère.. [Exiles, especially those of my sort, have few friends, and yet I am nobody's enemy. I wish success in their ministry to all those who serve the regent]'

The recipient, the Duc de Bourbon, is a key player in Law's rise and fall, and made two crucial interventions on his behalf, lobbying for his reappointment after his first dismissal from office on 29 May 1720, and then arranging for his safe passage from France after his definitive fall in December 1720, when the collapse of his financial system had caused an economic crises of historic proportions. In the early months (and even years) of his exile, Law did not altogether abandon hope of a recall to France, and his eager gratitude for Bourbon's recommendation of him to Chavigny should be seen in this context. According to ABPC/Rare Book Hub online, no autograph letter by Law has previously sold at international auction.

£4,000-6,000

US\$5,100-7,600  
€4,600-6,800



**554**

LAW, John (1671-1729). Autograph letter signed ('Law') to an unidentified recipient [Louis Henri, Duc de Bourbon (1692-1740)], Venice, 1 March 1721.

In French. Two pages, 260 x 190mm, on a bifolium.

**Destitute in Italy after the collapse of his financial system, Law pleads for some restoration of his personal finances:** 'I have just written to the regent about my personal affairs. Mme Law [i.e. Law's common-law wife, Katherine Knowles] will have the honour to pass the letter to Your Serene Highness and I beg you to be so kind as to give it to His Royal Highness [i.e. the Regent]. You may be assured that I have no possessions abroad: if I had I would not take the trouble to write a letter to increase them. I beg Your Serene Highness to continue your goodness and protection towards me.'

Law's system had brought its architect extraordinary wealth – in his concurrent letter to the Regent, Philippe d'Orléans, he cited a value of 100 million livres for his Mississippi shareholdings in 1720. There were widespread rumours, which Law attempts to scotch here, that he had managed to secure extensive assets outside France, but in reality the collapse of his system ruined him and he was to live out his last years between England and Italy, dying in poverty in Venice on 21 March 1729. Ironically, the Duke of Bourbon was himself enormously enriched by the Mississippi scheme, and escaped its collapse unscathed. According to ABPC/Rare Book Hub online, no autograph letter by Law has previously sold at international auction.

£4,000-6,000

US\$5,100-7,600  
€4,600-6,800

venise le 19 avril 1721

Monsieur

Jay écrit à M<sup>e</sup> Law de me venir joindre  
pour avoir la consolation de ma famille  
dans ma retraite, à cette occasion mes  
créanciers vrais ou prétendus pourroient  
saisir mes biens ce qui mettroit le desordre  
dans mes affaires, l'espeu que le regent  
voudra bien suspendre un peu de procédures  
pour six ou huit mois dans ce tems j'auray  
concerté avec M<sup>e</sup> Law sur les moyens de satisfaire  
ceux à qui j'dois. Je demande cette grace  
plus tost pour éviter l'ulad et le scandale que  
par rapport à mes interets qui me touchent  
peu. Au cas que son alt<sup>te</sup> royale agree

**555**

LAW, John (1671-1729). Autograph letter signed ('Law') to an unidentified recipient [Louis Henri, Duc de Bourbon (1692-1740)], Venice, 19 April 1721.

In French. Three pages, 291 x 205mm (minor creasing and soiling, stitch holes at left margin).

**Exiled, disgraced and ruined, Law pleads for protection, arguing for the probity of his intentions and the viability of his financial system: 'I am persuaded that I would have succeeded if I had been given support'.** Law has asked his common-law wife, Katherine Knowles to join him in Venice, 'pour avoir la consolation de ma famille dans ma retraite', but fears that his creditors, 'vrais ou pretendus', will use this opportunity to seize his assets, 'ce qui mettroit le desordre dans mes affaires': he therefore asks that the Regent [Philippe d'Orléans] suspend any legal pursuits for three months, on order to give him time to place his affairs in order. Law proposes to hand over all of his holdings to the Compagnie des Indes for them to pay his debts, on the sole condition that he is restored to his financial standing at the moment he entered the French royal service, promising to give the Compagnie a full schedule of his assets, and to live scrupulously off whatever the Compagnie will accord him. Law ends his letter on a pleading tone, assuring the Duke that those who believe he has stored assets outside France are wrong and that he deserves

protection if only for his good intentions, and concluding 'If I gave advice which was contrary to the good of the King or the people I was the first to be deceived, as I never had any other object than the public happiness and I am persuaded that I would have succeeded if I had been given support'.

Over the four years from 1716, Law had gradually assumed control of the economic levers of the French state, creating a national bank underpinned by the Crown's external trading companies, known as the Mississippi Company, and increasing the capacity of the economy by issuing paper money for the first time in France. By the summer of 1720, a number of factors including excessive printing of paper money had led to the spectacular collapse of the 'Mississippi Bubble', which ruined the French economy for a generation. Ironically, Law's complaint that his system could have worked if properly supported is not without justification: its collapse was at least in part due to the corrupt intervention of France's ruling class, and a number of his economic insights – including on the importance of a national bank, and the potential economic benefits of paper money – proved to be centuries ahead of their time. Law was to live out the rest of his life in poverty, dying in Venice on 21 March 1729.

£8,000-12,000

US\$11,000-15,000  
€9,100-14,000

Dear Sir

I expected that we should have been able to send you by this night's post the accounts about which you did me the honour to write to me; and the Officers whose business it is to prepare them had given me reason to expect that they would be ready before this time. The Examiner of the Customs, this morning, however, assured me, that tho' he and his Clerks had wrought all Sunday, they would not be able to get the accounts ready before Thursday the 11<sup>th</sup> inst<sup>th</sup>, when, he said, they might depend upon them. Supposing he keeps his word, of which I have no doubt, you will receive the accounts demanded on Monday the 15<sup>th</sup> inst<sup>th</sup> instead of Saturday the 13<sup>th</sup>. The report of the board of Customs here, concerning the proper method of preventing smuggling, is likely to be so perfectly agreeable to my own ideas, that I shall not anticipate it by giving you any account of them. You will receive it in a day or two after the accounts

556

SMITH, Adam (1723-1790). Autograph letter signed ('Adam Smith') to [William Eden, later 1st Baron Auckland], Edinburgh, 9 December 1783.

2½ pages, 253 x 195mm (the last six lines cut down from originally conjoined f.2 and now on a loose fragment, approx. 90 x 187mm; a smaller fragment with the phrase 'Commissioner of the Customs' pasted onto the foot of f.1v; f.1 reinforced at left and lower margins, with traces of mount). Provenance: sale at Bonham's, London, 18 June 2014, lot 168.

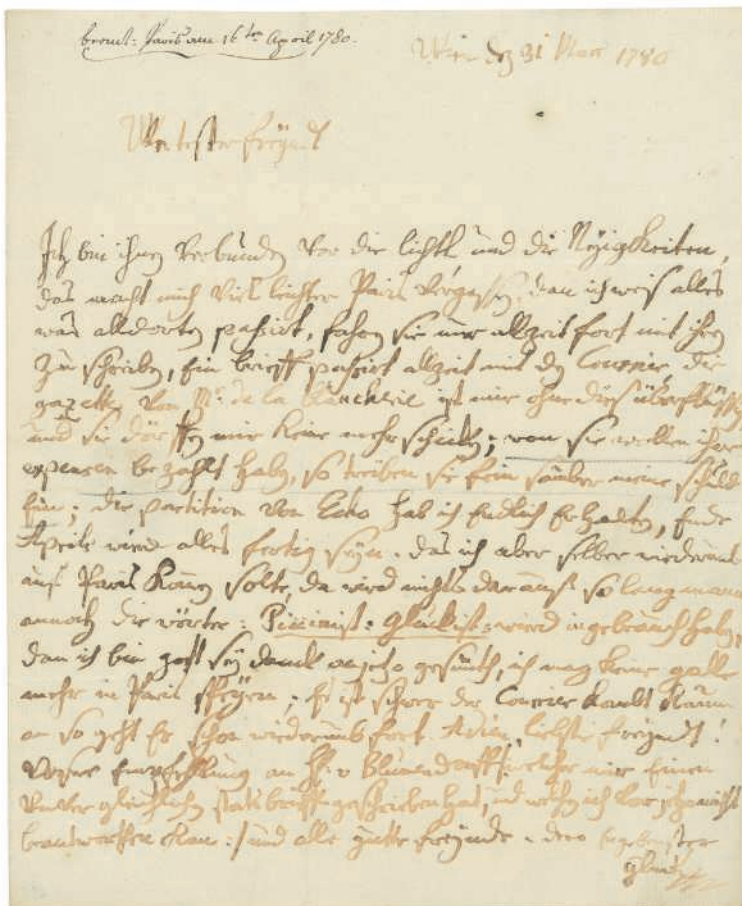
'... our future Commercial connexions with our thirteen revolted Colonies ...': on trade with America, preventing smuggling, and not being 'the only Adam Smith in the world'. Writing as commissioner of customs in Edinburgh, a post he had occupied since 1778, Smith refers to some accounts which he had intended to send to Eden, explaining that although 'the Officers whose business it is to prepare them had given me reason to expect that they would be ready before this time', they will now be delayed for another few days. He goes on 'The report of the board of Customs here, concerning the proper method of preventing smuggling, is likely to be so perfectly agreeable [sic] to my own ideas, that I shall not anticipate it by giving you any account of them'. As soon as the customs board is adjourned, Smith will write again to 'endeavour to answer as fully and distinctly as I can, all the questions you have done me the very great honour to ask me concerning our future Commercial connexions with our thirteen revolted Colonies'. A postscript notes that Smith is likely to be appointed by the customs board as commissioner to Eden's parliamentary committee: he continues on a humorous note 'When you do me the honour

to write to me, Be so good as to direct to me Commissioner of the Customs. I once had the vanity to flatter myself that I was the only Adam Smith in the world; but to my unspeakable mortification, there are two or three others of the same name in this town, and my letters have sometimes gone wrong'.

The independence of the United States of America had been recognised by Great Britain only three months previously, at the Treaty of Paris on 3 September. The recipient, William Eden (1745-1814, created Baron Auckland in 1793), had written to Smith in connection with the American Intercourse Bill, asking his advice on the wisdom of acceding a free trade treaty to the new republic, and expressing fears as to the potential impact on English, Canadian and Irish commerce. Smith replied (on 15 December) strongly opposing any restrictions, though more on the grounds of equality of treatment than strictly of free trade. In spite of his hesitation on this point, Eden was strongly influenced by Smith's ideas both in 1779, when as secretary of the Board of Trade he removed trade barriers between Ireland and both British and colonial markets, and again in 1786, when he negotiated a commercial treaty with France which favoured free trade. The reference to smuggling in the present letter is a reminder of the irony of Smith's responsibility as commissioner of customs for suppressing such activities, in spite of his defence of the principles of smuggling in *Wealth of Nations*. Not published in *The Correspondence of Adam Smith* (ed. Mossner and Ross, 1987).

£50,000-70,000

US\$64,000-88,000  
€57,000-79,000



557

GLUCK, Christoph Willibald (1714-1787). Autograph letter signed ('Gluck') to [Franz] Kruthoffer, Vienna, 31 March 1780.

In German. One page, 228 x 187mm, bifolium with integral address leaf, Kruthoffer's autograph note of receipt in Paris on 16 April 1780 at the head. *Provenance*: Sotheby's, 1 December 1995, lot 165.

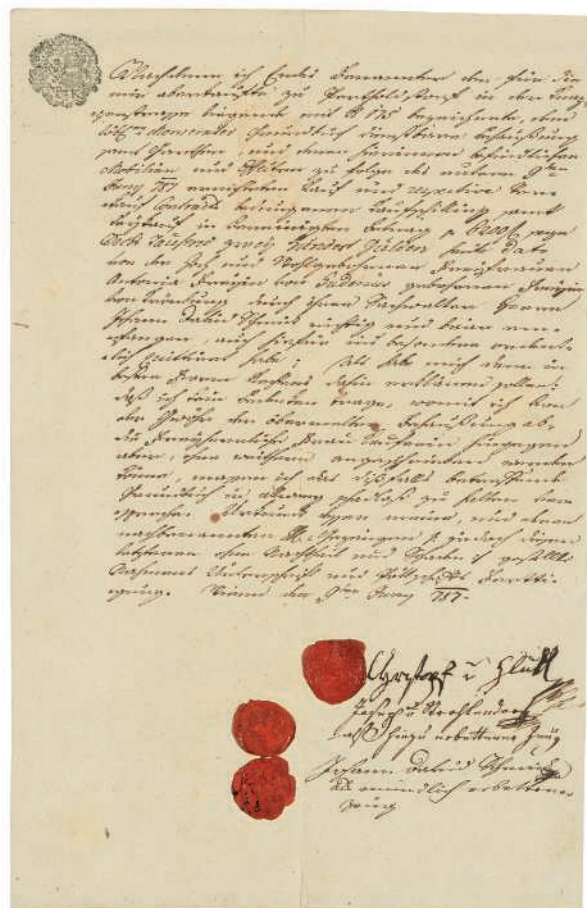
**'Thank God, I am now healthy again and have no wish to spew any more gall in Paris': Gluck announces to his friend Franz Kruthoffer that he has received the engraved score of *Echo et Narcisse*, which will be finished by the end of April, but that he has no desire to return to face the poisonous politicking of Parisian musical society.** Gluck first thanks his friend for the 'little lights' [candles] and for the news, adding with some feeling: 'This makes it much easier for me to forget Paris, for I know everything that goes on there'. He asks that these dispatches continue, though he can do without Mr de la Blancherie's gazette [*Les Nouvelles de la République des Lettres et des Arts*], and notes that if Kruthoffer wishes to have his expenses paid, 'then make a neat and tidy job of collecting from my creditors'. He continues: 'I have finally received the [engraved] score of *Echo* and everything will be finished by the end of April. That I myself, however, should again come to Paris, nothing will come of this so long as the words Piccinnist and Gluckist are still used', for he wishes to preserve his health. The courier has arrived, so Gluck adds his regards to H. v. Blumendorff, 'who wrote me an incomparably handsome tribute which I have not yet been able to answer'.

Having reached the zenith of his career in 1779, with the dazzling reception of *Iphigénie en Tauride* in Paris appearing to offer a final validation of his crusade to reform French and Italian opera, the revolutionary German composer Christoph Willibald Gluck had suffered a dramatic reversal of fortunes the following year. His swift fall from musical grace, which prompted him to leave Paris for good that same year, was thanks in part to the deliberate decision of the directors of the Paris Opera to cultivate a poisonous rivalry between Gluck and Italian composer Niccolò Piccinni (1728-1800) by asking both to compose a work under the theme of 'Iphigénie en Tauride'. This antagonism – no less vicious for its artificial origins – would split the Parisian musical scene into so-called 'Piccinnists' and 'Gluckists'. The extremely poor reception of *Echo et Narcisse*, his sixth and final opera for the French stage, compounded these troubles: after suffering a stroke before its premiere, and having grown weary of defending his work against critics of his reforming style, Gluck returned to Vienna, disgusted with Paris. He lived the remainder of his days there in semi-retirement, while maintaining a foothold in the French capital chiefly through correspondence with Franz Kruthoffer (1740-c.1815), secretary to the Austrian diplomat the Comte de Mercy-Argenteau, and Gluck's agent in the city.

Published in *Collected Correspondence and Papers*, ed. Hedwig and E. H. Mueller von Asow (1962), p.175.

£20,000-30,000

US\$26,000-38,000  
€23,000-34,000



558

GLUCK, Christoph Willibald (1714-1787). Deed of sale signed ('Christoph v. Gluck'), Vienna, 9 June [1]787.

In German. One page, 351 x 225mm, bifolium, integral blank. *Provenance*: Stargardt, 12 March 1993.

**Five months before his death, Gluck sells his house and gardens at Perchtoldsdorf.** Gluck confirms that he has received 6,200 gulden from Baroness Antonia von Gudenus, via her attorney, in return for the purchase of his house and garden at 'Partholdstorf [Perchtoldsdorf] in the Knappenstrasse number 175 [...] together with the furniture and fittings therein'. The signatures of witnesses 'Joseph v. Strohlendorf' and 'Johann David Schmid' are appended beneath Gluck's.

Gluck acquired his house in Perchtoldsdorf in 1781, shortly after his return to Austria under a cloud, disgusted by Paris and her music critics. He spent his summer months with his wife in the comfortable residence surrounded by large gardens, returning to Vienna for the winters. With some prescience, Gluck sold the Perchtoldsdorf house at the end of what was to be his final summer: he died in Vienna of heart arrhythmia in November 1787, after becoming ill while lunching with friends.

Published in *Collected Correspondence and Papers*, ed. Hedwig and E. H. Mueller von Asow (1962), p.208.

£8,000-12,000

US\$11,000-15,000  
€9,100-14,000

And we to certify that Principal Officers and Commodore of the Majesty's Navy, that Mr Domingo Figarella, Pilot Extraordinary, in Charge of His Majesty's Ship Boreas under my Command, having ~~been~~ <sup>been</sup> safe Water, on the 21 June 1786 at Sea off Antigua, from whence he conducted her into St John's Road, where he left her (Anchored in safety), And I do further certify that he performed this Service without the assistance of any other Pilot for which I have signed three Certificates equal tenor and date. — Given under my hand on board His Majesty's Ship Boreas in St John's Road, Antigua the 21 June 1786. Horatio Nelson

559

NELSON, Horatio, Viscount (1758-1805). Document signed ('Horatio Nelson'), *Boreas*, St John's Road, Antigua, 21 June 1786.

One page, 164 x 203mm, the verso bearing the receipt for a payment to Figarella of £4-12 and an endorsement (some paste-staining, especially to margins, silked on verso).

**Nelson in the West Indies.** Nelson as a young captain certifies that Domingo Figarella, Pilot Extra, has safely guided the *Boreas* into St John's Road, Antigua, 'without the assistance of any other Pilot'.

Nelson had sailed to the Caribbean in *Boreas* in March 1784, tasked with imposing the Navigation Acts, which perversely aimed to prevent the British Caribbean islands from trading with the American colonies, in spite of the fact that these were virtually their only source of food and raw materials. Setting about his task with characteristic zeal, Nelson soon attracted the disfavour of his commander-in-chief and the governor of Antigua, as well as a number of law-suits, which at one stage confined him to his ship. He was however able to go ashore on Nevis, where he met his future wife, the young widow Fanny Nisbet. They were married on 11 March 1787, and returned to England a few months later.

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400

Palermo April 12<sup>th</sup> 1799

My Dear Sir, Many thanks for your favor of March the 24<sup>th</sup> brought me by the *Argente*, and being obliged to send a letter with the same vessel and the 24 tons to Venice, I sent the *Argente* with letters to Malta and intended collecting the conveyance by her return which I expect every way and will be the best I can do you without delay, I have the pleasure to tell you that Capt. Troubridge has taken possession of all the Islands in the Bay of Naples and that the Inhabitants most joyfully hoisted [King Ferdinand's] Colors and cut down the Trees of Liberty ... the lower order at Naples are also loyal and only wait a proper occasion, to rise against the French, In the provinces the [Christ]ian Army as they call themselves are more than 40,000, Rabble to be sure but the French have not a force to encounter, If the good Austria auxiliaries promised to come by Zara would happily arrive Dec 20 next, Mr. S. M. should set again in 24 hours on his throne, the tedious blockade of Malta still goes on, the Garrison holds out on a belief that Sicily will soon fall into the hands of the Duke of Calabria

560

NELSON, Horatio, Viscount (1758-1805). Autograph letter signed ('Nelson') to Rear Admiral John Thomas Duckworth, Palermo, 12 April 1799.

Densely written on two pages, 234 x 189mm, bifolium, docketed on f.2v (small nick at upper margins, slight remnants of mount on f.2v). *Provenance:* Christie's, 29 November 1995, lot 172; Stargardt, 19 March 1997, lot 1375.

**Nelson's military assessment of the pro-French 'Parthenopean Republic' in Naples.** After reports on ship movements to Venice and Malta, Nelson sends optimistic reports of the military situation in Naples: 'I have the pleasure to tell you that Capt. Troubridge has taken possession of all the Islands in the Bay of Naples and that the Inhabitants most joyfully hoisted [King Ferdinand's] Colors and cut down the Trees of Liberty ... the lower order at Naples are also loyal and only wait a proper occasion, to rise against the French. In the provinces the [Christ]ian Army as they call themselves are more than 40,000, Rabble to be sure but the French have not a force to encounter'. In short, Nelson is optimistic that Ferdinand can be placed again on his throne 'in 24 hours'. Meanwhile, 'the tedious blockade of Malta still goes on'. The letter continues with a discussion of the distribution of prize money to junior officers and concludes with a mingled complaint and boast on his health and position at the Neapolitan court: 'I cannot brag much of my own health and nothing but the very particular circumstances I have been thrown into should keep me here one hour. I am more of a Secretary of State than an Admiral'.

Nelson's 'very particular circumstances' at this time were not unrelated to his passionate affair with Emma Hamilton, and the latter's close friendship with the Queen of Naples, Maria Carolina. In fact, it was to take rather longer than 24 hours to restore Ferdinand to the throne: Naples was not retaken until the end of June, in circumstances which placed a lasting stain on Nelson's reputation after he cancelled an amnesty for the surrendering pro-French forces and executed a number of their leaders.

£6,000-9,000

US\$7,600-11,000  
€6,800-10,000

561

NELSON, Horatio, Viscount (1758-1805). Autograph letter signed ('Nelson & Bronte') to John Jackson, n.p., 25 January 1801.

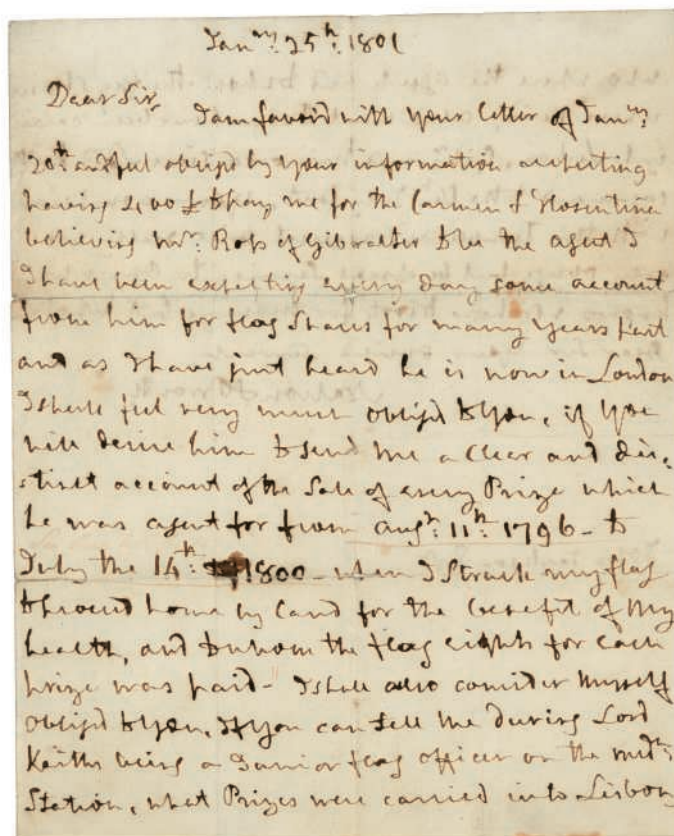
1½ pages, 250 x 203mm, bifolium, docketed on f.2v (rubbed at folds, with some skilful light repairs).

**On the distribution of prize money.** The recipient, evidently a prize agent, has £400 payable to Nelson as his flag officer's share for the capture of two Spanish frigates, the *Carmen* and *Florentine*, for which Nelson is grateful: 'believing Mr Ross of Gibraltar to be the agent I have been expecting every day some account from him for flag shares for many years past'. He learns that Ross is now in London, and asks Jackson to forward a request for 'a Clear and distinct account of the sale of every Prize which he was agent for from Aug<sup>t</sup> 11 1796 to July the 14<sup>th</sup> 1800 - when I struck my flag & returned home by Land for the benefit of my health, and to whom the flag eighth for each prize was paid'. Nelson also asks Jackson for an account of prizes taken to Lisbon while Lord Keith was senior officer in the Mediterranean, and for any prizes taken to Lisbon, Gibraltar and Minorca since Keith's departure. Jackson's compliance would be 'of real Service to One who knows not how to look for money'.

Nelson's conviction that he was being inadequately recompensed in prize money is a frequent theme in his later correspondence, and indeed prompted a protracted court case against his former commanding officer John Jervis, Earl St Vincent, which concluded with Nelson being awarded £10,000 by the Court of King's Bench in 1803. Nelson's shortage of money at this time was connected with the need to support the households of both his wife and his mistress, Emma Hamilton.

£3,000-5,000

US\$3,800-6,300  
€3,400-5,700



562

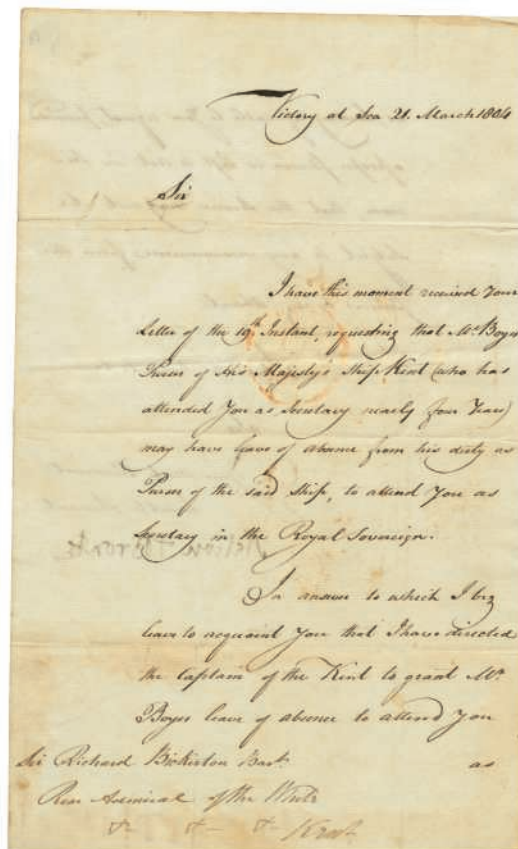
NELSON, Horatio, Viscount (1758-1805). Letter signed ('Nelson & Bronte') to Rear Admiral Sir Richard Bickerton, 2nd Bt, *Victory* at Sea, 21 March 1804.

Two pages, 320 x 196mm. Provenance: sale at Christie's, 19 October 2005, lot 218.

**An order during the blockade of Toulon.** Nelson grants Bickerton's request to have the purser of the *Kent*, 'Mr Boyes', seconded as his secretary on the *Royal Sovereign*. Bickerton was Nelson's second-in-command in the Mediterranean on the resumption of war in 1803 after the short-lived Peace of Amiens.

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400





563

[ENGLISH LEGAL HISTORY]. Abraham Thornton's gauntlet, c.1817.

250 x 170mm (at widest part), embroidered kidskin. [With:] a legal bundle, 'Brief for the prisoner Abraham Thornton for murder, Warwick Summer Assizes 1817, drawn up by Mr Sadler'. *Provenance*: R. H. Sadler, Sutton Coldfield, Abraham Thornton's solicitor – by descent.

**The final challenge to trial by battle in English legal history: one of the gauntlets used by Abraham Thornton to exercise his medieval right to a 'wager of battle' after being accused of murder by William Ashford. Following Ashford v Thornton (1818), this Norman-era legal procedure was abolished, making Thornton's gauntlets the final instrument by which a challenge to battle was made.** Abraham Thornton was charged with the murder of Mary Ashford in 1817. The two had met at a dance and left together: the next day Ashford was discovered drowned in a pit. Thornton's swift acquittal on the charges of rape and murder provoked public outrage, and Mary Ashford's brother, William, launched a private appeal. Thornton was rearrested, but asserted his medieval right to trial by battle by throwing down his gauntlet onto the King's Bench: although no such 'trial' had occurred in England since 1446, Parliament had never repealed its legal usage and the Court of King's Bench upheld his right to this challenge. William Ashford declined the offer of battle and Abraham Thornton was freed, later emigrating to America. Private appeals such as that made by Ashford were abolished by statute the following year, and with them the right to trial by battle.

£3,000-5,000

US\$3,800-6,300  
€3,400-5,700

0564

MENDELSSOHN BARTHOLDY, Felix (1809-1847). Manuscript musical score signed ('Felix Mendelssohn Bartholdy') for the fugue in E minor MWV U 66 from the Six Preludes and Fugues, Op.35, with a few minor corrections in autograph, and inscribed 'To W[illiam] Horsley with the author's best wishes', n.p. [London], n.d. [before 10 February 1830].

Three pages, 265 x 365mm, bifolium.

[And:] *Ouverture zum Märchen von der schönen Melusine*, Leipzig: 1836, printed score with Mendelssohn's presentation inscription initialled ('FMB') to Mary and Sophy Horsley, Leipzig, 21 January 1836. 265 x 331mm. Gilt-stamped calf binding embossed 'Melusine / Mendelssohn'.

*Provenance*: Presented to the Horsley family by Mendelssohn, thence by descent.

**Mendelssohn and the Horsley family: a lost manuscript.** The existence of this manuscript has long been known to scholars from a letter by Mendelssohn to his friend Carl Klingemann from Berlin on 10 February 1830 in which he said that he was sending 'two copies of my E minor fugue for [Charles] Neate and Horsley'. The manuscript itself however was until now untraced and constitutes a new source for this famous work.

Mendelssohn first made the acquaintance of the organist and composer William Horsley (1774-1858) during his visit to England in 1829, becoming a close friend of the family as well as a great admirer of William's daughter Sophy. The appreciation was mutual and the family evidently very much enjoyed having the talented young musician in their midst. In 1833, the teenage Sophy wrote to her aunt 'Mendelssohn took my album with him the night of our glee-party, but you have no idea how many names he has got me', a reference to the extraordinary album amicorum she would compile with his help, in which she gathered contributions from Bellini, Brahms, Chopin, Dickens, Edwin Landseer, Liszt, Paganini, Clara Schumann, and many more. We are grateful to Dr Ralf Wehner for his help in the preparation of this note.

£5,000-8,000

US\$6,400-10,000  
€5,700-9,000





565

MENDELSSOHN BARTHOLDY, Felix (1809-1847). Autograph letter signed ('Felix Mendelssohn Bartholdy') to Vincent Novello, 103 Great Portland Street, [London], 28 May [18]32.

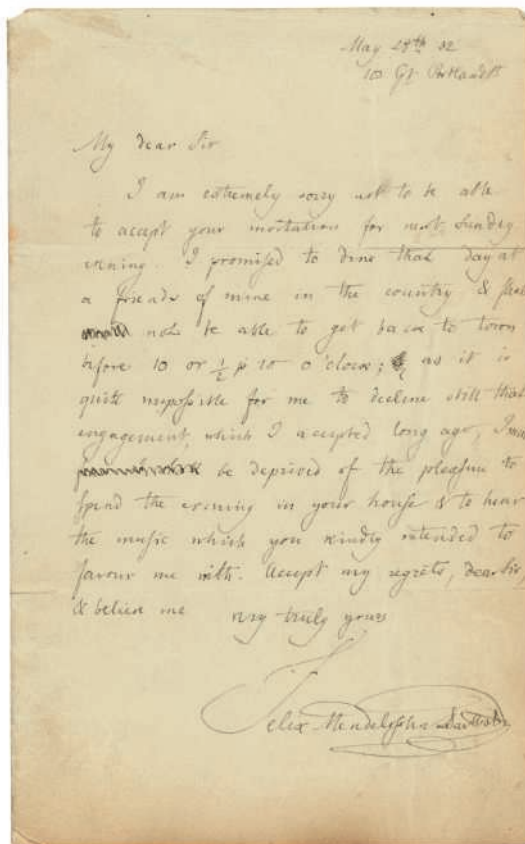
In English. One page, 180 x 110mm, bifolium, address panel (splits at folds, tears at corners of address leaf).

**Unpublished: Mendelssohn declines an invitation to listen to music from Vincent Novello, the English composer and music publisher.** Mendelssohn is extremely sorry not to be able to attend next Sunday evening: 'I promised to dine that day at a friends [sic] of mine in the country & shall not be able to get back to town' in time. As such, 'I must be deprived of the pleasure to spend the evening in your house & to hear the music which you kindly intended to favour me with'.

The music publisher Novello & Co was born from the composer Vincent Novello's (1781-1861) determination to bring the music of hitherto-unknown European composers to Britain: he compiled and edited a series of anthologies of works from masters including Haydn, Mozart and Palestrina, the first of which would become the house's inaugural publication, *A Collection of Sacred Music as Performed at the Royal Portuguese Chapel* (1811). His son, J. Alfred, built Novello & Co into a fully-fledged commercial enterprise; Alfred published many of Mendelssohn's works for the English market. The letter is unknown and unpublished.

£1,500-2,500

US\$1,900-3,200  
€1,700-2,800



566

MENDELSSOHN BARTHOLDY, Felix (1809-1847). Autograph letter signed ('Felix Mendelssohn') to Julius Stern, Berlin, 4 November 1844.

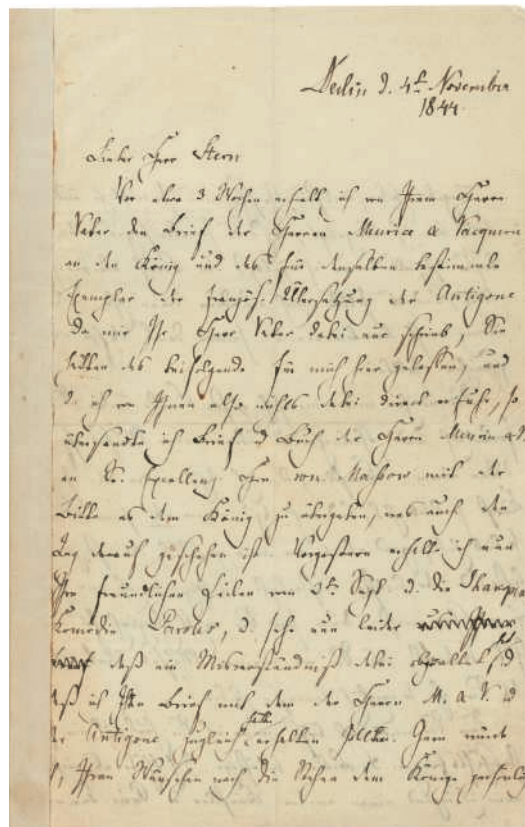
In German. Four pages, 195 x 125mm, with a few autograph cancellations and emendations, bifolium (old mounting strip pasted onto inner margin of p.1, obscuring a few individual letters; a few small puncture holes alongside the strip).

**'When anything of mine gives pleasure to an artist ... that is indeed the best and most delightful external success': on the various productions in Paris of his incidental music for Sophocles's Antigone, and requesting Victor Hugo's autograph.** The letter opens with the discussion of a misunderstanding by which Mendelssohn had forwarded the French translation of *Antigone*, together with a letter by its translators Paul Meurice and Auguste Vacquerie, to King Friedrich Wilhelm IV (at whose request *Antigone* had been composed): he had however been unable to include a letter from Stern which was intended to accompany them, and is now unable to rectify the oversight. Mendelssohn is touched and delighted by Stern's praise for his music: 'When anything of mine gives pleasure to an artist ... that is indeed the best and most delightful external success that I can even imagine for myself'. Mendelssohn goes on (with excuses) to ask Stern's advice on a business matter, relating to the several productions of *Antigone* of which he has heard in Paris, besides the authorised one at the Odéon Theatre. According to the system in Germany, they should owe him copyright payments, 'as long as the score (i.e. the full score, not arranged) exists only in manuscript. And that is the case here. I sent the score to Paris solely for the production in the Odéon ...'. Mendelssohn concludes with another request, that Stern procure for him some autograph verses signed by Victor Hugo for a Christmas album he wishes to give to his wife, noting that the fact that he once set Hugo's *Ruy Blas* to music may stand in his favour.

Sämtliche Briefe, ed. Uta Wald, vol.10 (2016), no. 4619.

£3,000-5,000

US\$3,900-6,400  
€3,400-5,600





**\*567**

RUSSELL, Lord John (later Earl Russell, 1792-1878). Collection of eleven autograph manuscript drafts (two signed with initials), chiefly memoranda on government business, n.d.; with approximately 38 letters to recipients including Queen Victoria, Thomas, Baron Monteagle and others, 1828-1873, and five other items.

The letters comprise approximately 33 autograph letters signed ('J. Russell'), four autograph letters in the third person and one letter signed, the recipients including Queen Victoria (two letters, 1865), Thomas Spring Rice, 1st Baron Monteagle (three, including two versions of the same letter), Sir John Bosanquet, George Eden, 1st Earl of Auckland, Sir Montagu Chapman, Revd (later Bishop) Charles Baring, Charles Canning, 1st Earl, the Electors of the City of London, Arthur Kinnaird, 10th Lord, and others, written from Woburn Abbey, Bowood, Pembroke Lodge, Chesham Place and various other locations, some n.p., 6 October 1828 - 21 October 1873 and n.d.; the remaining items include a printed admission ticket to the Gallery of the House of Commons signed, 1851, and four other items.

**Memoranda and letters by Lord John Russell on subjects including the Middle East and constitutional reform.** The autograph manuscripts include four long memoranda relating to the Middle East during the Egyptian-Ottoman War in 1840, resolving 'That the Gov[ernmen]t should advise the Sultan to listen to Overtures from the Pasha, and to invite the assistance of

France, in arranging the affairs of the East', approving the position of Mehemet Ali as hereditary Pasha of Egypt, empowering Admiral Stopford to conclude a truce with Mehemet Ali and surveying the geopolitical situation in the Middle East (the last two split at folds); other manuscripts comprise notes on constitutional reform, including suffrage and representation in parliament, a draft for a resolution in the name of [King William IV?] against Orange Lodges, a draft for bills on the 'Heads of Militia', on the 'Repair of Churches', and other matters.

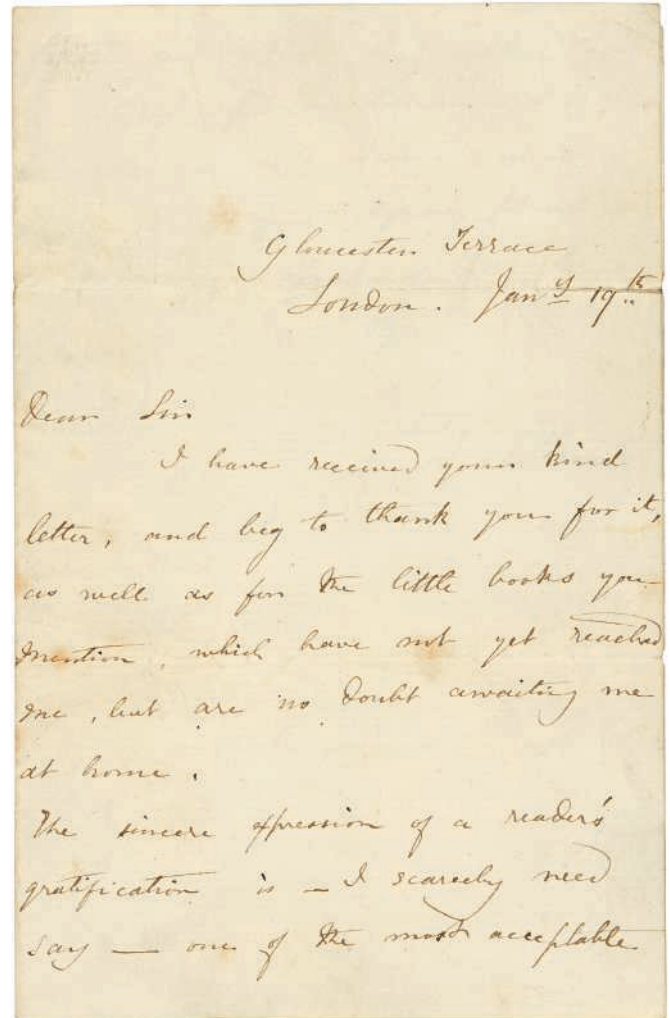
The subjects of the correspondence include the financing of the Irish Church (1835), trouble with the Irish Poor Law Commission (1836), the Irish and Scottish Poor Law (n.d.), protests in 1846 against the reinstatement of naval hero Thomas Cochrane, 10th Earl of Dundonald in the Order of the Bath ('I cannot make up my mind to see the Order of the Bath conferred upon a man who has been convicted of a fraud'), on the National Gallery making a selection of the pictures given to them by Robert Vernon (1847), announcing to the City of London his appointment as Foreign Secretary (1859), on the improvement of hospitals (1873) and on parliamentary business, books, and other matters. The two letters to Queen Victoria recommend diplomatic appointments: each is annotated 'App[ro]ve[d]'.

£5,000-8,000

US\$6,400-10,000  
€5,700-9,000



© Charlotte Brontë, British novelist, Richmond, George (1809-1896) (after) / Lebrecht Authors / Bridgeman Images.



### 568

BRONTË, Charlotte (1816-1855). Autograph letter signed ('C Brontë') to D[avid] Waldie, Gloucester Terrace, London, 19 January [1853].

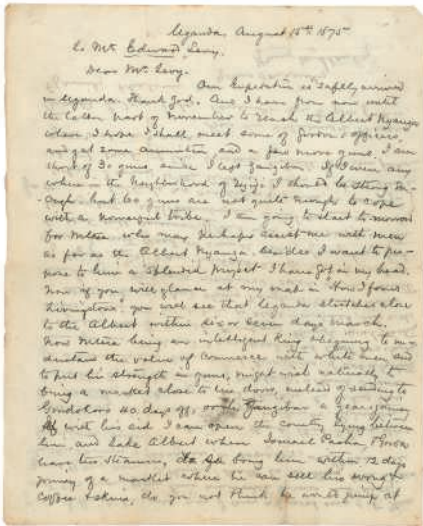
1½ pages, 176 x 113mm, bifolium.

**On the joys of authorship: a rare letter in which she discusses her most famous work, *Jane Eyre*, and the pleasure she derives from the compliments of her reader.** Charlotte opens her letter with pretty lines of thanks for her correspondent – 'I have received your kind letter, and beg to thank you for it, as well as for the little books you mention, which have not yet reached me, but are no doubt awaiting me at home' – before getting to the heart of the matter: 'The sincere expression of a reader's gratification is – I scarcely need say – one of the most acceptable forms in which an author can be repaid for his labour. I shall be glad if any future work of mine gives you equal pleasure to that you speak of having found in "*Jane Eyre*".'

Charlotte had abandoned her 'Currer Bell' nom-de-plume two years earlier, in 1851, emerging into the light as the writer of *Jane Eyre*, the novel whose mysterious authorship had so captured the interest of literary society and prompted many to criticise the book's supposed 'impropriety' following speculation that its creator was a woman. Here, writing to the Scottish pharmacist David Waldie (1813-1889; discoverer of chloroform) from the London address of her publisher George Smith, Charlotte Brontë offers striking insight into her motivation as a writer: the very capacity to engage with her readership that she was largely denied during the four years that followed the publication of her first, most important work. Letters from Charlotte Brontë in which she mentions *Jane Eyre* are very rare at auction: according to our research, none has appeared in almost three decades.

£40,000-60,000

US\$51,000-76,000  
€45,000-67,000



**569**

STANLEY, Sir Henry Morton (1841-1904). Autograph letter signed ('Henry M. Stanley') to Edward Levy, Uganda, 15 August 1875.

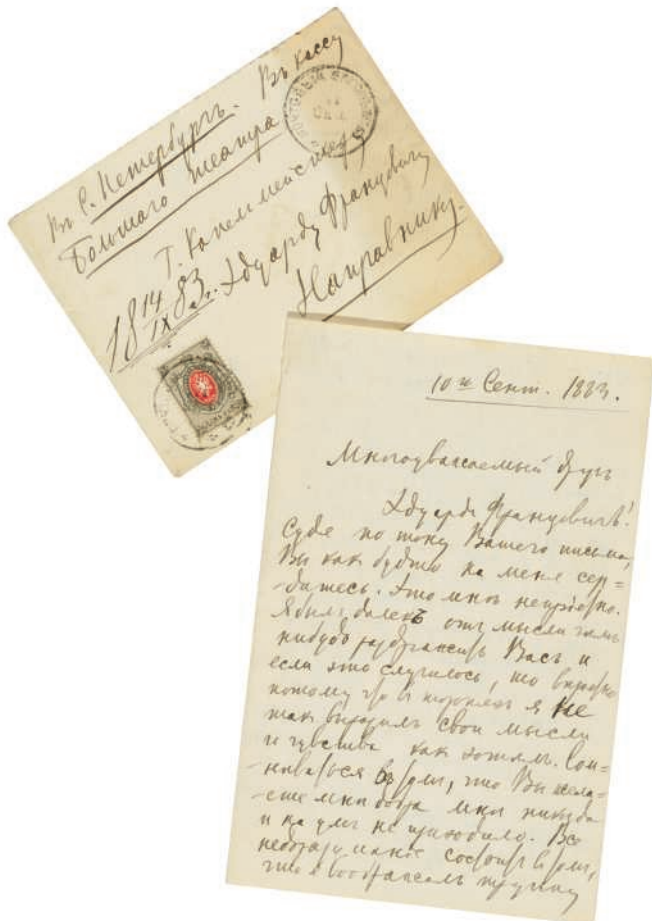
Two pages, 262 x 210mm, a carbon duplicate, the second page in inverse orientation. *Provenance:* Bloomsbury, 10 January 1991, lot 224.

**An important letter written from the first trans-Africa expedition.** 'Our expedition is safely arrived in Uganda. Thank God. And I have from now until the latter part of November to reach the Albert Nyanza [Lake Albert] where I hope I shall meet some of [Major-General Charles George] Gordon's officers, and get some ammunition, and a few more guns. I am short of 30 guns since I left Zanzibar [...] 60 guns are not quite enough to cope with a powerful tribe. I am going to start to-morrow for Mtesa who may perhaps assist me with men as far as the Albert Nyanza - besides I want to propose to him a splendid project I have got in my head. Now if you will glance at my map in "How I found Livingstone" you will see that Uganda stretches close to the Albert within six or seven days' march...' Stanley goes on to outline his plan to create a trade alliance with King Mtesa [of Uganda], opening up a market for the king's ivory, coffee and skins, in return for 500 men armed with spears. He notes how wisely he has acted in taking the expedition by water instead of overland, listing the potentially troublesome areas he has circumnavigated: 'Now the expedition is still compact, and rich in cloth & beads, and strong enough to resist tribes numbering a thousand warriors'. He ends his letter promising to send a sketch map of the western and south-western portions of the Victoria Nyanza [Lake Victoria], before sending greetings to friends at home.

Between 1874 and 1877, Henry Morton Stanley undertook his second expedition to Central Africa; the first comprised the journey to find David Livingstone, culminating in the discovery of the missionary and explorer in 1871, living near Lake Tanganyika in present-day Tanzania. The trans-Africa expedition had as its objective the mapping of the region's lakes - Victoria, Albert, and Tanganyika - and rivers, including identifying the source of the Nile, and was financed from Britain by the *Daily Telegraph*, whose proprietor, Edward Levy-Lawson, 1st Baron Burnham (1833-1916) is the recipient of the present letter. Here, Henry Morton Stanley updates his patron on the progress of the expedition: after successfully circumnavigating Lake Victoria, the next goal was the exploration of Lake Albert.

£1,500-2,500

US\$1,900-3,200  
€1,700-2,800



**570**

TCHAIKOVSKY, Pyotr Ilyich (1840-1893). Autograph letter signed ('P. Tchaikovsky'; in Cyrillic) to Eduard Francevic Nápravnik, n.p. [Verbovka], 10 September 1883.

In Russian. 3 pages, 155 x 101mm, bifolium, two autograph cancellations. Envelope. [With:] portrait postcard.

**'I am not looking for perfection as I know this does not exist': an apologetic Tchaikovsky sends his most recent thoughts on the St Petersburg production of *Mazeppa* to his close friend and collaborator Eduard Francevic Nápravnik.**

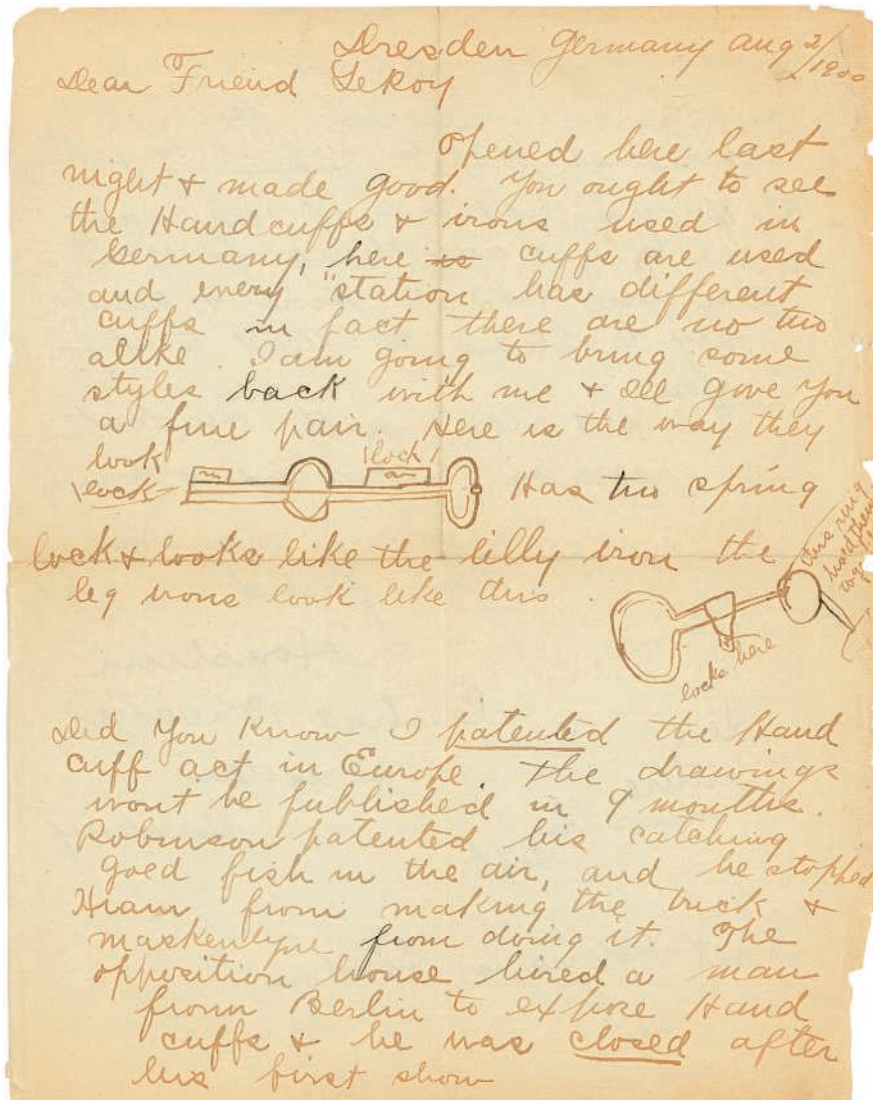
Tchaikovsky worries that he has angered Napravnik; 'It was never my intention to irritate you about anything but if this has happened, then it can only have been due to a hasty or poor choice of words on my part when I expressed my thoughts and feelings [...] The whole misunderstanding lies in the fact that I had imagined the company was much richer than it is in reality. My main concern is as follows: my operas (the shortcomings of which I am fully aware and acknowledge even more strongly than anyone else) need good singers and experienced actors and if these people are not presently available, then it is better to delay the performance of the opera until they are available. I am not looking for perfection as I know this does not exist. If there had been actors like Melnikov, Prianishnikov and Stravinsky for the parts of Andrey, Maria and the mother I would have been quite happy, although even these actors are not ideal. From your letter I can see that you have already begun to rehearse the choirs, and since you have already started work on the set, we shouldn't even think of postponing *Mazeppa* until a future date. I am therefore going to assign the roles according to your letter of today [...] We will discuss this in more detail when we meet'.

The Czech-born conductor and composer Eduard Francevic Nápravnik (1839 - 1916) held a central position in the 19th-century Russian musical firmament as the longstanding principal conductor of St Petersburg's Imperial Mariinsky Theatre. Tchaikovsky respected Nápravnik deeply as a musician and conductor, fully trusting him with the staging of his operas, and over time they developed a great personal friendship. Nevertheless, the present letter offers an insight into the tensions that arose during the seemingly-endless tinkering to the St Petersburg production of *Mazeppa*, one of Tchaikovsky's greatest works, which Nápravnik was to conduct. 'It is always the way with State theatre', Tchaikovsky wrote to his patron Nadejda von Meck around this time: 'Much promised, little performed'. The opera succeeded in Moscow when it premiered at the Bolshoi the following year, but stalled in St Petersburg after bad performances and a hostile press, who criticised the very same vocal abilities of the cast which Tchaikovsky agonises over here.

Published in П. И. Чайковский. Полное собрание сочинений, vol. XII (1970), p. 228. (3)

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000



571

HOUDINI, Harry (1874-1926). Autograph letter signed ('Houdini') to [Servais] Le Roy, Central Theatre, Dresden, 2 August 1900.

Two pages, 285 x 225mm, with two annotated drawings of cuffs.

**Harry 'Handcuff' Houdini's first European tour: writing at the beginning of his career, before he became the most renowned escapologist in the history of magic, Houdini discusses with his fellow illusionist Servais Le Roy the practice of his handcuff act in Germany, comments on his competitors, and laments the desire to see acts exposed.** Writing from the Central Theatre in Dresden, Houdini begins: 'Opened here last night & made good. You ought to see the Handcuffs & irons used in Germany, here cuffs are used and every station has different cuffs in fact there are no two alike. I am going to bring some styles back with me & I'll give you a fine pair. Here is the way they look [drawing]. Has two spring lock & looks like the lilly iron [:] the leg irons look like this [drawing]. Did you know I patented the Hand cuff act in Europe. The drawings wont [sic] be published in 9 months. Robinson patented his catching gold fish in the air, and he stopped Hiam from making the trick & Maskeleyne from doing it. The opposition house hired a man from Berlin to expose Hand cuffs & he was closed after his first show

The first decade of Houdini's magical career was relatively unremarkable – his first incarnation as the 'King of Cards' failed to gain him recognition, as did his early acts alongside his brother and wife – but his magical fortunes changed when he met the vaudeville theatre manager Martin Beck (1868-1940) while performing in St Paul, Minnesota in 1899. With Beck's help, Houdini developed his fledgling handcuff act into an international phenomenon, acquiring the moniker 'The Handcuff King' and going on to become the most famous magician and escapologist in the world: his European tour in 1900, from which the present letter was sent, marked the beginning of this ascent. The letter is written to his fellow illusionist Servais Le Roy (1865-1953), the Belgian creator of the levitation act known as 'Asrah the Floating Princess'; further magical contemporaries are also mentioned here, including William Ellsworth Robinson (known as Chung Ling Soo; 1861-1918), John Nevil Maskelyne (1839-1917), English magician and inventor of the pay toilet, and Houdini's friend and rival T. Nelson Downs (1867-1938), 'The King of Coins'.

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000



0572

PUCCINI, Giacomo (1858-1924). Autograph musical quotation for *La bohème* and portrait photograph signed ('Giacomo Puccini') and inscribed to a 'Signorina Giulietta Berti', Torre del Lago, 3 October 1903.

One page, 375 x 325mm, the musical quotation from Mimi's aria ('Si, mi chiamano Mimi') in Act I of *La bohème*, on a sheet with the presentation inscription beneath the photograph (laid down) and stamp of the photographer Alfred Ornano.

**Puccini presents to a young lady a signed portrait photograph and musical quotation from one of his most famous works, and one of the best-loved operas of the 19th and 20th centuries: *La bohème*.** The gift was apparently made in Torre del Lago, the quiet Tuscan lakeside village to which Puccini moved at the end of the 19th century in order to focus on his work; it was in Torre del Lago that he composed *Tosca* and *Madame Butterfly*. The portrait photograph by Alfred Ornano shows Puccini in his ground-floor music room in the Torre del Lago villa.

£3,000-5,000

US\$3,900-6,400

€3,400-5,600

6. *Über einen  
die Erzeugung und Verwandlung des Lichtes  
betreffenden heuristischen Gesichtspunkt;  
von A. Einstein. A. Einstein (5B)*

Zwischen den theoretischen Vorstellungen, welche sich die Physiker über die Gase und andere ponderable Körper gebildet haben, und der Maxwell'schen Theorie der elektromagnetischen Prozesse im sogenannten leeren Raume besteht ein tiefgreifender formaler Unterschied. Während wir uns nämlich den Zustand eines Körpers durch die Lagen und Geschwindigkeiten einer zwar sehr großen, jedoch endlichen Anzahl von Atomen und Elektronen für vollkommen bestimmt ansehen, bedienen wir uns zur Bestimmung des elektromagnetischen Zustandes eines Raumes kontinuierlicher räumlicher Funktionen, so daß also eine endliche Anzahl von Größen nicht als genügend anzusehen ist zur vollständigen Festlegung des elektromagnetischen Zustandes eines Raumes. Nach der Maxwell'schen Theorie ist bei allen rein elektromagnetischen Erscheinungen, also auch beim Licht, die Energie als kontinuierliche Raumsfunktion aufzufassen, während die Energie eines ponderablen Körpers nach der gegenwärtigen Auffassung der Physiker als eine über die Atome und Elektronen erstreckte Summe darzustellen ist. Die Energie eines ponderablen Körpers kann nicht in beliebig viele, beliebig kleine Teile zerfallen, während sich die Energie eines von einer punktförmigen Lichtquelle ausgesandten Lichtstrahles nach der Maxwell'schen Theorie (oder allgemeiner nach jeder Undulationstheorie) des Lichtes auf ein stets wachsendes Volumen sich kontinuierlich verteilt.

Die mit kontinuierlichen Raumsfunktionen operierende Undulationstheorie des Lichtes hat sich zur Darstellung der rein optischen Phänomene vortrefflich bewährt und wird wohl nie durch eine andere Theorie ersetzt werden. Es ist jedoch im Auge zu behalten, daß sich die optischen Beobachtungen auf zeitliche Mittelwerte, nicht aber auf Momentanwerte beziehen, und es ist trotz der vollständigen Bestätigung der Theorie der Beugung, Reflexion, Brechung, Dispersion etc. durch das

**0573**

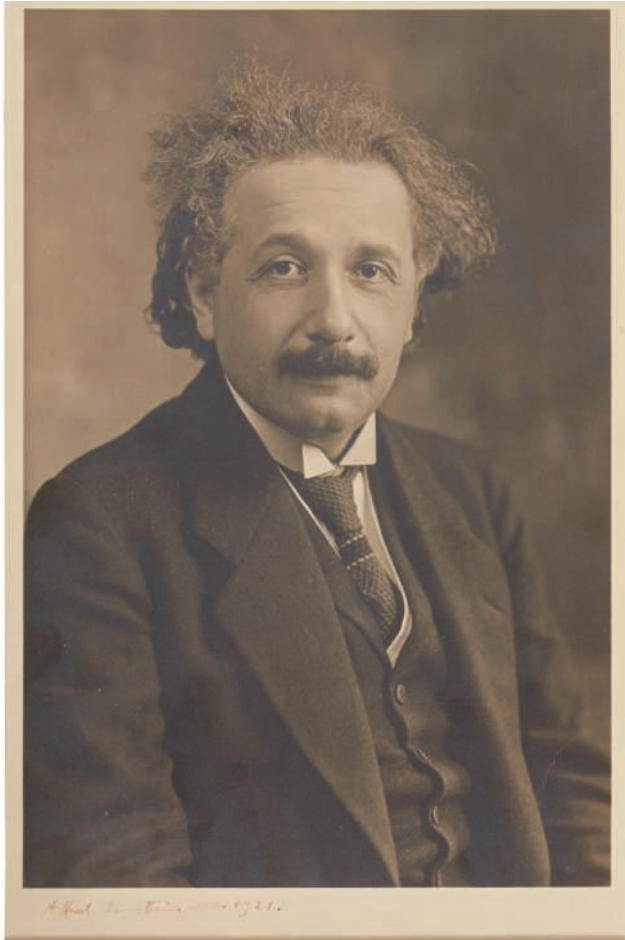
EINSTEIN, Albert, (1879-1955). 'Über einen die Erzeugung und Verwandlung des Lichtes betreffenden heuristischen Gesichtspunkt,' in: *Annalen der Physik*, 4. Folge, Band 17, no. 6, 132-148 pp. Leipzig: Johann Ambrosius Barth, 1905.

**Signed first edition of Einstein's Nobel Prize-winning paper on the photon, in which he proposes that light is a collection of independent particles of energy, or light quanta — 'Einstein's only contribution that he himself called revolutionary'** (Pais). 'Such a hypothesis,' argued Einstein, 'would provide an answer to the problem of black-body radiation where classical theories had failed, and would also explain several puzzling properties of fluorescence, photoionization and the photoelectric effect' (Norman). A paper of foundational importance for modern physics, a key element in the quantum revolution, and with important implications for the formulation of the theory of relativity. Translated as 'On a Heuristic Viewpoint Concerning the Production and Transformation of Light,' this was the first of the four papers published by Einstein in 1905, his *Annus Mirabilis*. It was for this paper, together with one on the photoelectric effect published in 1906 ('Zur Theorie der Lichterzeugung und Lichtabsorption'), that Einstein was awarded the Nobel Prize in Physics in 1921. Signed 'A. Einstein ([19]50)' on right of caption title. Norman 689; Weil 6. See A. Pais, 'Subtle is the Lord...': *The Science and Life of Albert Einstein* (1982), pp. 376-378.

Octavo (217 x 145mm). 132-148 pp., 1 leaf of plates. Later brown paper wrappers, printed paper lettering-piece on spine (small chips to edges and one short closed tear on back).

£30,000-50,000

US\$38,000-63,000  
€34,000-56,000



**\*574**

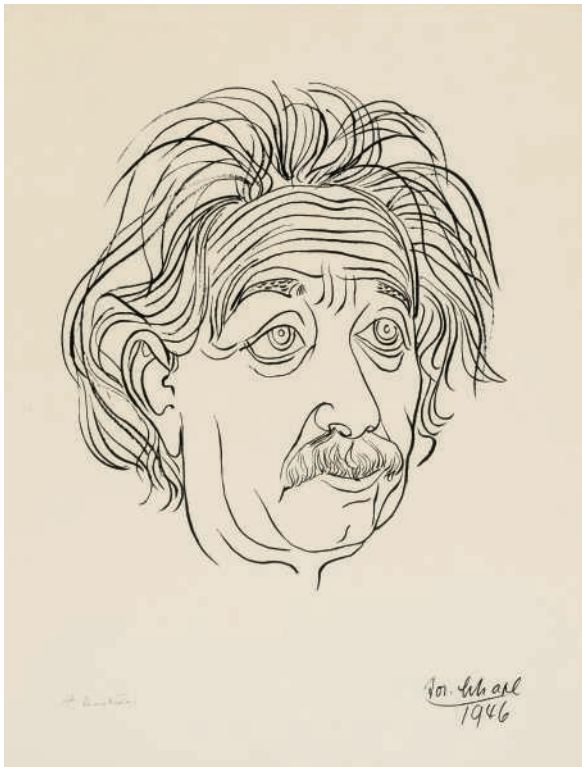
Einstein, Albert (1879-1955). Portrait photograph signed ('Albert Einstein'), n.p. [New York], May 1921.

254 x 168, gelatin silver print, signed and dated on blank lower margin. Mount (304 x 227mm).

**A splendid depiction of Einstein in his Nobel Prize year; signed Einstein photographs of such an early date are rare on the market, and examples signed with his name in full are scarce at any date.** Taken in New York during Einstein's first trip to America in 1921 by the Russian-American photographer Herman Mishkin (1870-1948).

£20,000-30,000

US\$26,000-38,000  
€23,000-34,000



**575**

[EINSTEIN, Albert (1879-1955)] – Josef Scharl (1896-1954). *Bildnis Albert Einstein*, silkscreen print signed by the sitter ('A. Einstein'; bottom left) and the artist ('Jos. Scharl'; bottom right), 1946.

390 x 340mm.

**Einstein adds his signature to an expressive portrait caricature completed by his friend Josef Scharl.**

Einstein sponsored Scharl's immigration into the United States in 1939 after the latter was labelled a 'degenerate' artist by the Nazi Party and it became impossible for him to work. Their friendship, first forged in Berlin in the 1920s, flourished in America, and Scharl was a frequent visitor to Princeton. The present portrait – one of many Scharl completed of his friend, including an image used by the U.S. Postal Service for a commemorative stamp – captures Einstein very effectively with its confident, bold lines; when Scharl died in 1954, a few months before his friend's own death, Einstein supplied the eulogy at his funeral, returning the favour in his own way.

£2,500-3,500

US\$3,200-4,400  
€2,900-4,000



den 24. April 1950

Lieber Herr Leich!

Ich erinnere mich noch recht gut an Sie und die gemeinsamen  
kleinen Stunden. Meine Vorstellung von Ihnen ist ebenfalls ziemlich  
verändert von dem, was Sie zur Aufpflanzung meines Gedächtnisses  
über sich sagen. Ich sehe Sie so vor mir: Schmutz, mager, workaholic und  
erst und nicht mehr. Sie scheinen sich den Schaffens- und  
gen wollen. Das liegt mir in Ihrem guten Erdemerkung, weil es  
zwarweise, Verführung mit sich brachte, wie mir schien. Es  
lag wohl daran, dass ich langsam im Denken war und manchmal  
rebellierend gegen alles, was mich äußerlich schien. Gewiss war  
keiner unserer Lehrer schuld, von Oberster Fiedler, die offenbar so  
viel Nachdruck auf Neuverstandenes legte und das Gedächtnis  
belastete mit einem unermesslichen Konglomerat von Mathematikern  
und Fachbüchern. Ich selbst, die Weber haben als begabten Lehrer,  
der das Wichtigste gut und ohne übermäßige Beschränkung der  
Königreichlichkeit. Geisler war mir in der Hinsichtung als, sonst  
verdanke ich dies am meisten von allen. Hurwitz war mir so  
formal wie eine, dass es das Wichtigste ist, dass man sich keine  
Herausforderung nachgeben kann; er lehrte gründliche Reden war  
es nicht leicht, dem Willen klar zu sehen. Minkowski war für  
mich etwas schwer zu folgen, weil ich oft nicht sah, was das Wichtigste  
war.

Sie denke, dass es besonders gut für Sie war, dass Sie sich  
den Rest wurde eine praktische Tätigkeit und zu sein müssten.  
Das war was es war von 1902-9, als ich aus Schweiz zurückkam (Leicht  
mit angeht).

Sie und auch habe ich in meinem Leben nie gesucht,  
abgesehen von dem Bestehen, Nebenmenschen mit Hilfe oder  
dies wenigstens erträglich zu sein. Der Humanismus sollte  
mir immer so etwas wie die Kirche der Katholiken,  
etwas Höheres und Geheimnisvolles. Ich hatte es nie gerne, dass  
es mit der materiellen Besitzung verknüpft war, aber es ging dem  
nicht, wenn ich genug hatte zum Nachdenken haben wollte.  
So habe ich viel Zeit gehabt und ganz wenig gearbeitet,  
aber ich denke etwas, was Bestand haben kann.

Mit freundlichen Grüßen und Wünschen

Al. Einstein

**\*576**

EINSTEIN, Albert (1879-1955). Autograph letter signed ('A. Einstein') to Walter Leich, n.p., 24 April 1950.

In German. One page, 281 x 215mm, the date typed, envelope. [With] portrait photographs, c.1898-99, depicting Leich and professors Geiser, Hurwitz and Fiedler of the Zurich Polytechnic; also an English translation, and a transcription and translation of Leich's letter to Einstein.

**'I was ... inwardly rebellious against everything that seemed non-essential': a significant autobiographical text, reflecting on his university days at the Zurich Polytechnic and explaining his outlook and conception of himself.** Leich had written to Einstein with memories of their years studying together at the Zurich Polytechnic, and Einstein responds with his own memories of Leich, 'wiry, lean, sparing of words, serious and matter of fact'. For Einstein himself, the Polytechnic is not a good memory, as 'it brought compulsory overfeeding as it seemed to me. The reason must have been that I was slow in thinking and inwardly rebellious against everything that seemed non-essential'. Einstein does not however blame his teachers, whom he mentions in turn: 'I esteemed Weber highly ... I owe more to [Geiser] than to the others. Hurwitz was too formal for me ... Minkowski was hard to follow for

me as I often did not see what was the essence of the matter'. He expresses particular pleasure that Leich went on to a 'practical occupation', as Einstein himself had in his seven years at the Swiss Patent Office. The letter concludes with a remarkable and revealing assessment of Einstein's outlook on life, his motivations and his achievement over his lifetime: 'I have never sought meaning and purpose in our life apart from the endeavour to be useful or at least bearable to one's fellows. The non-human world has always been to me what the church is to a Catholic, something higher and mysterious. I was never pleased that it was bound up with material existence, but that was unavoidable if I wanted to have enough leisure to think. So I have had much time and, it is true, accomplished little, but I think some of it can endure'.

Einstein studied at the Swiss Federal Polytechnic in Zurich between 1896 and 1900. Leich was a fellow-student between 1896 and 1898, before (according to his letter) departing for America to enter his father's wholesale drug business. Einstein's statement about Minkowski is of particular interest, given the importance Minkowski's 4-dimensional space-time would later assume in the construction of Einstein theory of relativity.

£30,000-50,000

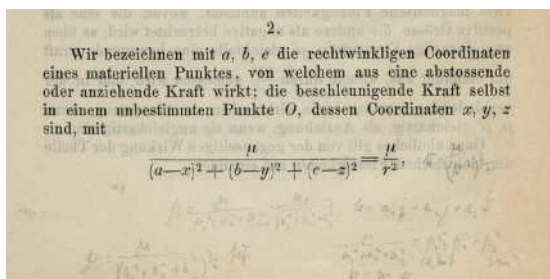
US\$38,000-63,000  
€34,000-56,000



0577

[EINSTEIN, Albert (1879-1955)]. Three scientific text books owned by Einstein.

**Highly important association copies, comprising Gauss's groundbreaking work on potential theory, with scientific annotations in Einstein's hand, Lavoisier and Laplace on heat, and Weyl's *Das Kontinuum*, the latter two with a further association with Michele Besso.** Gauss's work, one of his series of important papers on terrestrial magnetism, 'was the first systematic treatment of potential theory as a mathematical topic ... and reached a standard of rigour that remained unsurpassed for more than a century' (DSB). Weyl's *Das Kontinuum* is a classic work on the conceptual problem of the continuum – the set of all real numbers: Einstein had read the work in proofs, and wrote to Weyl on 18 April 1918 with a detailed response: 'I constantly admire anew the beauty and elegance of your derivations', although he nevertheless took issue with a section in which Weyl derives static spherically symmetric solutions of Einstein's field equations (see the *Collected Papers*, vol. 8B, ed. Schulmann, Kox, Janssen, Illy, document 511). The two papers on heat by Lavoisier and Laplace recount their famous investigations of calorimetry in the early 1780s. The copies of Weyl and Lavoisier/Laplace both have associations with Einstein's close friend Michele Besso (1873-1955): Besso worked in detail with Einstein (in 1912-1913 especially) on the early development of the general theory of relativity, which drew in important ways on the work of both Gauss and Weyl.



(detail)

GAUSS, Carl Friedrich (1777-1855). *Allgemeine Lehrsätze in Beziehung auf die im verkehrten Verhältnisse der Quadrats der Entfernung wirkenden Anziehungs- un Abstossungs-Kräfte*. Leipzig: W. Engelmann, published in the series *Ostwald's Klassiker der exacten Wissenschaften. Nr. 2*, 1889. Octavo (195 x 125mm). Original grey printed wrappers (extremities rubbed). *Provenance*: Albert Einstein (his autograph scientific annotations in pencil in three places, pp. 4, 6 and 10, one including a diagram – a further pencil annotation on p.42, perhaps by another hand); and by direct descent to the present owner.

LAVOISIER, Antoine-Laurent (1743-1794) and Pierre-Simon LAPLACE (1749-1827). *Zwei Abhandlungen über die Wärme*. Leipzig: W. Engelmann, published in the series *Ostwald's Klassiker der exacten Wissenschaften. Nr. 40*, 1892. Octavo (195 x 125mm). Original grey printed wrappers (small light stain to upper cover, extremities rubbed). *Provenance*: Giovanni Logar (Gorizia bookseller's label with date 1 February 1911) [– very likely therefore first acquired by Michele Besso, who lived in Gorizia, near Trieste, from 1910 to 1915] – Albert Einstein, and by direct descent to the present owner.

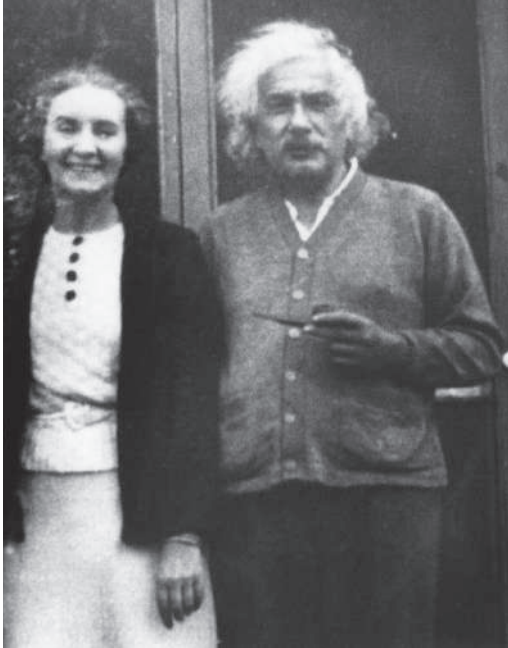
WEYL, Hermann (1885-1955). *Das Kontinuum. Kritische Untersuchungen über die Grundlagen der Analysis*. Leipzig: Veit & Comp., 1918. Octavo (232 x 152mm). Original grey printed wrappers (detached, worn and chipped). *Provenance*: Michele Besso (ownership inscription on title 'Ing. M. A. Besso') – scientific annotations in an unidentified hand on the inside front wrapper in blue ink (perhaps by Besso) – Albert Einstein, and by direct descent to the present owner.

(3)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000



© Albert Einstein and the Russian spy, Rimonda Miara / Sygma / Getty Images.



**\*578**

[EINSTEIN, Albert (1879-1955)].

A cardigan of grey cashmere, labelled 'Pure cashmere / made in Scotland for / A. Sulka & Company / 66: Fifth Ave., New York', size label '42' on inside hem (the right elbow neatly darned, the left elbow worn through, a number of moth holes throughout).

*Provenance:* By descent in direct line from Albert Einstein to the present owner.

**Einstein's much-loved and much-worn cardigan.** The cardigan is visible in many photographs of Einstein from c.1934 onwards – including notably a group of photographs showing him with the suspected Russian spy Margarita Konenkova. Along with his famous Levi-Strauss leather jacket (sold at Christie's, 13 July 2016, lot 149), the cardigan seems to have formed part of the suite of clothing purchased by Einstein during his early years in the USA, which led to him adopting the strikingly dressed-down style of his last two decades – in a number of vacation images he can be seen wearing the cardigan without a shirt. A. Sulka & Company was founded in New York City in 1893, and established on Fifth Avenue, as well as London and Paris, by the 1920s. It was a notably up-market brand, reportedly patronised by the Duke of Windsor and Clark Gable.

£15,000-20,000

US\$19,000-25,000  
€17,000-22,000

**\*579**

[EINSTEIN, Albert (1879-1955)].

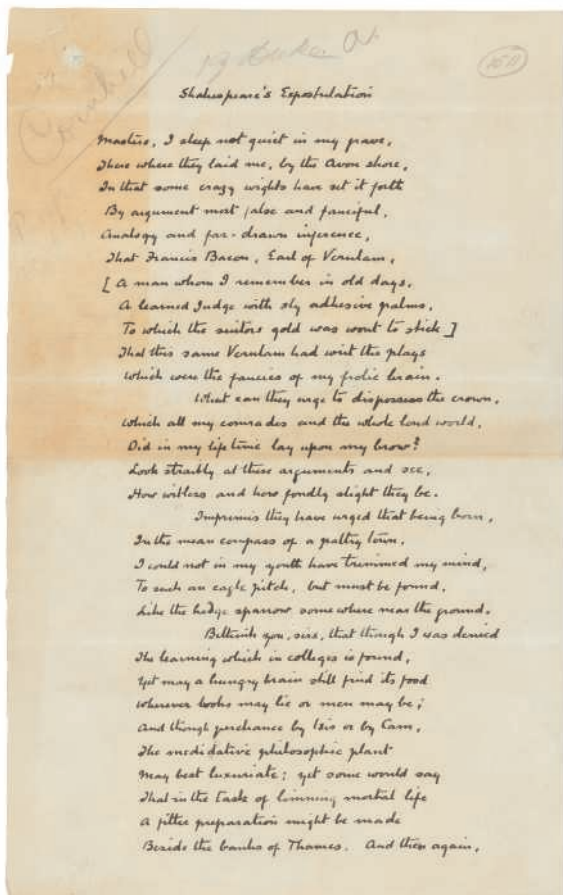
Light brown leather belt with woven leather strap, five holes, and steel buckle, for 40-42in. waist. Dimensions 1160 x 43mm. [?USA, c. 1935?].

*Provenance:* By descent in a direct line from Albert Einstein to the present owner.

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400





**\*580**

DOYLE, Sir Arthur Conan (1859-1930). Autograph manuscript signed ('Arthur Conan Doyle') of a poem, 'Shakespeare's Expostulation', Windlesham, Crowborough, n.d. [c. March 1909];

Three pages, 325 x 204mm, on lined paper, pencil annotations on p.1 including 'Cornhill' and 'Proofs quickly' (pin holes in upper left corner; general light browning and soiling; left margin slightly rough; p.1 dust-stained, especially in upper half, browned at upper left margin and with a tear at upper left corner).

**Arthur Conan Doyle's contribution to the Shakespeare authorship debate.**

The poem speaks in the plaintive voice of Shakespeare himself, complaining at the attribution of authorship of his works to Francis Bacon, 'A man whom I remember in old days, / A learned Judge with sly adhesive palms...'. The poem was first published in the *Cornhill Magazine* in March 1909, before being collected in Doyle's *Songs of the Road* in 1911.

[With] Autograph letter signed ('A. Conan Doyle') to 'Mr Rose', Greyswood Beeches, Haslemere, n.d. [May 1895], proposing to write a play based on the first half of his historical novel *The Refugees*, with Henry Irving as Louis XIV and Ellen Terry as Mme de Montespan. One page, 181 x 113mm. (2)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



**\*581**

DOYLE, Sir Arthur Conan (1859-1930). Autograph manuscript, 'XIII / The Darker Side', a suppressed chapter from the Professor Challenger novel *The Land of Mist*, n.p., n.d. [1926].

9 pages, 268 x 209mm, on lined paper, numbered in pencil 1-10 (f.3 lacking), the title added in a different ink, with the annotation 'This Chapter was lost in some strange way & never appeared in the book' (general light browning, pin holes at upper left causing a tear on f.1; the paper rather frayed at upper margin, perhaps where extracted from a pad, causing loss of a few words to first line of f.2; some wear and creasing to other margins, more marked on first two leaves).

**A lost chapter from the last 'Challenger' novel.** *The Land of Mist* is the last of Arthur Conan Doyle's three novels featuring the comparative anthropologist Professor Challenger. A man of massive stature, his head 'the largest I have ever seen upon a human being', Challenger is in some ways the antithesis of Sherlock Holmes, being domineering and crude, yet endearing and endlessly ingenious. *The Land of Mist* is set after the death of Challenger's wife Jessica, and features his investigation of the world of Spiritualism (one of Doyle's own personal obsessions), alongside his faithful friends Ted Malone and Lord Roxton. The present chapter relates an expedition to Paris by Malone and Roxton, in which they reflect on the competing claims of Spiritualism and the Christian church.

£3,000-5,000

US\$3,800-6,300

€3,400-5,600



SOLD BY ORDER OF THE EXECUTORS OF THE LATE CHRISTOPHER GIBBS

582

MATISSE, Henri (1869-1954). Important series of approximately 30 autograph letters (of which 25 signed, 'Henri', 'H. Matisse' or with initials) to his wife, Amélie ('Mélo'), almost all n.p. [but mostly Tangiers], 16 October - 6 November 1912; with an autograph copy letter signed to Mr Ducet, 26 February 1912.

In French. Approximately 65 pages, the majority 270 x 215mm or 178 x 120mm, including 15 sketches or diagrams, including representations of his Moroccan paintings (one letter with an excision, perhaps of a sketch; approximately seven letters fragmentary, of which three lacking conclusion including signature, two lacking opening pages, two single leaves lacking opening and conclusion).

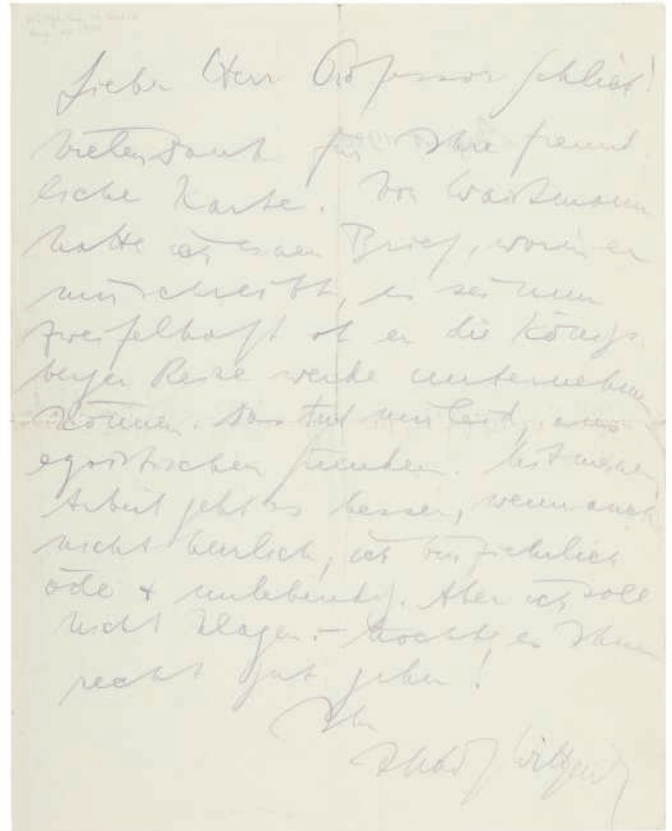
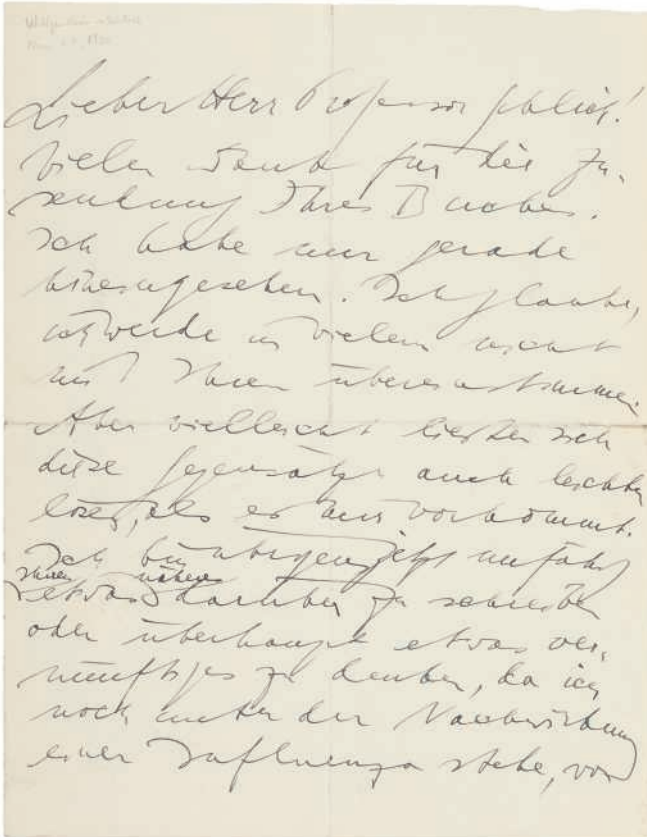
'...la fine lumière de Tanger...': an important series from Matisse in Tangiers, including on his *Paysage vu d'une fenêtre ouverte* and the 'Moroccan triptych'; illustrated with 15 sketches. Matisse writes with reports of his painting, citing the progress of a number of identifiable works including with their intended patrons, rejoicing in the weather and light of the Moroccan city (expressing particular satisfaction with one work 'car il a la fine lumière de Tanger'). One model [whom he painted as 'La mulâtresse Fatma'] is a recurring character, exasperating him with her unreliability ('l'après midi la négresse m'a posé un lapin, ce qui est rageant'), but delighting him as a model ('J'ai la chance d'avoir cette négresse un peu sauvage mais extrêmement intéressante'). At times he struggles against poor health (particularly a cold at the end of October, which brings on migraines), or ill-humour (on 1 November 1912, 'je commence à être saturé de Tanger et je suis fatigué - je ne veux plus faire de séance le matin'), but in the same letter he sends with some satisfaction of list of works: 'J'ai fait un bon paysage de 50 [cm] (Morosoff),

un autre que je termine en chambre ... et une mauresque pour Stsch[oukin] (bonne) et une autre en train - qui va bien et de nombreux dessins - presque tous les jours - le matin en sortant d'une séance à midi je fais 2 ou 3 croquis - j'en ai de bons'. In one undated letter he reports delightedly on the pictorial possibilities of a tray which he has purchased at a café terrace: 'Je l'ai rapporté dans ma chambre ou il fait un effet superbe, dessus j'ai posé 2 grenades et un citron vert, c'est joli à peindre'. In another, he grumbles at the inconvenience of a sitting with his 'mauresque' on the terrace of a house, with the whole household spying on him and chattering like a bunch of magpies. An external source of pleasure is the news that Bernheim has sold one of his Moroccan paintings to an Englishman 'qui l'a emporté en Angleterre': in another letter this is specified as 'la Zora en jaune 6000f'. Other references to patrons and dealers include to Shchukin, Morozov, Sembat and Kritchevsky, and there are mentions too of his social circle including Marquet, Roger Fry, Tavarès, and others. Other subjects include family news, worrying about Amélie's bad spirits, longing for her letters (and occasionally complaining at their content) and encouraging her to come and join him. The copy letter to Ducet on 26 Feb 1912 copy letter concerns some drawings sent to him to be photographed.

Matisse two painting expeditions to Morocco in 1912-13 mark a turning point in his development, inspiring the decorative, intensely colourful style of his mature years, and contributing to the recurrent orientalist themes of his later work. The identifiable works discussed in these letters include *Paysage vu d'une fenêtre*, *Porte de Casbah*, *La mulâtresse Fatma*, *La petite mulâtresse* and *Zorah debout*. (29)

£50,000-80,000

US\$64,000-100,000  
£57,000-90,000



**\*583**

WITTGENSTEIN, Ludwig (1889-1951). Two autograph letters signed ('Lud Wittgen' and 'L. Wittgen') to [Moritz] Schlick, n.p. [Cambridge], n.d. [22 August and 27 November 1930].

In German. 3 pages in total, 269 x 212mm and 228 x 176mm, the first letter in pencil. Envelopes.

**A return to philosophy: two letters from Wittgenstein to Moritz Schlick, the head of the 'Vienna Circle'.** Wittgenstein's letter of 22 August notes that he has heard from [Freidrich] Waismann, who might not be able to come on the Koenigsberg trip: 'I am sorry about that, for selfish reasons. Things are going better with my work, if not terribly well; I am simultaneously dull and undisciplined. But I shouldn't complain...'. The second, longer letter of 27 November opens with his thanks for Schlick's book [probably *Fragen der Ethik* (1930)]: 'I've only just looked at it. I suspect there will be many points on which I won't agree with you. But maybe these contradictions will be more

easily solved than it first appears'. He then apologises for the fact that it will be impossible to write any more on the matter – or even to think clearly – as he is still struggling with the effects of a bout 'flu, but hopes to be in Vienna in 10-14 days and to see Schlick then. He signs off adding his greetings to Waismann.

At this time, Moritz Schlick – head of the 'Vienna Circle', a group of scientists and philosophers whose principal inspiration was the *Tractatus Logico-Philosophicus* – was collaborating with Wittgenstein, with the aid of Friedrich Waismann, in an attempt to write an account of Wittgenstein's current philosophical stance, and in 1926 he was able to persuade Wittgenstein to start attending the Circle's meetings. Although it subsequently became clear that Wittgenstein's approach to philosophy differed substantially from the discussion group he had inspired, his interaction with Schlick is often credited in part for his re-engagement with philosophy after some years of disengagement, during which he worked as a gardener and considered becoming a monk.

£8,000-12,000

US\$11,000-15,000  
€9,000-13,000

0584

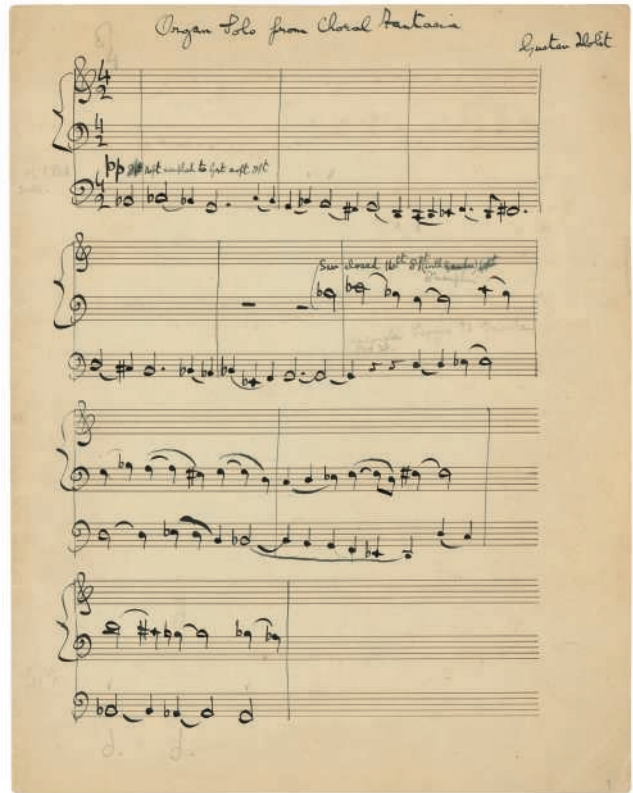
HOLST, Gustav (1874-1934). Autograph music manuscript signed ('Gustav Holst'), the organ part from *A Choral Fantasia*, op.51, n.d. [c.1930-31].

3¼ pages, 298 x 235mm, bifolium, 13 two-stave systems in brown ink on 12-stave paper, autograph annotations and cancellations in pencil and pen throughout.

**Gustav Holst and the Poet Laureate. *A Choral Fantasia* was originally conceived as an organ concerto, but later adapted by Holst into a striking work that incorporated his friend Robert Bridges' poem *Ode to Music*. Autograph music manuscripts by Holst are rare at auction: only three have appeared in the last two decades.** Described by Holst's biographer as 'impressively individual', *A Choral Fantasia* features a concertante organ alongside brass, percussion and strings, a chorus and solo soprano. With the 1931 Three Choirs Festival in mind, Holst started work on the piece in 1930; the decision to set a selection of Robert Bridges' verses from *Ode to Music*, composed for the Bicentenary Commemoration of Henry Purcell, took *A Choral Fantasia* in an unusual new direction. Holst conducted the piece himself when it was first performed in Gloucester Cathedral in 1931.

£6,000-9,000

US\$7,600-11,000  
€6,800-10,000



0585

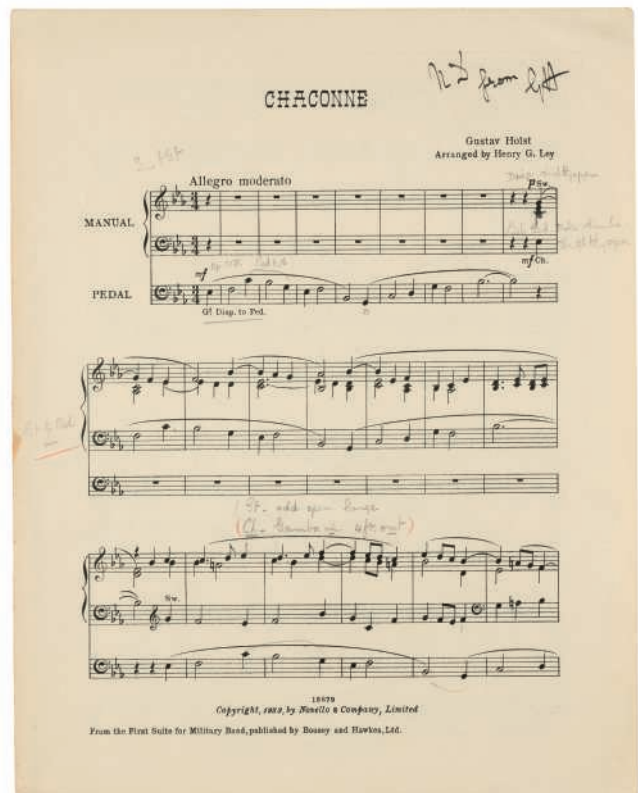
HOLST, Gustav (1874-1934). Annotated printed score, an organ arrangement for the 'Chaconne' movement from the First Suite in E-flat for Military Band, Op. 28, inscribed by Holst ('ND from GH'), n.d. [1933].

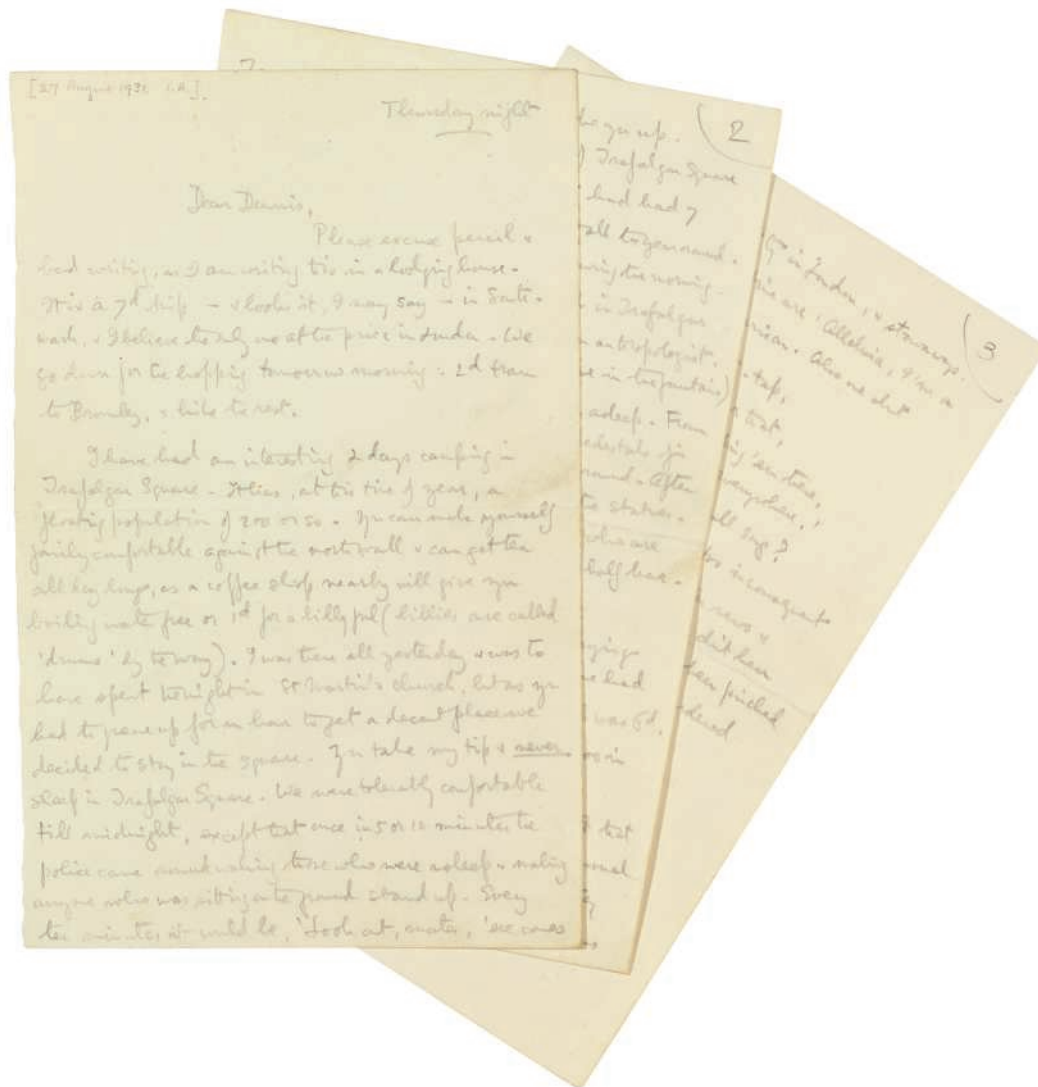
7 pages, 305 x 240mm, autograph annotations in pencil and red crayon throughout, chiefly additional instructions for organ actions. Printed score for Henry Ley's arrangement of 'Chaconne' for organ, London: Novello and Company, 1933 (leaves detached from wrappers and one another). Paper wrappers.

**An organ arrangement from the First Suite for Military Band – a work that helped establish the artistic merit of music composed for band and encourage its critical acceptance – with Holst's autograph annotations to aid the organist.** Holst composed the First Suite for Military band in 1909, though the work did not receive its premiere at the Royal Military School of Music until 1920: on a much smaller scale than his grand composition *The Planets*, it was nevertheless one of Holst's works that did achieve public recognition and success, and has been long established in the military band repertory.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700





586

ORWELL, George (pseudonym of Eric Arthur Blair, 1903-1950). Autograph letter signed ('Eric A Blair') to Dennis Collings, n.p. [London], 'Thursday night' [27 August 1931; envelope postmarked 28 August 1931].

5 pages, 177 x 114mm, in pencil. Envelope. Half morocco box.

**'You take my tip & never sleep in Trafalgar Square': George Orwell reports on a tramping in central London, giving a striking autobiographical account of the experiences on which *Down and Out in Paris and London* was based. Arguably one of the most important Orwell letters ever to come for auction.** Orwell sets the scene for his correspondent - 'Please

excuse pencil & bed writing, as I am writing this in a lodging house. It is a 7d kip - & looks it, I may say - in Southwark, & I believe the only one at the price in London. We go down for the hopping tomorrow...' - before embarking upon a detailed account of his two days in Trafalgar Square, which 'has, at this time of year, a floating population of 200 or so [...] I was there all yesterday & was to have slept the night in St Martin's church, but as you had to queue up for a bed to get a decent place we decided to stay in the square. You take my tip & never sleep in Trafalgar Square [...] After midnight the cold was glacial. Perhaps a dozen people managed to sleep, the rest walked the streets, with an occasional sit-down for a rest - this for 4 consecutive hours. At 4am someone managed to get hold of a big pile of newspaper posters & brought them along to use as blankets. "Ere y'are, mate, tuck in the fucking eiderdown. Don't we look like fucking parsons in these 'ere surplises? 'Ere, I got "Dramatic appeal from the Premier" round my neck. That ought to warm yer up, oughtn't it?". After making themselves into large newspaper parcels, yet failing to warm up sufficiently for sleep, Orwell and his companions proceed to Stewart's coffee shop in St Martin's Lane, 'where it is understood that you can sit from 5am to 9am for a 2d cup of tea - or even for less, for often 2 or 3 fellows who had only 2d between them clubbed together & shared a cup of tea [...] This is the absolutely regular routine of Trafalgar Square "sleepers"'. Orwell continues to

explain more of the curious rules of the square - which 'should interest you as an anthropologist' - before relaying two anecdotes about some of its female denizens, first noting: 'About 8pm last night a woman came up crying bitterly. It appeared that she was a tart & someone had poked her & then cleared off without paying the fee, which was 6d. It appeared that of the dozen or so women among the 200 in the square, half were prostitutes; but they were the prostitutes of the unemployed, & usually earn so little that they have to spend the night in the square. 6d is the usual fee, but in the small hours when it was bitter cold they were doing it for a cigarette. The prostitutes live on terms of perfect amity with the other down & out women'. Having taken a bed for the night in anticipation of a long day tomorrow, Orwell describes the 'appalling squalid cellar' in which he finds himself, 'as hot as hell & the air of [sic] sort of vapour of piss, sweat & cheese. A pale youth, some kind of labourer but looking consumptive, keeps declaiming poetry in front of the fire. Evidently he is genuinely fond of it' - Orwell records some of the youth's utterances here for posterity, as well as a short ditty on the subject of begging, or 'tapping', that he has picked up, before ending: 'If you don't hear within a fortnight it probably will mean I've been pinched for begging, as the mates I'm going with are hardened "tappers" & not above petty theft'.

Orwell completed the first portion of *Down and Out in Paris and London* - working title: *A Scullion's Diary* - in October 1930, less than a year after returning from near destitution in France, but the manuscript was rejected for publication by Jonathan Cape, then Faber & Faber. The rewritten book, now incorporating a 'London' pendant inspired by the colourful experiences from his tramping expeditions in England in 1930-31, would be published in January 1933, the first to appear under Eric Blair's newly-minted pseudonym 'George Orwell'.

£20,000-30,000

US\$26,000-38,000  
€23,000-34,000



1. Has a good book to send to you & another  
getting to it at once great one - "John Aubrey" -  
which I have not read but which I know is  
a book of about 1000 pages which I have  
not read & had to - with sketches as well as  
I am trying to get your  
Thanks so much for  
your letter. I at last (of yesterday as a matter of fact)  
got hold of a copy of John Aubrey & am ready with  
interest. I had not realised he was such an all-round  
chap - had simply thought of him in connection with  
scandalous anecdotes. I look forward to your selection.  
Yes, I read Margarete Neumann's book & thought it  
was quite good, obviously written by a sincere person. Tell  
Malcolm if he hasn't seen it that he ought to  
read Ruth Fischer's book ("Stalin & German Communism")  
- at any rate it is a useful book to have for a  
reference. I am so sorry about poor Hugh Kingsmill.  
I don't know if you see him, but if you do, tell  
him I just re-read his book on Dickens, which I  
got hold of with some difficulty, & that I think the  
same as before - it's a brilliant book. It's the  
case for the prosecution. I wonder why somebody  
doesn't reprint "After Puritanism" - I put in a mention  
of it when I reviewed that other book of his but by  
reprinting, let it get cut out the way things do in

587

ORWELL, George (pseudonym of Eric Arthur Blair, 1903-1950). Autograph letter signed ('George') to Anthony Powell ('Dear Tony'), Cranham, 11 May 1949.

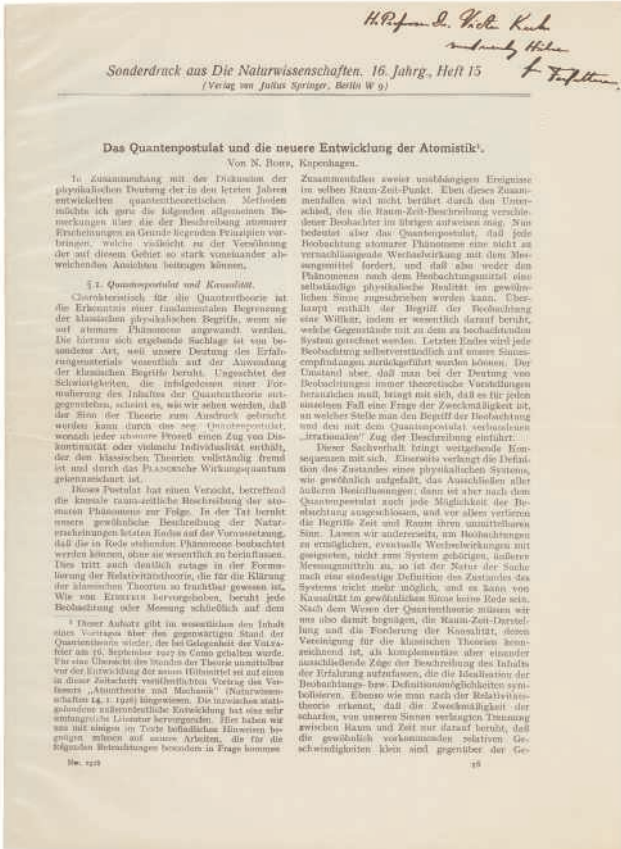
Two pages, 253 x 201mm.

**'It looks as if I may have to spend the rest of my life, if not actually in bed, at any rate at the bath-chair level': Orwell laments the restrictions imposed upon him by his failing health, just months before his death from tuberculosis.** He opens on the books that have occupied him recently: he has finally got hold of [Powell's] *John Aubrey* - 'I had not realised he was such an all-round chap - had simply thought of him in connection with scandalous anecdotes' - has read Margarete Neumann's book - 'quite good, obviously written by a sincere person' - and tells Powell to recommend to Malcolm [Muggeridge] Ruth Fischer's *Stalin and German Communism*. He is sorry to hear about Hugh Kingsmill, whose book on Dickens he has just re-read - 'it's a brilliant book, but it's the case for the prosecution. I wonder why somebody doesn't reprint "After Puritanism"' - and wonders about getting [George] Gissing's *New Grub Street* reprinted. Ending on a gloomy note, on the subject

of his health, he confesses: 'I have been beastly ill, on & off. I can't make any firm plans. If I'm reasonably well this winter I shall go abroad for some months. If I'm able to walk but can't face the journey I shall stay in somewhere like Brighton. If I have to continue in bed I shall try to move to some sanatorium near London where people can come & see me more easily'. Orwell could stand the bath-chair 'for say 5 years if only I could work. At present I can do nothing, not even a book review'.

The novelist Anthony Powell (1905-2000) had become a close friend of Orwell's after the two first met at the Café Royal in 1941; when Orwell moved to Islington in 1944, close to Powell, their social lives became more tightly intertwined. Their shared literary circle encompassed writers from Malcom Muggeridge to Cyril Connolly, and Orwell's letters to Powell are particularly rich in content, whether literary or personal. Orwell's reflections in the present letter on his plans for the months and years ahead are poignant - he was unaware, being uninformed by his doctors, that he had only months to live.

£5,000-8,000 US\$6,400-10,000  
€5,700-9,100



0588

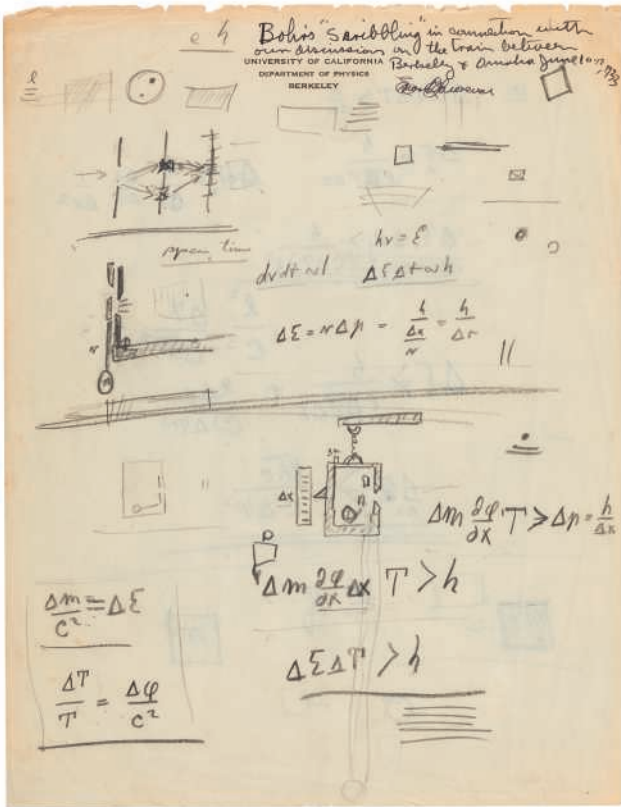
BOHR, Niels (1885-1962). 'Das Quantenpostulat und die neuere Entwicklung der Atomistik.' Offprint from: *Die Naturwissenschaften*, 16 Jahr, Heft 15, [245]-257 pp. Berlin: Julius Springer, [1928].

A rare inscribed offprint issue of the foundational text of quantum philosophy. Bohr's *Quantenpostulat* is the first published statement of the 'complementarity principle': the view that quantum reality has both wave and particle aspects and must be described by both, one of the formative principles of the now-dominant Copenhagen Interpretation of quantum mechanics. Bohr first presented his idea at an international physics congress in Como in the autumn of 1927, and in early 1928 this elaboration on the topic, apparently in advance of the printing of the congress's own proceedings, appeared in both German and English in the journal *Nature* (English title, 'The Quantum Postulate and the Recent Development of Atomic Theory'). According to Pais, 'Bohr stressed that only by insisting on the description of observations in classical terms can one avoid the logical paradoxes apparently posed by the duality of particles and waves, two terms themselves defined classically. Wave and particle behavior mutually exclude each other' (A. Pais, *Niels Bohr's Times, in Physics, Philosophy, and Polity* (1991), pp. 314-315). The impact of this paper was in part responsible for Bohr's later role as one of the prime philosophical spokesmen for quantum physics: it was in this capacity that he engaged with Albert Einstein in the famous series of public debates about quantum mechanics which provoked Einstein's dictum 'God does not play dice'.

Quarto (268 x 196mm). Unbound, as issued. *Provenance*: Dr Victor Kuhn (inscribed to him by Bohr above caption title: 'H. Professor Dr. Victor Kuhn, med venlig hilsen, fra Forfatteren').

£6,000-9,000

US\$7,700-11,000  
€6,800-10,000



\*589

BOHR, Niels (1885-1962). Autograph manuscript, diagrams and notes relating to quantum physics, each leaf annotated and signed by Ernest Lawrence, 'Bohr's "scribbling" in connection with our discussions on the train between Berkeley and Omaha, June 10-12 [or 13], 1933'.

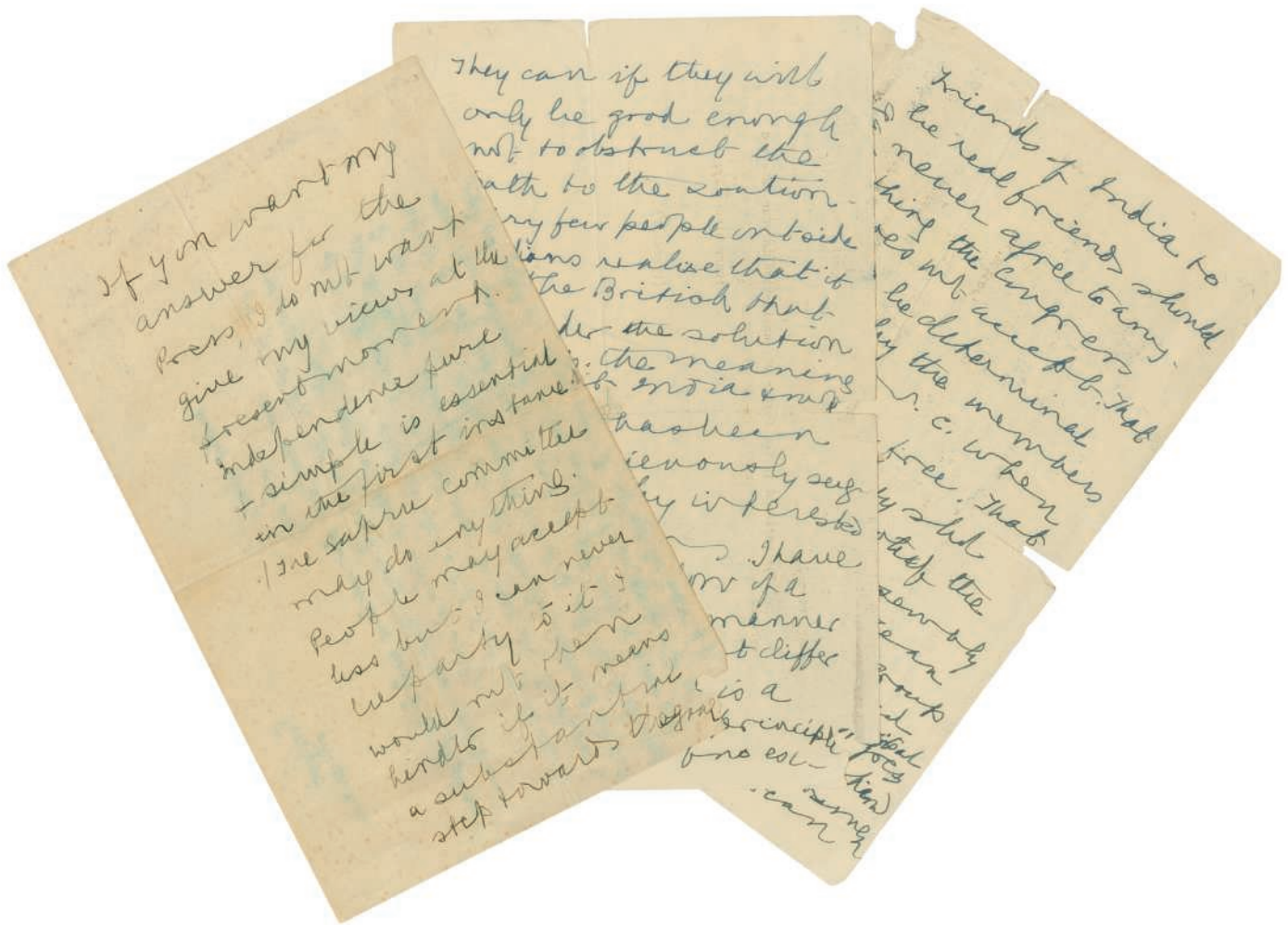
Four pages (two leaves) in pencil, 277 x 213mm (minor chips and tears to top and bottom margin, staple holes clear of text, paper clip mark). *Provenance*: Formerly in the collection of Lewis L. Strauss (businessman, public official, naval officer, 1896-1974; typed letter by David Judd to Strauss discussing the manuscript, 25 February 1960, 4 pages).

Bohr thinking out loud on subjects including the uncertainty principle, his great debate with Einstein about the limitations of the quantum approach, particle scattering and the stopping power of matter. Bohr's 'scribbles', deriving from a dialogue on board a train with the nuclear scientist and Nobel laureate Ernest O. Lawrence, are decrypted by David Judd as beginning with discussion of Heisenberg's uncertainty principle, including two sketches representing elementary quantum mechanics, the first showing double slit diffraction, with notations representing uncertainties in the measurements of particles, together with Planck's constant; in the lower part of f.1r, Bohr notes Einstein's proposed device for removing the uncertainties in quantum measurements, part of his long-running argument with Bohr as to whether our knowledge of atomic events could ever go beyond the statistical. On f.1v, Bohr 'describes a further application of the uncertainty principle to the simultaneous measurement of perpendicular components of [an] electric field' (Judd). The second leaf relates to 'scattering of an incident beam of particles by an atom, followed (on the verso) by a description ... of the theory of the stopping power of matter'.

As Judd writes, Bohr's notes represent 'the most usual and most fruitful method of communication between two physicists. The informality, the excited concern for concepts, and the consequent disregard of draftsmanship ... characterize the dialogues on which advances in physics are based'.

£6,000-9,000

US\$7,700-11,000  
€6,800-10,000



**590**

GANDHI, Mohandas Karamchand (1869-1948). Autograph manuscript, n.p., n.d. [c.1944-45]

In English. Three pages, 210 x 130mm, on the back of re-used letters (small holes at folds and edges). *Provenance:* Thomas Lewis Horabin (1896-1956); given to the British MP Tom Horabin by Gandhi in early 1945, thence by descent.

**'Independence pure & simple is essential in the first instance [...]**

**People may accept less but I can never be party to it': Gandhi on Indian Independence.** Each of the three pages apparently bears Gandhi's answer to a specific question posed by his interlocutor. The first reads: 'If you want my answer for the Press, I do not want give my views at the present moment. Independence pure & simple is essential in the first instance. The \*\* committee may do anything. People may accept less but I can never be party to it. I would not then hinder if it means a substantial step towards the goal'. The second answer opens: 'They can if they will only be good enough not to obstruct the path to the solution. Very few people outside Indians realise that it is the British that hinder the solution...'; while the third begins: 'Friends of India to be real friends should never agree to anything the Congress does not accept. That can be determined only by the members of the C. when they are free', the meaning of which Gandhi goes on to explain.

Gandhi was the spiritual and political leader of India's struggle for independence from British colonial rule; he headed the movement from the point of his 1915 return to his homeland from South Africa, by then an internationally-renowned activist with his theory of peaceful resistance fully developed, until the unhappy Partition of 1947. In 1942, his 'Quit India' speech prompted a punitive reaction from the British government, who arrested Gandhi without trial alongside almost the entire leadership of the Indian Congress – from this point, the days of British rule in India were numbered, with Gandhi's policy of non-violent protest and vociferous criticism of the British attracting an increasingly large, sympathetic international audience during the Second World War. Gandhi's adherence to a weekly day of silence explains the existence of the present pages, which would have been passed to the British MP Tom Horabin in response to questions posed to Gandhi on the Independence movement.

£6,000-9,000

US\$7,600-11,000  
€6,800-10,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





### 591

MAO ZEDONG (1893-1976). Signed photo album presented to Semyon Mikhailovich Budenny, Marshal of the Soviet Union. [China, 1950s, after 1952].

22 printed photographs (157 x 117mm), the first a portrait photograph signed by Mao, all mounted on cream damask silk-covered boards, each with captions in Mandarin and Russian on paper strips pasted on verso, preserved in a fine silk-covered box (250 x 203 x 39mm) embroidered in blue, yellow, green and pink, round engraved centrepiece to cover, ties with tags, blue silk lining with fabric black-and-white portrait of Mao applied to one side and calligraphic dedication in Cyrillic painted on the other (corners a little rubbed).

**A unique diplomatic presentation object: Mao's signed token of personal regard for the Russian Marshal Semyon Mikhailovich Budenny (1883-1973).** An embroidered silk box with a large engraved medallion and a painted calligraphic dedication provides an exquisite receptacle for twenty-two photographs, twenty-one of which celebrate horses, their relationship with people, their sport performance, and all aspects of horse-breeding.

The dedicatee was a Bolshevik cavalry commander of great fame, who shone during the Russian Revolution and by the end of the Civil War was one of Soviet Russia's military heroes – the subject of D. Yakovlevich's very popular Soviet song 'Budenny's March'. Budenny was a renowned horse breeder – indeed, in the 1920s he had created a breed (to this day named after him, and still abundant in Russia) notable for its high endurance and sport prowess, with the purpose of keeping the cavalry well mounted despite losses. It became the standard horse breed of Russian cavalry divisions during World War II and after. In the years surrounding the presentation of this gift (one

photograph refers to an event of October 1952), Budenny was Deputy Minister of Agriculture on horse breeding. Starting from May 1953 and until September 1954 he was the cavalry inspector.

One of the photograph captions decisively frames this gift within the specific political *milieu* of the Treaty of Friendship, Alliance and Mutual Assistance signed by Mao and Stalin in 1950: 'The great friendly country, the Soviet Union, in view of assisting our country in developing horse breeding, sent to China his horse breeding specialists, who ... share their practical and technical experience. In the picture: a Soviet specialist works happily with our technicians'. Other photographs show cross-breeding, including 'purebred horses, introduced from the Soviet Union', an old stableman receiving an award in from the Ministry of Agricultural Economy, scientific methods applied to the growing of feeding grasses, the People's Liberation Army rehearsing a charge ('They defend peace in the Far East and in the whole world'), the large, solemn nomad assembly of Natamo, and a variety of sports scenes, including polo, horseracing performed by women, children riding prowess, Mongol horsemen choosing their mounts, acrobatic skills, Chinese Army Cavalry riding displays. It is known that Mao deplored and in 1949 forbade horseracing in civil society, as indissolubly connected to gambling. This carefully-selected series of pictures, as well as marking a moment of diplomatic and perhaps, to some extent, personal regard, stands as an eloquent witness of a fervent keenness for horse-related disciplines, which was continually fostered in all parts of China.

£50,000-80,000

US\$64,000-100,000  
€57,000-90,000



### ■592

[HAWKING, Stephen (1942-2018)]. University College, Oxford trophy oar from the 1960 Eights race.

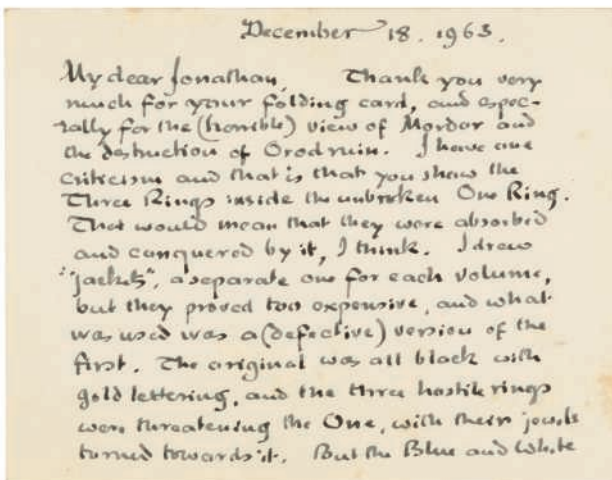
Oar length: 366cm; blade: 82 x 16cm (at wide end). Made by E. Ayling & Sons of Putney. Names of the rowers, their weights, and bumps results in gold lettering on the blade, including: 'Cox: S.W. Hawking..10st.2lbs'. Provenance: C.D. Sayers, Hawking's crewmate.

#### 'I took up coxing and rowing. I was not Boat Race standard but I got by at the level of inter-College competition' (Stephen Hawking, October 1987).

Hawking's first year at Oxford was somewhat unfulfilling: he found the work almost unbearably easy and struggled to immerse himself in college life. Yet, with characteristic determination, he threw himself into his second year with renewed gusto, joining the University College Rowing Club as a cox for the second boat, where he became a popular crew member, a part of the raucous social whirl that surrounded the college sporting societies. The college boatman Norman Dix recalled Stephen's daredevil manner of steering the boats - which often resulted in damaged oars - adding: 'Half the time I got the distinct impression that he was sitting in the stern of the boat with his head in the stars, working out mathematical formulae'.

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



### 593

TOLKIEN, John Ronald Reuel (1892-1973). Two autograph letters signed ('JRRR' and 'JRR Tolkien') to Jonathan Hepworth and to his father, [Oxford], 18 December 1963.

In English and Elvish. 2 pages, 87 x 112mm, notecard and half page, 175 x 136mm. Envelope.

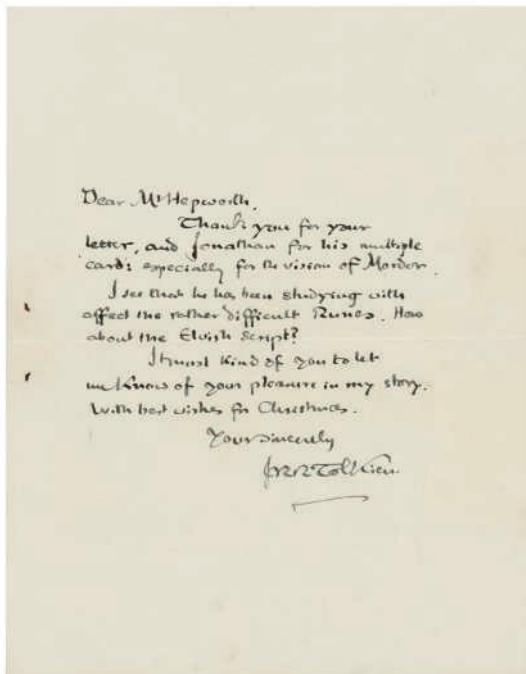
#### 'I have one criticism and that is that you show the Three Rings inside the unbroken One Ring': Tolkien discusses his cover art illustrations for the Lord of the Rings trilogy with a young fan, adding a Yuletide greeting in Elvish.

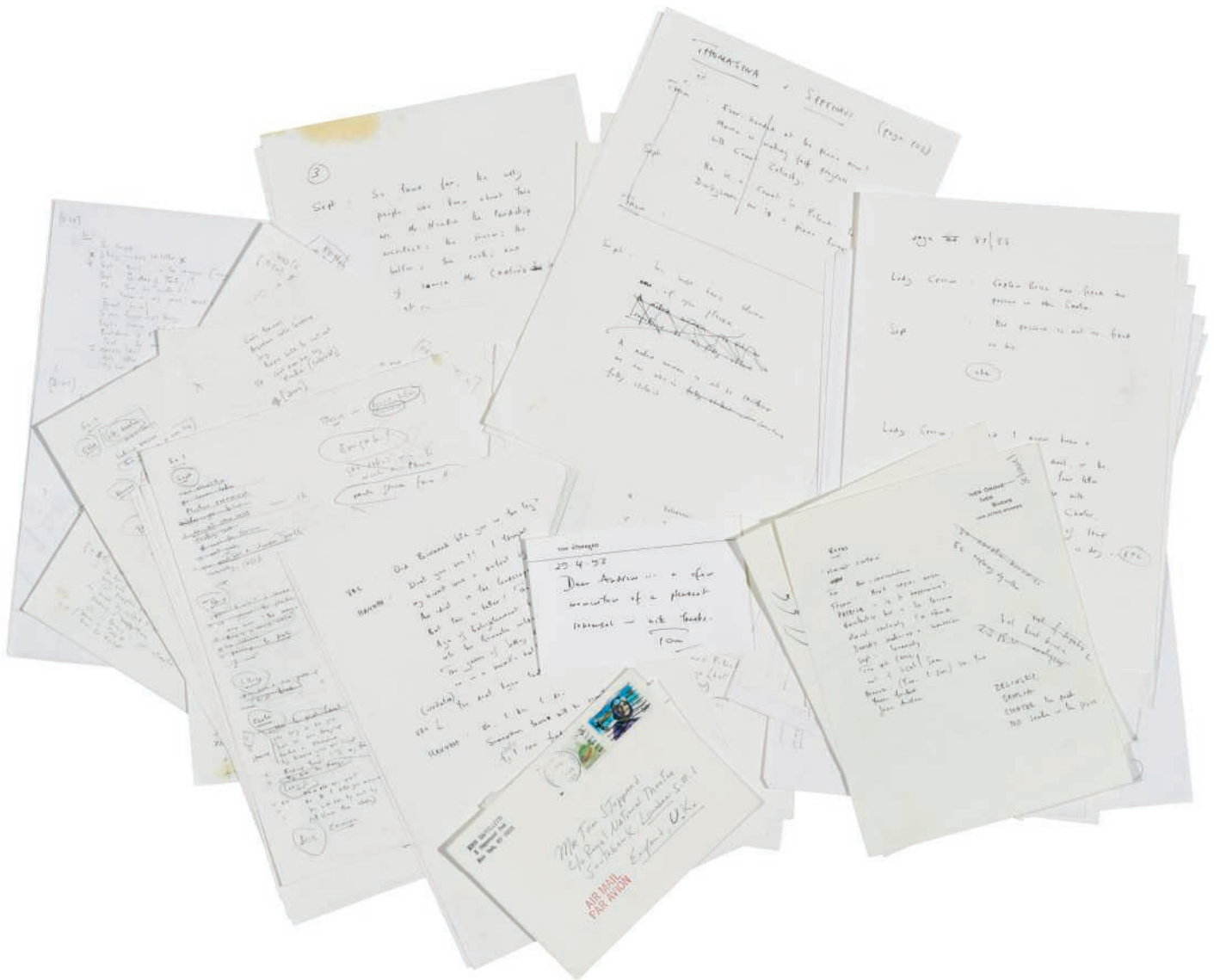
Tolkien thanks Jonathan for his folding card, 'especially for the (horrible) view of Mordor and the destruction of Orodruin', though he does note that the Three Rings should not be shown appearing within the One Ring. 'I drew "jackets", a separate one for each volume, but they proved too expensive, and what was used was a (defective) version of the first', the design for which Tolkien goes on to describe. Having read Jonathan's message in Runes, he replies with one of his own, wishing his young correspondent a merry Christmas in ancient Elvish, English ('May thee find a blessed Amanar') and in Runes. Tolkien adds a covering letter to Jonathan's father, thanking him for his kind words and for Jonathan's card: 'I see that he has been studying with effect the rather difficult Runes. How about the Elvish script?'

Tolkien originally designed three individual dust-jackets for *The Fellowship of the Ring*, *The Two Towers*, and *The Return of the King*; the illustration for the first of these, which showed the One Ring threatened by three hostile rings, was later adapted as the cover artwork for all three titles. As he complains here, the eventual design showed only one of the three hostile rings. (3)

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400





**594**

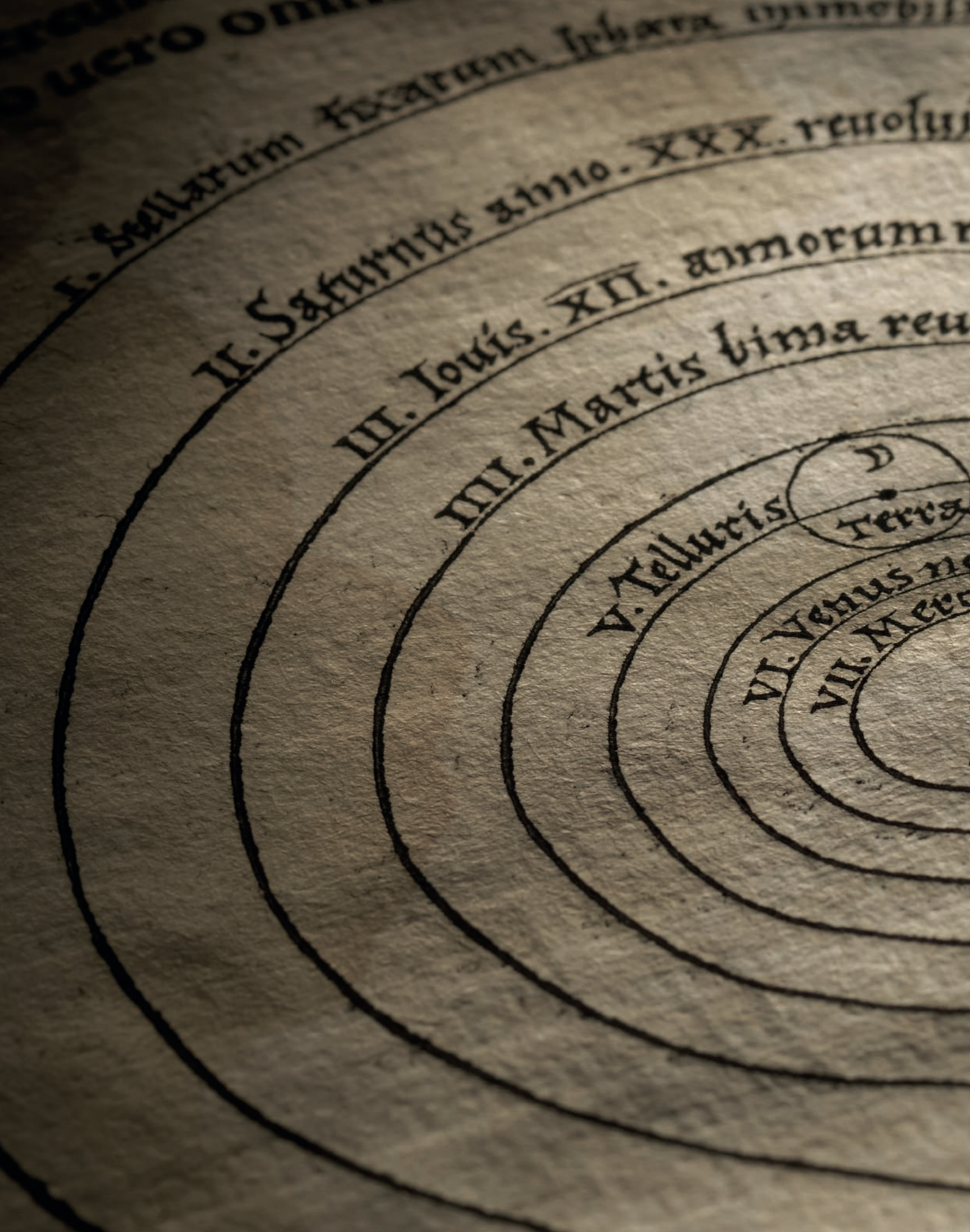
STOPPARD, Tom (b. 1937). Autograph manuscript rehearsal notes for the debut production of *Arcadia* at the National Theatre, n.p. [National Theatre, London], March 1993.

Approximately 46 pages in total, 295 x 210mm (except for two pages, 228 x 177mm), together c.38 pages of manuscript notes with another c.8 pages of annotated script pages, comprising script and production notes for *Arcadia*, chiefly for scenes 1, 2, 5 and 7, the script notes often showing variance from the published text for the play. *Provenance*: autograph notecard from Stoppard, 29 April 1993, giving the pages to the present owner, as 'a few mememoes of a pleasant rehearsal'.

**Tom Stoppard's rehearsal notes for the National Theatre's 1993 production of *Arcadia*, offering intriguing insight into the genesis of perhaps the finest work by one of the great contemporary British playwrights.** The script revisions that do not appear in the published version of the *Arcadia* script are of particular interest for the way they illustrate the continuing development of the play as the 13 April 1993 opening night at the National Theatre approached; they include lines such as that spoken by Hannah to Valentine in scene 7: 'Reserve is not a neurosis, it's a courtesy'.

£5,000-8,000

US\$6,400-10,000  
€5,700-9,000



Uero Omnia

I. Stellarium fixarum sphaera immobilis

II. Saturnus anno. XXX. reuolutio

III. Iouis. XII. annorum

III. Martis bima reuolutio

V. Telluris

VI. Venus

VII. Mercurius



EARLY PRINTING  
LOTS 595-617

itur.

reuoctio.

olutio.

cum orbe lunari anima reuoctio.

onimeltris.

LVII. LXXII. VIIII.

sol.



regi egypti et secuis eius et principibus  
 eius et omni populo eius: et universis ge-  
 neraliter cunctis regibus terre aulci-  
 dis. et cunctis regibus terre philistinii et  
 ascalonis et gaze et accaroni et reli-  
 quis azoti: ydumee et moab et filijs  
 ammon et cunctis regibus cyri et univer-  
 sis regibus sydonis et regibus ite insu-  
 lay qui sunt manus maris: et dedan et the-  
 man et buz et universis qui attrouit sunt  
 in romam et cunctis regibus arabie et  
 cunctis regibus occidentis qui habitant in  
 deserto: et cunctis regibus zambri et cun-  
 ctis regibus elam et cunctis regibus me-  
 doy et cunctis qui regibus aquilonis de-  
 prope et delouge: uniuersis contra facie  
 sunt: et omnibus regibus terre que super  
 facie sunt. Et rex selach biber post  
 eos. Et dices ad eos. Hec dicit dominus  
 exercituum deus israel. Bibite et inebria-  
 mini: et vomite et cadite: neque surgatis  
 a facie gladii quem ego mittam inter uos.  
 Cumque noluerint accipere calicem de  
 manu tua ut bibant: dices ad eos. Hec  
 dicit dominus exercituum. Bibentes bibe-  
 tis. Quia ecce in ciuitate in qua inuo-  
 catus est nomen meum ego incipio afflige-  
 re: et uos quasi innocentes et immu-  
 nes eritis. Non eritis immunes. Bla-  
 dium enim ego uocauero super omnes habita-  
 tores terre: dicit dominus exercituum. Et tu  
 prophetaabis ad eos omnia uerba hec:  
 et dices ad illos. Dominus de exercitu  
 rugiet: et de habitaculo sacro suo habet  
 uocem suam. Rugiens rugiet super deco-  
 rem suum. Elefanta enim calcantium conti-  
 netur aduersus omnes habitatores  
 terre. Percussit sonitus usque ad extrema  
 terre: quia iudicium dno cum gentibus. Iu-  
 dicat ipse cum omni caritate. Quipios ca-  
 didi gladio dicit dominus. Hec dicit dominus  
 exercituum. Ecce afflictio egredietur de gente

in gentem: et turbo magnus egredie-  
 tur de summisibus terre: et cunctis inter-  
 fecti dno in die illa a summo terre usque  
 ad summum eius. Non plangent: et non  
 colligent neque sepebunt: in sequuntur  
 super facie terre iacobur. Ululate pasto-  
 res et clamate: et absque uos omnes o-  
 ptimates gregis: quia completi sunt die-  
 ro uestri ut interficiamini: et dissipati-  
 ones uestre: et cadentes quasi uasa pi-  
 ola. Et prebit fuga a pastoribus: et  
 saluati ab opprimatis gregis. Vox  
 clamoris pastorum et ululatus optima-  
 rum gregis: quia uastauit dominus pascu-  
 eos: et conuerit arua pacis a facie ire  
 furoris dno. Dereliquit enim leo umbra-  
 culum suum: facta est terra eorum in de-  
 solationem a facie ire columbe: et a  
 facie ire furoris domini. **XXVI**  
 in principio regni ioachim filie israhel re-  
 gis iuda factum est uerbum istud a dno di-  
 ceno. Hec dicit dominus. Sta in actio do-  
 minus dno: et loqueris ad omnes ciui-  
 rates iuda de quibus uenit ut adorare  
 in domo dno uniuersos sermones: quia  
 ego mandauit tibi ut loquaris ad eos.  
 Noli subtrahere uerbum: si forte audiatur  
 et conuertant uniuersis a uia sua ma-  
 la: et peniteat me mali quod cogito face-  
 re eis. propter malitiam studiorum eorum. Et  
 dices ad eos. Hec dicit dominus. Si non  
 audieritis me ut abuletis in lege mea  
 quam dedi uobis ut audiantis sermone  
 serui meorum: prophetarum quos ego misi  
 ad uos de nocte conuersens et dirigens  
 et non audistis: habeo domum istam sicut  
 sylo: et uerbum hanc habeo in maledictione  
 cunctis gentibus terre. Et audietur sacer-  
 dotes et phete et omnes populus ipse  
 am loquentem uerba hec in domo do-  
 mini. Cumque completeret ipse uerba lo-  
 quens omnia que preceperat ei dominus

\*595

BIBLIA LATINA. [Mainz: Johann Gutenberg and Johann Fust, 1455].

**A leaf from the Gutenberg Bible, the first substantial book ever printed with moveable type, this leaf retaining the rubricator's guide for the heading.** The 'Noble Fragment' belongs to an imperfect copy of the Gutenberg Bible, which was divided by Gabriel Wells, a New York book dealer, and dispersed as single leaves or larger fragments, the individual leaves mostly accompanied by Newton's bibliographical essay, as here. The copy had previously formed part of the collection of Maria von Sulzbach (1721-94, wife of Carl Theodore, Electoral Prince of the Palatinate and subsequently Electoral Prince of Bavaria); the Hofbibliothek at Mannheim; the Royal Library at Munich (sold as a duplicate in 1832); and Robert Curzon, Baron Zouche (1810-73) and his descendants. It was sold at auction in 1920 (Sotheby's, 9 November, lot 70) to Joseph Sabin, who in turn sold it to Wells. H\*3031; BMC I, 17; GW 4201; Needham Census (PBSA, 79, 1985), P-18; Norman, *Pictorial Census*, pp.253-8; Goff B-526.

Royal folio (c.369 x 256mm). Single leaf from the Old Testament, containing Jeremiah 25:19 to Jeremiah 27:6. 42 lines, double column. Type: 1:140G. Rubricated in red and blue with headlines in alternating red and blue lombard letters, rubricator's guide for the heading written at extreme top margin, 2 chapter initials with numerals alternating in red and blue, red capital strokes. Watermark: bull's head. (Tiny hole.)

£25,000-40,000

US\$32,000-51,000  
 €29,000-45,000

0596

[BIBLE]. *Apocalypsis Ioannis. Die Offenbarung S. Johannis.* Frankfurt: Egenolff, 1551.

Rare, very attractive **Apocalypse in pictures**, which first appeared separately in 1539 and was sometimes issued as part of a set of three sections, with the Old and New Testaments. The scenes from the Apocalyptic vision are illustrated with 30 dramatic woodcuts, here in good, dark impressions, 27 of which are by Sebald Beham (1500-1550), one of the most important of the 'Little Masters', German artists active in the generation after Dürer. The images are accompanied by captions in Latin and German. VD-16 B-5273; BL/STC *16th-century German* 123; not in Adams.

Small octavo (133 x 93mm). Woodcut vignette on title and 30 half-page woodcuts (light uniform browning, occasional spots). Modern quarter sheep, marbled paper on covers, red edges (rubbed). (5)

£4,000-6,000

US\$5,100-7,600  
€4,600-6,800



0597

CICERO, Marcus Tullius (106-43 B.C.). *Officia*, in German. Translated by Johann von Schwarzenberg and Johann Neuber. Augsburg: Heinrich Steiner, 1 October 1533. [Bound with:] *Der Teütsch Cicero*. Translated by Johann von Schwarzenberg and Johann Neuber. Augsburg: Heinrich Steiner, 20 January 1534.

One of the masterpieces of 16th-century illustration bound with the first edition of *Der Teütsch Cicero*. This latter is a collection of Ciceronian texts, many in their first German publication, containing German translations of 'Cato maior de senectute' by Neuber; 'Tusculanae disputationes liber I'; 'Laelius de amicitia'; and by Schwarzenberg 'Büchlein vom Zutrinken', 'Lied wider das Mordlaster des Raubens', 'Memorial der Tugend', and 'Kummertrost'.

1st work: Title with large woodcut of Julius Caesar enthroned together with eight counsellors and Cicero writing in the background, portrait of the translator Schwarzenberg by Weiditz after Dürer on verso, and 101 woodcut illustrations by Weiditz. Historiated and ornamental initials, tailpieces (without final blank P8, title lightly soiled and lightly waterstained in lower margin, some marginal soiling and waterstaining of text, lower marginal corner of C1 repaired). Seventh edition. VD-16 C-3243; cf. Fairfax Murray, *German* 118.

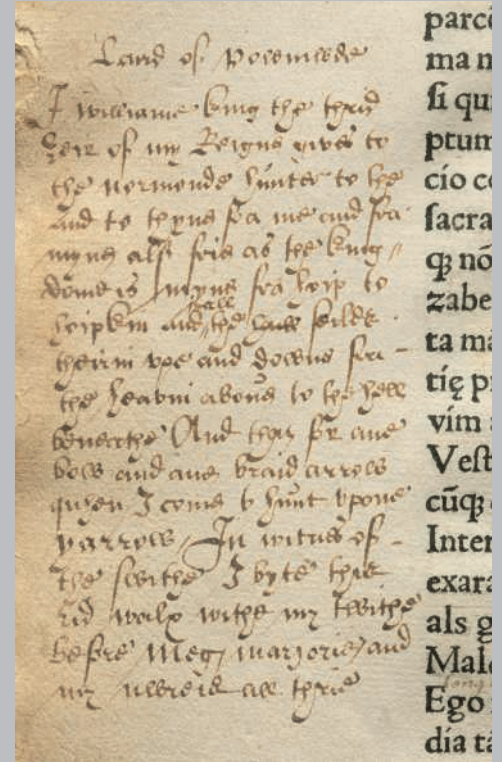
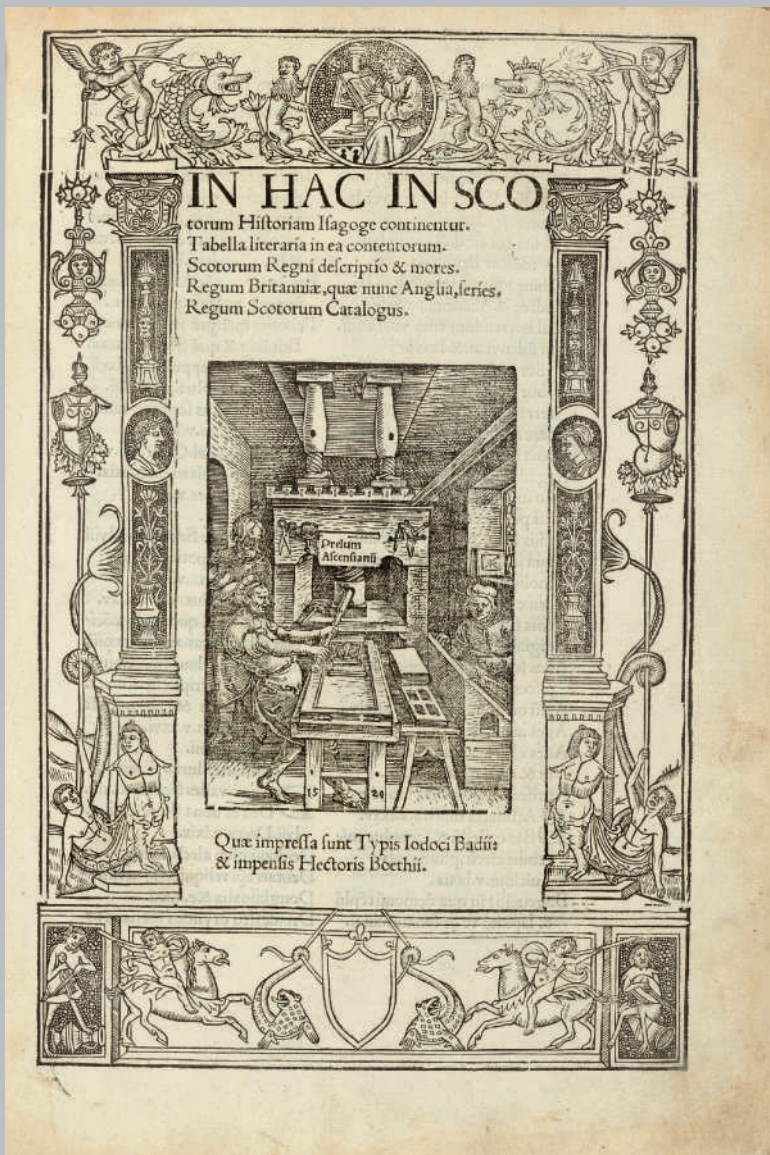
2nd work: title with large woodcut depicting the young and old Cicero sitting opposite each other, 125 woodcut illustrations, some full-page, by Schäufolein, the Petrarca Master and probably Hans Weiditz, many with woodcut borders, 7 hand-coloured. Historiated and ornamental initials. With the blank N8 and final blank Ee4. Register bound in at front (a few lower corners or lower margins with small repairs, light marginal soiling and occasional light waterstaining). First edition. Adams C-1785; Muther 1097; Worstbrock, *Deutsche Antikerezeption* 1450-1500 163; VD-16 C-1785.

2 works in one volume, folio (297 x 200mm). 17th-century vellum, manuscript title on spine (a few light stains, lower cover rubbed). Provenance: Johann Christoph Gottsched, German writer and literary reformer (1700-1766, engraved bookplate) – FAL (crowned monogram on first title) – the Arcana collection.

£4,000-6,000

US\$5,100-7,600  
€4,600-6,800





0598

BOECE, Hector (c.1465 - c.1536). *Scotorum Historiae*. Paris: Jodocus Badius Ascensius, for the author, [not before 15 March 1527].

**First edition of Boece's magnum opus, apparently Bellenden's own copy, annotated with his revisions, working towards his final translation into Scots of Boece's history - 'the first book in Scottish prose'** (Hume Brown). Boece, Scottish humanist, friend of Erasmus, and first principal of King's College, Aberdeen, dedicated his history of Scotland to the young Scottish king, James V. The king recognized in Boece's history an opportunity to promote his reign and Scotland as a nation state and to establish a national history to shape Scots identity. He not only granted Boece a pension of £50 per annum, he also commissioned John Bellenden, poet and courtier, to translate it into vernacular Scots. Bellenden's translation was completed in 1531; the royal dedication manuscript, elaborately illuminated, survives at the Morgan Library. Bellenden continued work on the translation, likely in consultation at some level with Boece, culminating in an edition, printed at Edinburgh by Thomas Davidson in about 1540 (STC 3203).

The present volume, amply annotated with Bellenden's additions in Scots, represents a stage, probably early, in Bellenden's serial translation. One of Bellenden's innovations was the introduction of chapters within each book, each accompanied by a summary heading. His earliest version of his translation - the royal manuscript at the Morgan Library (copy *M*) - has 380 such chapter breaks. The next earliest manuscript, now at Trinity College, Cambridge (copy *C*), has 415, a number consistent with the other pre-1540 manuscripts and the printed edition. The present volume has the full complement of chapter breaks marked throughout, and the corresponding chapter summary headings for Books I-VIII and half of Book IX (IX, 1-8, 11-15) written in the margin. (Two chapter breaks are omitted, almost certainly by accident.) Its readings often agree most closely with manuscript *C*; because the printed edition reflects corrections and improvements to the headings as found in the present volume and *C*, they must precede it.

1 Scoti egerrime passi continuo animū ad vlciscendum adiecere. Pictos nōnullos trucidant, nec prius a cēde destitēre, q̄ necatis suis numerū equauerunt. Confestim turbatis vndiq; rebus vtrinq; teterrima fit clades: Vnusquisq; etem, vt in alteri⁹ partis quēuis icidit nulla habita temporis locive ratione immaniter occiditur. Proinde diutius simulata pace soluta, Picti Scotis bellum indicūt. Crebræ incurfiones vtrinq; factę. Et ne quicq; per iram animive immoderationem ageretur, sed consilio omnia, occulte parant quæ militibus in bello vsui forent: multisq; consultationibus frequentibus maiorū conciliis  
 10 agunt de modo gerendi belli, quibus ducibus, qualibus auspiciis: an hostes expectandi, an in eos mouendū. Sub idem tempus Scoti conuentum faciunt vbi tribuū rectores varia de bello censuerunt. Aliis Pictorū perfidię infestis succlamātib; raptim in eos incurfandum veluti sacrorū fœderum violatores: tantā esse gentis iniuriā, vt nul-

Cap. 6.  
 How he shewes and  
 how the Scots were  
 so muche by the  
 how the Scots were  
 so muche by the  
 how the Scots were  
 so muche by the  
 how the Scots were  
 so muche by the

aliorū compluriū rerum & locorum, vetustas ad posteros obfuscauit. Crathlintus demum vrbanis atq; religiosis operibus, insigne nomē ad posteritatem adeptus, vicefimo quarto sui principatus anno, fato cōcessit. quo aņo Fincormacus eius patruelis Cormacho Crath  
 25 linti patruo prognatus, regno per manus morientis accepto, cunctis conclamantibus vt faustum felixq; foret fatali marmorī, progenitorū more insidēs, rex ab omnibus est salutatus. Vixere cū Crathlinto rege vel paulo ante eum, viri eruditione insignes Iulius Capitolinus, Vopiscus Syracusanus, & illis aliquanto maiores Trebel  
 30 lius pollio, Ælius Lāpridius, Ælius Spartian⁹, & Herodianus græcus, omnes Romanę historię scriptores: qui sicut alii cōplures eruditī, amplissimū illud Romanorū imperium, nō tam rerum gestarum magnitudine, q̄ eloquētia omnisq; generis eruditioē, detulere ad po-

Cap. 7.  
 How he shewes and  
 how the Scots were  
 so muche by the  
 how the Scots were  
 so muche by the  
 how the Scots were  
 so muche by the  
 how the Scots were  
 so muche by the

The annotating hand is clearly transcribing, not composing. If, as likely, the hand is of an amanuensis, this volume mirrors Bellenden's known work habits. A cache of his surviving materials for his translation of Livy shows not only that he worked from autograph drafts and fair copies made by an amanuensis, but that he revised his translation serially: translating, having a fair copy transcribed, revising the fair copy, sometimes reverting to his earlier work, all while referring regularly back to the Latin original (Harikae pp.21, 221-223). The present volume thus shows the hallmarks of being one stage in Bellenden's serial revision. Its exact place in the stemma of surviving manuscripts has not yet been ascertained, but it is a fair copy clearly after *M* and before the printed edition.

A further striking indication of a pre-print date for the annotations is an interpolation written in the margin against Book XVI. It consists of 17 lines of verse detailing a charter made by King William I in 1167. This 'rhyming charter' is not found in Boece's Latin original, nor in any of the early manuscripts. It does appear in the printed edition of c.1540 in a slightly revised version (in this instance, slightly inferior for having sacrificed its final rhyme for the sake of historical clarity). The rhyming charter as written here thus represents the earliest survival of this 'rhyming charter' and the earliest version of Bellenden's rendition. **Taken together, the annotations constitute unique contributions to the corpus of Middle Scots, with special significance as among the earliest manuscripts of 'the first book in Scottish prose'**. Adams B-2308, Renouard, *Badius*, II, p.195, and cf. Ryoko Harikae, 'John Bellenden's Chronicle of Scotland', Oxford doctoral thesis, on-line.

2 parts in one volume, folio (309 x 215mm). Full woodcut architectural border to both titles with Badé device at centre (Renouard, no. 2), first title printed in red and black, woodcut arms of Scotland with woodcut border pieces above verse 'De insignibus Scotorum Regum', woodcut criblé and historiated initials. (Title remargined, silked on recto, minor loss of woodcut on rector and loss of a little text on verso, about 35 leaves at front and end repaired, mostly at margins with occasional loss at headline, some minor fraying or softening at edges, a number of leaves slightly shorter.) Near-contemporary paneled vellum over possibly new thin pastepaper boards, yapp edges (rebacked, soiled). *Provenance*: extensively annotated in at least 4 hands, the earliest seemingly an amanuensis working with John Bellenden - 'James Maxwell aught this Book' (16/17th-century inscription on d8v).

Nicolai  
Copernici  
de revolutionibus  
libus.  
1543

0599

COPERNICUS, Nicolaus (1473-1543). *De revolutionibus orbium coelestium, libri V*. Nuremberg: Johann Petreius, 1543.

**First edition of the most important scientific publication of the 16th century, a 'landmark in human thought'** (PMM). *De revolutionibus* placed for the first time the sun at the centre of the universe and described the earth's diurnal rotation and its annual rotation around the sun. Copernicus denounced the geocentric belief in the immobility of the earth as based on mere appearance. In order even to entertain an idea such as a heliocentric universe Copernicus had to break with virtually all current knowledge: astronomical, metaphysical, theological and, most basically, simple sensory perception. The geocentric system of Ptolemy had held sway for over a millennium; Aristotelianism dictated that there was a fundamental difference between heavenly and terrestrial bodies; and theological dogma considered geocentrism as the very foundation of the special relationship between God and man. Aware of the radical nature of his theory, Copernicus composed an introduction in which he attempted to trace historical antecedents for his basic tenets. He cites antecedents for the mobility of the earth in Pythagoras and Heraclides and for the earth's revolution around the sun in Aristarchus. While these antecedents provided a handy defense for Copernicus, it is unlikely that they played any significant role in developing his theory (cf. O. Gingerich, *Eye of Heaven*, 1993). The Church in fact never officially condemned Copernicus's work as heretical, in part because its observations were essential to reform of the calendar and thus to the precise determination of Easter.

Copernicus first circulated his ideas on heliocentrism in manuscript form, catching the attention of a young mathematician and astronomer, Georg Joachim Rheticus, who became the chief advocate of his new theory. Rheticus persuaded Copernicus to let him announce a summary of heliocentrism in print in 1540 (*De libris revolutionum ... Nicolai Copernici ... narratio prima*), and eventually to permit publication of his work, *De revolutionibus*, in full. Already familiar with the scientific publishing of Johann Petreius at Nuremberg, Rheticus delivered Copernicus's manuscript (which survives at the Jagiellonian Library, Cracow University) to Petreius in 1542 and acted as editor and proof-reader. When Rheticus left Nuremberg to take up a professorship at Leipzig, Andreas Osiander took over responsibility for proof-reading. Apparently fearful of a violent reaction against the work by the Church, Osiander wrote a prefatory address to the reader in which he attempted to placate in advance critics of Copernicus's theory. In it he stated that the work presents merely hypotheses which "need not be true or even probable; if they provide a calculus consistent with the observations, that alone is sufficient." Since a finished copy of the *De revolutionibus* only reached Copernicus on the eve of his death, his reaction to Osiander's address is unknown, but Rheticus and other Copernican disciples found it reprehensible. Several copies survive in which the address (and the last words of the title 'orbium coelestium', probably also a late addition by Osiander) is crossed through by Rheticus; Kepler denounced the address as the work of Osiander in 1609 in the introduction to his *Astronomia nova* (cf. Gingerich, *Eye of Heaven*). Adams C-2602; Dibner *Heralds of Science* 3; Gingerich *An annotated census of Copernicus' 'De revolutionibus' (Nuremberg, 1543 and Basel, 1566)* l.118; Horblit 18b; Houzeau and Lancaster 2503; PMM 70; Stillwell *Awakening* 47.

Small folio (255 x 190mm). 203 leaves, with the rare errata printed on the verso of an additional title. 148 woodcut diagrams, including 6 repeats (Gingerich count), tables of calculations, ornamental woodcut initials in part attributed to Hans Sebald Beham, some Greek (first quire gently washed with leaves repaired at gutter, some light waterstaining, lower outer corners of ff. 79-84 repaired, a few quires with marginal mildew marks, last leaf supplied.) Modern binding of old vellum (repairs, some staining), ink titling on upper edge. *Provenance*: 18th-century marginal annotations (cropped) – Fl. Tulkens (bookseller; pencil name on front flyleaf).

£500,000-700,000

US\$640,000-890,000

€570,000-790,000



### 0600

DE BRY, Johann Theodor (1561-1623) and Johann Israel DE BRY (c.1565- c.1609). *Emblemata saecularia, mira et iucunda varietate saeculi huius mores ita experientia*. Frankfurt: [for the authors], 1596.

**First edition of the de Brys' second emblem book, this copy used as an *album amicorum* with the engraved plates in contemporary hand colour and with several contemporary annotations.** Preceding the plates on a blank leaf is a 22-line MS dedicatory poem in German, stating that the album was begun in Nuremberg, 1597, by Stefan Hartmann for his brother. The de Bry emblem books are the most famous representatives of this form of emblematic printed *Stamm- und Wappenbücher*, fashionable in Germany in the second half of the 16th century. The contents of recorded copies of the present edition seems to vary: some are described as having an equal number of escutcheons and emblem plates, while others are described as containing 51 or 52 blank escutcheons: these totals may, however, include the Minerva plate, presumably intended for the owner's arms. The copy at Cambridge described by Adams includes 50 engraved plates and 6 engraved escutcheons. We are able to trace no other copy at auction with the plates in contemporary hand colour (RBH/ABPC). Adams B-2981; Brunet I:1309.

Quarto (197 x 154mm). Hand-coloured engraved title within engraved allegorical border incorporating 10 blank medallions and one medallion with a device, 22-line German MS poem on blank leaf, 39 (of 50?) engraved escutcheons of which 11 are coloured or part-coloured, 48 (of 50?) numbered hand-coloured engraved plates, some heightened in gold, by Theodor de Bry, c.16 after Pieter Brueghel the Elder, the remainder after Hieronymus Bosch, Hans Bol, Martin de Vos, and others, numerous plates with contemporary annotations in German and Latin often reproducing the explanatory lyrics in the printed text, several within hand-coloured banners, 2 dated 1599, several blank leaves bound after the final engraved plate (without the introductory plate of Minerva seated with blank shield, some marginal repairs, small stains and thumb-soiling, plate 31 repaired with loss to lower section of image). Contemporary German calf stamped in gilt with central lozenge and framed with gilt borders, with initials 'S H' and date '1597' in gilt on upper cover, spine gilt (rebacked and restored preserving original spine and sides, endpaper renewed). *Provenance*: Stefan Hartmann (inscription, initials on binding) – Hannß Jerg Schor (excised purchase inscription dated 1688 on front pastedown).

£18,000-25,000

US\$23,000-32,000  
€21,000-28,000



### 0601

[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, enlarging the original French text and with the first appearance of the full series of woodcuts to *La Vénerie*.** It is 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'. Holstein II, 52; Nissen ZBI 1175; Thiebaud 312-313; Souhart 156-157; Schwerdt I, p. 30.

2 parts in one volume, folio (324 x 200mm). First title printed in red, titles to both parts with woodcut vignette, 172 woodcuts printed from 90 blocks by Stefan Hermann after Jost Amman, Christophe Maurer, Ludwig Frig and others. Colophon leaf with device at end of each part. With the two blanks (repairs to the lower inner margins in the second half of the second work, not affecting text, some waterstaining to the gutter, larger towards the foot of the pages). Contemporary blind-tooled calf over wooden boards, metal corner guards, clasps and catchers, sides with outer borders of palmettes enclosing an inner paneling with figures of virtues, gilt supralibros with the burgher arms of Eberhardt Tabach (or Tabak) of Cologne, gilt supralibros with arabesque and initials E I (Eberhardt Jacob?) both surrounded by gilt floral cornerpieces (joints cracked but holding, spine chipped and repaired at head and foot, leather rubbed, particularly at corners and along the edges, spine worn). *Provenance*: Eberhardt ? Jacob Tabach or Tabak of Antwerp, 'now burgher of Cologne' (arms in supralibros) – early shelfmark and price record in ink on front paste-down - remains of a ?19th-century removed bookplate on the front pastedown.

£7,000-10,000

US\$8,900-13,000  
€7,900-11,000



Si clausa virgo Claudia ad litte' trabe' valeat  
 Cur spū sancto grauida. virgo nō generaret.  
 Og lungfrauo Claudia / zu land em hoch  
 warumb gebare Maria / mit mensch vnd got.



Dea feste Aug' loq' li. q'ro de Ciuita.  
 dei. dicit. q' qdā purat eā esse venerem. q' q'  
 dā venerē triformē discernit. vnā xgimē. al-  
 terā muliere diuicatā. reliquā meretricē Cui  
 phemces de p'stitucōe filiarū suarū ymola-  
 bāt sacrificia anq' eas iūgene viris Cui feste q'  
 dā xgo Rome Claudia a claudio dicta. in xg-  
 imitate fuit. x' dū rome littozi nauis onaf-  
 ra adbereret. ipa apposuit emgulū suū xgi-  
 nale ad p'ra nauis. x' nauigio mox nō differt  
 ābulare. puto q' b' Aug' x' etiā Valeri' li. suo  
 viij. hāc xgimū o'seracōem ab Ouidio li. fa-  
 stoz q'ro didicēit. q' sub octauiaō relega' in  
 exiliū. a rpe tiberij. sub q' x'ps pass' poera fu-  
 ic habit' p'clarus quem Aug' x' vale mū.  
 post longa annoz rpa sunt subsecuti.

Si cribro virgo Tustia. aquā portare valeat  
 Cur pcurante omnia. virgo non generaret.  
 Lo Tustia trag in epnem syde / dz wasser  
 gerzlich vnuertzet / des glich du epner jüg-  
 frau. gibe / dz got gebare in jrem kindel bet



Scit Valerius maximus libro Octa-  
 uo. Quedā virgo fuit Rome. que dee  
 feste suam consecrauit virginitatem.  
 tandem de carnis spurcijs infamata. ad suā  
 illibaram virginitatem comprobendam. de  
 tibri Rome aquam in Cribro vsq' ad templū  
 dee feste impollure portauit.

## 0602

FRANCISCUS DE RETZA (c. 1343-1427; falsely attributed to). *De Generatione Christi, sive Defensorium castitatis B.M.V.* [Strasbourg: Printer of the Breviarium Ratisponense (Georgius de Spira?), c. 1479-1482]

**First typographic edition, exceptionally rare** (no auction record, and a single record of the 1490 reprint), of a successful work which had theretofore only appeared as a blockbook; though type-set editions retain a primarily graphic and visual nature, this edition also stands out as the first to combine Latin and German in the interpretation of the images. Through a series of images accompanied by captions, the author generates a multitude of symbols all referring to the dogma of Mary virgin and mother. He depicts and describes instances of exceptions to the laws of nature taken from natural sciences, historical accounts, mythology, the Bible. Among his sources are Christian writers such as Augustine, Isidore of Sevilla, Bartholomaeus Anglicus, Albertus Magnus, but also classical authors like Vitruvius, Valerius Maximus and Ovid. The text consists of up to sixty exempla that vary in number and order according to the different redactions and editions. The illustrations, lived

on in panel and mural paintings as well as in the sculptural decorations. In 1498 Sebastian Brant adapted the verses in sixty-two distichs. A wide-margined copy, preserving some deckle edges. HC 6085\*; ISTC ir00151000; BMC II, p. 486; GW 10273; Fairfax Murray, *German*, 358; Schreiber 4046; Schramm XVI, pp. 10 and 16; F. Schanze, 'Der Drucker des Breviarium Ratisponense (Georgius de Spira)', in: *GbJb* 69 (1994), pp. 67-77, esp. pp. 75-77; Goff R 151.

Quarto (193 x 140mm). 29 leaves (of 30, without the first blank). 32 lines, type 1:88G, rubricated throughout, initials not supplied. 53 woodcuts, of which 2 full-page (light staining towards the end.) Modern red morocco, sides filleted in blind. *Provenance*: probably Edmée Maus (see Arnim, *Katalog der Bibliothek Otto Schäfer*, 132n) - Geneva, Nicolas Rauch, May 1963, lot 35 - Schweinfurt, Otto Schäfer collection (OS 313), acquired from Rauch auction through A. Lauter.

£20,000-25,000

US\$26,000-32,000  
 €23,000-28,000



0603

FRIDOLIN, Stephan (d.1498). *Schatzbehalter der wahren Reichtümer des Heils*. Nuremberg: Anton Kobberger, 8 November 1491.

**First edition of one of the most celebrated illustrated books of the 15th century.** The powerful woodcuts are considered to have made a significant impact on Albrecht Dürer and influenced directly his own monumental work in the medium. He had been apprenticed to the Wolgemut-Pleydenwurff workshop from 1486-89, and returned to Nuremberg from Basel soon after publication of the *Schatzbehalter*.

The *Schatzbehalter* was written by Stephan Fridolin, spiritual guide and confessor to the Poor Clares at Nuremberg, almost certainly at the behest of the nuns and their abbess, Caritas Pirkheimer, sister to Willibald. The text is based on Scripture and tells the story of the life and passion of Christ in 100 events; the accompanying illustrations were intended to impress the story more firmly on the minds of the audience, specifically those unable to read, as Fridolin states in the preface. It thus joins other late medieval works popularizing Scripture in text and image, such as the blockbook *Biblia Pauperum*. In his discussion of each woodcut, Fridolin explains the literal and metaphysical meaning of the image, thus giving the modern reader an invaluable insight into medieval interpretation of imagery. HC \*14507 = H 6236; GW 10329; BMC II, 434 (IB. 7413-7414); BSB-Ink. F-263; Bod-Inc. F-107; ISTC is00306000; Goff S-306.

Median folio (310 x 215mm). 352 leaves (of 354, without the blanks). 11-line South-German, probably Augsburg, illuminated initial opening text on a4r, floral and foliate extensions with gold balls, other initials in red, partly rubricated, 96 full-page woodcuts from 91 blocks by Michael Wolgemut, Michael Pleydenwurff and their workshop, in 16th/17th-century hand-colour, woodcut Hebrew letters on d4r (minor marginal repairs in 8 leaves, a4 supplied from another copy, occasional faint thumb-soiling, spots or stains, waterstain in outer top corner in final third). 16th/17th-century vellum stamped with black central lozenge and borders, all edges gilt (slightly darkened and rubbed in a few places). *Provenance*: 'Poloque Soloque Favente' (17th-century bookplate, possibly belonging to Joseph Durr (b.1643), Abbot at Ursberg Abbey, Bavaria 1681-1708) – some early marginal annotations.

£30,000-50,000

US\$39,000-64,000  
€34,000-56,000



**0604**

GIOVIO, Paolo (1483-1552). *Illustrium virorum vitae*. Florence: Laurentius Torrentius, 1551. With final blank P6.  
 [Bound with:] GIOVIO, P. *De vita Leonis decimi Pont. Max. libri quatuor*. Florence: Laurentius Torrentinus, 1551.

**A clean copy**, consisting of two works often found together, printed by the Flemish printer Torrentinus who replaced Filippo Giunta. 1st work: Adams G-664; Brunet III, 684; Graesse III, 490. 2nd work: Adams G-690; Brunet III, 583; Graesse III, 490.

2 works in one volume, folio (339 x 222mm). Printer's device on titles, large historiated woodcut initials (small ink stain on title of 1st work, light waterstain in lower margin of a few leaves in the 2nd). Contemporary blind-stamped pigskin (very rubbed and a little soiled, lacking ties). *Provenance*: Count of Einsiedel at Reibersdorf (stamp on first title).

£700-1,000

US\$890-1,300  
 €790-1,100



0605

GONZALEZ de MENDOZA, Juan (1545-1618). *Dell' historia della China*. Venice: Andrea Muschio, 1586.

**Lord Macartney's copy of the first serious survey of China.** Although Mendoza never went to China himself, he amassed a large number of reports from missionaries and had access to a collection of works in Chinese acquired by P. Martin de Rada in Fukien in 1575. His immensely successful book was first published in Spanish in Rome as *Historia de las cosas mas notables... del gran reyno de la China*, 1585, and the following year saw the appearance of several Italian editions, including this first Venetian printing. Adams G-868; Cordier *Sinica* 10-11; Löwendahl 21; Lust 23; Palau 105.504; Sabin 27779.

Octavo (145 x 97mm). Woodcut printer's device on title, woodcut head- and tail-pieces, with blanks ++8 and ff8, 3 folding engraved plates from a later work bound in (occasional light staining, title repaired just affecting last letter of imprint date). 19th-century marbled boards, titled in gilt on spine. *Provenance*: George, 1st Earl Macartney (1737-1806, leader of the celebrated embassy to China in 1792, bookplate).

£1,500-2,500

US\$1,900-3,200  
€1,700-2,800

0606

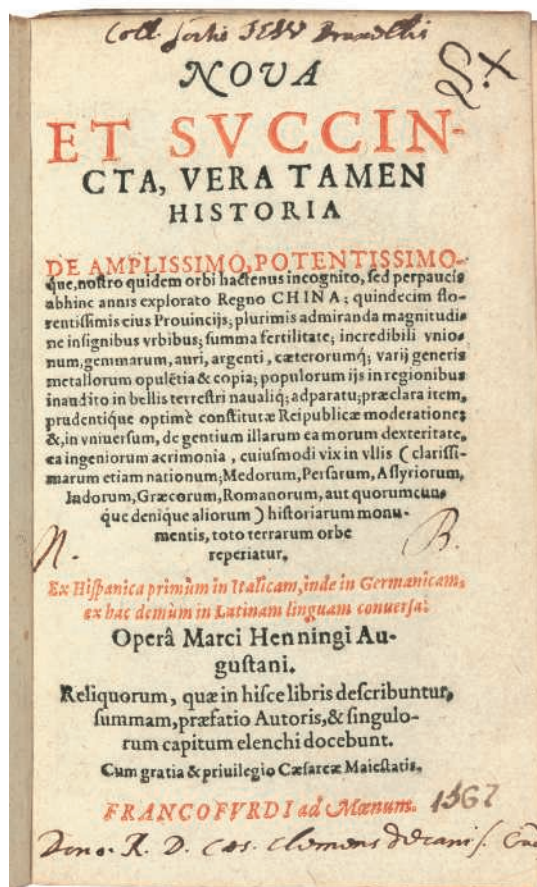
GONZALEZ DE MENDOZA, Juan (1545-1618). *Nova et succincta, vera tamen historia de amplissimo, potentissimoque, nostro quidem orbi hactenus incognito, sed perpaucis abhinc annis explorato Regno China*. Translated from the German by Marc Henning. Frankfurt: [S. Feyerabend?], [1589].

**First Latin edition of this important general description of China, containing the accounts of the Augustinian and Franciscan friars to China via the Philippines. The work also includes an itinerary of the New World and the discovery of Mexico,** translated by Luc de la Porte from the writings of Father Martin Ignacio, detailing his travels to Mexico, the Canaries, Santa Domingo, Jamaica, Cuba, and Puerto Rico. 'According to Nicholas Antonio, the ... Itinerary of the New World ... was written by F. Martin Ignacio, and was never published separately... The itinerary gives curious details concerning the Canaries, St. Domingo, Jamaica, Cuba, Porto Rico, and especially Mexico. Ortelius, in his *Atlas*, declared that he had received more information concerning America, from this itinerary than from any other single book' (Sabin 27775). The first edition in German appeared previously the same year; the dedication is to Count Anton Fugger. Adams G-870; Alden & Landis 589/30; Cordier *Sinica* I, 14-15; Lust 27; Palau 105516; Sabin 27781.

Octavo (154 x 95mm). Title printed in red and black; with two final blank leaves present at end. Contemporary vellum with overlapping fore-edges, edges stained red (rebacked). *Provenance*: Jesuit College of Brussels (early inscription at head of title) - early ex dono inscription on title 'Dono R.D.... Clemens decanis' and purchase note on rear endpaper - Sir Thomas Phillipps copy (shelfmark visible beneath later front pastedown) - Philip Robinson (sale Sotheby's London, 22 November 1988, lot 47) - Jean R. Perrette (sale Christie's New York, 5 April 2016, lot 178).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400





0607

GRITSCH, Johannes (1409-1475). *Quadragesimale*. [Ulm:] Johann Zainer, [14]76.

A clean, wide-margined copy of the rare third of twenty-four known incunable editions of this popular collection of 50 Lenten sermons; and Zainer's second edition. Published just one year after his first, this is essentially a reprint, as the contents of the pages are nearly the same in both editions, proving the popularity of this work from an early stage. No copy of this edition is recorded at auction in over 40 years (ABPC/RBH). H \*8064; GW 11540; BMC II 524; Bod-inc G-252; BSB-Ink G-392; ISTC ig00491000; Goff G-491.

Royal folio (405 x 275mm). 269 leaves (of 271, without blanks). Decorative woodcut border on first text leaf, and numerous decorative woodcut opening initials, early manuscript quiring (light worming just touching a few letters). Contemporary Landshut blindstamped pigskin over wooden boards [EBDB w000032], manuscript inscription on fore edge (without catches, metal furniture removed, extremities rubbed, somewhat darkened). *Provenance*: early manuscript inscriptions on pastedown about the tidal effects of the moon and zodiacal signs - ?Germany (stamp on first leaf and first leaf of text).

£4,000-6,000

US\$5,100-7,600  
€4,600-6,800

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**Hic mulier p. n. c. i. s. i. n. f. a. m. i. l. i. a. m. d. e. b. e. t. a. c. e. r. e.**



I. c. o. q. i. n. p. r. i. s. s. c. o. p. i. o. s. i. n. f. i. c. i. a. t. n. a. l. i. c. e. t. p. p. b. i. s. p. i. n. p. o. r. t. e. n. s. q. u. o. n. d. i. s. a. c. o. s. t. e. C. a. x. x. c. i. i.  
 d. o. n. e. m. i. l. i. s. p. d. i. g. n. i. s. i. n. a. c. r. e. v. i. s. v. e. x. q. i. n. m. i. d. i. p. i. e. s. e. p. t. e. m. o. n. e. f. a. n. m. e. d. i. e. t. a. m. v. a.  
 n. e. l. i. n. t. d. o. c. u. m. e. n. t. o. p. b. o. n. i. u. m. t. a. q. s. d. i. s. c. r. e. p. t. a. t. e. a. u. t. o. p. i. n. t. e. n. e. v. t. r. e. t. e. s. i. b. i. i. n. u. c. e. d. e. a.

**0608**  
 [LICHTENBERGER, Johannes, i.e. Johannes Grünbach (c. 1440-1503)].  
*Prognosticatio in Latino*. [Heidelberg: Heinrich Knoblochtzter, after 1 April 1488].

**First edition of one of the most wide-spread and influential astrological-prophetic texts of the late Middle-Ages and early-modern era. No copy is recorded in ABPC or RBH.** Lichtenberger's renown as a court astrologer and horoscope maker to princes made his predictions remarkably authoritative and sought-after. This, his opus magnum, begins with a treatise on the nature of prophetic astrology, then delves into three aspects: the destiny of the Church, the future of the Empire (including the threat from the Turks), and the fate of the laity with predictions up to the year 1576. A dramatically prominent feature of this work, the large woodcuts were executed in meticulous observance of the author's captions, and rather than being merely decorative play a role integral to the meaning of the book, a necessary complement to the text: 'From its first edition in 1488, Lichtenberger's *Prognosticatio* had a distinctive graphic identity. Later publishers treated its illustrations as an essential element of the work in a way that was not true of other printed prophetic works. ...Although Martin Luther saw little of value in the astrologer's art, he cited in his preface to the 1527 edition that Lichtenberger's predictions had partially

come to pass: "He hit the mark in several things, and came especially near with the pictures and images, much more so than with the words." [...] The *Prognosticatio* woodcuts offered readers a private and individual participation in the prophetic vision, which helped preserve the image sequence in later editions (J. Green, *Printing and Prophecy - Prognostication and Media Change 1450-1550*, U. of Michigan Press, 2012, pp.85-6). Hain-Copinger, 10080; BMC II, p. 532; ISTC il00204000; GW M18217; Goff 1964, L 204; Schreiber 4499; see Schramm XV, figs. 1099-1141 (Mainz 1492 edition).

Folio (290 x 207mm). 38 leaves, including the final blank (quire E misbound between A and B). 43 lines. With 45 woodcut illustrations (title and last leaf dusty and a little loose, tiny hole to woodcut in A6, a few corners skillfully repaired, some light marginal browning, some morning towards the end). Modern brown morocco; preserved in a green half morocco custom-made box. *Provenance*: S. S. Brunshwig (1882-1970; his leather bookplate gilt 'SSB' on pastedown. His library was sold at Rauch, Geneva, 28-30 March 1955, l. 25; also *vente* 31, 18 June 1962, lot 13). - Schweinfurt, Otto Schäfer collection (OS 579, acquired in December 1967 from Martin Breslauer).

£20,000-25,000 US\$26,000-32,000  
 €23,000-28,000

**0609**

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

**Fifth edition of a popular commentary on the Book of Wisdom.**

Holkot's commentary is cited as an important influence on Chaucer's *Canterbury Tales*. HC \*8760; GW 12887; BMC II 587; Bod-inc H-132; BSB-Ink H-314; ISTC ih00292000; Goff H-292.

Chancery folio (274 x 198 mm). 290 leaves, with the last blank, initials in red, the first with penwork decoration in the border featuring birds, a bearded face, and a fly (several leaves faintly waterstained, wormholes in quires a-d and p onwards touching some letters, lacking upper portion of blank). Contemporary German blindstamped pigskin over wooden boards (a few tears to spine, some wormholes, lacking clasps). *Provenance*: Passau monastery? (inscription on title) – contemporary and later marginal annotations by at least two different hands – Munich, Royal Library ('Duplum').

£1,500-2,500

US\$1,900-3,200  
€1,700-2,800



**0610**

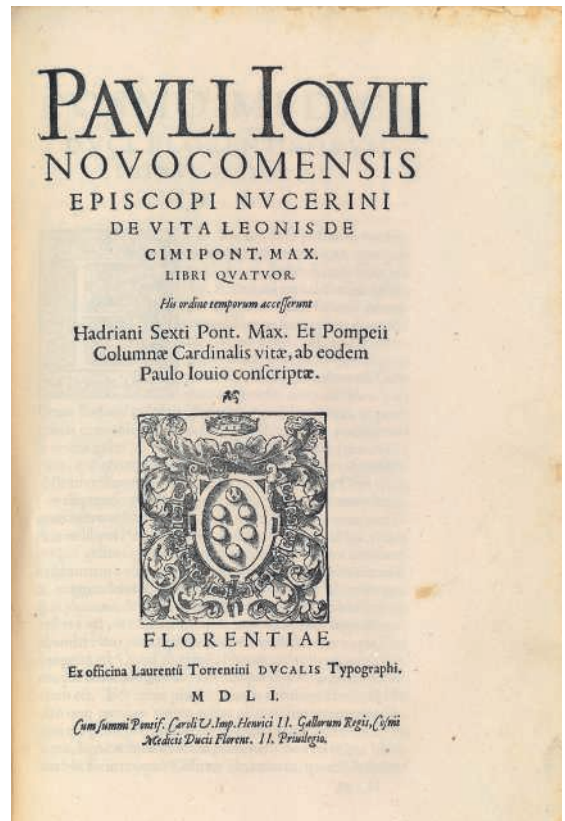
PETRUS DE NATALIBUS, (1370-1400). *Catalogus sanctorum[m] et gestorum eorum*. Venice: Nicolaus de Franckfordia, 1516.

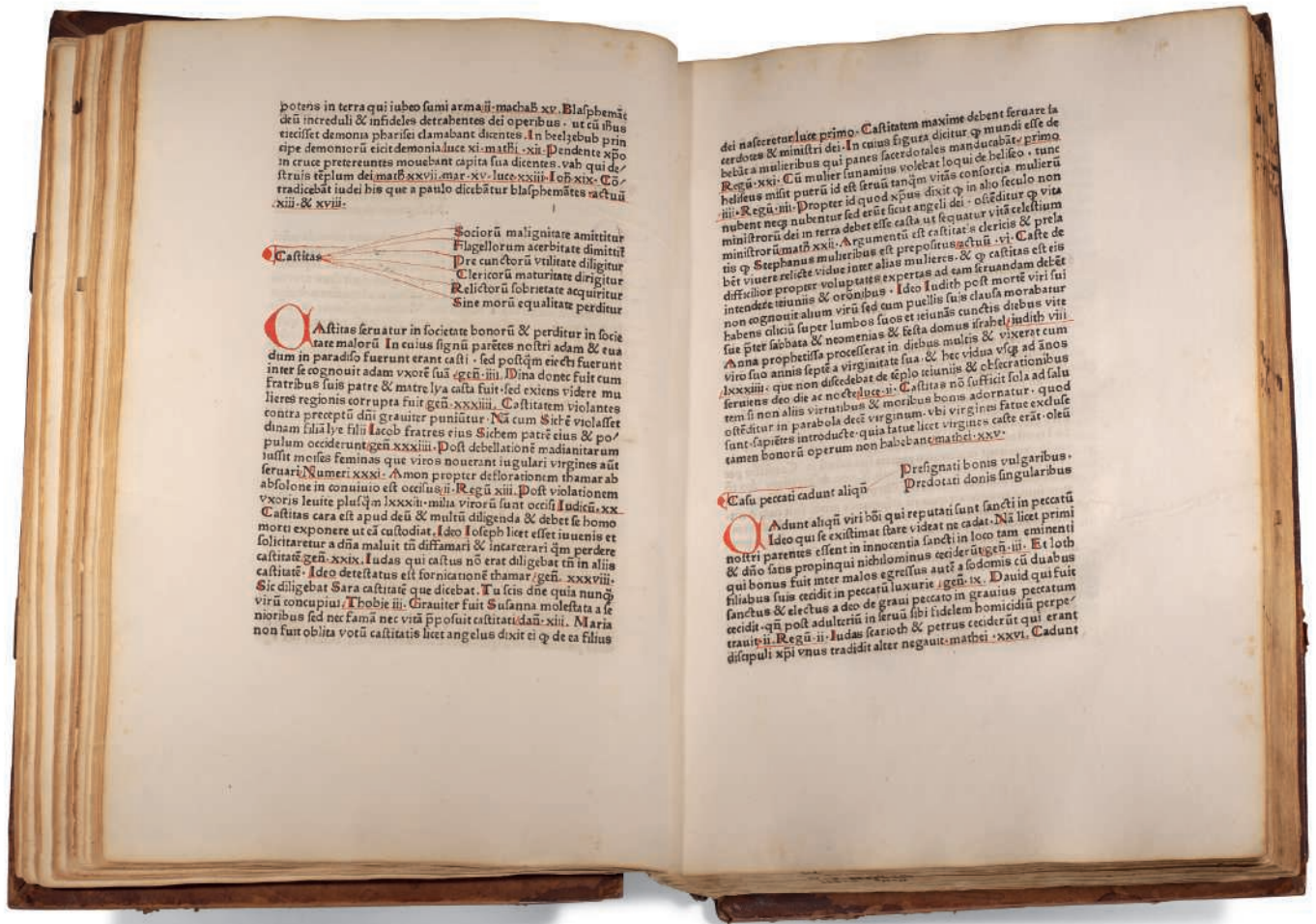
**Petrus de Natalibus's popular hagiography.** It was composed between 1369 and 1372. The first edition was printed at Vicenza by Enrico Sant'Orso in 1493, and a number of editions were issued at Venice, Lyons and Strasbourg early in the 16th century. Adams N-47; Essling 1511; Sander 4941.

Small quarto (215 x 158mm). Full-page woodcut showing Jesus on the cross surrounded by 14 smaller scenes, first leaf of book one surrounded by two ornamental woodcut illustrations and 9 inset scenes, printed in double column (a few leaves waterstained, mostly at beginning, including title and both leaves with woodcuts, light browning and spotting.) Contemporary calf, lavishly stamped in blind on sides (skillfully rebacked in old style, rubbed). *Provenance*: Petrus Franciscus Passerini (booklabel on pastedown).

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700





potens in terra qui iubes fami arma. machab. xv. Blasphemā  
 deū incredulū & infideles detrahentes dei operibus. ut cū ihū  
 eiecisset demona pharisei clamabant dicentes. In beelzebub prin-  
 cipe demoniorū eicit demonia. luce xi. mathi. xii. Pendente xp̄o  
 in cruce pretereuntes mouebant capita sua dicentes. vab qui de-  
 struis templū dei mach. xxvii. mar. xv. luce xxiii. i. c. p. xix. cō-  
 tradicabit iudei his que a paulo dicebātur blasphemantes actū  
 xii. & xvii.

- Castitas
- Sociorū malignitate amittitur
- Flagellorum acerbitate dimittit̄
- Pre cunctorū vilitate diligitur
- Clericorū motu ritate dirigitur
- Relictorū sobrietate acquiritur
- Sine morū equalitate perditur

**C**astitas seruatur in societate honorū & perditur in socie-  
 tate malorū. In cuius signū pariter nostri adam & eua  
 dum in paradiso fuerunt erant casti. sed postq̄m eiechi fuerunt  
 inter se cognouit adam vxorē suā. gen. ii. Dina dote fuit cum  
 fratribus suis patre & matre lya casta fuit. sed extens videre ma-  
 lieres regionis corrupta fuit. gen. xxxiii. Castitatem violantes  
 contra preceptū dñi grauius puniuntur. Nā cum Sichē violasset  
 dinam filiā iacob fratres eius Sichem patrē eius & po-  
 pulam occiderunt. gen. xxxiii. Post debellationē madianitarum  
 iussit moyses feminas que viros nouerant iugulari virgines aut  
 seruati. Numeri. xxxi. Amon propter desolationem thamar ab  
 absolute in conuincio est occisus. Reg. i. xiii. Post violationem  
 vxoris leuite plusq̄m lxxxii. mala vitiorū sunt occisi. Iudic. xx.  
 Castitas cara est apud deū & multū diligenda & debet se homo  
 morti exponere ut eā custodiat. Ideo ioseph licet esset iuuenis et  
 sollicitaretur a dñā maluit tñ diffamari & intererari q̄m perdere  
 castitatē. gen. xxxix. Iudas qui castus nō erat diligebat tñ in aliis  
 castitatē. Ideo detestatus est fornicationē thamar. gen. xxxviii.  
 Sic diligebat Sara castitatē que dicebat. Tu scis dñe quia nunq̄  
 virū concupui. Ithob. iii. Grauius fuit Susanna molestata a se-  
 nioribus sed nec famā nec vitā p̄posuit castitati. dan. xiii. Maria  
 non fuit obliua votū castitatis licet angelus dixit ei q̄ de ea filius

dei nasceretur. luce primo. Castitatem maxime debent seruare la-  
 cerdotes & ministri dei. In cuius figura dicitur q̄ mundi esse de-  
 bebūt a mulieribus qui panes sacerdotales manducabant. primo.  
 Reg. xx. Cū mulier sunamius volēbat loqui de bello. tunc  
 helieleus misit puerū id est seruū tanq̄m vitiā conforcia mulierū  
 iii. Reg. vii. Propter id quod xp̄us dixit q̄ in alio seculo non  
 nubent neq̄ nubentur sed erūt sicut angeli dei. off. i. q̄ vita  
 ministrorū dei in terra debet esse casta ut sequatur vitiā relictū  
 ministrorū mat. xxii. Argumentū est prepositū. i. q̄ castitas est eis  
 tis q̄ Stephanus mulieribus & q̄ castitas est eis  
 bit viuere reiecte volūtate expertus ad sam seruandam debēt  
 diffiditior proprie volūtate expertus ad sam seruandam debēt  
 intendere ieiunio & orōibus. Ideo iudith post mortē viri sui  
 non cognouit alium virū sed cum puellis suis clausa morabatur  
 habens cinctū super lumbos suos et ieiunans cunctis diebus vite  
 sue p̄ter sabbata & neomenias & festa domus irahel. iudith. viii.  
 Anna prophetissa processerat in diebus multis & vixerat cum  
 viro suo annis septē a virginitate sua & hec vidua v̄ḡ ad aios  
 lxxxiii. que non discedebat de sep̄lo ieiunio & oblationibus  
 seruans deo die ac nocte. i. Castitas nō sufficit sola ad salū  
 tem si non alia virtutibus & moribus bonis adornatur. quod  
 ostēditur in parabola decē virginum. vbi virginēs fatue excludē  
 sunt. sapienter introduce quia fatue licet virginēs caste erāt. oleū  
 tamen honorū operum non habebant. mathi. xxv.

- Casta peccati cadunt aliqu
- Pregnatū bonis vulgaribus
- Predotati donis singularibus

**C**adunt aliqu viri hōi qui reputati sunt sancti in peccati  
 Ideo qui se exultant stare videt ne cadat. Nā licet primi  
 nostri parentes essent in innocētia sancti in loco tam eminenti  
 & dño sans propinqui nichilominus ceciderunt. i. Et loth  
 qui bonus fuit inter malos egressus autē a sodomis cū duabus  
 filiabus suis cecidit in peccati luxurie. i. gen. ix. David qui fuit  
 sanctus & electus a deo de graui peccato in grauius peccatum  
 cecidit. q̄n post adulteriū in seruū sibi fidelē homicidiū perpe-  
 trauit. Reg. ii. Iudas scarioth & petrus ceciderūt qui erant  
 discipuli xp̄i vnus tradidit alter negauit. mathi. xxvi. Cadunt

**0611**

*Quadragesimale viatoris.* [Augsburg: Monastery of SS. Ulrich and Afra, not after 1476]. [Bound with:] RAMPIGOLLIS, Antonius (c.1360-1423) and BINDO DE SENIS (d.1390). *Aurea Biblia, sive Repertorium aureum Bibliorum.* [Augsburg: Monastery of SS. Ulrich and Afra, c.1475]. [And:] BARTHOLOMAEUS DE CHAIMIS (d.c.1496). *Confessionale sive Interrogatorium. - Interrogationes faciente infirmo morienti.* [Nuremberg:] Friedrich Creussner, 27 March 1477.

**A clean, wide-margined compendium for the practicing Christian, preserving early quiring.** 1st work: only two auction records for this edition in 1977 and 1982 (ABPC/RBH). C 5002; BMC II 340; Bod-inc Q-001; BSB-Ink Q-1; ISTC iq00001000; Goff Q-1. 2nd work: second edition, for which no auction records (ABPC/RBH). HC \*13678 = 13691; BMC II 340; Bod-inc B-345A; BSB-Ink B-521; ISTC ir00013000; Goff R-13. 3rd work: the fourth of about a dozen editions printed in the 15th century. Chaimis was a Milanese Franciscan, and in this treatise on the confessional, he lists not just sins in general but specific questions relating to the sins of different people, whether they are children, married couples, priests, merchants, students, craftsmen, farmers, butchers or tavern keepers. H \*2482; GW 6543; BMC II 448; Bod-inc B-077; BSB-Ink C-246; ISTC ib00156000; Goff B-156.

Together 3 works in one volume, chancery folio (311 x 205mm). 48; 116; 112 leaves. Rubricated (first leaf lightly soiled, first few leaves spotted). Contemporary blindstamped calf over wooden boards, manuscript titles on edges (without catches, bosses removed, spine head restored, joints split). *Provenance:* Franciscan Monastery at Bolzano, Tyrol (bookplate and inscription).

£6,000-8,000 US\$7,600-10,000  
 €6,800-9,100



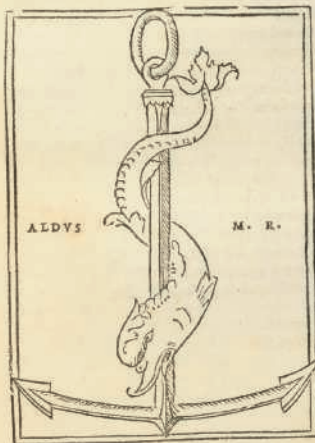
ΛΟΓΟΙ ΤΟΥΤΑΝΙ ΤΩΝ ΡΗΤΟΡΩΝ.

Ανδριάου.  
Ισουλίου.  
Δεμαφίου.  
Αντιθέου.  
Αντιφύτου.  
Γοργίου.  
Αισχίνου.  
Ηρόδοτου.

ORATIONES INFRASCRIPTORVM

RHETORVM.

Ανδριάου.  
Ισουλίου.  
Δεμαφίου.  
Αντιθέου.  
Αντιφύτου.  
Γοργίου.  
Αισχίνου.  
Ηρόδοτου.



0612

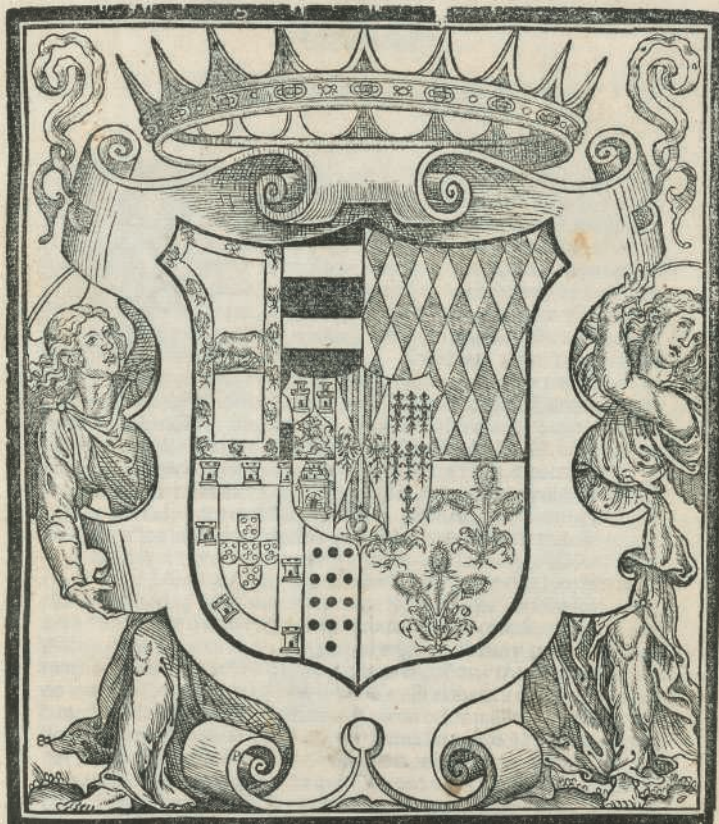
RHETORUM GRAECORUM ORATIONES, in Greek: *Orationes Horum Rhetorum; Orationes Infrascriptorum Rhetorum; Isocrates Orationes*, etc. Venice: Aldus Manutius and Andreas Asulanus, April 1513 - 7 May 1513.

**Editio princeps of the works of the Attic orators**, with the exception of Demosthenes (who had already been published), and one of the most important publications of the Aldine Press. Without a leaf between 14 and 15, blank but for 2 lines in Greek and Latin advising the binder to cut it away, which is preserved in a few copies (cf. Renouard, who adamantly asserts that copies without this leaf are not imperfect). Adams O-244; Ahmanson-Murphy 95/1-4; Bigliuzzi, *Laurenziana*, 114; Hoffman III, p.167; Renouard 60:2.

3 parts in 2 volumes, folio (308 x 197mm). With blank leaves n4 and nn4, titles to each part in Greek and Latin, Latin addresses by Aldus to Francesco Faseolo in part I and to Giambattista Egnazio in part III, colophon and register in Latin at end of parts II, III(i) and III(ii). Aldine device on each title and at end of part III (Fletcher f4 on parts I-II and at end, f3 on III), initial spaces with guide-letter (small repairs in first title, some spotting and occasional small stain, occasional light browning, heavier in about 3 quires, occasional marginal wormhole). The volumes probably brought together at the time of binding; 19th-century vellum, gilt spines with red and green labels, vol. 2 blue edges (lightly scuffed at corners, a little light marking). *Provenance*: Nicolo Maria Modafari (early inscription in vol. 1) – annotations in Greek and Latin in several early hands, different in each volume. (2)

£7,000-10,000

US\$8,900-13,000  
€7,900-11,000



**H**istoria en la qual se trata de la origen y guerras que han tenido los Turcos, desde su comienço hasta

nuestros tiempos: con muy notables successos que con diuersas gētes y nasciones les han acōtescido: y de las costumbres y vida d'ellos.

Dirigida al Illustrissimo señor dō Carlos de Borja Duque de Gandía y Marqués de Lombay. Recopilada por Vicente Rocca cavallero Valenciano.

Vista y examinada por mandado de los Señores Inquisidores deste reyno de Valencia.

1556

0613

ROCCA, Vicente (fl. 16th century). *Hystoria en la qual se trata de la origen y guerras que han tenido los turcos desde su comienço hasta nuestros tiempos*. Valencia: [Juan Navarro], 1556 [dated on colophon 31 October 1555].

**First edition of the earliest Spanish text on the Ottoman Turks.** It comprises three sections: the first deals with the origin of the Turks and the conquests of the Ottoman Sultans, the second describes the sultanates of Selim and Suleyman, while the third examines the daily lives of the Turks, their customs, religion and the organisation of the Sultan's court in Istanbul. In spite of the military and religious rivalries between Spain and the Turks, Rocca 'does not fail to acknowledge that there are certain virtues in the ways Turkish society is organised and the sultans administer justice' (Thomas and Chesworth). Palau 271434; Thomas, D. and Chesworth, J. *Christian-Muslim Relations. A Bibliographical History*, vol.6 (2017).

Folio (300 x 207mm). Title printed in red and black, large woodcut title vignette, text in double column, woodcut initials, with final blank (tiny marginal repairs on z4-A4 and C2, a few faint scattered spots or stains). Modern binding reusing old vellum sides (repaired tear at head of spine). Provenance: 'Cayas' (inscription on title) – erased stamp on title.

£7,000-10,000

US\$8,900-13,000

€8,000-11,000



## 0614

[SAMMELBAND OF 8 INCUNABLES]. *Historia septem sapientium Romae*. Cologne: Johann Koelhoff [the Elder]; before 6 November] 1490. [Bound with:] THOMAS À KEMPIS. *Imitatio Christi*. - Johannes GERSON. *De meditatione cordis*. [Venice]: Peregrinus de Pasqualibus and Dionysius Bertochus, 1485 (ISTC ii00008000). [And:] [Pseudo-] THOMAS AQUINAS. *De arte et vero modo praedicandi*. [Leipzig: Konrad Kachelofen, c. 1489] (ISTC it00270000). [And:] *Elegantiarum viginti praecepta*. [Cologne: Heinrich Quentell, c. 1490] (ISTC ie00032050). [And:] GOBIUS, Johannes. *De spiritu Guidonis*. [Leipzig: Konrad Kachelofen, c. 1489] (ISTC ig00315000). [And:] BONAVENTURA, S. *De Praeparatione ad missam*. [Cologne: Heinrich Quentell] 1499 [i.e. 1494?] (ISTC ib00934550. [And:] *Expositio hymnorum*. [Strasbourg: Johann Prüss, c. 1491] (ISTC ie00148000). [And:] *Sequentiae: textus sequentiarum cum optimo commento*. [Strasbourg: Johann Prüss, c. 1491] (ISTC is00456500).

**Eight incunable editions of texts likely to have been used as homiletic support, the form of selection pointing perhaps to a Franciscan compiler. The most salient is the very rare Latin edition of the *Fable of the Seven Sages of Rome* (no copy in ABPC/RBH), which is bound sixth in the volume.** This was one of the most popular medieval collections of tales connected by a narrative framework. Similar to *Barlaam and Josaphat* and the *Gesta Romanorum*, it derived from Persian or Indian sources. The fables reached Europe in the 12th and 13th centuries in several versions (the Latin version 'H' being predominant and the basis for the printed tradition). Their popularity was immense, inspiring Boccaccio and Chaucer among others. Most manuscripts of the Latin version H contain theological interpretations: taken together with the perfectly coherent homiletic assembly of the eight texts in our Sammelband, this testifies to clerical use of the fables as the source

of attractive exempla for sermons. The style of the 23 fine woodcuts (from 11 blocks) is reminiscent of the Dutch Bellaert Master. The printer Koelhoff borrowed the woodcuts from Gerard Leeu in Antwerp, who had previously used them for his brother Claes Leeu's Low German edition in 1488. Hain-Copinger 8725; ISTC is00449000; BMC I, p. 230; GW 12853; Goff 1964, S 449; Schreiber no. 5139; Schramm VIII, pp.6 and 18, figs. 301 and 303-314; Hind, p.362; F. Moldenhauer, 'Verzeichnis der Drucke der *Historia septem sapientium Romae*', *Zeitschrift für Bücherfreunde* NS 6,2 (1915), pp.226-231, no. 7. - Runte-Wikeley-Farrell, *The Seven Sages of Rome and the Book of Sindbad: an analytical bibliography*, New York 1984, no.671.

Eight works in one volume, quarto (200 x 144mm) (minor worming to first and final leaves, some waterstaining to last two quires); *Historia septem sapientum*: 50 leaves. 34-37 lines, types 15:175G, 16:80G and 18:290G, with printer's device and 23 full-page woodcut illustrations from 11 blocks; *all other works*: complete - details available upon request. Contemporary Saxonian (Leipzig?) blind-stamped calf over thick wooden boards, remains of one fore-edge clasp (worn, some loss of cover material on corners and ends of spine, new pastedowns); preserved in a modern green half morocco box. *Provenance*: A few old annotations - Dietrichstein of Nikolsburg (Mikulov, Moravia, shelfmarks on first flyleaf) - K. Hiersemann, Leipzig (purchase from Dietrichstein sale, Lucerne, Gilhofer & Ranschburg, November 1933, lot 205) - Ferdinand Baron Neufforge (1869-1942, a great bibliophile whose library was largely sold by Gerd Rosen in catalogues 1959-1961) - London, Sotheby's, 13-14 March 1961, lot 75 - Otto Schäfer collection (OS 226, 1-8), acquired at Sotheby's through Ernst Weil.

£20,000-25,000

US\$26,000-32,000  
€23,000-28,000



0615

STRADANUS, Joannes (1523-1605). *Equile, in quo omnis generis generosissimorum equorum ex variis orbis partibus insignis delectus.* [Venice:] Marcus Sadeler, [before 1648].

**Stradanus's series depicts the horses of Don Juan of Austria, Governor-General of the Netherlands from 1576 to 1578.** The present lot contains the plates copied (i.e. commissioned by) Marcus Sadeler in reverse. Don Juan of Austria was the illegitimate son of Charles V and a half-brother to Philip II (1555-1598), King of Spain and the Netherlands. He collected horses from all over Europe, and the plates are captioned with the name of the place of the horse's origin. In addition, the horses are placed into landscapes reflecting their origins (e.g. the Neapolitan's backdrop is the Bay of Naples), although Stradanus observed his subjects in an interior riding school. DeJager 106; Mennessier II, 537; Nissen ZBI 4011.

Oblong folio (284 x 400mm). Engraved title, dedication and 40 plates with Latin verse captions (plates 8 and 9 with light marginal staining, the plate of the centaurs with vertical 'crack' from misprinting due to crease in the paper, variable scattered spotting). Modern library cloth.

£5,000-8,000

US\$6,400-10,000  
€5,700-9,000

0616

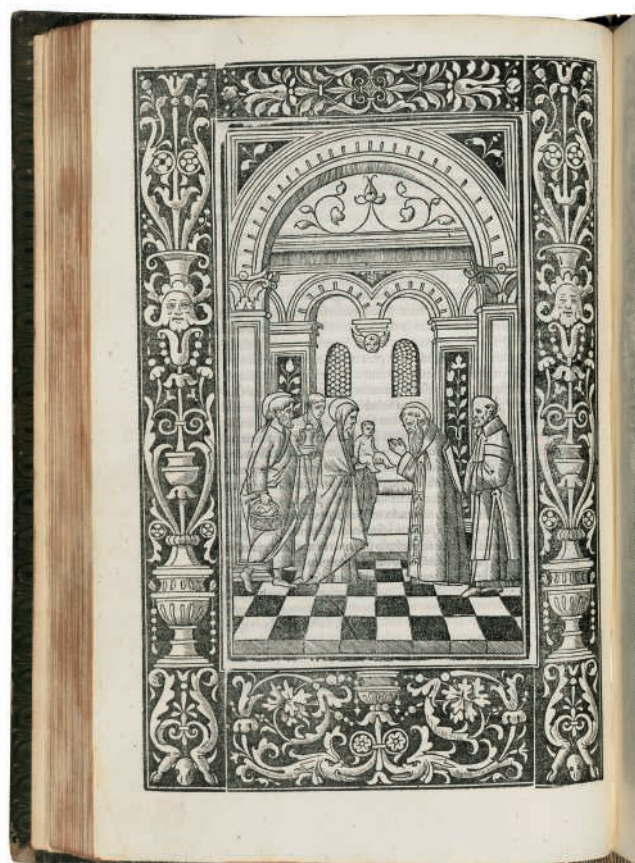
VIGERIUS, Marcus (1446-1516). *Decachordum Christianum*. Corrected by Guido de Sancto Leone and Francisco Armillino. Fano: Hieronymous Soncinus, 10 August 1507.

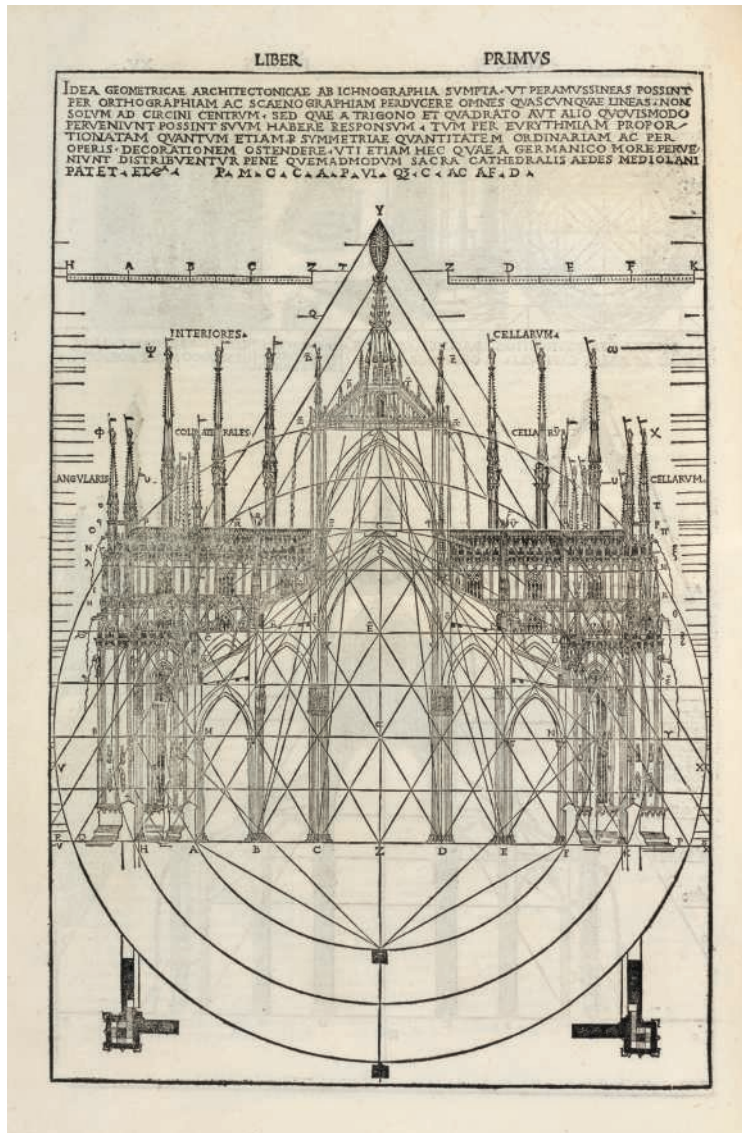
**First edition of the *Decachordum*, the finest book printed at the first press at Fano.** A treatise on asceticism following the life of the Holy Family, it is dedicated to Vigerius's cousin, the humanist Pope Julius II. Soncino, first printer in Fano, was one of a family of itinerant printers active in Soncino, Naples, Brescia, Barco, Pesaro, Constantinople and other towns, and famous for their printing of Hebrew books. Though commonly proposed, the fine illustrations are too early to be the work of Florio Vavassore. Adams V-746; Mortimer, *Harvard Italian* 537; Isaac 13970; Sander III, 7589; De Marinis, *Livres à figures italiens* 214.

Folio (304 x 200mm). With blank aa8, author's coat-of-arms on title within woodcut border signed F.V., 10 full-page metalcuts, the one of the Nativity signed "L" and the Pentecost also signed "F.V.", within one or two repeated woodcut borders, 33 smaller cuts from 27 blocks illustrating the life of Christ, all but two in cribs style. In addition to the one block with head repaired noted by Mortimer, the block of the Last Supper appears here in two states, one with Christ's left hand repaired and altered slightly, initial spaces with guide letters. Foliation correct on fo. lxxix (unlike the Harvard copy) and incorrect on fo. lxxxix (reads lxxxiii, as in the Garden copy); seventh and eighth *chorda* incorrectly headed sixth and seventh. (Neat repair in title, occasional marginal dampstain, heavier in last few leaves, small hole in last 3 leaves with loss of a few letters, small wormhole in last 3 quires). 19th-century green morocco elaborately tooled in blind, spine lettered in gilt, gilt edges (a little worn at joints, rubbed). *Provenance*: Franciscan convent at ?Pollinsen (title inscription) -- some contemporary marginal annotations -- Margaret Winkelman (booklabel).

£4,500-5,500

US\$5,800-7,000  
€5,100-6,200





0617

VITRUVIUS POLLIO, Marcus (1st century BCE). *De architectura libri dece*. Translated by Cesare Cesariano (c.1478-1543). Commentary by Cesariano, Benedetto Giovio and Massimo Bono Mauro. Como: Gottardo da Ponte for Agostino Gallo and Aloisio Pirovano, 15 July 1521.

**The Como Vitruvius, one of the finest illustrated books of the Italian Renaissance, from the library of French humanist, Jacques Bongars.**

Counselor to Henri IV, Bongars was a passionate collector of books and manuscripts. On his death, his library passed to Jakob Graviseth, son-in-law of the mayor of Bern, who gifted the collection to that city in 1632; the manuscripts remain there today. The fine woodcuts, clearly influenced by Leonardo da Vinci, are largely the work of Cesariano himself, and the three plates showing plans and elevations of Milan cathedral are considered 'the earliest authentic representations of Gothic architecture in a printed book' (Fowler). Cesariano's important translation from Latin into Italian - its first printing in any vernacular language - was completed by Govio and Bono Mauro. Gottardo da Ponte was brought specially to Como to print this edition with the financial backing of Augustino Gallo and Aloisio Pirovano and in a print-run of 1300 copies. This copy with the corrected state of the heading ('tutta lopera') on the final leaf. Adams V-904; Berlin Kat 1802; Dibner *Heralds* 170; Fowler 395; Millard *Italian 158*; Mortimer, Harvard *Italian* 544; RIBA 3519.

Folio (406 x 275mm). Woodcut printer's device on title and penultimate leaf, numerous large historiated and foliated initials, 117 woodcut illustrations, 9 full-page (two outer sheets lightly browned, last leaf with 2 minor marginal repairs). 18th-century calf, red leather spine label, sprinkled edges (lightly worn at extremities). Provenance: Jacques Bongars (1554-1612; French humanist and diplomat; title inscription) - Bern, City Library (stamp on title) - Lucini Passalaova (bookplate) - Pasolini (20th-century bookplate).

£18,000-25,000

US\$23,000-32,000  
€21,000-28,000

陸理圖





## 0618

HUANG SHANG 黃裳 (fl.1190s) – WANG ZHIYUAN 王致遠 (fl. 1240s). *Dili Tu* 地理圖 [Geographic Map of China] and *Tianwen tu* 天文圖 [A Map of the Stars]. [N.p., n.d., but paper date tested to c.1493-1650].

### **Possibly the oldest Chinese-printed terrestrial map of China to survive, complete with its striking companion star map.**

The *Dili Tu* [Geographic Map of China] and the *Tianwen tu* [A Map of the Stars] were originally made in about 1190 by the polymath Huang Shang for presentation to the Song Emperor in 1194. They were accompanied by two other documents – a diagram of the quasi-mythical imperial lineage (*Diwang shaoyun tu*), and a city map of Suzhou (*Pingjiang tu*) – and clearly had a didactic purpose. As tutor to the young imperial prince who would become Emperor Ningzong (r. 1195-1224), Huang Shang carefully prepared cartographic materials that connected geography and history. The highly important text at the bottom of the terrestrial map outlines the history of China beginning with the founding narrative of Yu the Great who tamed the rivers and land. The thrust of the narrative discusses the perennial fragmentation and reunification of the empire, and so communicates the place of China in the universe and suggests the order necessary for a peaceful and prosperous empire.

These distinctive characteristics of Chinese cartography have a long history. The cartographic forebears of the *Dili tu* are in the *Hua yi tu* tradition [*Map of China and foreign lands*, 1136], with the mountains and forests naturalistically drawn in, without a grid system; place-names are inserted in cartouches. However, the physical geography is distorted, and therefore one must consider the cartography as 'descriptive' rather than 'scientific'.

As Yee has pointed out, the *Dili tu* shows the capitals of the Northern Song (960-1126) and Liao dynasties, both of which had been lost to the Jin. The explanatory text mentions Guangwudi (r. 25-57), restorer of the Han dynasty (206 BCE-220 CE). By referencing recent losses and previous rulers, Huang Shang's map was intended to teach a new ruler the extent of his lands, the possible expansion he could undertake, and the stakes of following in august footsteps like those of Guangwudi. During his reign, the Emperor Ningzong again tried to expand north and reclaim the lands held during the Northern Song, but he was pushed back.

It is unfortunate that Huang Shang's maps no longer survive. However, half a century after their creation, in 1247, copies were engraved on stone stelae by Wang Zhiyuan. From an early period, rubbings were taken from the stones, and the paper of the present lot has been tested to show a very early date range of c.1495-c.1650, with the earlier date of the 16th century being much more likely. All four of the stone engravings of Huang Shang's work are still extant and preserved, albeit with varying degrees of damage. The *Dili tu* is at the Museum of Engraved Stone Tablets in the Confucian Temple in Suzhou, while the *Tianwen tu* is at the Purple Mountain Observatory.

These four items constitute the bulk of the earliest extant conventionally-recognized Chinese maps from the Common Era (there are a handful of extant maps from before the Common Era, but relative silence for the first millennium CE). Rubbings taken from the stones are now highly regulated by the Chinese government, in order to preserve the stones from further damage. Most extant rubbings are held in institutions within China. The most recent rubbings of the *Tianwen tu* were the ten authorised by the Chinese government in the 1990s; nine went to Chinese museums and institutions, and one is now in the History of Chinese Science and Culture Foundation in London. Their website says that, 'this is believed to be the only original rubbing of it in the West', highlighting the rarity of this second example.

A pair of maps backed on 19th-century canvas, each measuring 1830 x 1000mm, comprising:

Terrestrial map: title at top, China laid out on the top two-thirds of the rubbing, with hundreds of settlements shown in oval and rectangular cartouches, the Great Wall marked with a double line, together with mountains, hills, forests, and many rivers, the source of the Yellow River shown as flowing from Jishi Mountain, Kunlun Mountain depicted far to the west; the bottom third of the rubbing containing geographical and historical notes on China.

Celestial map: title at top, the celestial cartography occupying approximately the top half of the rubbing, constellations shown from the north celestial pole to 55 degrees south, with a central circle representing the north celestial pole (at centre) to roughly 35 degrees north, lines radiating outwards from this central circle indicative of 28 *xiu*, or mansions, which make up the Chinese system of constellations system representing the movement of the moon during a sidereal month, the 28 mansions divided into four regions, each of which are identified by an animal – Azure Dragon, Black Tortoise, White Tiger, and Vermilion Bird – and each mansion line corresponding to the longitude along the ecliptic that the Moon crosses as it orbits the Earth, hundreds of constellations depicted by snaking lines and characters, the celestial equator and the ecliptic shown as two overlapping circles within the planisphere, the Milky Way curving through the middle of the chart; the bottom half of the rubbing occupied by explanatory text.

A full conservation report is available upon request.

#### References:

Edouard Chavannes, 'L'instruction d'un futur empereur de Chine en l'an 1193' in *Mémoires concernant l'Asie Orientale* 1 (1913): 19-64. This includes a transcription and French translation of the *Dili tu*; Cordell D.K. Yee, 'Chinese Maps in Political Context' in *The History of Cartography* 2.2 (1994): 86-87. (2)

£400,000-600,000

US\$510,000-760,000  
€460,000-680,000

Lot illustrated on pages 100-101





0619

WAGHENAER, Lucas Janszoon (1533-1606). *Pars prima [-altera] speculum nauticum super navigatione maris occidentalis confectum, continens omnes oras maritimas Galliae, Hispaniae et praecipuarum partium Angliae*. Leiden: Franciscus Raphelengius for Lucas Jansenius Aurigarius, 1586.

**Extremely rare first Latin edition of the first printed pilot book to incorporate sea charts. This work holds a unique place among the printed rutters of the sea in the 16th century because it is the first printed rutter with charts... Thanks to the unparalleled skill of the engravers ... the original ms. charts by Waghenaer were transformed into the most beautiful maps of the period** (Koeman). The first great demand for Waghenaer's charts necessitated the translation of the work and publication of foreign pilots, the first of which was this Latin edition, translated by Martin Everaerts of Bruges. The excellence of this atlas was such that all other published charts of the coasts of Europe were based on it for at least a century, and all such later collections of sea charts were called after the author *waghenaers* or *waggoners* or (in French) *chartiers*. The engraved charts are by Baptiste and Johannes van Doetecum after Waghenaer, and are all in Koeman's state b, with numeration, excepting the double-page chart of Europe 'Universe Europae maritime', which is in state 1A (New Hollstein numbers available upon request). This map is extremely interesting, being in the rare first state with

Iceland shown almost as a circular shape (New Hollstein 794/II). All editions of Waghenaer's atlas are very scarce. Adams W-1; Cox II, p. 384; Koeman IV, Wag 5A-B; Nordenskiöld 298; *The World Encompassed* 181.

2 parts in one, folio (420 x 300mm). First part: engraved title conforming to Koeman Wag 5B, without leaf \*4 'In nomen...' but with \*2 conforming to Koeman Wag 5B inserted in its stead, 2 full-page engravings, one with zodiacal volvelle and overlying scale, one full-page woodcut in text, 22 double-page engraved charts; second part: title within woodcut border with blank verso, 23 double-page engraved charts; all mounted on guards (engraved title strengthened at gutter with creasing and soiling continuing on the following 5 leaves, map 1 repaired with some very small loss at gutter, charts 11-22 in pt 1 with slightly larger marginal worming extending into plate image on 4 charts, tiny marginal worming at head to pt 1 charts 4 and 20 this latter extending to chart IIII in pt 2, small burn hole to chart XX in pt 2, occasional light soiling and staining throughout). Modern limp card wrappers, gilt red morocco spine label (rubbed, spine defective). *Provenance*: Jo.-Baptiste Freguglia (ink ownership inscription on title dated 1740) - Pasolini (bookplate).

£30,000-50,000

US\$39,000-64,000  
€34,000-56,000



#### Δ0620

ORTELIUS, Abraham (1527-1598). *Theatrum orbis terrarum.* – *Parergon.* – *Nomenclator ptolemaicus.* [Antwerp: Plantin Press.] 1595.

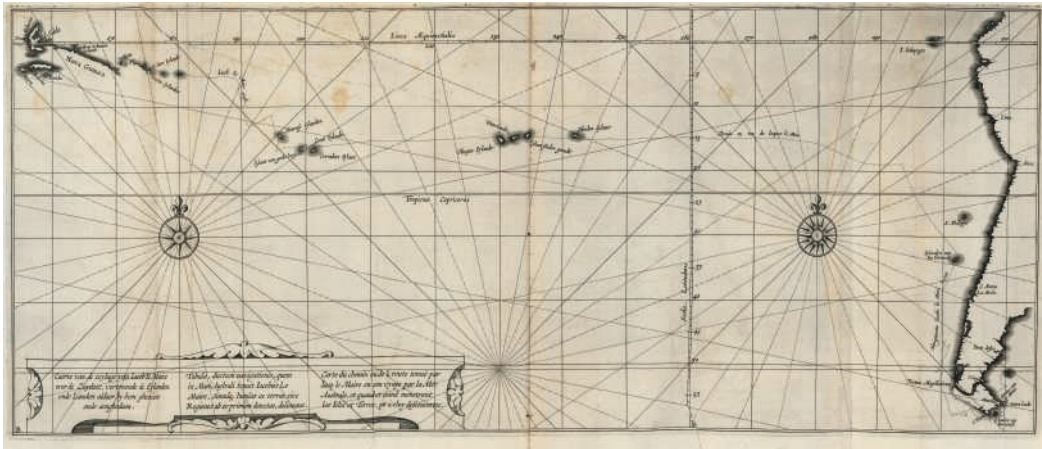
**A fine, coloured copy of the Theatrum in a contemporary binding.** Only the *Nomenclator* of the 1595 edition is dated, printed by Plantin who took over the publication of Ortelius's landmark atlas in 1579. Considerably improved and enlarged since the first edition of 1570, this edition incorporates the maps of the *Additamentum V*, amounting to 115 numbered maps and 32 maps and views within the *Parergon*, the atlas of ancient geography. The maps and plates in the *Parergon* may be considered 'the most outstanding engravings depicting the wide-spread interest in classical geography in the 16th century' (Van der Krogt). Among the alterations to this edition are the maps of ancient Britain and Egypt, formerly printed on two sheets each. Here they are replaced by new maps, each on one sheet. Only 500 copies of this 1595 edition were printed. Shirley BL, T.ORT-1aa; Van der Krogt 31:051.

3 parts in one volume, folio (435 x 295mm). Latin text. Engraved allegorical title, full-page portrait of Ortelius, woodcut architectural border to *Parergon* title, 143 (of 147) engraved maps, all coloured by a contemporary hand, all on guards, most double-page, large Plantin device on *Nomenclator* title (lacking maps 29 *Gallia Narbonens* and 103 *Islandia* from the *Theatrum*, and maps 143 *Abrahami Patriarchae Peregrinatio* and 147, *Daphne Antiochiae Suburbium* from the *Parergon*, 4 tiny marginal wormholes from beginning through to map 3, only in the caption of the title, in border of world map and in sea of Asia, a few very short marginal repaired tears, light soiling and browning, heavier to map 80, Tuscany, occasional insignificant ink stains, Munich on map 65 obscured by an ink smudge). Contemporary (?publisher's) panelled calf, central arabesque and cornerpieces (some old repairs to corners and head- and tailcaps, spine worn and defective, extremities rubbed, lacking silk ties). *Provenance*: short historical notes in a 17th-century hand on versos of the maps of Peru and Scotland.

£50,000-80,000

US\$64,000-100,000

€57,000-91,000



0621

HERRERA Y TORDESILLAS, Antonio de (1549-1625/1626). *Novus orbis, sive descriptio Indiae occidentalis*. Translated from Spanish into Latin by Gaspar Barlaeus. Amsterdam: Michael Colinus, 1622.

**The first complete account of the Le Maire-Schouten expedition around the world, the first to round Cape Horn. First edition in Latin**, expanding significantly the Madrid edition of 1601. The first two parts of the book concentrate on the New World and include fine maps of Central and South America, with those on the Pacific coast adding a great deal of new geographical knowledge. Of primary importance, however, is the second part containing the description of the great Dutch navigator Jacob Le Maire's 1615-1617 voyage in search of Terra Australis. Le Maire's rounding of Patagonia via Cape Horn impacted navigation in many ways, but principally by dispelling the idea of an imaginary Southland. Michel Colin issued simultaneous Latin, French and Dutch editions of this work, adding three maps not in the 1601 Spanish edition. Copies are known with a portrait of Le Maire, but this is not called for in the list of plates. Alden & Landis 622/70; Borba de Moraes I, 400; Burden 195-198, 201-206; JCB (3) II, 165; Sabin 31540; Wagner *Spanish Southwest* 12c.

4 parts in one volume, folio (360 x 240mm). Engraved additional title, 17 folding engraved maps, 5 engraved illustrations (without the final blank, browned, dampstain in the bottom margin, some spotting, letterpress title with some small losses in the corners). 19th-century red roan-backed marbled paper-covered boards, spine gilt lettered (extremities rubbed). *Provenance*: Henry N. Stephens (inscription on endpaper dated 21 August 1884, recording the price £1.10) – A.H. Bright (bookplate).

£8,000-12,000



US\$11,000-15,000  
€9,100-14,000

0622

NEWCOURT, Richard (bap. c.1610-1679). *An Exact Delineation of the Cities of London and Westminster and the Suburbs*. London: 1653 [but Edward Stanford, 1863].

**Very striking and rare, 19th-century derivative of Richard Newcourt's famous pre-fire map of London**, originally engraved by William Faithorne (c. 1620-1691). Newcourt's cartography represents the first complete survey of London since the 1550s, and shows the city and its surrounding countryside in the closing years of the Commonwealth. Most buildings are depicted in a repetitive, conventionalised manner, although more important buildings, such as churches and livery halls, are given an individual treatment and cross-referenced by a numbered key. Of great interest is the map's depiction - even before the Great Fire - of the spread of the suburbs to the northwest and east, where development was already spreading along the roads and connecting previously independent villages. With the destruction of the city, this development accelerated as those made homeless by the conflagration of 1666 settled outside the traditional walls. Howgego 12, derivative b; Glanville, pl. 9.

Very large folding map, engraved from the original by George Jarman, extending to 1040 x 1930mm, dissected and mounted on linen and edged with blue silk, insets of St Paul's and Westminster Abbey (some faint offsetting), folding up into a quarto (280 x 230mm) volume bound in publisher's purple embossed morocco, panelled in gilt and blind with gilt arms of the Livery Companies surrounding the gilt title, blue and gilt glazed endpapers (extremities lightly rubbed, joints more heavily).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400

**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**



## 0623

BLAEU, Willem (1571-1638) and Jan BLAEU (1596-1673). *Grooten Atlas [Atlas Major]*. Amsterdam: Johannes Blaeu, 1664.

**A particularly fine copy of the most famous atlas in the history of printed maps. Since its publication, the Blaeu *Atlas Major* has remained, with every justification, the most magnificent work of its kind ever produced. The present set is coloured throughout by a contemporary hand and heightened in gold, containing some 200 maps more than the largest editions of Blaeu's next most expansive atlas, the *Theatrum Orbis Terrarum*.**

The *Atlas Maior* is the epitome of decades of achievement by the Blaeu family. Published in five languages (Latin, Dutch, French, German and Spanish) from 1662, this comprehensive atlas was, as Koeman observes, a 'costly atlas ... exclusively designed for those members of the patriciate who could command both the material and intellectual resources that were needed to buy and appreciate it'.

This example is the Dutch edition, which is arranged quite differently from the Latin or French editions. It has its origins in Willem Blaeu's intention to publish a new 'international edition' of a world atlas, which was first announced on 11 February 1634 in an Amsterdam newspaper, the *Courante uyt Italien ende Duytschlandt*. This was a 2-volume atlas published in 4 languages, with the German edition being the first to appear in 1634, and the Latin, Dutch and French appearing in 1635. The first part of its Latin title, *Theatrum Orbis Terrarum*, deliberately echoed the previous efforts of Abraham Ortelius, while the following part of the title, *Atlas Novus*, spelled out that this was a new publication at the fore-front of cartographic knowledge.

Willem planned another 2 additional volumes, but these were only completed after his death, in 1640 and 1645. Willem's son, Jan, progressively expanded the *Atlas Novus* to six volumes by 1655, and this formed the first half of the *Atlas Major*. The Dutch edition, entitled *Tooneel des Aerdrycks*, is the most complicated in make-up, with the text being reset at least 4 times. Since it was the basis for the *Grooten Atlas [Atlas Major]* this has led to quite a different composition from the other language editions. For instance, while the Latin editions carry a uniform date, the present lot varies considerably, with volumes 1-3 and 9 dated 1664, volume 7 is undated, while volumes 4-6 reuse *Tooneel* titles and are dated 1648, 1654, and 1650 respectively.

As Van der Krogt explains: 'Joan Blaeu probably had a large stock of printed sheets of his latest *Tooneel des Aerdrycks* and did not want to discard them, nor to change in manuscript all the signatures and map numbers. Therefore he gave the maps, which were appearing in the *Grooten Atlas* for the first time, signatures and numbers which fitted them into those of the *Tooneel*... In this way volumes 1 to 3 of the *Grooten Atlas* are compiled from volume 1 of the *Tooneel*; volume 6 from part 1 of volume 2 of the *Tooneel*; volume 7 from volume 3; volume 8 from part 2 of volume 2 (except Asia); and volume 9 from the maps of Asia part 2 of volume 2, to which the atlas of China (volume 6 of the *Tooneel*) was added. Volumes 4 and 5 are identical to their corresponding volumes of the *Tooneel*' (II, p.383).

The present lot seems to be one of the early variants identified by Van der Krogt, updating early editions of volumes 4, 7 and 9 from the *Tooneel* (see Van der Krogt II, p.383).

Volume I [Northern Europe, Scandinavia, Russia]. *Erste Stuck der Aerdrycks Beschryving, welck vervat de Landen onder de Noordpool, en de Noorderdeeken van Europa*. 1664. Engraved frontispiece, 91 maps and plates, all double-page, excepting 11 single-page and 7 in the text, collating as per Van der Krogt but the addition of folding map 'Campus Inter Bohum' in the Russian part (half-title 'Aerdkloots-bescryving' with vertical creasing and 50mm horizontal tear in lower margin due to paper flaw, but without loss, world map and a few others lightly creased at centrefold). Van der Krogt 2:621.1. Includes the important world map, of which Shirley observes: 'As with all productions of the firm of Blaeu, the engraving and layout are all of the highest standard' (Shirley, *Mapping the World* 428).

Volume II [Germania and Switzerland]. *Tweede Stuck ... Duytslandt*. 1664. 106 (of 107) engraved maps, 3 of which folding, all but one double-page (lacking map 9 'Marchionatus Brandenburgici partes duae, Nova Marchia et Uckerana', repair to top margin of text leaf B1, map 12 'Ducatus Brunsvicensis' with large vertical taped repair on verso, tiny hole with old repair in border of map 78 'Territorii Novoforensis', map 82 'Sveviae Nova Tabula' with short repair to vertical fold, folding map 94 'Alsatia Landgraviatus' spotted with brown ink, a few text leaves lightly browned). Van der Krogt, 2:621.2.

Volume III [The Low Countries]. *Derde Stuck ... Nederlanden*. 1664. 2 engraved titles and 65 maps, 4 of which in the text, all the other double-page including one folding (map 19 'Episcopatus Gandavenis' with repaired tear into image, some browning to text leaves towards end). Collates as per Van der Krogt, 2:621.3, but with the original signatures to maps 16 and 17 (as per Van der Krogt 2:222.1LM) and maps 36 and 37 (2:221-4).

Volume IV [England and Wales]. *Vierde Stuck ... Engelandt*. 1648 [but 1664]. Engraved pictorial title 58 maps, all but one double-page, and 3 views in the text of Stonehenge, the Rollright Stones near Eynsham, and Subterranean holes near Tilbury (light browning to maps 53 and 54 of Westmoreland and Cumberland). Van der Krogt 2:321.

Volume V [Scotland]. *Vyfde Stuck ... Schotlandt en Yrlandt*. 1654 [but 1664]. Engraved pictorial title and 55 maps, all but one double-page (some browning affecting the preliminary text leaves as well as maps 7 and 17 which are both also creased). Van der Krogt 2:422.

Volume VI [France]. *Seste Stuck ... Vranckryck*. 1650 [but 1664]. Engraved title with printed overslips, 66 double-page maps, one of which folding (large folding map 'Imperii Caroli Magni' browned with some old repairs and tiny holes mainly at creasefolds, browning to map 60 and 5 text leaves). Van der Krogt 2:621.6

Volume VII [Italy and Greece]. *Sevende Stuck ... Italien en Grieken*. [1664]. Engraved title with printed overslip, and 67 hand-coloured maps comprising 63 double-page, one single-page and 3 in the text (a clean volume, collating as per the 1642 ed. of the *Tooneel*, but the 5 maps from the *Grooten Atlas* inserted for a full complement, viz: 'Corsica Insula', 'Ducatus Braccianus', 'Insulae Termitanae', 'Cyclades Insulae' and 'Maris Aegaei', and with text leaves L-M and index leaf at end). Van der Krogt, 2:221.3 and 2.621.7

Volume VIII [Spain, Africa and America]. *Achtste Stuck ... Spaenjen, Africa en America*. 1650 [but 1665 on part-titles]. 2 letterpress part-titles, engraved title and 64 double-page maps and plates, one of which folding (light browning to the Africa part, tiny split to centrefold of map 31 'Melite Insula', some light creasing along vertical centrefolds more heavily affecting map 40 'Aethiopia Inferior'). Van der Krogt 2:621.8

Volume IX [Asia]. *Negende Stuck ... Asia en Sina*. 1664. Letterpress title, engraved title to part one and letterpress part-title to part 2, 27 engraved double-page maps, engraved title imprint and first 10 maps conforming to the Asia section of part 2 of volume 2 of the 1642 *Tooneel* but without 'China Veteribus Sinarum Regio', the following 17 maps, all conforming to the *Novus Atlas Sinensis* (some light spotting and browning throughout, index leaf with 50mm marginal tear repaired on verso). Van der Krogt 2:221.2 and 2:521.

9 volumes, folio (510 x 335mm). 599 engraved maps coloured by a contemporary hand and heightened with gold throughout. Original publisher's vellum, panelled in gilt with central device of Atlas holding a celestial globe surrounded by ornate foliate tooling, green silk ties (some loose, a few missing). (9)

£450,000-650,000

US\$580,000-830,000  
€510,000-730,000



**0624**

KEULEN, Gerard Hulst van (1733-1801) – VOOGT, Claas Jansz (d.1696). *De Nieuwe Grootte Lichtende Zee-fakkel, het Vierde Deel*. Amsterdam: 1782.

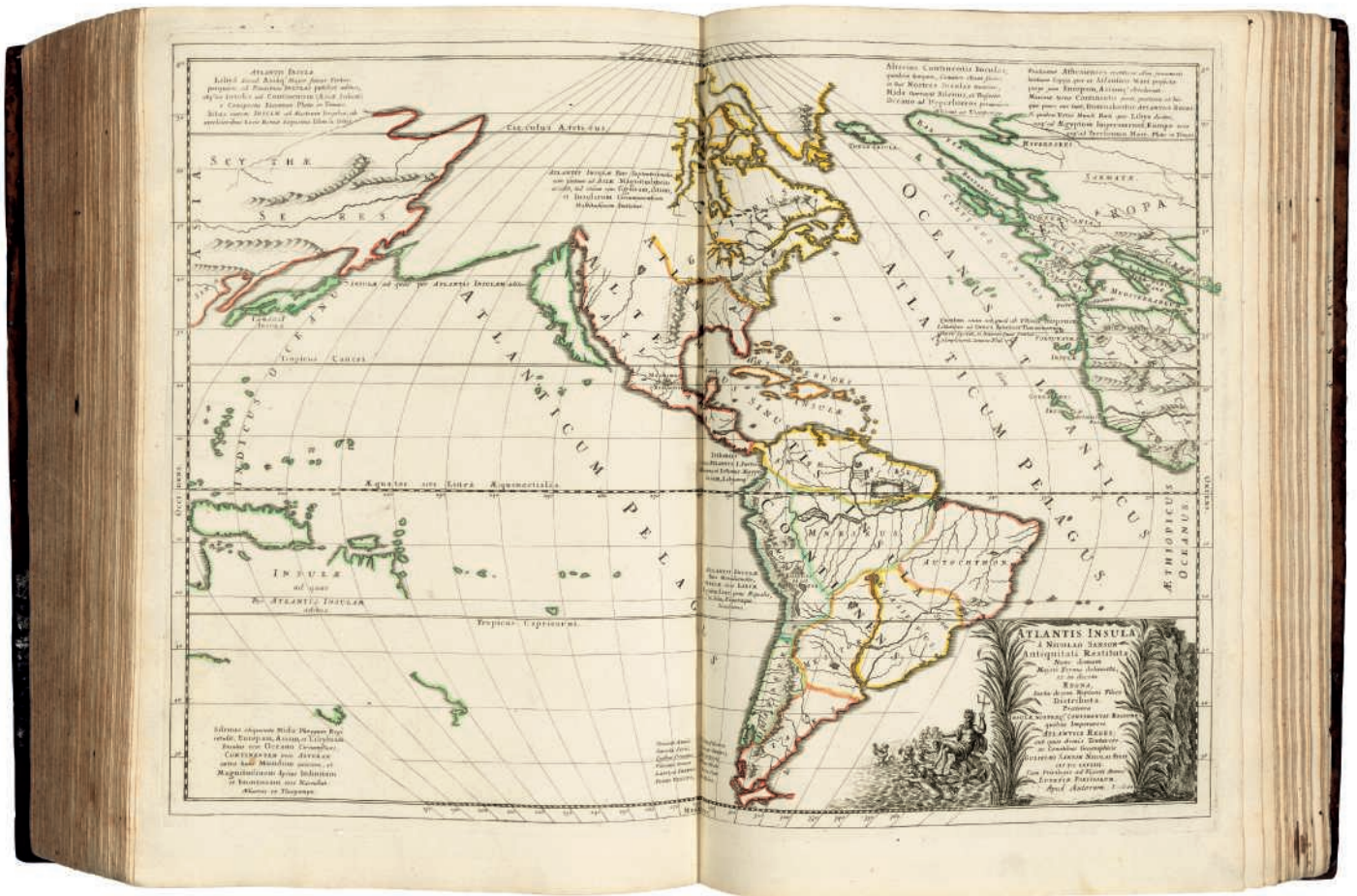
**Fourth part of the famous Van Keulen Zee-Fakkel, covering north-eastern America and into Canada, the West Indies, Central America and the northern part of South America. This is late 18th-century issue, when the firm was revitalised under Gerard Hulst van Keulen, with 21 charts from the Zee-Fakkel bolstered with much larger folding maps to bring the complement up to 40 maps in total.**

Koeman notes that the new charts in this new edition give the atlas a much fresher look, and although the old text was of value, it has been reduced and a new supplement entitled 'Ampliate' has been added with many coastal profiles. The large folding charts of the West Indies are particularly impressive. This edition is extremely rare: we have only been able to trace one highly defective copy at auction since 1976 (ABPC/RBH). Koeman IV, Keu 116.

Folio (550 x 335mm). 40 engraved double-page charts, of which 7 are very large and folding, the 9 ll. of the 'Ampliatie' with many woodcut maps and profiles in the text (stained and soiled throughout, the large and folding chart 20 irregularly folded and with associated heavy dust-soiling and a few tears, but with only minimal losses). Contemporary vellum (extremely worn with the vellum apparently removed from the boards leaving only the vellum backstrip).

£30,000-50,000

US\$39,000-63,000  
€34,000-56,000



## 0625

SANSON, Nicolas (1600-1667), Guillaume SANSON (1633-1703) and Adrien SANSON (1639-1718).

*Tables de la geographie ancienne et nouvelle ou methode pour s'instruire avec facilite de la geographie, et connoistre des empires, monarchies, royaumes, estats, republicues, et peuples... de toutes les parties du monde.* Paris: chez Pierre Mariette, 1667 [but 1678 or later].

**Rare atlas not recorded thus in Pastoreau, being a large compilation of Sanson-Mariette maps from the World atlas with engraved geographical tables.** The atlas contains two interesting double-hemisphere world maps at the beginning of the volume. They are Shirley's 390 and 419. The former was originally published in 1651, but this issue is re-titled 'L'Hydrographie' and has the date of 1652. Shirley states that this map is 'one of the first to distinguish the Great Lakes', while its southern hemisphere is notable for the sketchy outline of Australia which is still labelled 'Beach', its omission of Van Dieman's Land and New Zealand, and its retention in faint outline of 'Terre Australe Magellanique et Incogneau'. 419 is the revised issue of 1678 of the same map, but now the southern hemisphere is much more detailed, and the north-west of America redrawn as 'Terre de Iesso'. 419 appears again as map 166, this time title 'Orbis Vetus'. Not in Pastoreau, Sanson VD; for a similar atlas with 102 maps only, see Shirley, *BL T. San-2b*.

Folio (450 x 318mm). Engraved title with imprint enclosed in ornate rococo cartouche surmounted by coat-of-arms, 201 double-page engraved maps with contemporary outline colour, a small number of which folding, 90 engraved descriptive tables dated 1663-1679, contemporary manuscript index at end of volume calling for 110 maps (title lightly spotted, a few maps with tiny marginal nicks, a small number of maps with light, even browning, but mostly clean). Contemporary calf, spine tooled in blind (recently expertly restored). *Provenance*: 18th-century ink price on flyleaf – Van Martens (ownership inscription dated 1933 on flyleaf).

£30,000-50,000

US\$39,000-64,000  
€34,000-56,000

0626

CORONELLI, Vincenzo (1650-1718). *Atlante Veneto: Corso Geografico Universale*. Venice: 1691-1692.

**184 engraved maps and plates from Coronelli's planned large atlas, the *Atlante Veneto*.** The first volume starts with the large continental maps of Europe, Asia, Africa and the Americas, before the engraved part-title 'Idrografica' introduces the maps of the Pacific, Atlantic, Mediterranean, Bosphorous, as well as various rivers including a large 6-sheet map of the length of the Danube showing a large swathe of south-east Europe in great detail; at the end are 15 plates of ships from all around the world. The second covers the British Isles and the countries of Europe, Asia, Africa and the West Indies; the volume also includes maps from Coronelli's *Isolario*. The *Atlante Veneto* is considered one of Coronelli's most ambitious undertakings, the title is proclaiming the author's intention to be nothing short of 'la discriptione geografica, storica, sacra, profana, e politica, degl'imperii, regni, provincie, e stati dell'universo'. Phillips I, 521; Shirley BL, T.CORO-7a (close resemblance to vol. I); T.CORO-8a and T.CORO-13a (vol. II compiled from these).

2 parts in 2 volumes, folio (475 x 350mm). Vol. I: letterpress title with date of 1690 preceded by half-title 'Atlante Veneto', engraved frontispiece 'Gli Argonauti, In Venetia 1691', and a double-page engraved allegorical print, followed by engraved frontispiece of surveying and astronomical instruments, portrait of the Doge, Francesco Morosini, and the dedication with engraved recto and letterpress verso, and 48 engraved double-page and 19 single-page maps and plates (most maps trimmed close at bottom edge and most with faint browning along centrefold due to adhesion to guards, pl. 4 with short split along vertical fold but without loss, pl. 18 [2nd Africa map] lightly creased, light even browning to pls 21 [1st 'America meridionale' map] and 39 ['Disegno idrografico del Canale Reale'], pl. 51 'Corso del Fiume dell'Amazon' with irregularly wiped plate-tone, and pl. 54 'Bucintoro nella Soleninta' with bottom edges folded in and caption at top just trimmed). Vol. II: letterpress title preceded by allegorical frontispiece, followed by 116 double-page and one single-page engraved maps (without half-title, text leaves apparently removed, most maps with faint browning along centrefold due to adhesion to guards, map 71 'Scotia parte meridionale' with 110mm tear to bottom edge, map 154 'Silesia inferiore' with 60mm tear to middle of plate probably due to paper flaw, but without loss, and with a marginal tear just touching engraved border with old paper repair on verso). Contemporary calf, panelled in blind, with later gilt decoration, the tools varying between volumes (rubbed, scraped and worn with spines defective at head- and tail, vol. II much more affected). *Provenance*: Pasolini (bookplates).

(2)

£30,000-50,000

US\$39,000-64,000  
€34,000-56,000





0627

JACOB (Yaaqov; Yaacov; Yaakov), Abraham bar (b.1650). [Map of the Holy Land from: *Seder Haggadah Shel Pasah / The Passover Haggadah*. Amsterdam: Moses Wesel, 1712.]

**Rare copy of one of the earliest copper-engraved maps of the Holy Land with Hebrew text.** Jacob was a Christian pastor from the Rhineland who converted to Judaism and moved to Amsterdam where he became a copper engraver. The map was created for a *Haggadah* first printed in 1695, considered to be a milestone in the history of Hebrew printing and illustration, introducing a whole new iconographic approach to Haggadah illustration. The subsequent popularity of Bar Jacob's images ensured later reprints; the present example is from the 1712 second edition. The cartography is based on Van Adrichom's map of the Holy Land, and is indicative of the confluence of the Dutch tradition of mapmaking, illustrating Bibles with maps, and the rise of Hebrew printing in Amsterdam. Abraham J. Karp notes that 'a special feature of this map, that seems heretofore unnoticed is bar Jacob's treatment of the Exodus not as leaving but returning. He depicts the traditional Goshen to the Jordan route, but adds another one beginning in Hebron and ending in Goshen, the route the family of Jacob took to Egypt. The route is marked by the only historical vignette on the map, a wagon representing those which Joseph sent to bring his family to Egypt' (*From the Ends of the Earth. Judaic Treasures of the Library of Congress*, p.80). Fuks 521; Laor 876; Yaari 59; Yerushalmi 59-62; Yudlov 93.



Engraved map, verso blank, oriented with east at the top and with the Mediterranean in the lower portion of the map, Egypt placed to the right, and the Promised Land in the top half of the sheet, showing the route of the Exodus, the 41 encampments of the Israelites listed within ornate scroll-work cartouche, at the centre-bottom the prophet Jonah is shown about to be swallowed by the whale, and then just underneath in another image, emerges from the mouth of the whale landing on dry land, three lines of 18th-century French manuscript text in lower border, 272 x 485mm (plate mark), 320 x 508mm (sheet).

£1,200-1,500

US\$1,600-1,900

€1,400-1,700

0628

MOULLART-SANSON, Pierre (d.1730). *Introduction à la géographie en plusieurs Cartes avec leur Explication*. Paris: Dans le Cloître de Saint Nicolas du Louvre, 1713.

**Very rare atlas, including the rare world map on Mercator's projection, compiled as a teaching aid for understanding terrestrial and celestial cartography, coloured by a contemporary hand.** Published by Pierre Moullart-Sanson, grandson of Nicolas Sanson, this atlas includes his updating of his forebear's world map, 'Mappemonde ou Carte Marine Universelle Reduite'. Dated 1695, it contains a 'detailed recording of the day's length according to the sun's zodiacal position, thus allowing (in theory) a means of calculating longitude' (Shirley *World* 573). The other engravings are mostly undated, with the exception of one or two bearing 1704 or 1705.

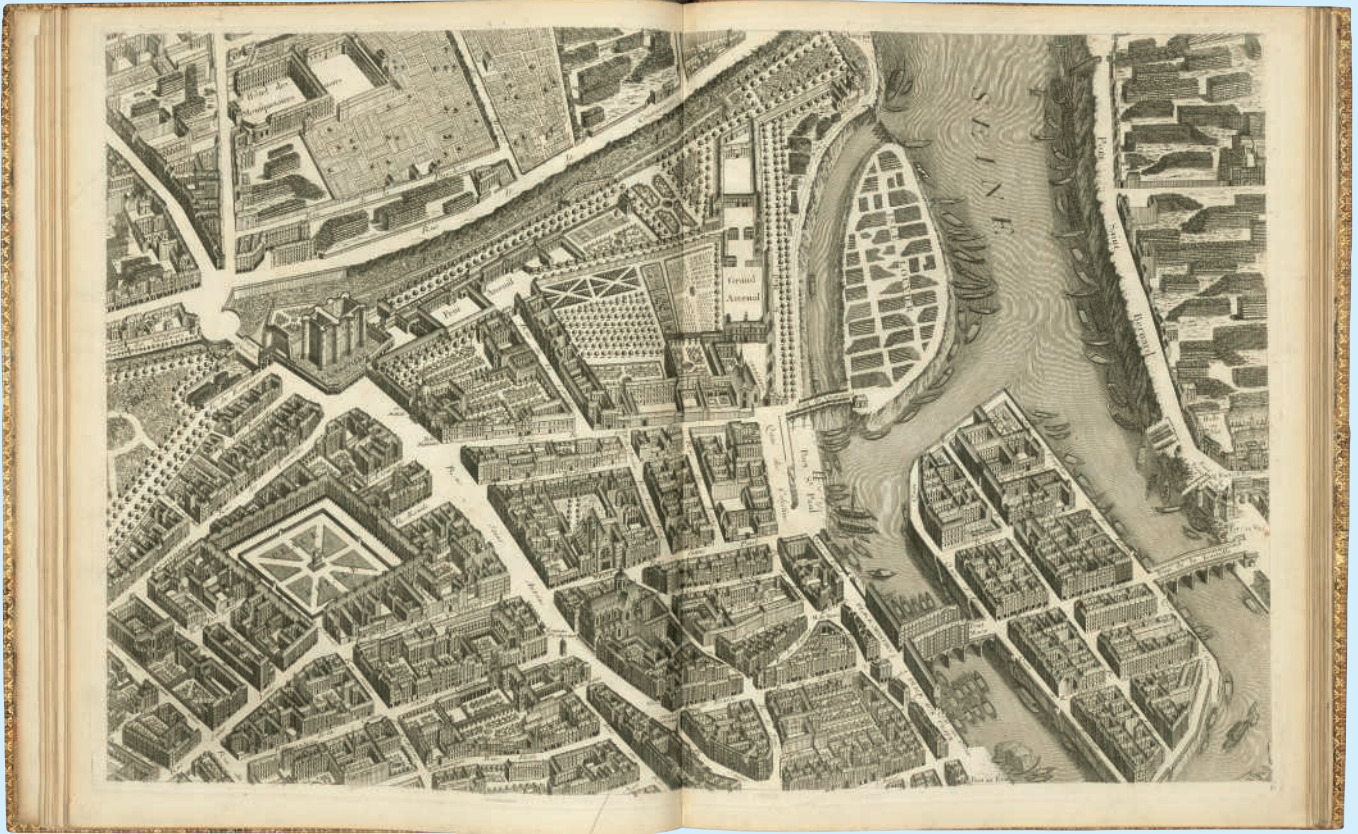


Folio (442 x 293mm). Engraved title, two imprints, one dated 1711 and the other 1713 obscured with an engraved pasted overslip with date of 1713, 33 maps and plates, all coloured in outline by a contemporary hand, of which 1 double-page, 1 double-page and folding, and 11 single-page folding, plate 24 with moveable volvelle, plate 21 with loose moveable part (maps 6 and 7 with text on folding flaps frayed at edges with some tiny losses and old reinforcement, plate 22 remargined, tiny hole to preface with old paper repair, map 5 with plain paper overslips obscuring engraved text, 3 maps cut-down and mounted, one map reinforced at fore-edge and mounted on a stub, occasional light marginal staining and light creasing). Contemporary calf, central gilt arms (extremities lightly rubbed). *Provenance*: La Rochefoucauld, Duc de Bisaccia (armorial binding and bookplate).

£12,000-18,000

US\$16,000-23,000

€14,000-20,000



## 0629

TURGOT, Michel Etienne (1690-1751) and Louis BRETEZ. *Plan de Paris commencé l'Année 1734*. Paris: Levé et dessiné par Louis Bretez, gravé par Claude Lucas, 1739.

**One of the world's most extraordinary feats of cartography.** In addition to its huge decorative appeal, Turgot's celebrated plan of Paris is important for providing a remarkably detailed snapshot of the pre-Haussman city. While quite properly representing its great churches, public buildings and monuments, the plan also gives fascinating inklings of the daily life of the 18th-century metropolis: a flotilla of small working boats crowds the Seine; windmills dot the surprisingly rural landscape of fields, farms and orchards which surrounds the compact built-up area, a landscape soon to disappear under later 18th- and 19th-century expansion. Attention to detail is everywhere remarkable: not a window, chimney-piece or turret is omitted. Names have changed, or their derivations are revealed: the modern Place des Vosges is here the Place Roiale; the Moulin Rouge is a real windmill. Turgot's *Plan de Paris* is not only a staggering technical achievement of representation and perspective, but also, being conceived some 44 years before the first manned balloon flight, a remarkable and quite literal flight of the imagination.

Folio (550 x 440mm). Folding double-page index map and very large perspective plan on 20 numbered sheets by Claude Lucas after Louis Bretez, sheets 18 and 19 joined and folded with title in elaborate figural cartouche, decorative engraved border with fleur-de-lys cornerpieces. Late 19th-century/early 20th-century mottled morocco panelled in gilt with wide foliate tooled border, signed 'A Bâle chez Kaufmann le maroquinier, rue Franche, 91', with arms of Paris on shield mounted on upper cover, gilt spine (extremities lightly rubbed).

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000



### 0630

[INDIA AND PAKISTAN] – LE VASSOULT, 'Elève du Genie' [possibly Pierre Antoine (1748-1795)]. *Carte reduite de la province d'Adjemir dans l'Indostan*. [Sold with:] – *Carte reduite de la province de Tatta dans l'Indostan* Par ordre de ... Commandant de Etablissements Français dans le Bengale, 1771-1772.

Rare French 18th-century manuscript maps of Rajastan and Gujarat. The former is centred on Ajmer, while the latter extends westwards into modern-day Pakistan covering the city of Thatta and the Indus delta. There is the tantalizing prospect that the cartographer of these maps was Pierre Antoine Le Vassoult, lover of Begum Samru (c.1753-1836), the only Catholic ruler in India, and one of the wealthiest women in history. Of Kashmiri descent, Begum Samru was reputedly a dancing girl who married a western mercenary, Walter Reinhardt Sombre of Luxembourg, who was operating in India. When Sombre died in 1778, the Begum took command of her late husband's mercenary forces, personally leading them in battle. In about 1793, she met Le Vassoult. However, her troops mutinied when the rumour spread that she had married him, the result of which led to Le Vassoult's suicide. Later, after reaching an accommodation with the British, the Begum would become extremely powerful and rich, ruling over a large area from Sardhana, Uttar Pradesh. Precious little is known of Le Vassoult himself, although he appears to have been born in Lorient in Brittany, before serving in the artillery in French India. Since the artillery required engineers, it is certainly possible that the 'Elève du Genie' is Le Vassoult in his early twenties working as a young cartographer.

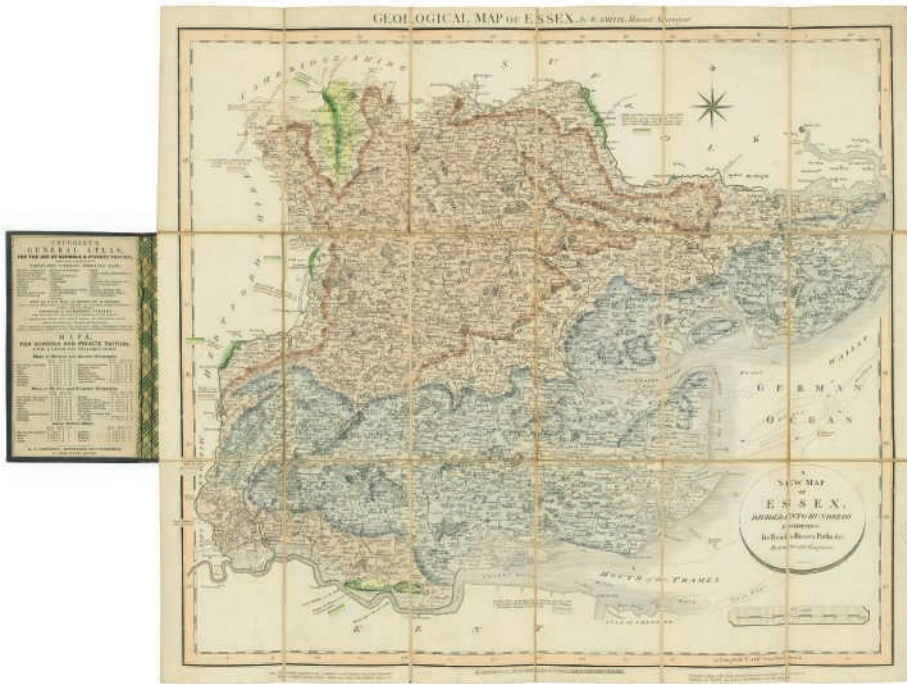
Two manuscript maps, watercolour and ink on two folded double-page sheets, west oriented to top, illustrated with forests, rivers and settlements, with many toponyms, within ink border, 645 x 928mm and 595 x 960 (sheets).

(2)

£3,000-5,000

US\$3,900-6,400  
€3,400-5,600

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



0631

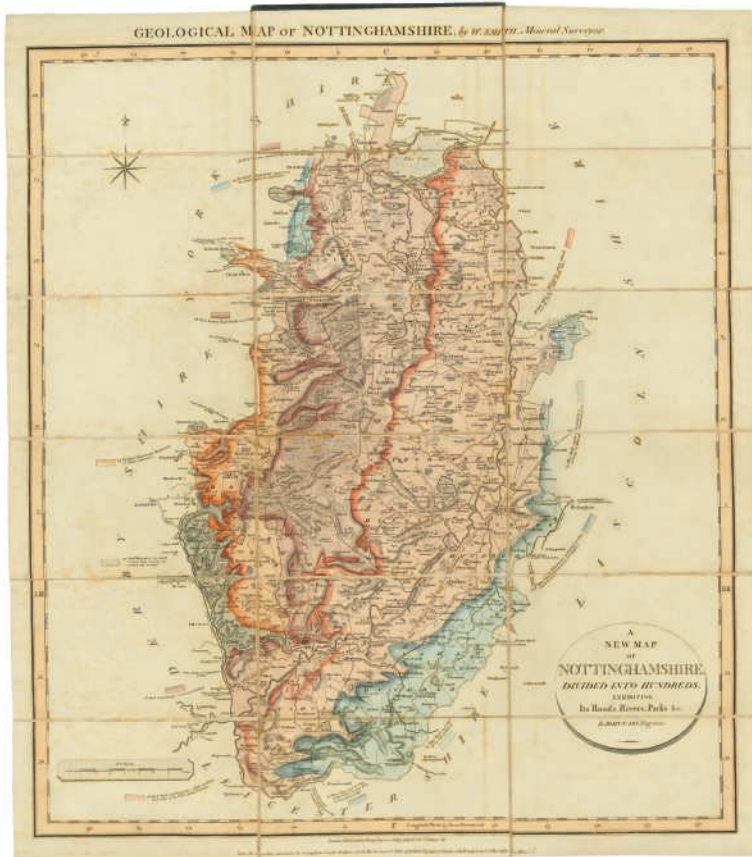
SMITH, William (1769-1839). *Geological Map of Essex*. London: G. Cruchley, [1820, but issued after 1844].

**Separate issue of this superb hand-coloured engraved geological county map.** Smith's geological county maps are rare. The *Geological Map of Essex* started as Cary's *A New Map of Essex, divided into hundreds*, but was then freshly engraved with Smith's new geological information and retitled. It was issued by Cary in part 3 of the *New Geological Atlas of England and Wales*, and also separately. This particular copy will have remained in Cary's stock until it was purchased by Cruchley in 1844. Eyles notes that the geology does not change; captions in the lower border about Smith's other publications shows this to be an early printing, reissued at a later date. Challinor 95; Eyles 28.

Hand-coloured engraved map on a scale of 3/8." to one mile, dissected and mounted on linen, captioned above top border 'Geological Map of Essex by W. Smith, Mineral Surveyor', and with note in lower margin that Smith's *Geological Table of Organized Fossils* and geological sections may be had of the publisher, publisher's printed overslip with name of G. Cruchley at 81 Fleet Street pasted over Cary imprint in lower border, the whole unfolded 515 x 575mm, contained in octavo (178 x 104mm) publisher's green cloth case with printed yellow label on upper cover, and 1p. ads on front pastedown (short splits at head and foot of binding, extremities rubbed, light stain and tiny abrasions to yellow label).

£4,000-6,000

US\$5,100-7,600  
€4,600-6,800



0632

SMITH, William (1769-1839). *Geological Map of Nottinghamshire*. London: J. Cary, [1822, but issued after 1844 by Cruchley].

**Separate issue of this superb hand-coloured engraved geological county map.** Smith's geological county maps are rare. The *Geological Map of Nottinghamshire* started as Cary's *A New Map of Nottinghamshire, divided into hundreds*, but was then freshly engraved with Smith's new geological information and retitled. It was issued by Cary in part 5 of the *New Geological Atlas of England and Wales*, and also separately. This particular copy will have remained in Cary's stock until it was purchased by Cruchley in 1844, though it differs from the geological map of Essex (see previous lot) in having no Cruchley overslip. The Cary imprint in the lower border, with address but without date, shows this to be one of the 1822 maps, reissued at a later date. Eyles notes that the geology does not change. Challinor 95; Eyles 32.

Hand-coloured engraved map on a scale of 3/8." to one mile, dissected and mounted on linen, captioned above top border 'Geological Map of Nottinghamshire by W. Smith, Mineral Surveyor', and with notes in lower margin that Smith's *Geological Table of British Organized Fossils* may be had of the publisher, the whole unfolded 590 x 517mm, contained in octavo (178 x 104mm) publisher's green cloth case with printed yellow label on upper cover, and 1p. Cruchley ads on front pastedown (extremities lightly rubbed, corner of yellow label crudely repaired).

£4,000-6,000

US\$5,100-7,600  
€4,600-6,800



**0633**

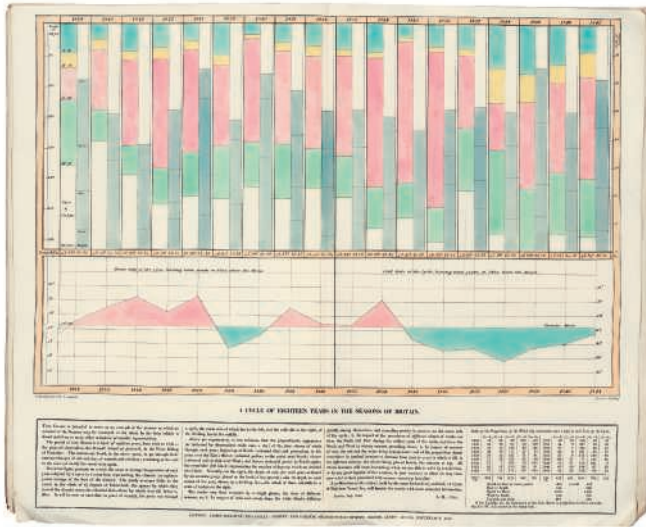
[CANADA] - DEVINE, Thomas (c.1818-1888). *Map of the North West part of Canada, Indian territories & Hudson's Bay*. Toronto: Maclear & Co., 1857.

**The first map of the region published in Canada and an important document in the history of Canadian expansion.** Strikingly large and with fine hand colour, this map performs a political mission drawn up by Joseph-Édouard Cauchon, who in 1855 was appointed the Commissioner of Crown Lands for Canada. Cauchon, a dedicated expansionist, ordered his chief surveyor Thomas Devine to produce a grand map of the region which would strengthen Canadian claims to the land and encourage westward expansion. Further encouragement for settlers is contained in the map's several annotations which draw attention to the rich geological resources and vast potential of the land.

Large hand-coloured lithographic wall map (overall 1608 x 1502mm), dissected into 36 panels and laid on linen (linen renewed, a few trivial spots and neat marginal repairs, two tiny marginal chips, faint even toning); housed in modern quarter morocco slipcase.

£8,000-12,000

US\$11,000-15,000  
€9,100-14,000



**0634**

HOWARD, Luke (1772-1864). [Three broadsides on the British climate in the 19th century]. London: 1842-1851.

**A rare set of hand-coloured broadsides visualizing climate data by the father of meteorology and a pioneer in urban climatic studies.**

Howard's two major publications, *The Climate of London* (1818-1820), and *Barometrographia* (1847) made profound contributions to the growing science of meteorology, though he is perhaps most famous for his classification of cloud-forms, the basis of which is still in use today. We can trace one apparently identical set in the Huntington Library.

3 broadsides in one volume (the largest 467 x 563mm). Comprising: 'A Companion to the Thermometer, for the Climate of London', hand-coloured engraved diagram surrounded by text in 5 columns (overall 422 x 538mm); 'The Average Barometer', hand-coloured lithographed seasonal chart above text in 3 columns on pasted overslip (overall 457 x 565mm); 'A Cycle of Eighteen Years in the Seasons of Britain', hand coloured lithographed chart covering the years 1824-1841 above text in 4 columns (467 x 556mm); all mounted on guards. Contemporary marbled wrappers (minor loss at spine and corners).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



**0635**

OTTOMAN MILITARY ACADEMY. *Muhaberât-ı Meşhure-i Osmaniye Albümü*. Istanbul: Royal War Office, under the Patronage of Ahmed Muhtar Pasha, 1323AH [1908].

**Presentation copy of one of the rarest Ottoman military atlases, from the book's patron and promoter, Ahmed Muhtar Pasha, Ottoman field marshal and later Grand Vizier, to his son, Mahmud Muhtar Pasha, military officer and diplomat.**

Showing important Ottoman battles through the ages, this patriotic atlas was published during a period of political upheaval in Turkey. Intended to give Turks pride in the martial achievements of the Ottomans, it first appeared in a series of separate broadsides between 1903-1907. In 1908, the year Sultan Abdul Hamid was deposed in the Young Turk Revolution, the separate issues were gathered together and published as an 'album'. The maps include: the battle of Kosovo, 1389; battle of Breadfield, Romania, 1479; battle of Mohacs, Hungary, 1526; battle of Szigetvar, Hungary, 1566; battle of Saint Gotthard, Hungary, 1664; battle of Osijek, Croatia, 1687; battle of Slankamen, Serbia, 1691; Seige of Petrovaradin, 1694; and the Seige of Izmail, Ukraine, 1790. We have been unable to trace any copies in institutions through the usual online-databases.

Folio (495 x 350mm). 29 double-page and 3 single-page lithographic plates printed with surrounding letterpress explanatory text, 8 of the plates partially coloured (tiny marginal chip to first plate). Contemporary red half cloth over red marbled-paper covered boards, upper board with large central gilt Ottoman arms with half wreath, lower board with gilt crescent moon with half wreath, gilt decorative endpapers (extremities a trifle rubbed). *Provenance:* Ahmed Muhtar Pasha (1839-1919; presentation inscription on title to his son;) – Minister Mahmud Muhtar Pasha (1867-1935).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400

0636

MIDDLE EAST - 'Proposed Trans-Desert Railway Haifa-Baghdad' [thus titled in manuscript on map]. *Turkey, Syria and Iraq (Mesopotamia) with Transcaucasia*. London: George Philip & Son Ltd, [c.1930].

**Very rare map showing the route of a proposed Haifa-Baghdad railway that was never completed. We are only able to trace two copies in institutions: National Archives, Kew, and Oxford.** The British contemplated building a railway connecting the Mediterranean with the capital of Iraq in the 1920s, ostensibly to shore up their imperial rule, support the British-backed Arab government of Iraq, and secure the oil pipeline already running from the Mosul oilfields to Haifa. The British were also aware that, with the development of air warfare, the Suez Canal could be easily attacked in a time of war, and alternative military routes to cross the Middle East to access India were required. However, a series of economic difficulties trumped political and military expediency, and with the outbreak of the Second World War, the dream of a trans-Middle East rail service evaporated.



Octavo (190 x 105mm). Folding lithographic map, with manuscript additions showing built and planned railway routes, colour-coded to show the differing gauges, on a scale of 55 miles = one inch (1:3,500,000), mounted on linen and folded within original green cloth binding, 2pp. of publisher's ads pasted onto front free endpaper and verso of map (cloth lightly soiled).

£1,200-1,800

US\$1,600-2,300  
€1,400-2,000

0637

ZIEMINSKI, Jan (Jan Wagner). *Problem emigracji żydowskiej* [*The Problem of Jewish Emigration*]. Warsaw: Nakładem związku pisarzy i publicystow emigracyjnych [Union of Migrant Writers and Journalists], 1937.

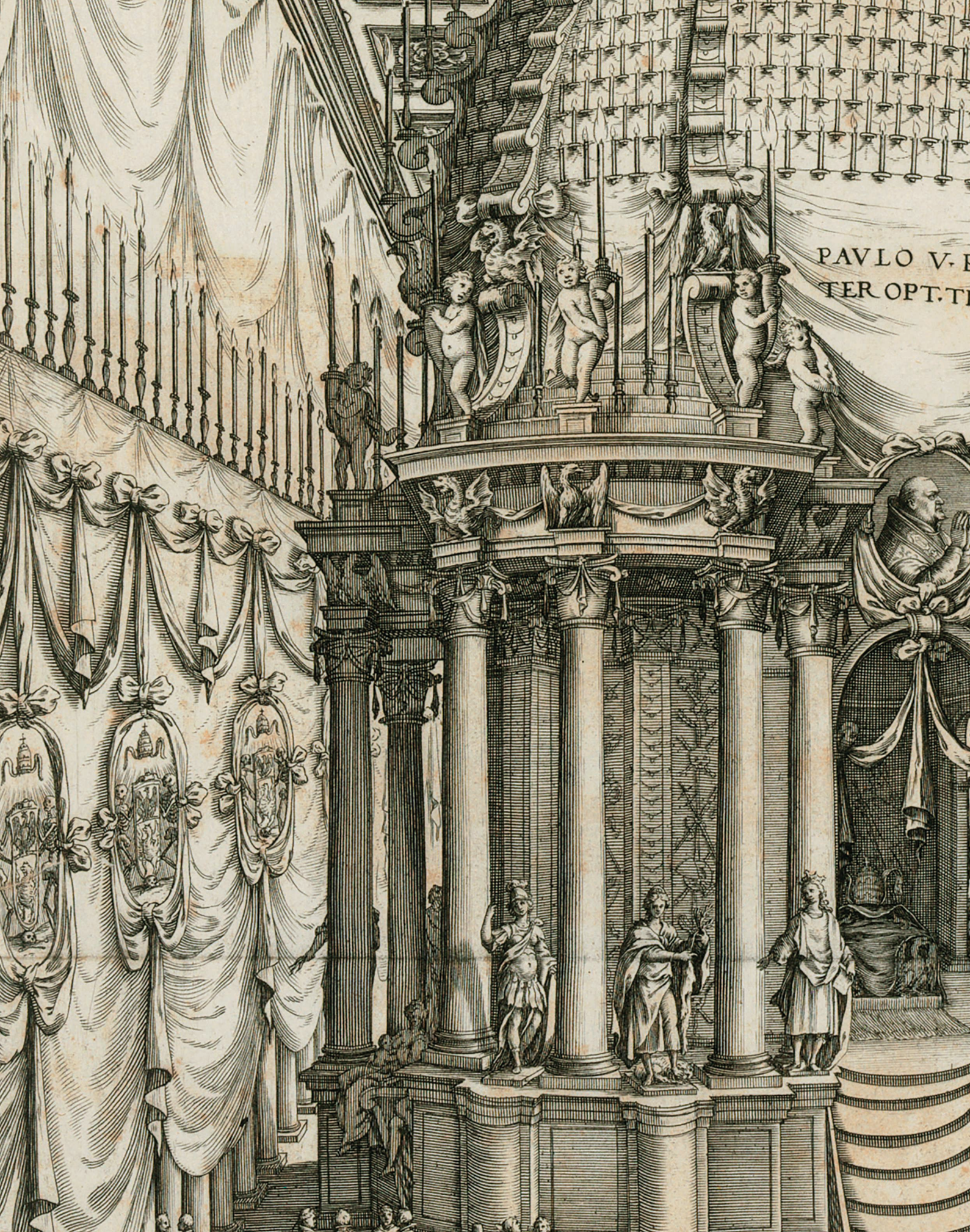
**Very rare statistical cartography illustrating Jewish emigration from Poland.** This summary of a study by the Polish Ministry of Foreign Affairs includes 17 coloured maps, charts and tables on the Jewish population of Poland, and in the world at large. The accompanying text gathers statements of Polish government officialdom as well as Jewish leaders regarding Jewish emigration, and looks at the history of Jews in the Kingdom of Poland and specifically in the Second Polish Republic. Outside of Poland (where we can trace 9 copies in institutions), there are only 4 recorded copies in German libraries (Mainz: Herder-Institut für historische Ostmitteleuropaforschung, Marburg; BSB Munich; Staatsbibliothek zu Berlin), one in the British Library, and one in United States Holocaust Memorial Museum.



Quarto text vol. (270 x 200mm) and 17 loose maps, both contained within original card portfolio (290 x 210mm). Text: 74pp., with loose leaves at end comprising 2pp. of tables and 2pp. of errata printed on slightly shorter pink paper (tiny marginal ink stain to pp.31-35, otherwise a fine copy). Original printed wrappers. Illustration: 17 coloured plates, one of which double-page and folding, with loose leaf with 1p. list of contents (this latter faintly dust-soiled at head, a few plates with very minor marginal light soiling and faint creasing). Original printed green card portfolio (unevenly faded, flaps frayed at corners and with some minor nicks and associated small losses). *Provenance*: ink ownership inscription on upper cover of portfolio.

£2,500-3,500

US\$3,200-4,400  
€2,900-4,000



PAVLO V. P.  
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17TH-18TH CENTURY  
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PONT.  
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THE  
**Holy Bible**  
 CONTAINING THE  
**OLD TESTAMENT**  
 AND  
**THE NEW**  
 Translated out of the  
**Original Tongues.**  
 AND  
 With the former TRANSLATIONS  
 Diligently Compared and Revifed,  
 By His MAJESTY'S Special Command.  
 APPOINTED TO BE READ IN CHURCHES.  
 C A M B R I D G E,  
 Printed by JOHN BASKERVILLE, Printer to the UNIVERSITY.  
 M D C C L X I I I.  
 CUM PRIVILEGIO

0638

BIBLE, in English - *The Holy Bible*. Cambridge: John Baskerville, 1763.

This edition 'has always been regarded as Baskerville's magnum opus, and is his most magnificent as well as his most characteristic specimen' (T.B. Reed, *A History of the Old English Letter Foundries*, p. 279). Thomas Baskerville Mynors Baskerville (1790-1864) was the second son of P.R. Mynors of Treago, Herefordshire, and assumed the additional name Baskerville on the death of his cousin Col. Thomas Baskerville in 1817. He was returned as MP for Herefordshire in 1841, retiring from Parliament in 1847. Herbert 1146; Gaskell 26.

Folio (495 x 320mm). List of subscribers in third state (very small faint marginal stain to gathering 12X, otherwise a very clean, fresh copy). Late 18th-/early 19th-century red morocco, covers panelled with gilt fillets and roll-tooled borders, spine with double-raised bands in 6 compartments lettered and tooled in gilt, gilt turn-ins and edges (hinges reinforced, new flyleaves, extremities rubbed). *Provenance*: Thomas Baskerville Mynors Baskerville (1790-1864, large armorial engraved bookplate) - thence by descent to the present consignor.

£3,000-7,000

US\$3,900-8,900  
 €3,400-7,900



*Pauvre vieille Femme*

0639

BOUCHARDON, Edmé (1698-1762). *Études prises dans le bas peuple où Les Cris de Paris*. Paris: E. Fessard, 1737-1746.

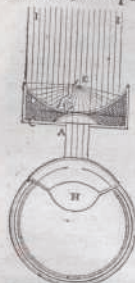
**Rare complete set of 60 etched plates after Edmé Bouchardon.** The pupil of Coustou le Jeune, Bouchardon worked in Rome for ten years, undertaking commissions for Clement XII and Cardinal de Polignac, before being recalled to Paris. During a long career as sculptor to Louis XV, he worked at Versailles, Grosbois and other royal residences. 'On lui doit aussi des dessins fort intéressants, particulièrement ceux pour la série des Cris de Paris ....' (Benezit). Bouchardon's images have a strong sculptural quality which makes them unique among costume prints. Cicognara 1601 (series 1-3); Colas 401; Cohen/de Ricci 179: 'très beau recueilli'; Vinet 2235: 'types curieux, rendus avec bonheur'.

5 parts in one volume, quarto (344 x 260mm). 60 etched plates, including title to each suite, by A.C. Philippe de Tubières, comte de Caylus, after Bouchardon, retouched by Fessard (plates bound in numerical order, first title lightly soiled and with tiny chip to lower corner, title to fourth suite lightly browned, occasional isolated spots elsewhere). Modern blue-grey boards (lightly rubbed, headcap fractionally frayed).

£4,000-6,000

US\$5,100-7,600  
 €4,600-6,800

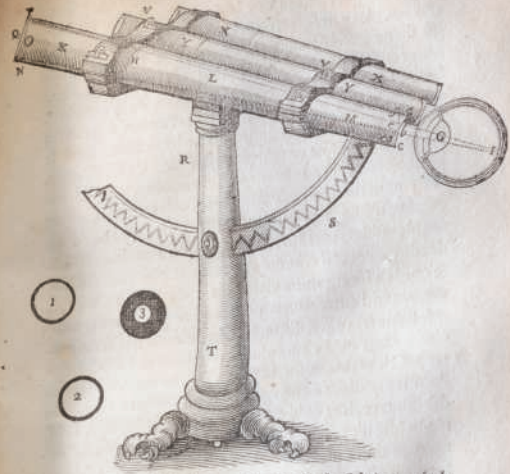
dm en regardant cet objet le tourner tout droit vers le soleil. Comme si A est le verre, C la partie interieure de la matiere en la quelle il est enchassé, D l'exterieure, E l'objet, G le petit bras qui le soutient, H l'œil, & I le soleil, dont les rayons ne vont point en l'œil directement, a cause de l'interposition tant de la lunete que de l'objet, mais donnans contre le cors blanc, où le miroir D, ils se reflexchiffent premierement de la vers E, puis d'E ils se reflexchiffent vers l'œil.



Que si on veut faire vne lunete la plus parfaite qui puisse estre pour seruir a voir les Astres ou autres objets fort esloignés & inaccesibles; On la doit composer de deux

verres hyperboliques, l'un conuexe & l'autre concaue, mis dans les deus bouts d'un tuyau en la façon que vous voyés icy representée. Et premierement *abc* la superficie du verre concaue *abc def*, doit auoir la figure d'une hyperbole, qui ait son point bruslant a la distance a la quelle l'œil, pour lequel on prepare cette lunete, peut voir le plus distinctement ses objets. Comme icy l'œil G estant disposé a voir plus distinctement les objets qui sont vers H, qu'aucuns autres, H doit estre le point bruslant de l'hyperbole *abc*. & pour les vieillars, qui voyent mieus les objets fort esloignés, que les proches, cette superficie *abc* doit estre toute plate; au lieu que pour ceux qui ont la veuë fort courte, elle doit estre

affés



affés concaue. Puis l'autre superficie *def* doit auoir la figure d'une autre hyperbole, dont le point bruslant I soit esloigné d'elle de la largeur d'un pouce, ou enuiron, en sorte qu'il se rencontre vers le fonds de l'œil, lors que ce verre est appliqué tout contre sa superficie. Notés toutes fois que ces proportions ne sont pas si absolument necessaires, qu'elles ne puissent beaucoup estre chan-

0640

DESCARTES, René (1596-1650). *Discours de la methode pour bien conduire sa raison, et chercher la verité dans les sciences. Plus la dioptrique. Les météores. Et la géométrie.* Leiden: Jan Maire, 1637.

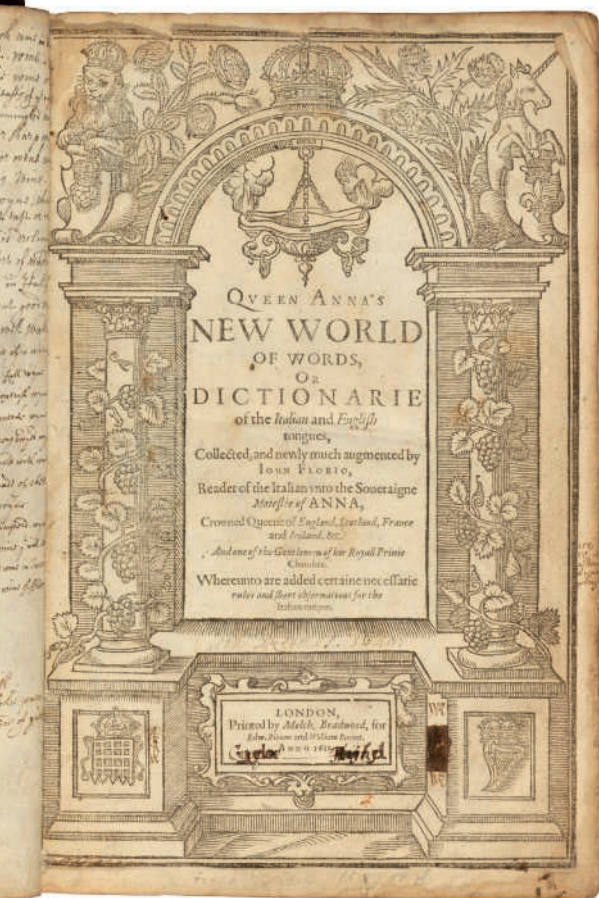
**First edition of the author's first published work, the foundation of all modern scientific and philosophic thought.**

In the first part Descartes sets out his method of inquiry, and then illustrates it in three essays on optics, meteorology and geometry. 'Descartes's purpose is to find the simple indestructible proposition which gives to the universe and thought their order and system. Three points are made: the truth of thought, when thought is true to itself (thus, *cogito, ergo sum*), the inevitable elevation of its partial state in our finite consciousness to its full state in the infinite existence of God, and the ultimate reduction of the material universe to extension and local movement' (PMM). His discussion of Harvey's discovery of the circulation of blood was the first by a prominent foreign scholar. Descartes was called to Stockholm in 1649 as philosopher to Queen Christina, but did not survive his first winter and died there in 1650. **A fine, large copy.** Dibner, *Heralds of Science*, 81; Grolier/Horblit 24; Guibert, *Bib. Descartes*, 1; NLM/Krivatsky 3114; Norman 621; PMM 129.

Quarto (204 x 152mm). Woodcut printer's device on title, numerous text illustrations and diagrams, extra-illustrated with an engraved author portrait frontispiece tipped to front flyleaf (portrait window-mounted to size, a little light browning, a few spots). Contemporary Dutch vellum over thin pasteboard, yapp edges, red-brown edges, title lettered on spine (small split at front hinge); modern cloth solander box. *Provenance:* Christian Lazare (monogram booklabel) -- Carl-Bertel Nathhorst (1907-85; sale Christie's, 2 June 2004, lot 54).

£80,000-120,000

US\$110,000-150,000  
€90,000-130,000



**0641**

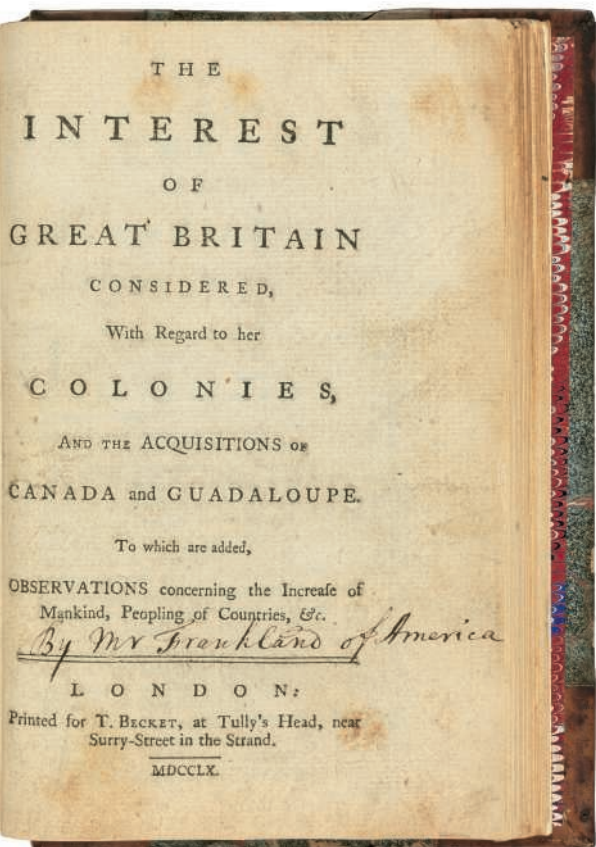
FLORIO, John (1553-1625). *Queen Anna's New World of Words, or Dictionarie of the Italian and English Tongues*. London: printed by Melch. Bradwood [and William Stansby], for Edw. Blount and William Barret, 1611.

**William Reymes's copy of the enlarged second edition of Florio's English-Italian dictionary.** Reymes (d.1685) was the translator of two Italian plays, including *Self interest, or, The belly wager*, a verse adaptation of Niccolò Secchi's prose drama *L'Interesse* (1581), believed to be a source for Shakespeare's *Twelfth Night*. The autograph manuscript of his translations is now preserved at the Folger Shakespeare Library. This copy of Florio's expanded version of *A Worlde of Wordes* (1598) bears numerous annotations in Reymes's hand picking out key Italian vocabulary, including a 6pp. list of 'infamous names' which covers the Italian for a broad spectrum of terms for the socially maligned. ESTC S121353.

2 parts in one volume, folio (279 x 179mm). First title within architectural woodcut border, engraved portrait of the author, second title with woodcut device, with the blanks 3F4 and 3Q4 (without the 2 leaves before the first title, first title trimmed to woodcut border, a few marginal tears occasionally extending into text, some tiny rust holes affecting a few letters, marginal waterstains at beginning and end). Contemporary panelled calf, covers stamped 'W R' in gilt within blind-ruled border, morocco spine label lettered in gilt (restored at spine and corners, endpapers renewed, slightly rubbed and scratched). *Provenance:* William Reymes (d.1620; binding, inscriptions on first title ['W R' and '? Reymes 1640'], on A1 ['Libro di Guglielmo Reymes 1640'] and on second title ['Guglmo Reymes'], his numerous annotations on endleaves and some in the margins).

£4,000-6,000

US\$5,100-7,600  
€4,600-6,800



**0642**

[FRANKLIN, Benjamin (1706-1790)]. *The Interest of Great Britain considered, with Regard to her Colonies, and the Acquisitions of Canada and Guadaloupe. To which are added, observations concerning the increase of mankind, peopling of countries*. London: T. Becket, 1760.

**First edition of the rare 'Canada pamphlet'.** Franklin anticipates a British victory in the French and Indian wars, and debates which territory is more important for Great Britain to retain: Canada or sugar-rich Guadeloupe. 'In recent years Franklin's authorship has been re-established in the minds of all but a few doubters, though, as Franklin himself seems to have acknowledged, he received some help from his friend and ally [Richard] Jackson' (*The Papers of Benjamin Franklin*, 1966, 9: 53). Together with the advocacy of the retention of Canada, most interesting is a passage where Franklin discusses the possibility that colonies may grow as this 'may render them dangerous. Of this I own, I have not the least conception, when I consider that we have already fourteen separate governments ... and if we extend ... shall probably have as many more ... Those we now have, are not only under different governors, but have different forms of government, different laws, different interests, and some of them different religious persuasions and different manners' (pp.39-40). Bound with six other pamphlets concerning Britain's territorial ambitions and conflicts overseas. Ford 268; Howes J-26; Sabin 35450.

7 pamphlets in one volume, octavo (190 x 128mm). Franklin: includes the additional leaf at end (final leaf torn at inner margin with loss of a few letters). Late 19th-century half calf, marbled boards, red morocco lettering-piece. *Provenance:* contemporary author attribution on title -- index to the pamphlets started on front free endpaper -- James Maidment (19th-century armorial bookplate; Scottish collector, author and friend of Walter Scott) -- Archibald Primrose, 5th Earl of Rosebery (in his sale, 2009, lot 5).

*A full listing of the other 6 pamphlets bound in this Sammelband is available upon request.*

£3,500-4,500

US\$4,500-5,700  
€4,000-5,100

0643

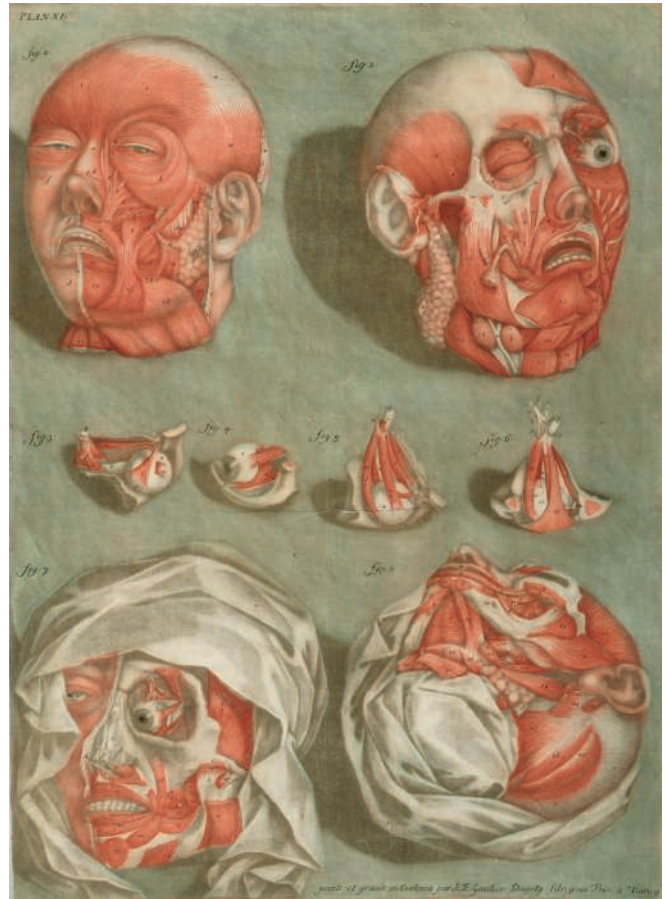
GAUTIER D'AGOTY, Arnaud Eloi, illustrator (c.1715-1785) - JADELLOT, M. *Cours complet d'anatomie, peint et grave... Pt. I Myologie* [all published]. Nancy: Jean-Baptiste-Hyacinthe Leclerc, 1773.

**First edition.** 'These fifteen plates follow a scheme of progress, from the classical figures at the start, to skeletal hands and feet; or we can see it as a strip performance, from fully clad nudes by stages to muscle and bone. The delightful Apollo and Venus starting the theme were of course prepared in four mezzotint plates by Arnauld-Eloi, but painted by a Nancy artist, Jean Girardet, who died five years later... They are certainly stunning examples from neo-classical France, reproduced with sophisticated art by the Gautier Dagoty process' (Franklin, *Early Colour Printing* pp. 49-50). Garrison-Morton describes Gautier's coloured mezzotints as striking. It had been intended that the complete work would consist of five parts, but only the first seems to have been published (Wellcome catalogue). Gautier d'Agoty (c.1715-85) was the assistant and successor to the master painter, engraver and pioneer of colour printing, Jacques Christophe le Blon (1670 - 1741). Le Blon had experimented with a three-colour process for colour-printing - following Newton's ground-breaking studies into the formation of colour - but it was Gautier d'Agoty who elevated the art to a higher level with the addition of a fourth black plate which gave the resultant images their superb tonal contrast and artistic depth. Choulant-Frank p. 273; Singer, *Arnauld-Eloi Gautier d'Agoty*, 1-15.

Large folio (640 x 495mm). pp. [iv], 25 of explanatory text, 15 coloured plates, two showing male and female bodies, 13 showing muscles and body structure, each body part numbered, all printed in four colour mezzotint (all the plates with faint vertical creasefolds, a few plates with small horizontal abrasions from this vertical fold, plate 5 with spot in image, plate 9 with very short repaired marginal tear just into image, a few plates with light creases). Contemporary marbled boards (rebacked with calf spine, extremities lightly rubbed).

£8,000-12,000

US\$11,000-15,000  
€9,000-13,000



0644

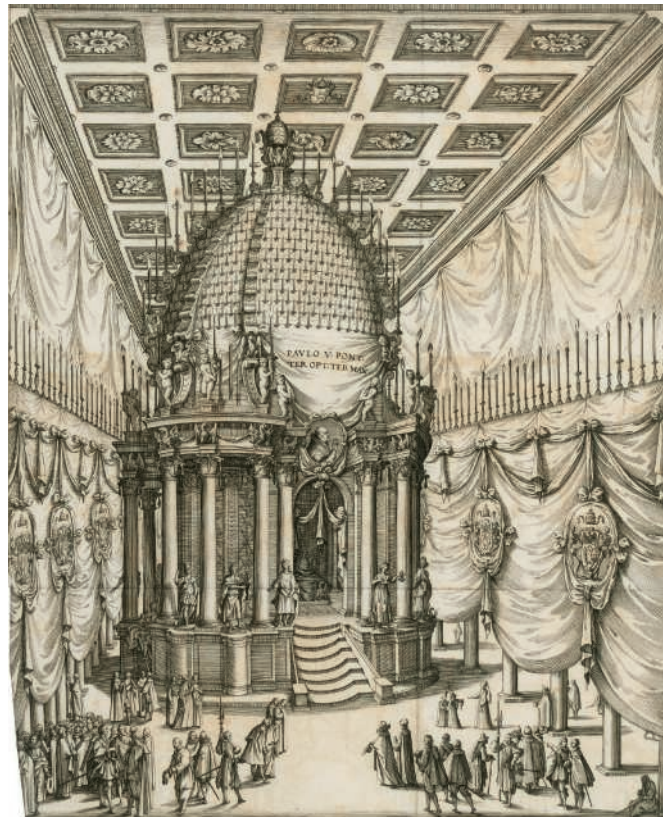
[GUIDICCIONI, Lelio]. *Breve racconto della trasportatione del corpo di Papa Paolo V dall Basilica di S. Pietro a quella di S. Maria Maggiore*. Rome: heirs of Bartolomeo Zannetti, 1623.

**First edition of the only witness to Bernini's monumental baroque catafalque**, erected in the Basilica of S. Maria Maggiore with an edifice by the architect Sergio Venturi. For one year after his death, the body of Pope Paul V (Camillo Borghese, 1552-1621. Pope from 1605) rested at the Vatican; this volume describes the solemn occasion of the translation of the body to the Borghese chapel at S. Maria Maggiore. It prints the oration delivered by Lelio Guidiccioni and much commemorative verse, and illustrates the catafalque decorated with 20 putti and 16 allegorical figures in stucco by Bernini. Because the statuary does not survive, it has been largely overlooked in Bernini studies (cf. Wittkower, *Gian Lorenzo Bernini*, 3rd ed., 1981, 81:9). Bernini had been granted a papal knighthood only the previous year by Paul V, and 'Cavalier' Bernini is praised in the preface as the one who 'camina ... gran passi ... liberar questo secolo dall'invidia di quelli antichi.' The Gourary copy (Christie's New York, 12 June 2009, lot 404) had 16 plates illustrating the allegorical figures, but these are not present in this copy. BL *17th-Century Italian I*, p. 430; Cicognara 1429; Vinet 589.

Two parts in one, folio (370 x 260mm). Engraved arms of dedicatee, Cardinal Borghese, on title, folding plate of the catafalque including the temporary statues attributed to Giovanni Lorenzo Bernini by Dietrich Krüger after Giovanni Domenico Garzoli, and an engraving detailing draped column capitals by Krüger after Sergio Venturi, overslip corrections pasted to p.16 and to p.31 of the commemorative verse (marginal dampstain to fore-edge with associated paper loss affecting title, first 2 gatherings and last few leaves, title trimmed at bottom). Contemporary limp vellum panelled in gilt (upper cover with loss of vellum at fore-edge, rubbed and stained, spine with small horizontal crack and slight loss at foot).

£8,000-12,000

US\$11,000-15,000  
€9,100-14,000





0645

HOBBS, Thomas (1588-1679). *Leviathan, or the Matter, Forme, and Power of a Common-Wealth Ecclesiasticall and Civill*. London: Andrew Crooke, 1651.

**First edition, first issue of the most important 17th-century English work of political philosophy.** Hobbes regarded the state 'as a great artificial monster made up of individual men' (PMM), who must submit to it voluntarily for the good of the greater commonwealth, in order to lift humankind out of anarchy. True to Hobbes's prediction, the originality and directness of his work exacerbated the divisions in a nation already torn during the English Civil War, but it also brought many out of the 'darkness of ignorance'. *Leviathan* directly influenced theorists from Spinoza to Bentham. Macdonald & Hargreaves 42; Norman 1082; PMM 138; Wing H-2246.

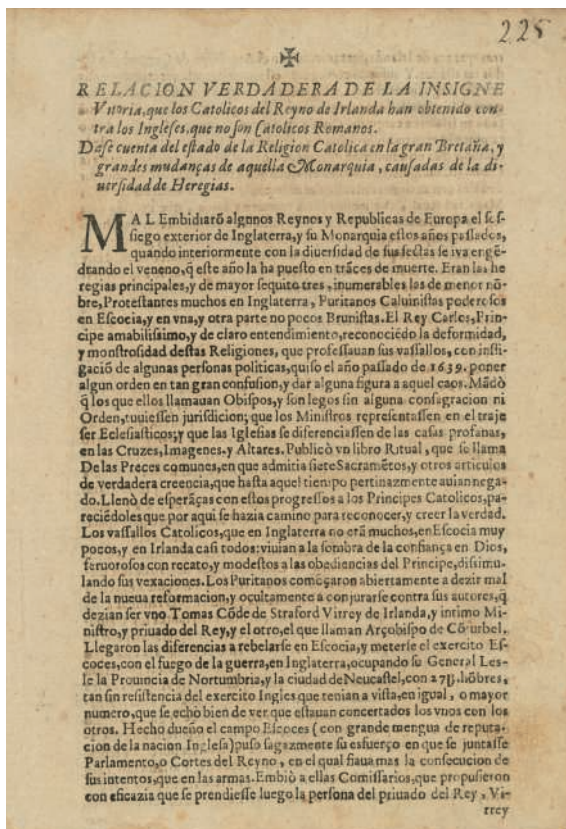
Folio (269 x 180mm). Engraved frontispiece, folding letterpress table (occasional light spotting, faint dampstain at gutter of last few quires). Contemporary sprinkled calf, sides panelled in gilt, edges sprinkled red (rebacked, retaining part of original backstrip, extremities rubbed).

*Provenance:* a contemporary reader (erased title inscription, neat marginalia) -- W.R. Sorley (probably the Scottish philosopher, William Ritchie Sorley, 1855-1935; flyleaf inscription).

£10,000-15,000

US\$13,000-19,000

€12,000-17,000



646

[IRELAND] - *Relacion Verdadera de la Insigne victoria, que los catholicos del Reyno de Irlanda han obtenido contra los Ingleses, que no son Catholicos Romanos*. Madrid: Catalina del Barrio y Angulo, 1642.

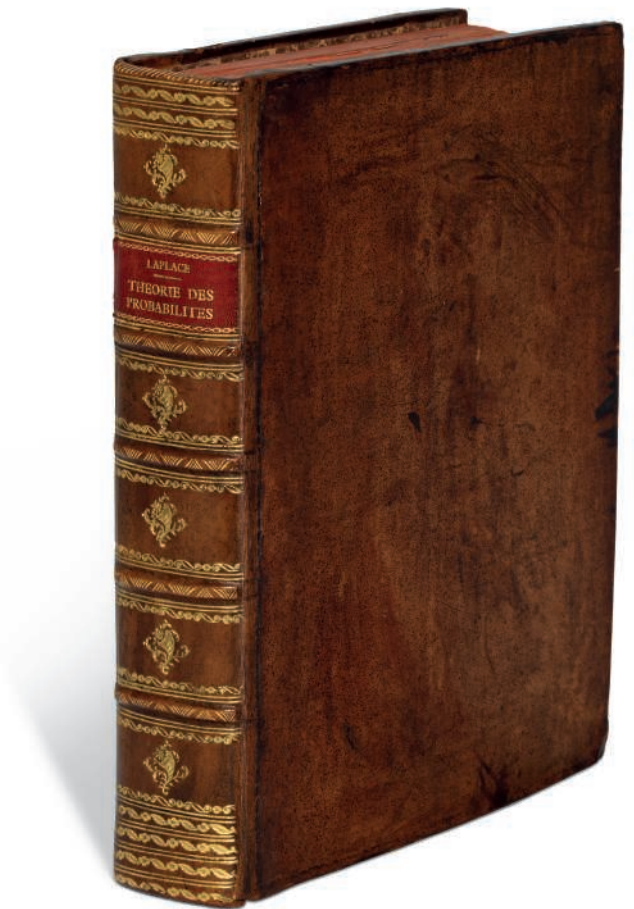
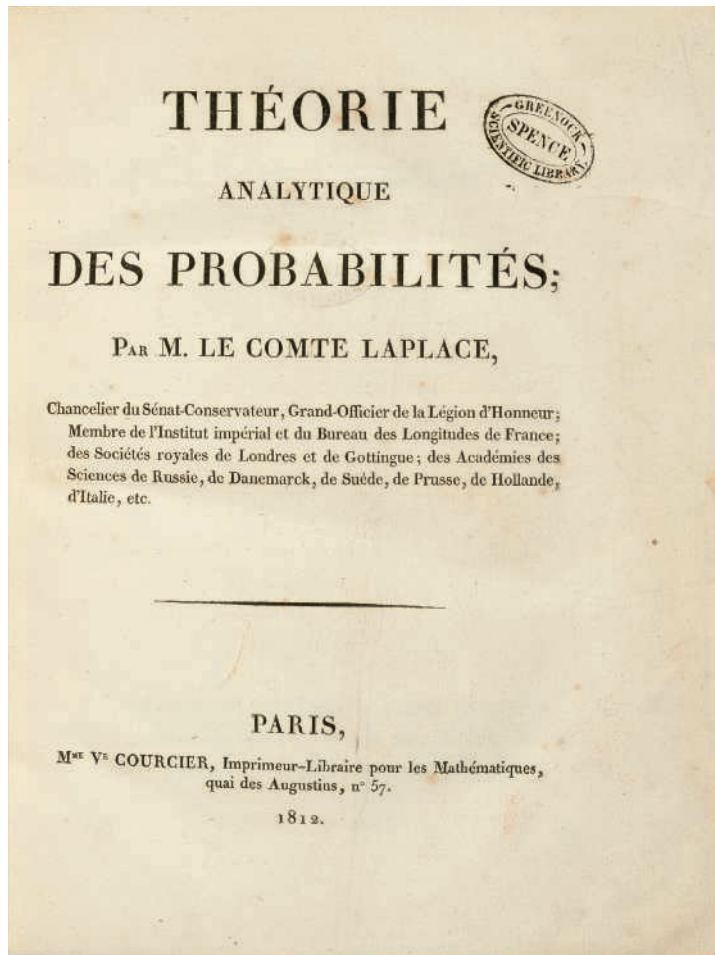
**Extremely rare Spanish account of an Irish victory against the English during the Irish Confederate Wars.** WorldCat lists no copies in institutions, nor have any copies appeared at auction according to RBH/ABPC. Palau 258270 (who also notes a Sevilla issue of the same year: 258269).

Bifolium (288 x 207m). 4pp. (The 2 leaves almost disjoined, lightly browned, some very faint areas of waterstaining.) Disbound, at some point extracted from a bound volume, retaining ink foliation.

£1,000-3,000

US\$1,300-3,800

€1,200-3,400



0647

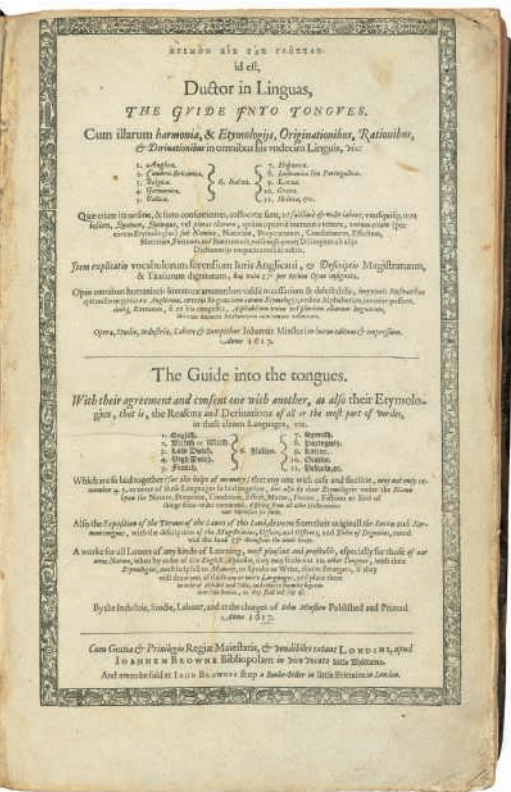
LAPLACE, Pierre Simon, Marquis de (1749-1827). *Théorie analytique des probabilités*. [With the four supplements]. Paris: Veuve Courcier, 1812-1825.

**First edition, complete with all four supplements, of Laplace's masterpiece, 'the touchstone for all his work on probability'** (Stigler, p. 131), and the foundation work for all subsequent developments of pure and applied probability analysis. Laplace 'was among the most influential scientists in all history' (DSB), to whom 'on the whole the theory of probability is more indebted... than to any other mathematician' (Todhunter). Motivated by problems arising, for instance, in the mathematical treatment of games of chance, Laplace used his epochal work *Mémoire sur les suites* (1782) to develop the general theory of a powerful power-series technique for solving finite-difference equations, or recurring relations, which he termed the 'method of generating functions.' In the present lot, he reproduces this *Mémoire* almost entirely, and makes repeated use of generating functions in solving a great variety of games of chance. It is Laplace's extensive discussion of generating functions and the applications of them that is today the source of their widespread use in probability theory, combinatorial analysis, and the solution of finite-difference equations and recurrence formulas. See DSB XV 367-76; Todhunter, *History of the Theory of Probability*, ch. 20; Stigler, *The History of Statistics*, pp.131 ff.

Five parts in one volume, quarto (245 x 190mm). Half-title, errata leaf at end of first part (errata leaf a trifle dust-soiled with small corner repair and a large closed repair to blank area, final leaf with small marginal chip due to paper flaw). Contemporary calf (rebacked to style). *Provenance*: Greenock Scientific Library (old library stamp on title and blank verso of the first work).

£12,000-18,000

US\$16,000-23,000  
€14,000-20,000



0648

LOCKE, John (1632-1704) -- MINSHEU, John (1559/60-1627). *Hegemon eis tas glossas [graecè]. Id est, Ductor in linguas, the Guide into Tongues ...* London: [W. Stansby and M. Bradwood] at the charges of J. Minsheu, 1617.

**John Locke's copy of the first edition of the first etymological dictionary of the English language.** Minsheu's was a huge undertaking based on the examination of eleven languages. It caused the author severe financial difficulties, exacerbated by the Company of Stationers' refusal to assist him in selling his book, which, according to some evidence, forced him to sell copies by subscription - probably the first book to be sold in this way in England. Language was crucial to John Locke's philosophy. Words as the expression and indicators of ideas play a central role in his reflection, and it is easy to conceive of his perusing this work with great interest: Locke's own attention to language, like Minsheu's, appears to focus primarily on its expressive character, its history, derivations and multiplicity, rather than on its semantic relations and properties. Harrison & Laslett's Catalogue of Locke's Library (2nd ed., 1971) lists this copy in the possession of Miss M. Waller of Oxford. STC 17944; Harrison & Laslett 1997.

2 parts in one volume, folio (382 x 243mm). Title within a thin woodcut border, a few woodcut headpieces and initials, with 2 additional dedication leaves to each part not mentioned in the collation given by ESTC, without the separately printed list of subscribers or the final blank). (Last text leaf frayed at lower corner with loss of part of border and a long tear, no loss of text, somewhat water-stained, occasional marginal worming, browned and stained to a greater or lesser extent throughout). Contemporary English calf, sides filleted in blind (rebacked, lettering-piece to style, corners repaired, spine and joints rubbed, a few abrasions to the sides). *Provenance:* John Locke (his ownership inscription and shelfmark in ink on the calf turn-in at the head of the front board).

£9,500-12,000

US\$13,000-15,000  
€11,000-13,000

0649

LOUIS XV - *Relation de l'arrivée du Roi au Havre de Grace le 19 septembre 1749 et des fêtes qui se sont données à cette occasion.* Paris: Hippolyte-Louis Guérin et Louis-François Delatour, 1753.

**An attractive livre de fêtes, bound in red morocco with the arms of Louis XV, 1st Duke of Westminster's copy.** After the Treaty of Aix-la-Chapelle in 1748, the king expressed the wish to visit a French port, and chose Le Havre, where a 'naval battle' was organised with manoeuvres carried out by 400 sailors. The plates show the maritime displays in honour of his visit, as well as a fine illumination of Le Havre's main avenue, in good, strong impressions. The fine binding was made in the workshop of the King's library. Cohen-de Ricci 868; Ruggieri 581.

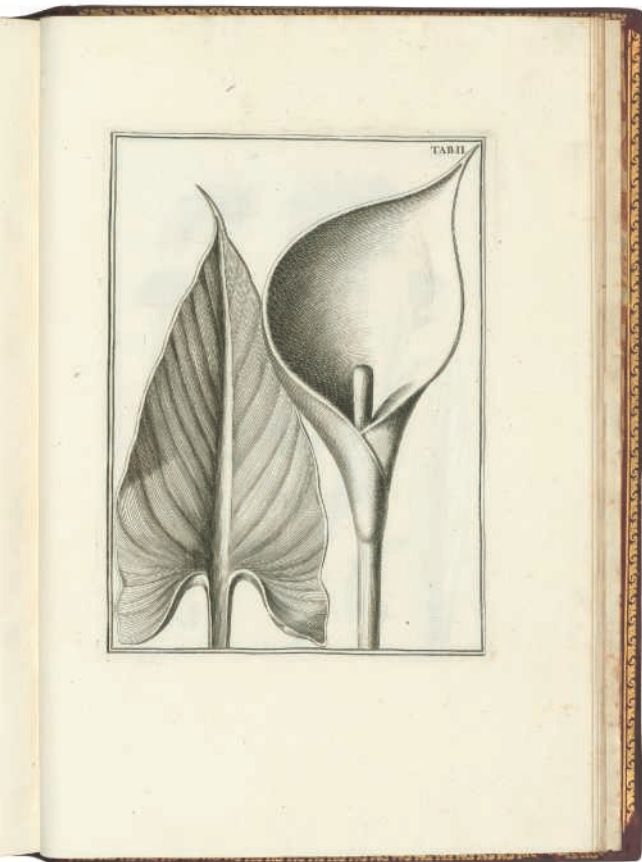
Broadsheet (627 x 470mm). Title, dedication + 16pp. Engraved title vignette, head- and tail-pieces by Slodtz, six double-page plates by Le Bas after Descamps (occasional light marginal spotting, closed marginal tear to one plate). Contemporary red morocco with large gilt arms of Louis XV at centre of covers [Olivier 2495, fer 10], gilt borders with grapes and birds, fleur-de-lis corner pieces, gilt turn-ins, marbled endpapers, edges gilt (rebacked retaining old spine label, extremities rubbed). *Provenance:* Hugh Lupus, 1st Duke of Westminster (1825-99; armorial bookplate).

£1,500-2,000

US\$1,900-2,500  
€1,700-2,300







### 0650

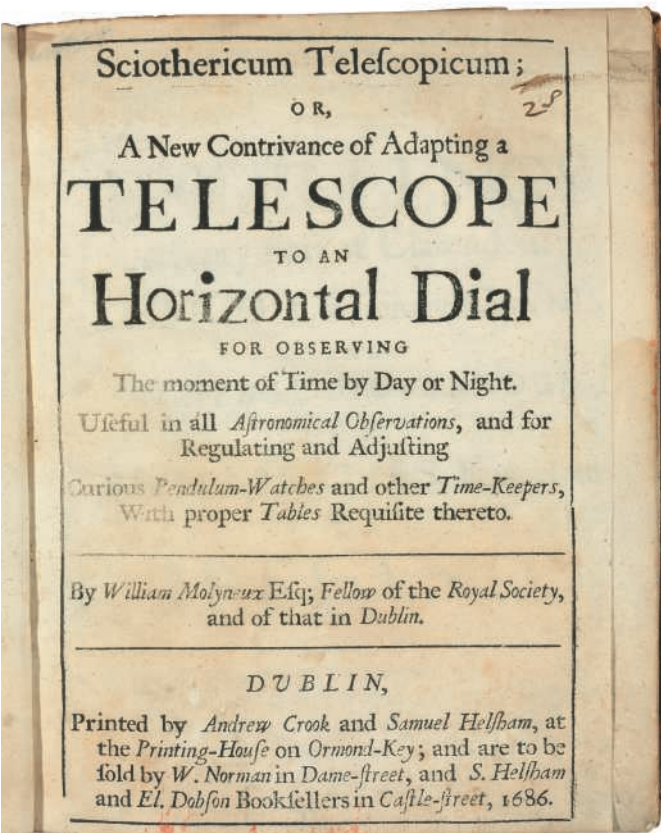
MICHELI, Pier Antonio (1679-1737). *Catalogus plantarum horti caesarei florentini opus postumum*. Florentiae, Bernard Paperini, 1748.

**First edition describing the plants in the botanical garden in Florence, bound in contemporary red morocco for Francis I, Holy Roman Emperor.** The Orto Botanico di Firenze, also known as the Giardino dei Semplici ('Garden of simples'), was established on 1 December 1545 by Cosimo I de' Medici, Grand Duke of Tuscany. It is Europe's third oldest botanical garden, after those in Pisa and Padua, and was laid out by the landscape gardener Niccolò Pericoli to a botanical system and plantings chosen by Luca Ghini. However, it was not until 1718, when Micheli became the garden's first director, that it really came to prominence. Micheli also experimented on fungi and deduced that they reproduced through spores, and not from spontaneous generation. He was also an avid plant and mineral collector, but unfortunately he died from pleurisy contracted on one of his plant-collecting expeditions. This catalogue was published posthumously by his successor Giovanni Targioni Tozzetti, who contributed a prefatory history of the garden to the work. Pritzel 6203; not in Nissen or Hunt.

Quarto (342 x 237mm). Half-title, title printed in red and black with engraved armorial vignette, folding engraved garden plan, 7 engraved plates, engraved vignettes and initials. Contemporary red morocco gilt, central arms gilt of Francis I, Holy Roman Emperor, within wide foliate borders gilt with foliate cornerpieces, spine gilt in 7 compartments; top compartment of spine neatly restored. *Provenance:* Francis I, Holy Roman Emperor, 1708-1765 (arms as Grand Duke of Tuscany to binding).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



### 0651

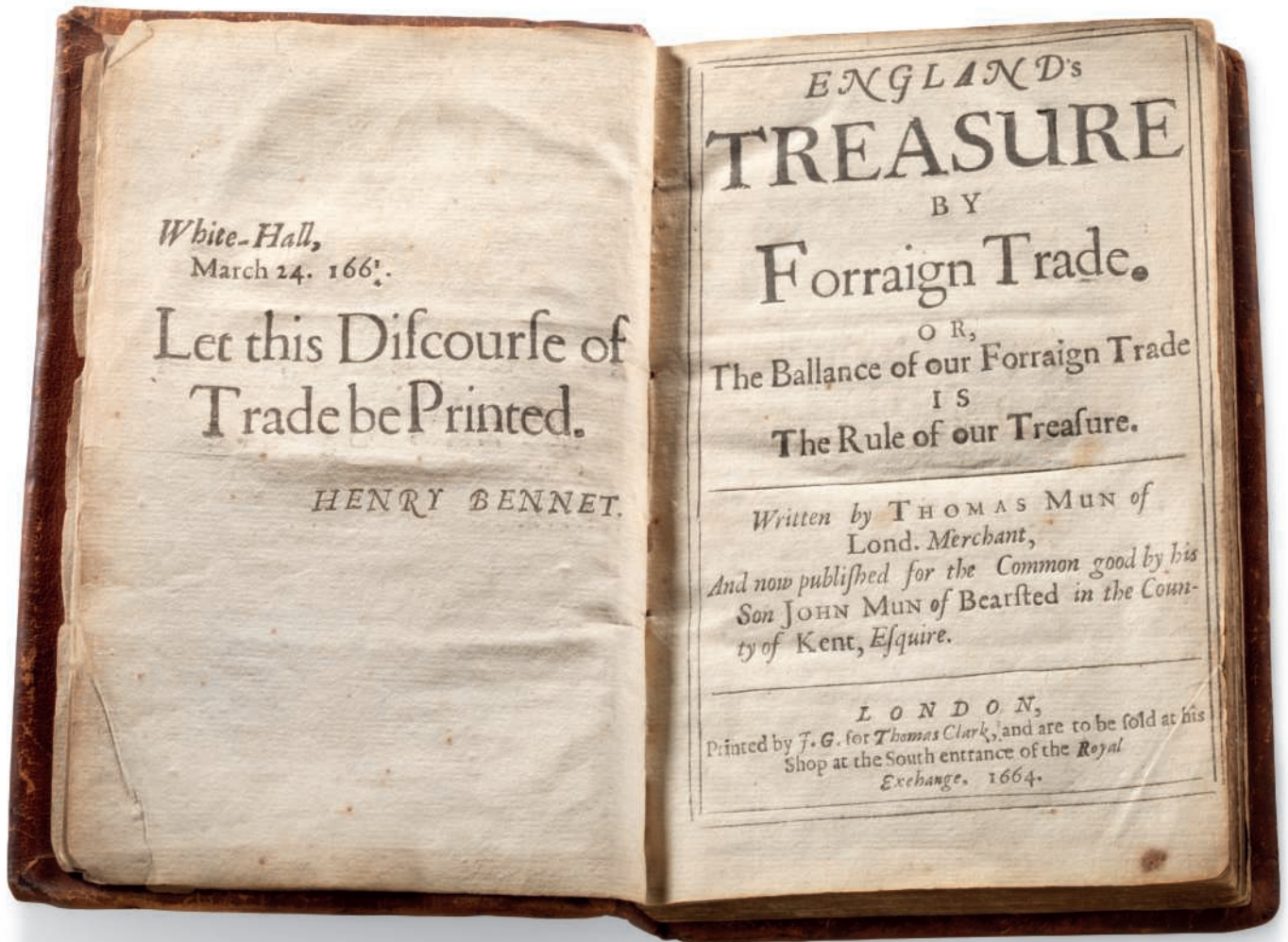
MOLYNEUX, William (1656-1698). *Sciothericum telescopium; or, A new contrivance of adapting a telescope to an horizontal dial for observing the moment of time by day or night*. Dublin: Andrew Crook and Samuel Helsham for W. Norman, S. Helsham and El. Dobson, 1686. [Bound with:] TWYSDEN, John (1607-1688). *The use of the general planisphere, called the analemma, in the resolution of some of the chief and most useful problems of astronomy*. London: Philip Lea, 1700.

**First edition describing Molyneux's invention of a combined dial and telescope, built to Molyneux's commission by the London instrument maker, Richard Whitehead, and demonstrated to the Dublin society.** Molyneux, experimental philosopher and constitutional writer, has a claim to be considered the founder of modern science in Ireland. In October 1683 he set himself the task of forming a society in Dublin on the template of the Royal Society. As first secretary and treasurer he conducted correspondence and exchanged minutes with the Royal Society and its sister society at Oxford. He took an active part in the proceedings of the society, elucidating discoveries, demonstrating experiments and instruments, discussing books, showing curious objects, undertaking the calculation of solar and lunar eclipses, and recording weather data. The second work, a presumed second edition reissued by the globe maker Phillip Lea, is an astronomical work by John Twysden, a physician with a keen interest in mathematics, with plates by the celebrated scientific instrument maker Walter Hayes, and designed by the surveyor Sir Jonas Moore. Wing M 2406A.

2 works in one volume, small quarto (191 x 146mm). 1st work: folding plate showing the author's invention with 18 leaves of tables, ending on N2, 'Finis' printed at the foot of N2 verso, 'Tables of the suns right ascension in time to every ten minutes of the ecliptick' on H4r, 'Tables of æquation of natural days' on M1r, and 'Calculation of hours and minutes for an horizontal-dial. Dublin lat 53°. 20"' on M3r, each having a divisional title page, with press-figure '[\*]' on leaf L4v. 2nd work: cancel title, 4 folding engraved plates, 2 leaves 'Tabula Ascensium Obliquarum', 6pp. with drophead title John PALMER, *The Planetary Instrument, or the description and use of the theories of the planets*, 8pp. with drophead title Samuel FOSTER, *The description and use of the nocturnal*, both latter works with separate signatures and pagination but are integral with Twysden's work, final leaf blank (folding plate in first work with marginal tear along creasefold, 2nd work lacking D4, presumably as issued in this state, an advertisement leaf for instruments by publisher of prior edition in 1685, some light damp-staining throughout). Contemporary panelled calf (joints and corners heavily rubbed). *Provenance:* C.E. Kenney (sold Sotheby's 22 May 1967, lot 2983, purchased by Francis Edwards) - C.St J.H. Daniel (stamp on endpapers and invoice for £250 from Francis Edwards dated 16th October, 1970).

£3,000-5,000

US\$3,900-6,400  
€3,400-5,600



0652

MUN, Thomas (1571-1641). *England's Treasure by Forraign Trade. Or, the ballance of our forraign trade is the rule of our treasure. Written by Thomas Mun of Lond. merchant ... now published ... by his son John Mun of Bearsted.* London: [John] G[rismond] for Thomas Clark, 1664.

**Very rare first edition of a milestone in economics, 'mercantilism at its best'. No copy is recorded at auction since 1977.** 'For those who want to read a single example of mercantilist writing, it is difficult to better Thomas Mun's *England's Treasure by Forraign Trade*, completed in 1628 and published posthumously in 1664. Adam Smith at any rate regarded it as perfectly representative of a vast body of similar literature: "The title of Mun's book," he said, "became a fundamental maxim in the political economy, not of England only, but of all other commercial countries" (Blaug). Mun's work epitomized 'the marriage of economics and national policy in the 17th century' (PMM). It offered a compelling explanation of the dynamics of growth through commercial expansion, and advocated the promotion of the manufacturing and industrial sector as the true creator of added value. 'Mun [1571-1641] may be considered as the earliest expositor of what has been called the mercantile system of commercial policy. It was found to be indispensable to the profitable carrying on of the trade to India, and the East generally, that the exportation of gold and silver, which had hitherto been prohibited, should be permitted. But though Mun, in accordance with the prejudices of his

time, admitted that the precious metals were the only real wealth a country could possess, he contended that their exportation might be safely allowed, provided the total value of the exports exceeded the total value of the imports; for in that case, said Mun, the balance must be paid in bullion, and our riches will annually increase by that amount!' (McCulloch). A tradesman, and a manager of the East India Company, rather than scholar, thanks primarily to this posthumously-published work Mun has been acknowledged as 'the most prominent and sophisticated of the early seventeenth century mercantilists in England' (Rothbard). Carpenter IV; ESTC R25740; Goldsmiths' 1735; Kress 1139; PMM 146; Wing M 3074; Appleby, *Economic Thought; Ideology in 17th Century England*, pp. 37-41, Blaug, *Great Economists before Keynes*, pp. 174-176; Hecksher, *Mercantilism II*, and Rothbard, *Economic Thought before Adam Smith*, pp. 289-91.

Octavo (162 x 103mm). With two final advertisement leaves. Imprimatur on leaf A1v (before the title): White-Hall, March 24, 1663/4 (a few very occasional spots). Contemporary calf, sides ruled in blind (rebacked, two corners repaired, minute repairs to the end leaves).

£15,000-20,000

US\$19,000-25,000  
€17,000-22,000



**0653**

[MUSIC]. DUSSEK, Jan Ladislav (1760-1812). 1793. *A New Year's Gift. God save the King, with variations for the piano forte*. Edinburgh and London: Corri and Co., [1793]. [With:] CASSON, J [John] (active 1790s). *God save the King, with favourite variations or harpsichord and piano forte*. London: for the author, [1793]. [With:] ARNE, Thomas Augustine (1710-1778), and J. CASSON. *Rule Britannia, a favourite song... with variations, for the piano forte or harpsichord, by J. Casson*. London: sold by Cahusac & Sons, [1793].

**A collection of rare patriotic British musical publications of 1793, whole or deliberately partial, assembled at the time, very likely for private use.** *Rule, Britannia* had achieved instant popularity on being first heard in 1745. By virtue of its equating British naval power with civil and political liberty, it acquired renewed resonance in 1793 (and would continue to resonate, through repetition and variations, through to World War II). *God save the King* was first published in (almost) the present tune in *Thesaurus Musicus* of 1744, and also became instantly popular. In 1793 the execution of the French

monarch marked the beginning of Britain's engagement in the war against Revolutionary France, due to escalate and end only with Napoleon's defeat at Waterloo. This strictly contemporary collection of accompanied hymns celebrating King and Country, purposefully selected in that fateful year, testifies to the popularity of patriotic private music-making at a time when philo-monarchic sentiments went hand in hand with a sense of impending national threat. *Dussek*: RISM D4360 (National Library of Scotland, Glasgow); L. Palazzolo C87. *Casson*: RISM C1447 (BL, Bodleian, Glasgow). *Arne-Casson*: RISM C1448 (3 copies: BL, Bodleian, Henry Watson).

Folio (327 x 233mm). *Dussek*: 2 sheets, complete (very light toning). *Casson*: single sheet (of 3 - this variation complete- repaired in the gutter margin, a little thumbled, very light foxing). *Arne-Casson*: 2 sheets (of 3 - first two variations complete - upper margin of first leaf a little stained, a few spots). (3)

£3,000-5,000

US\$3,900-6,400  
€3,400-5,600



0654

RASHID, Mehmed (d.1735). *Tarih-i Rasid Efendi*. Istanbul: Ibrahim Müteferrika, 1153AH [1740-1741].

**Very rare complete Turkish incunabula published by Müteferrika.** Rashid's and Celebizade's works are a continuation of Na'ima's *Tarih*, covering the period 1071-1134AH (1660-1722), and form the second and third parts of a trilogy of official Ottoman histories published by Müteferrika. Rashid was official historiographer from 1126-1135AH (1714-1723). His work is split into three volumes: vol. I for the years 1071-1115AH (1660/61-1703/04); vol. II 1115-1130AH (1703/04-1717/18); and vol. III 1130-1134AH (1717/18-1721/22). It is considered 'the prime source for the period covered' (Watson). The fourth volume is the history of Celebizade, and covers the years 1135-1141AH (1722/23-1728/29). Celebizade (d.1173 [1760]), was poet and Seyh ul-Islam as well as an historian. He too held the post of official historiographer from 1135-c.1143AH (1723-c.1730). The final part is rare in commerce: only four copies of these works can be traced at auction (ABPC/RBH). Babinger 268-270; Toderini 191-203; Watson 14-15.

4 volumes bound in two, small folio (312 x 195mm), including the supplementary continuation by Celebizade Isma'il Asim, *Tarih-i Celebizade Efendi*. Text in Ottoman Turkish. First title with hand-coloured decoration and border heightened with gilt, numerous other small illuminated chapter headings throughout (first title and preliminary leaves repaired, occasional light browning). Modern blind-stamped calf in the Ottoman style. *Provenance*: erased stamps. (2)

£3,000-5,000

US\$3,900-6,400

€3,400-5,600



0655

SUBHI, Mehmed. *Tarih-i Sami ve akir ve Subhi*. Istanbul: Kadi Ahmed Efendi, 1198 H [1784].

The first production from the Müteferrika Press after printing in Turkish, Persian and Arabic was once again authorised in Constantinople. The text deals with the events of the years 1142-1156 H (1730-1743) by the chroniclers Mustafa Sami, Husein akir and Mehmed Subhi, with a preface by the Imperial historiographer Wassif, giving a short account of the old and new printing.

2 parts in one volume, folio (320 x 205mm). [2+6]+238 leaves (lacking blank folio 72, folio to folio 13 extending into text, marginal leaf to folio 209, a few leaves lightly browned or spotted). Modern blindstamped calf imitating Ottoman wallet-style binding.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

0656

SULYEMAN, Izzi. *Tarih-i Izzi*. Istanbul: Mehmed Rasid ve Ahmed Vasif [Matbaasi], 1199AH [1784/5].

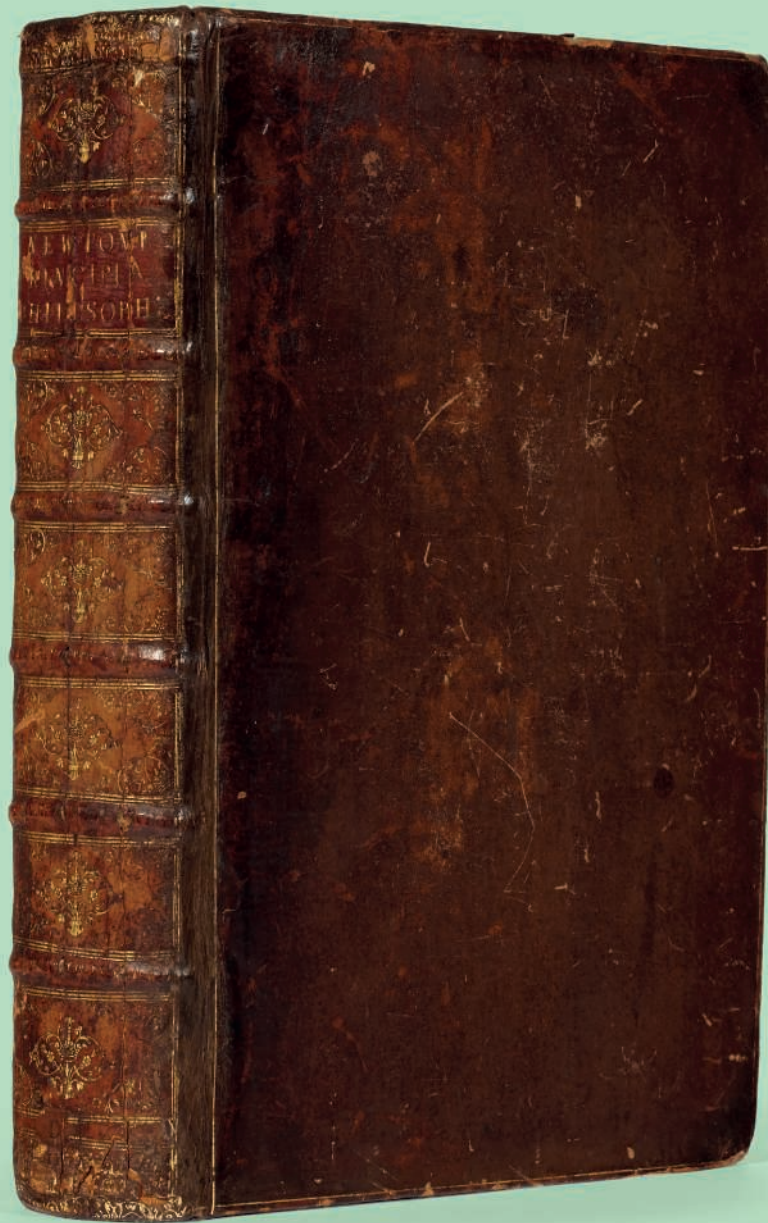
This work covers the history of the Ottoman Empire 1744-1753, and contains amongst other material, biographical information on important government officials.

Small folio (304 x 195mm). [9], 288 ll. (lacking 2 leaves nos 85-86, ll. 59-60 browned, some light spotting and browning more heavy towards beginning). Modern blindstamped calf imitating Ottoman wallet-style binding.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700





0657

NEWTON, Sir Isaac (1642-1727). *Philosophiæ naturalis principia mathematica*. London: William and John Innys, 1726.

**Largest-paper presentation issue of the third edition of Newton's *Principia* from the library of Thomas Herbert, Earl of Pembroke—an important association copy.** This edition, the last published in the author's lifetime, was printed in three issues in a total of 1250 copies, comprising: 1000 copies on regular paper, 200 copies on large paper, and 50 copies on large and thick paper, of which the present lot is an example, intended for presentation to friends and colleagues. 'It seems most likely that Newton presented this copy to Thomas Herbert' (Macomber), the President of the Royal Society from 1689 to 1690 and the dedicatee of John Locke's *An Essay Concerning Human Understanding*. Newton's *Principia* represents 'perhaps the greatest intellectual stride that it has ever been granted to any man to make' (Einstein), and this final lifetime edition includes a new preface by the author mentioning Halley's comet as well as many alterations, 'the most important being the scholium on fluxions, in which Leibnitz had been mentioned by name' (Babson). Babson 13; Macomber, 'Census of the Owners of Copies of the 1726 Presentation Issue of Newton's *Principia*' in *Papers of the Bibliographical Society of America*, 1953, no. 14 (this copy); Wallis 10. See PMM 161 and 1586 (first edition).

Quarto (321 x 221mm). Title printed in red and black; engraved portrait with modern tissue guard inserted, many in-text diagrams (some spotting, title page with light toning opposite portrait). Contemporary calf gilt (expertly rebacked conserving original spine, crack to text block affecting spine panel). *Provenance*: Thomas Herbert, 8th Earl of Pembroke (1656-1733; shelfmark on front pastedown and later pencil note, then by descent and sold to); – William H. Robinson, Ltd (catalogue 82, no. 345) – Francisco J.M. Duarte (ownership signature on half-title; his sale, Swann, 28 April 1977, lot 316).

£40,000-60,000

US\$51,000-76,000  
€46,000-68,000

132

**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**



0658

NORDEN, Frederik Ludvig (1708-1742). *Travels in Egypt and Nubia*. London: Lockyer Davis and Charles Reymers, 1757.

**First edition in English.** An octavo version without plates appeared the same year, as well as an abridged 'compendium' published in Dublin. Norden made a voyage through Egypt all the way down to Sudan in 1737-1738 at the request of King Christian VI of Denmark. He 'was the first European to penetrate as far as Derr in Nubia and to publish descriptions of any Nubian temples. This important work was the earliest attempt at an elaborate description of Egypt, and its plates are the most significant previous to those by Denon' (Blackmer). Blackmer 1211.

2 volumes, folio (468 x 287mm). Half-title to first vol., 2 engraved frontispieces, one a portrait, 162 plates, maps and plans, numbered 1-159 with nos 140-141 and 142-143 together, plates 17, 23, 27, 66, and 108 on two plates each, numerous engraved vignettes, initials, head- and tail-pieces (plate 58 with very short marginal tear, plate 91 lightly spotted, occasional other light spotting and offsetting). Contemporary speckled calf (rebacked, preserving original gilt backstrip, extremities lightly rubbed). *Provenance:* Ingestre Hall (bookplate). (2)

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400

0659

*Persepolis illustrata: or, the ancient and royal palace of Persepolis in Persia*. London: S. Harding, 1739.

**Very rare.** This appears to be the only edition of this collection of anonymous plates depicting the carved reliefs and ruins of the palace at Persepolis' (RIBA). We have only traced 3 copies selling at auction since 1976 (ABPC/RBH). RIBA 2505; ESTC T114392.

Folio (373 x 236mm.). Letterpress title, 8 leaves of explanatory text etched on rectos only, 9 double-page etched plates, 3 of which folding, and 4 single-page plates of views and architectural details (occasional faint, insignificant spotting or offsetting, otherwise, a clean, crisp copy). Contemporary calf-backed boards (very minor splits to joints at head and tail of spine, extremities lightly rubbed). *Provenance:* Earls of Macclesfield (armorial bookplate, blindstamp to title; sold Sotheby's 13 March 2008, lot 4188).

£6,000-9,000

US\$7,700-11,000  
€6,800-10,000





**0660**

S[MITH], J[ohn] (fl.1684-1704). *The true art of angling; or, The best and speediest way of taking all sorts of fresh-water fish*. London : printed for George Conyers at the Golden Ring, and John Sprint at the Bell in Little Britain, 1696.

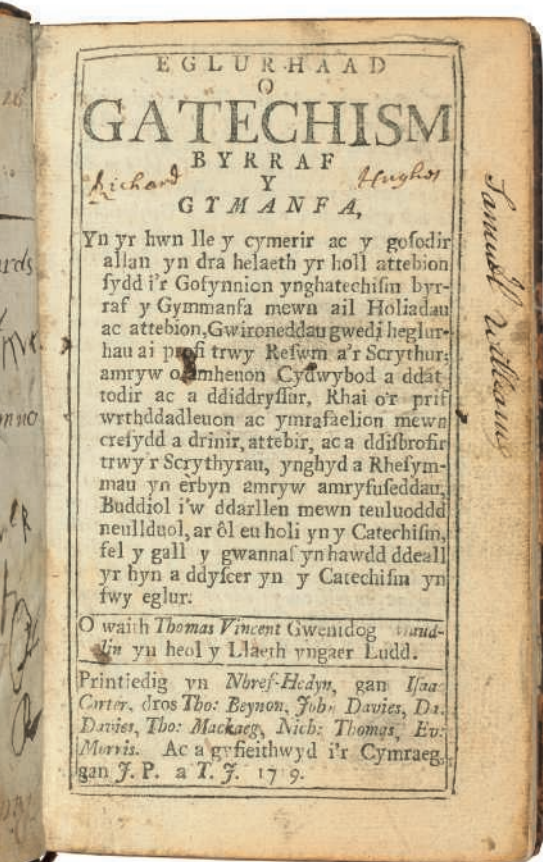
**Extremely rare. 'This minute work by an anonymous writer forms one of the marked features of most angling book collections, partly from its merits as a manual, but far more from its rarity, only a few copies of the earlier issues having escaped the wear and tear of time'** (Westwood & Satchwell). ESTC records only 2 copies in the UK at BL and Bodleian, and another 6 in the US, at NYPL, Yale, and apparently 4 copies at Harvard. According to ABPC/RBH, only one complete copy, the Sir Jocelyn Steevens copy, has sold at auction (Bonham's 2006, £19,200). ESTC R32405; Westwood & Satchwell p.181.

24mo (107 x 50mm). Woodcut frontispiece and 5 woodcut illustrations, irregularly interleaved (lacking A4, tears to D1 without loss, tears and chips to D3-4 with the loss of a few letters, large chip to D6 with loss to a number of lines but not affecting the woodcut illustration on verso, D10 loose, final 4 leaves torn with large associated losses and with leaf G11 torn in two and loose, browned throughout). Contemporary calf, panelled in blind (worn, front cover detached). *Provenance*: William ?Scriver (contemporary ownership inscription) - annotations in an early hand on interleaves - Thomas Garstang (ownership inscription dated 1754, and with later Garstang family pencil inscriptions dated 1825).

£3,000-5,000

US\$3,900-6,300  
€3,400-5,700





0661

VINCENT, Thomas (1634-1678) – John PUGH (fl. 1719, translator). *E[glurh]aad [o] Gatechism Byrraf y Gymanfa*. [Trefhedyn]: Isaac Carter, 1719.

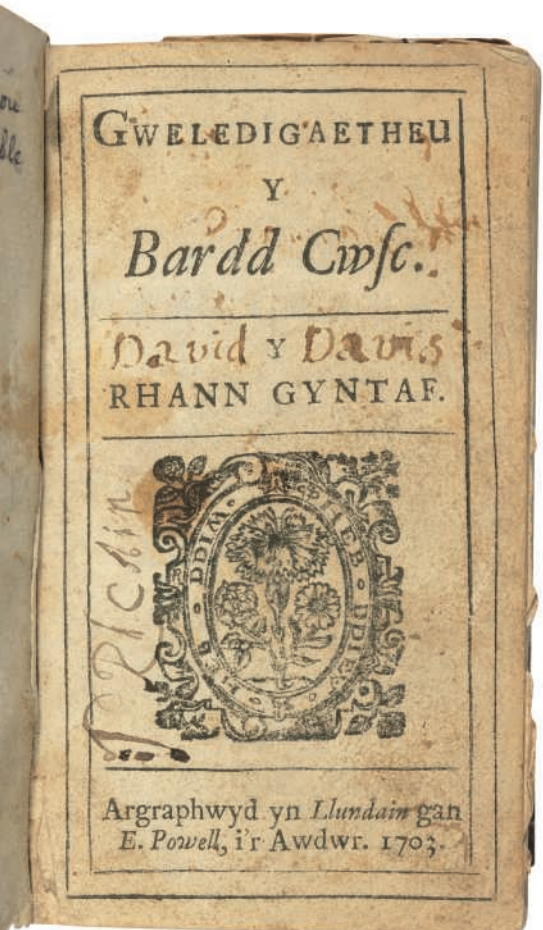
**The first substantial book to be printed on a permanent printing press in Wales.** Clandestine religious printing had occurred very occasionally in Wales since the 16th century, but Isaac Carter established the first permanent press on Welsh soil in Trefhedyn (now Adpar) in 1718. His first known publications were two ballads – *Cân o Senn i'w hen Feistr Tobacco* and *Cân ar Fesur Triban ynghylch Cydwybod a'i Chynheddfau* (both 1718) – of eight pages each. The present lot, a catechism in the Welsh language, extends to almost four hundred and fifty pages. At least two other works were subsequently printed by Carter in Trefhedyn before he transferred the press to Carmarthen in 1725. Rare: RBH/ABPC record no copies at auction – copies are recorded at the British Library and the National Library of Wales (2 copies each), Bangor University and Newport Central Library. ESTC T131729.

Octavo (153 x 94mm). (Paper flaws affecting a few letters on [\*]2 and Z1, foremargin of 2E4 torn away just into text, light browning, occasional faint waterstains). Contemporary sheep (rubbed, small split at foot of upper joint, one corner heavily bumped). *Provenance*: Richard Hughes (inscription on title) – Samuel Williams (inscription on title, another inscription on endpaper recording purchase from Hughes, witnessed by John Richards and John Jones, dated July 1733) – ornithological drawings, pen trials and numerous other inscriptions in English and Welsh on endleaves.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



0662

WYNNE, Ellis (1671-1734). *Gwledigaetheu y bardd cwsc*. [London]: E. Powell, 1703.

**The exceptionally rare first edition of the greatest Welsh prose classic.** It is an adaptation of Sir Roger L'Estrange's English translation of *Los Sueños* (1627) by the Spanish satirist Francisco de Quevedo (1580-1645). Wynne's translation, however, brought the sins and the scenery of early 17th-century Spain up-to-date for his contemporary Welsh readers in a famously colloquial style. 'So thoroughly Cymricised is the *Gwledigaetheu* that it can to all intents and purposes be considered an original work' (Jenkins). RBH records no copy at auction since 1939. ESTC N17951; Jenkins, Bethan. *Between Wales and England: Anglophone Welsh Writing of the Eighteenth Century* (2017).

12mo (121 x 70mm). Woodcut device on title (some headlines and a few words just trimmed by the binder, occasional light finger-soiling, last leaf cropped into lower margin). Contemporary blindstamped sheep (rubbed, one flyleaf loose, a few chips with loss of leather). *Provenance*: David and John Davies (early inscriptions) – various early inscriptions and pen trials – later bookseller's ink note on endpaper.

£2,000-3,000

US\$2,600-3,800

€2,300-3,400





19TH-20TH CENTURY  
LOTS 663-704

**0663**

[ARCHITECTURE] - [A group of 4 volumes of proposed designs for the Royal Courts of Justice]. London: 1867.

**Rare architectural plans, printed in small numbers for private circulation, entered for the competition to design the new Law Courts.** In 1866, the competition judges invited 12 pre-eminent architects to submit designs, 11 of which were delivered to the panel in 1867. After much deliberation, the winner was announced as George Edmund Street, whose proposal is included in the present lot. The proposed designs were all in the Gothic style, and for this reason the competition is thought to represent the high water-mark of the Gothic Revival in England. Given that bibliographic authorities do not agree on the precise number of plates and plans to be expected in each work, this lot is sold not subject to return.

Together 4 volumes, folio (various sizes, from 380 x 273mm to 445 x 300mm). *Provenance:* from the library of Sir Colin St John Wilson and M.J. Long. Comprising:

STREET, George Edmund (1824-1881). *Explanation and Illustrations of His Design for the Proposed New Courts of Justice.* London: 1867. Illustration on first text leaf with printed overlay, 13 lithographed plans (the contents calls for 30), partly-coloured, and 9 photographic plates reproducing drawings. Contemporary green half morocco over printed boards (lightly rubbed and stained). *Provenance:* Sir Alexander James Edmund Cockburn (Lord Chief Justice, 1802-1880; presentation inscription from the author) - 'W. Philpot' (inscription on upper cover).

WATERHOUSE, Alfred (1830-1905). *General Description of Design.* London: Eyre and Spottiswoode, 1867. 13 lithographed plans and 9 photographic plates reproducing drawings (the contents calls for a total of 30 illustrations). Contemporary black quarter morocco over printed boards (slightly rubbed).

BURGES, William (1827-1881). *Report to the Courts of Justice Commission.* London: Eyre and Spottiswoode, 1867. 13 lithographed plans and 5 (of 6?) photographic plates reproducing drawings (some waterstains in upper margin, 4 plans loose). Contemporary black quarter morocco over printed boards (rubbed, waterstain with associated chips). *Provenance:* 'The very Rev the Dean of Cork' (presentation inscription from the author).

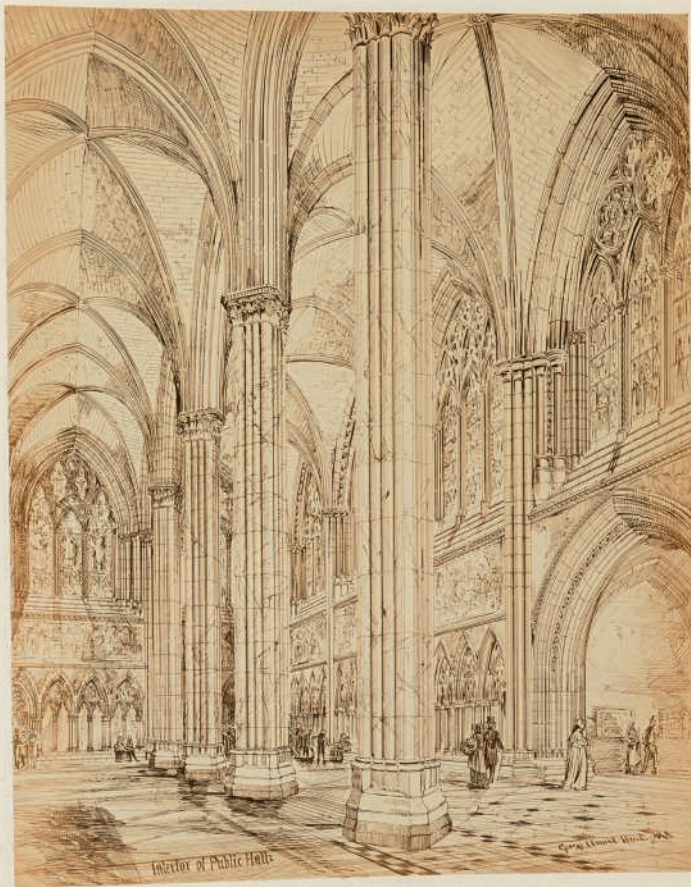
SCOTT, George Gilbert (1811-1878). *Design for the New Law Courts.* [London: 1867]. 19 lithographed plans (with 3 overlays) and 19 photographic plates reproducing drawings. Contemporary red half morocco over printed boards (some stains). *Provenance:* 'H. Philpot Esq' (presentation inscription from the author).

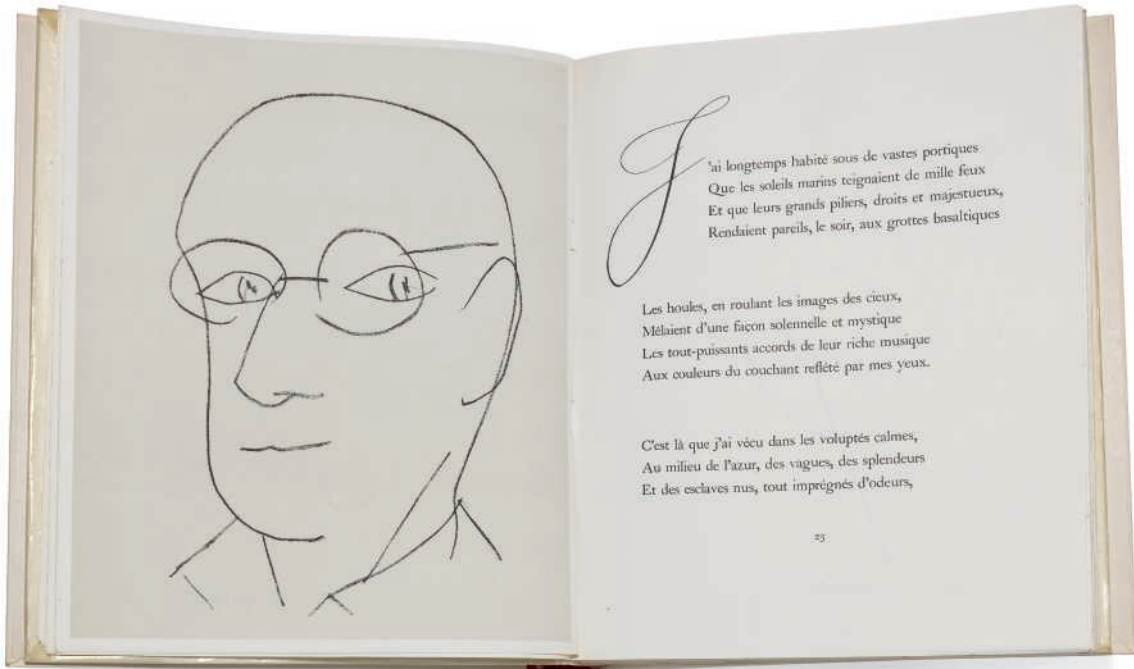
(4)

£3,000-5,000

US\$3,800-6,300

€3,400-5,600





λ0664

BAUDELAIRE, Charles (1821-1867) and Henri MATISSE (1869-1954, illustrator). *Les Fleurs du Mal*. [Paris]: La Bibliothèque française, [1947].

**Limited edition, number 161 of 300 copies on Rives from a total edition of 320, signed by the artist on the justification page.** The 33 lithographed faces that illustrate this edition – mostly female but including a portrait of the poet – marked a conscious departure by Matisse from the imagery typically associated with Baudelaire's celebrated collection: 'This isn't what one generally expects from illustrations of this poet. One easily imagines a series of women with their legs open in more or less contorted positions' (Matisse, quoted in *Matisse's Poets*, p.143). Brown, Kathryn. *Matisse's Poets: Critical Performance in the Artist's Book* (2017); Duthuit 19.

Quarto (284 x 225mm). Etched frontispiece on Chine appliqué, 33 full-page lithographs, numerous woodcuts by Théo Schmied after Matisse, on Rives paper, signed by the artist in pencil on the justification page. Original printed card wrappers, chemise with printed spine label and green card slipcase (slipcase split along one edge).

£2,500-3,500

US\$3,200-4,400  
€2,900-4,000

0665

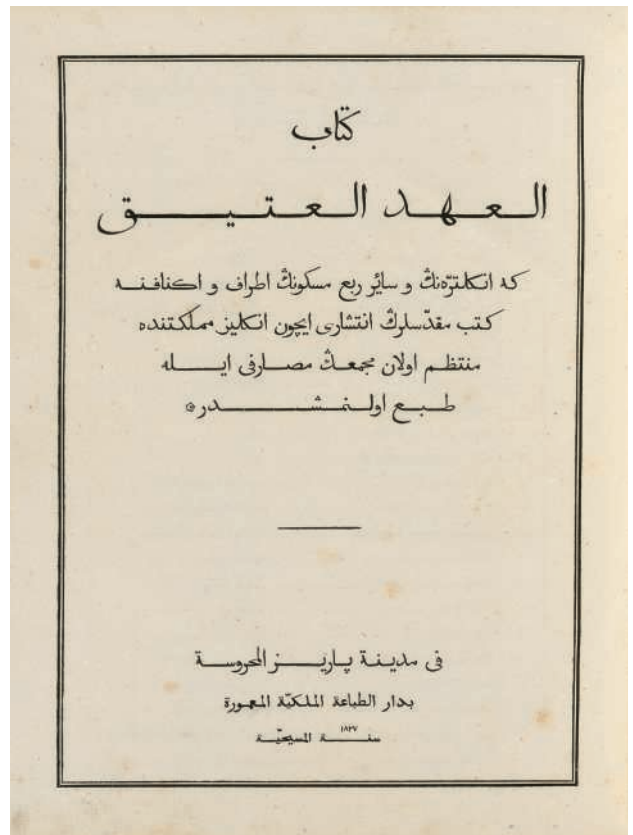
BIBLE IN TURKISH (OSMANLI) – *Biblia Turcica*. Paris: 1827.

**Editio princeps of the Bible in Osmanli.** Jean Daniel Kieffer (1767-1832), first agent of the British and Foreign Bible Society in France, initially published Ali Bey's translation of the New Testament in 1819, but following criticisms he ordered a thorough revision before publishing the Old and New Testament together eight years later. The complete Bible (without the Apocrypha) was published in a run of 5000 copies, compared with 2000 for the 1819 New Testament. A number of inaccuracies inevitably came to light shortly after publication, and as far as possible these were removed by the insertion of cancelled leaves and a list of errata in each obtainable copy. This copy preserves the leaves uncanceled. Darlow and Moule 9456.

Quarto (256 x 202mm). Arabo-Turkish type, the 3pp. errata to the New Testament and 7pp. errata to the Old Testament bound in before the Old Testament (tiny, insignificant marginal stain to first third of Old Testament, otherwise a clean, fresh copy). Contemporary blind-stamped calf (extremities rubbed, chipping to joints and foot of spine). *Provenance*: 20th-century ownership inscription in biro on front flyleaf.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700





**0666**

BOTTA, Paul Émile (1802-1870). *Monument de Ninive*. Paris: Imprimerie Nationale, 1849-1850.

**First edition of a large and important work on Assyriology.** In 1842, Botta secured an appointment as consul at Mosul in Ottoman Mesopotamia, and soon after began excavations in the hopes of discovering the lost cities of Assyria. In 1843, he unearthed at Khorsabad what he believed to be part of the ancient city of Nineveh, but which was actually the palace of Assyrian King Sargon II, built in the 8th century BC. Commissioned by the French government to continue his work, he was joined by the artist Eugène Flandin who made on-site drawings of Botta's discoveries, many of which illustrate the present work. Although Botta was mistaken in his belief that he had uncovered Nineveh, his work inspired the British explorer Austen Henry Layard to lead further excavations in the region, which in 1847 led to Nineveh's discovery at Kuyunjik. Botta's pioneering work ushered in a golden era of classical archaeology, inspiring excavations which led to the discovery of numerous lost cities across the globe. Brunet I, 1144.

5 volumes, comprising 4 atlas volumes and one text volume, folio (605 x 423mm). A total of 374 engraved plates, of which 23 double-page, several coloured or partly coloured, comprising 171 plates in vols.1-2 (*Architecture et sculpture*; numbered 1-165, plus 6 bis plates) and 203 plates in vols.3-4 (*Inscriptions*; numbered 1-183, plus 20 bis plates) (some spots and marginal waterstains). Contemporary quarter purple morocco over cloth, spine ruled and lettered in gilt, lettered 'P-M' at foot of spine (somewhat faded, lightly rubbed, a few stains). (5)

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000

0667

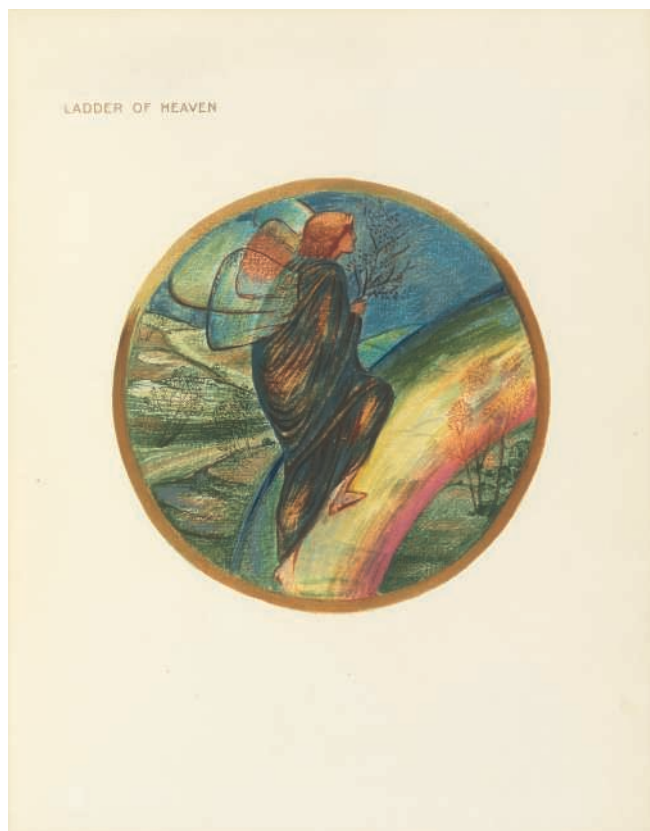
BURNE-JONES, Sir Edward Coley (1833-1898). *The Flower Book*. Reproductions of thirty eight water-colour designs by Edward Burne-Jones. London: Henry Piazza & Cie. for the Fine Art Society, 1905.

**Limited edition, number 261 of 300 copies numbered and initialed by the Fine Art Society.** 'The pictures in this book are not of flowers themselves, but of subjects suggested by their names. The first meaning of many of these has long been forgotten, and new meanings are here found for them in the imagination of the artist. He began the series for his own pleasure in 1882 [...] keeping by him a list of beautiful names that he had met with & choosing subjects amongst them from time to time according to his mood. All the pictures take the same form, a circle about six inches in diameter - a kind of magic mirror in which the vision appears - and he wished them not to be separated, because, wide as is their scope, one spirit, that of pure fantasy, unites them' (preface by Georgiana Burne-Jones). Edward Burne-Jones, most noted for his illustrations to William Morris's *Kelmscott Chaucer* of 1896, produced only a small number of other book illustrations.

Large quarto (318 x 260mm). Half-title, title and text printed in green and red, titles to plates in green, captions in gilt, 38 coloured plates by Henry Piazza & Cie. after Burne-Jones, 4pp. manuscript facsimile of Burne-Jones' list of flower names. Original green morocco gilt, top edge gilt (tiny nick at headcap, slightly faded, a few light stains).

£3,000-5,000

US\$3,800-6,300  
€3,400-5,600



λ668

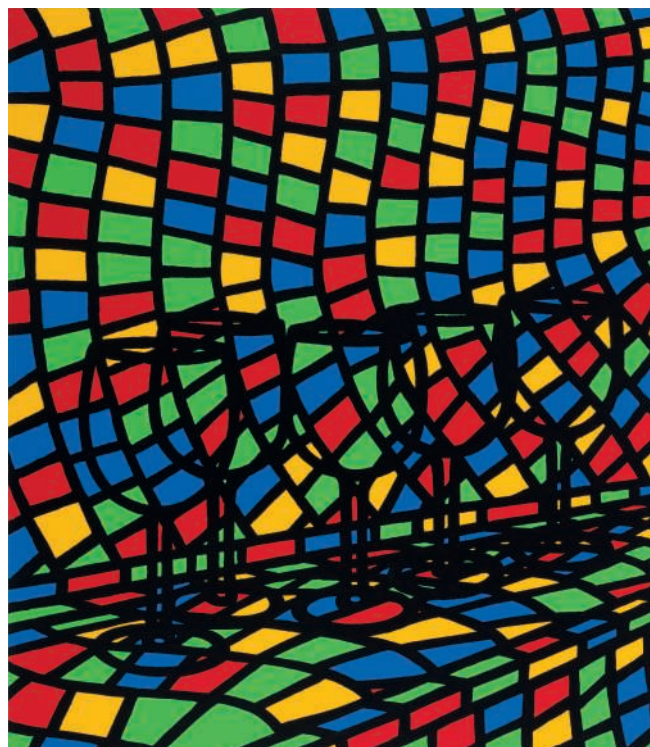
CAULFIELD, Patrick (1936-2005, illustrator) and Jules LAFORGUE (1860-1887). *Some Poems of Jules Laforgue*. [London]: Petersburg Press, [1973].

**Limited edition, number 96 from the English Edition A of 200 copies, signed by the artist on the justification and on the verso of the six accompanying screenprints.** 'I tried to imagine what Laforgue might have been looking at when he thought of the poems, knowing, of course, that certain of the images are totally of another period to Laforgue's lifetime: poetic licence with poetic licence' (Caulfield, quoted in *The Poems of Jules Laforgue*, p.9 [1995]). In this English Edition A, there were also 20 artist proofs.

Folio (402 x 352mm). The complete set of 22 bound screenprints, on Neobond paper, signed, numbered and inscribed 'Edition A' in pencil on the justification, together with the accompanying six loose screenprints in colours, stamped, signed and numbered on verso. Original blue-grey leatherette covers and slipcase (slipcase lightly scuffed and marked, slightly faded). *Provenance:* from the library of Sir Colin St John Wilson and M.J. Long.

£3,000-5,000

US\$3,800-6,300  
€3,400-5,600





**669**

CÉZANNE, Paul (1839-1906). *Quinze Aquarelles*. Paris: Abraham Bornstein and Daniel Jacomet, 1971.

**Limited edition, number 86 from a total edition of 250 copies, of a fine set of 15 coloured prints after watercolours by Cézanne.** It is preceded by an introduction by art historian Maurice Sérullaz.

Folio (533 x 413mm). The complete portfolio, loose as issued, comprising 3 letterpress leaves and 15 colour plates after Cézanne, with tissue-guards, numbered on the justification page and in pencil in the margin of each plate (a few very faint spots in one margin). Original dark blue half morocco over light blue cloth (spotted). *Provenance:* from the library of Sir Colin St John Wilson and M.J. Long.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

**0670**

CHURCHILL, Winston Spencer (1874-1965). *The Collected Works ... Centenary Edition*. London: Library of Imperial History, 1973-1975.

**Limited edition, number 1582 of 3,000 copies.** The centenary edition was published with a limitation of 2000 copies for the British Empire and Commonwealth excluding Canada and 1000 copies for the United States and Canada. Woods, p.391.

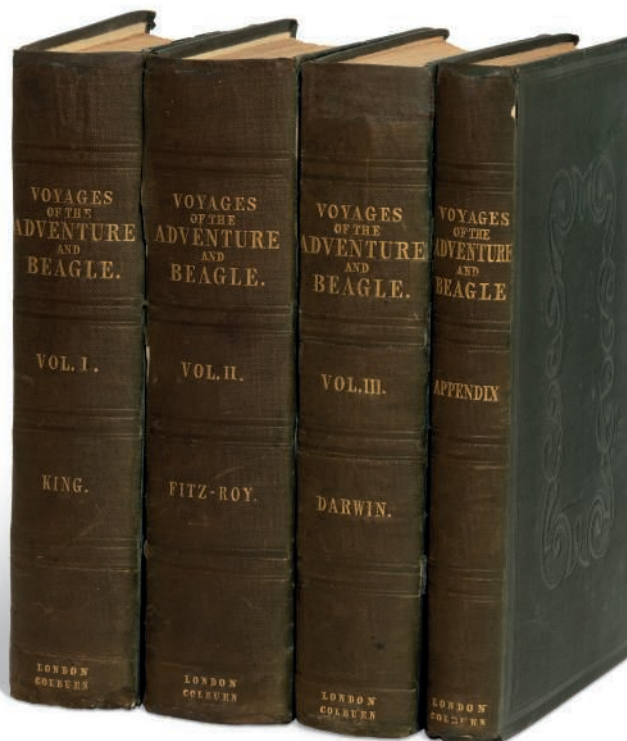
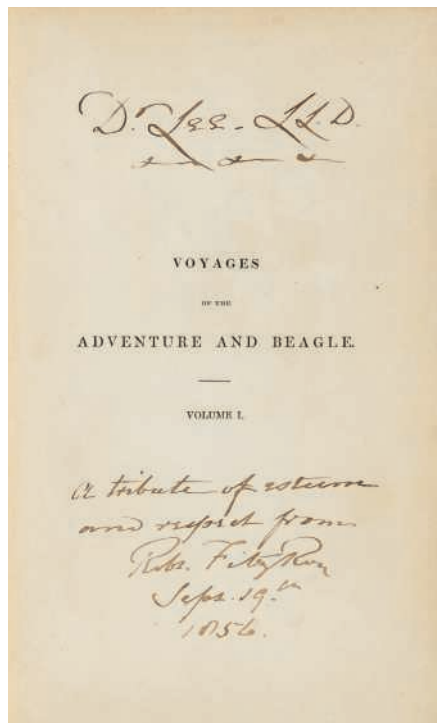
38 volumes, including 4 volumes of *Collected Essays*, octavo (234 x 145mm). Plates and illustrations, maps. Original vellum with coat-of-arms stamped in gilt on upper covers, spines gilt, gilt edges, green leatherette slipcases. (38)

£3,000-5,000

US\$3,800-6,300  
€3,400-5,700







## 0671

DARWIN, Charles Robert (1809-1882) — FITZROY, Robert (1805-1865, editor). *Narrative of the Surveying Voyages of His Majesty's Ships Adventure and Beagle*. London: Henry Colburn, 1839.

**First edition of Darwin's first published book, one of the finest examples of scientific autobiography ever published; an extraordinary presentation copy, inscribed by the Commander of the Beagle, connecting two exceptional Victorians.**

Darwin's *Journal and Remarks 1832-1836*, published as volume III in the set, was the result of Fitzroy's invitation to Darwin to contribute to the official narrative of the voyage of the *Beagle*. Next to the *Origin*, it was his most important and most popular book, leading to the opening of his first notebook on 'Transmutation of Species' in 1837. While Darwin's studies on the voyage concentrated initially on geology, the experience also aroused a desire to understand and explain the distribution and development of the species he encountered. 'The five years of the voyage were the most important event in Darwin's intellectual life and in the history of biological science. Darwin sailed with no formal scientific training. He returned a hard-headed man of science, knowing the importance of evidence, almost convinced that species had not always been as they were since the creation but had undergone change ... The experiences of his five years in the *Beagle*, how he dealt with them, and what they led to, built up into a process of epoch-making importance in the history of thought' (DSB). In his own words: 'The voyage of the *Beagle* has been by far the most important event in my life, and has determined my whole career' (Charles Darwin, *Life and Letters* I, p.61).

Volume I of the *Narrative* concerns the initial surveying expedition, 1826-1830, under Philip Parker King in the *Adventure*, during which FitzRoy succeeded Pringle Stokes as commander of the accompanying *Beagle*. Volume II describes FitzRoy's continuation and completion of the survey with the *Beagle* alone, ending in 1836. 'The surveys he carried out in South American waters established FitzRoy as a first-rate hydrographer and won for him the gold medal of the Royal Geographical Society (1837). Because his marine surveys were accurate to such a high degree they are still used as the foundation for a number of charts of that area' (DSB).

Volume I is inscribed and signed on the half-title by the Captain of the *Beagle*, Robert FitzRoy, presenting the book to John Lee (1783-1866). Both Fitzroy and Lee were pioneer meteorologists, and this is probably the reason for the gift of these volumes: Lee was a founder of the British Meteorological Society in 1839, and FitzRoy was instrumental in the founding in 1854 of the

Meteorological Office of the Board of Trade, and was its first head. FitzRoy issued the first daily weather forecasts, published in *The Times*, and actually invented the term 'weather forecast'. 'If it had not been for Robert FitzRoy, the name Charles Darwin would now be remembered, if at all, as that of a country parson with an interest in natural history ... FitzRoy is known, so far as he is widely known at all, as Darwin's Captain on the voyage of HMS *Beagle* during which the young naturalist made the observations which provided the inspiration for the further years of hard work on which his theory would be based. But if Charles Darwin had never lived, the name of Robert FitzRoy might be widely held in higher esteem than it is in our world, where it has remained forever in the shadow of Darwin' (Gribbin, *FitzRoy*, pp.5-6). 'Ever since his *Beagle* days FitzRoy had shown an interest in the study of the weather. Therefore, when the British government created (1855) the Meteorologic Office, instructed to gather weather information for shipping, it was not surprising that the Royal Society should ask FitzRoy be placed in charge of it ... While a committee of the Royal Society deliberated about the exact nature of the work to be done by the Meteorologic Office, FitzRoy contacted the ship captains who would make meteorological observations for him. He was not satisfied merely to amass weather information; he wanted to warn sailors and others of approaching weather changes' (DSB).

Only one other complete copy of the *Narrative* in its original binding and inscribed by FitzRoy has appeared at auction, Christie's South Kensington, 21 Sept 2005, lot 79; a copy inscribed by FitzRoy but lacking one of the plates sold at Bonham's 19 June 2013, lot 43. Freeman 10; Hill 607; Norman 584; Sabin 37826.

4 volumes including index of vol. II, octavo (235 x 145mm). Half-titles, 8 engraved folding maps and charts loosely inserted in pockets at the front of each volume, as issued, the ribbon for extracting the charts still present in each pocket, 48 plates and charts, and 6 text illustrations, with advertisements dated August 1839 at end of the appendix (some light spotting to plates, a few of the charts split at folds). Original blue cloth (spines somewhat faded and with minor repairs). *Provenance*: Robert FitzRoy (presentation inscription 'Dr. Lee, LL.D., a tribute of esteem and respect from Robt. FitzRoy, Sept. 19th, 1856' to:) - John Lee (1783-1866, English philanthropist, astronomer, mathematician, antiquarian and barrister; inscribed in his hand 'John Lee, Hartwell, a present from the accomplished author, 22 September 1856', and with Lee's armorial bookplate).

(4)

£60,000-90,000

US\$76,000-110,000  
€68,000-100,000

**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**

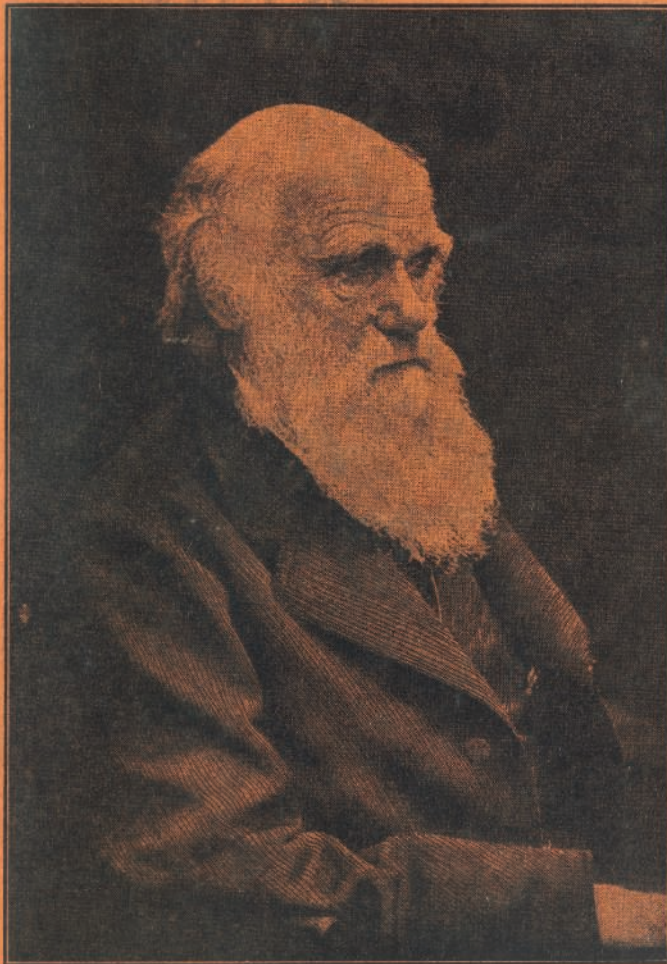
משארלו דארווין

די

אפשטאמונג  
פון מענשען

איבערזעצט פון דר. י. א. מעריסאן

אין 3 בענד, אילוסטרירט



כאנר III I

0672

DARWIN, Charles Robert (1809-1882). *Di Opshätamung fun menshen un der opöklayb beshaykhes tsu geshlekhöt*. [Yiddish translation by Y.A. Merison of: *The Descent of Man, and selection in relation to sex*.] New York: Max N. Maisel, 1921.

**First edition in Yiddish; the only work of Darwin's to appear in this language.** It includes an essay by Arthur S. Thomson on Darwinism at the beginning of volume 1. We have not been able to fully determine the numbers of this work held by institutions: it is not in the British Library, although it is held by the Natural History Museum, SOAS and the Bodleian. Freeman 1138, calling the publisher Meisel when it appears as Maisel on the verso of the title-page and rear covers of dust-jackets.

3 volumes, octavo (215 x 143mm). Text in Yiddish. Portrait frontispiece of the author in vol. 1, text-diagrams. Original blue pebble grain cloth, covers blocked in blind, spines lettered in black (a fine set, with only the faintest of rubbing to extremities), complete with the rare light-red pictorial dust-jackets, with portrait of Darwin on front covers and an artist's impression of an early hominid couple on the rear covers, spines with price of \$9.00 (jacket to vol. 1 with large chip affecting half the title, spines of jackets soiled with small losses particularly at head and tail, a few chips and nicks to edges). *Provenance*: Sigmund Scharf (of New Brunswick, NJ); stamp on rear free endpaper of vol. 1). (3)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400



**0673**

DE LAUNAY, Marie and Hamdy BEY. *Les Costumes populaires de la Turquie*. Istanbul: Levant Times and Shipping Company, 1873.

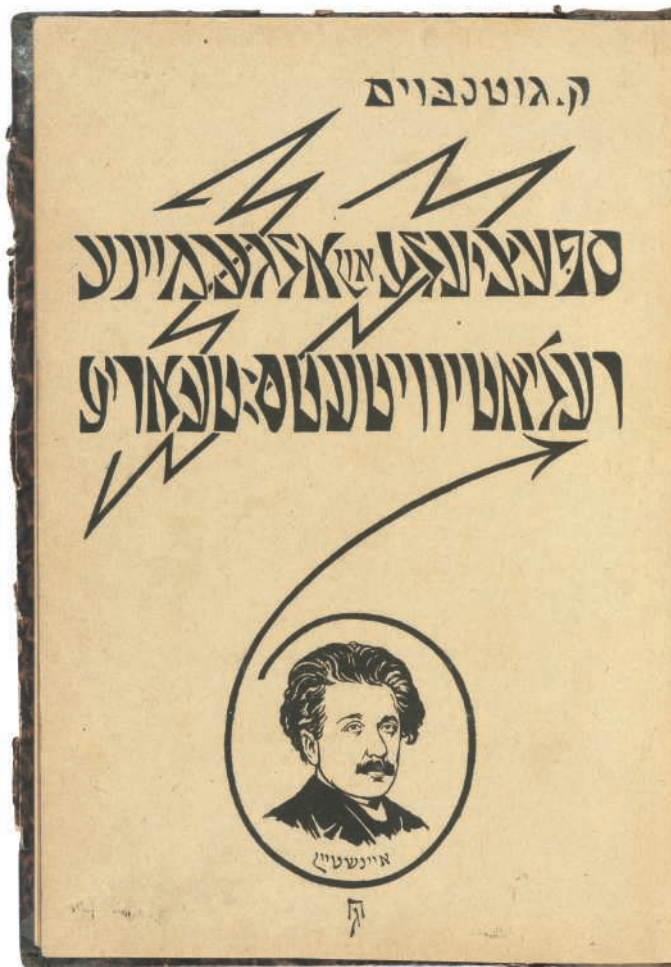
**First edition.** The three parts of this work are devoted to *Turquie d'Europe* (including Greece), *Illes ottomanes* (including Cyprus, Crete and Rhodes), and *Turquie d'Asie* (including Mekkah and the Hejaz). Atabey 551; Blackmer 957.

3 parts in one volume, folio (350 x 264mm). 74 plates after photographs by Sébah, 7pp. of text with 'Table des matières' at end (occasional faint scattered spotting and soiling, heavier to title). Original printed grey stiff wrappers, red cloth backstrip (closed tears to upper area of front cover repaired on verso with tape, extremities rubbed, some light soiling).

£8,000-12,000

US\$11,000-15,000

€9,000-13,000



0674

EINSTEIN, Albert (1879-1955). *Spetsyele un algemeyne relyativitets-teorye* [Yiddish translation by K. Guntnboym of: *Über die spezielle und die allgemeine Relativitätstheorie (Gemeinverständlich)*]. Warsaw: E. Gitlin, 1923.

**Rare first edition of Einstein's own popular account of his theories of Relativity in Yiddish.** This translation is of the 10th edition (Braunschweig: Vieweg, 1920) of Einstein's own popular account of his theories. It is very rare. We have traced only the following institutional holdings: Brandeis, Harvard, Yiddish Book Center, YIVO, Library of Congress, Burndy Library (Huntingdon), and the National Library of Israel. Schlipp 169; Weil 90g.

Octavo (208 x 142mm). Additional calligraphic title enclosing small vignette portrait of the author. 109, [2pp. ads], 1p. colophon (very minor ink stain in margin of a few leaves towards end). Library cloth-backed boards (paper label removed from spine leaving adhesion marks on boards and associated paper loss). *Provenance:* ink library markings on front pastedown.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

0675

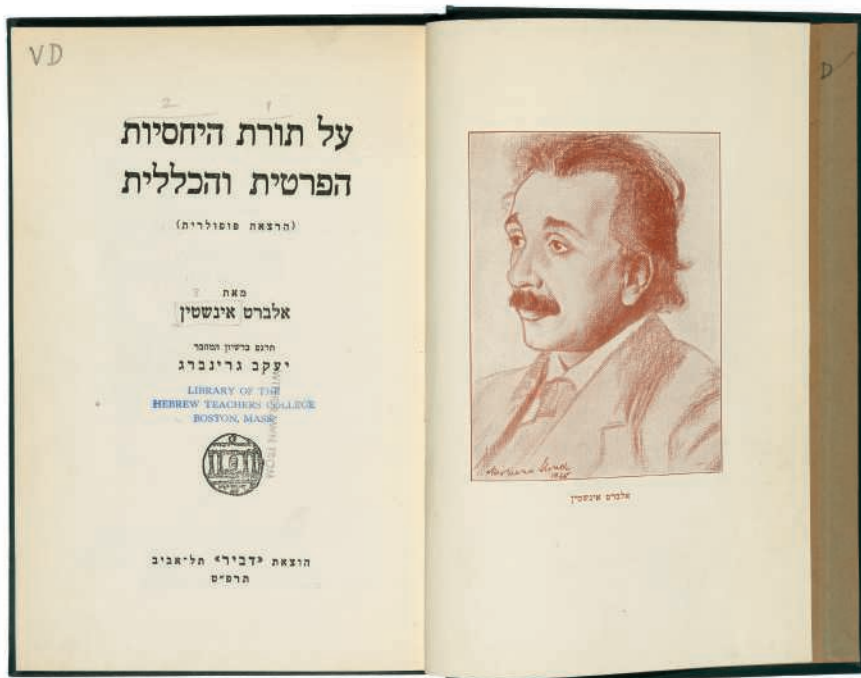
EINSTEIN, Albert (1879-1955). *Al Torah ha-Yahasiuth ha-Peratith weha-Kelalith (Harzaah Popularith)*. [Hebrew translation by J. Greenberg of: *Über die spezielle und die allgemeine Relativitätstheorie (Gemeinverständlich)*]. Tel Aviv: Dvir, 1928.

**Rare first edition of Einstein's theories of Relativity in Hebrew.** The translation was done by Jacob Greenberg from the 10th edition (Braunschweig: Vieweg, 1920) of Einstein's own popular account of his theories. It includes a foreword by Einstein himself: 'The appearance of my book in the language of our fathers fills me with special joy. It is a sign of the transformation which has taken place in our language so that its use is no longer restricted to expressing the affairs of our people to our people, but that it is now able to embrace everything that interests human beings. It constitutes an important factor in our striving towards cultural independence.' According to Worldcat, there only two copies in institutions, both in Israel: Israel Institute of Technology, Haifa, and Levinsky College of Education, Tel-Aviv. Schlipp 215; Weil 90h.

Octavo (197 x 130mm). Portrait of the author. 102pp., followed by 1p. glossary of German-Hebrew scientific terms and 2pp. list of contents. Green library cloth, lettered in white Hebrew manuscript on spine. *Provenance:* Hebrew Teachers College, Boston, MA (withdrawn stamps).

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700





**676**

GIACOMETTI, Alberto (1901-1966). *Paris sans fin*. Paris: Tériade, 1969.

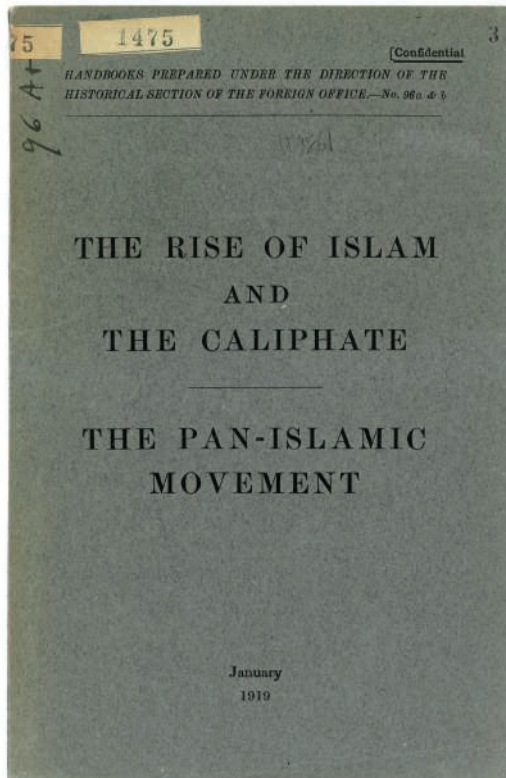
**Limited edition, number 16 of 250 copies on Arches, of 'the artist's last testament to his own art and to modern life' (Lust).** Devoted to the city he loved most, Giacometti's *Paris sans fin* is a rich and sensitive marriage of image and text inspired by the spaces and energies of Paris. Composed between 1957 and 1962 but only published three years after his death, it 'represents a new graphic triumph for Giacometti, the re-creation of the illuminated book [...] After he succeeded in sculpture, painting, drawing and graphics, there remained but one more field to conquer, the illustrated book [...] With *Paris sans fin*, for which he did both the text and the 150 lithographs, he not only amended this situation, but created in many respects the most beautiful book of [the] century'. There were also 20 *hors commerce* copies numbered I-XX. Lust 204-353.

Folio (420 x 328mm). The complete portfolio, loose as issued, comprising text and 150 lithographs on Arches, with the stamped signature and numbered on the justification page. Original printed wrappers; glassine wrapper, housed in original beige cloth-covered chemise and slipcase with title and artist's name in gilt on spine (some spots to cloth). *Provenance*: from the library of Sir Colin St John Wilson and M.J. Long.

£20,000-30,000

US\$26,000-38,000

€23,000-34,000



0677

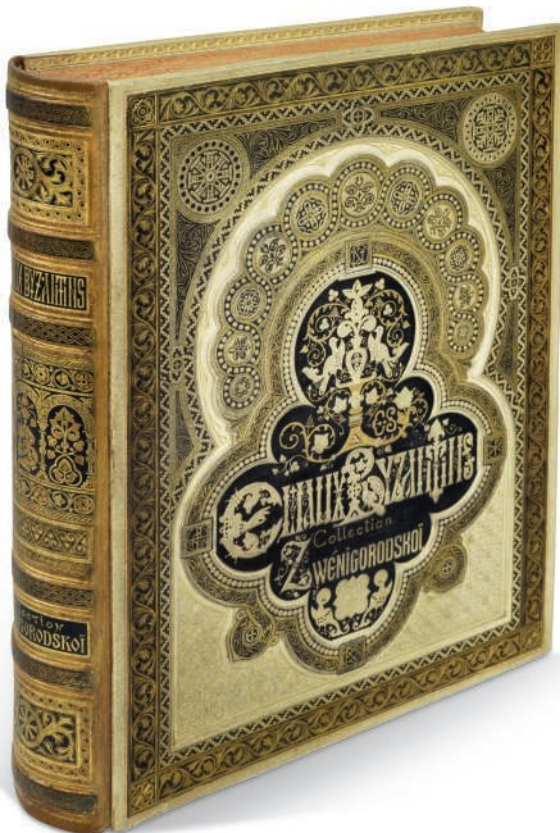
GREAT BRITAIN, FOREIGN OFFICE, HISTORICAL SECTION. *Confidential Handbooks ... No. 96a & b. The Rise of Islam and the Caliphate. The Pan-Islamic Movement.* [London: HMSO], January 1919.

**Very rare handbook on Islamic movements and the Caliphate, published specifically for briefing delegates to the Versailles peace conference in 1919.** This is the first issue, with blue-grey wrappers and 'Confidential' printed on the upper cover and title-page. They were reprinted a year later in green wrappers, and omitting 'Confidential.' We can only trace three copies in UK institutions: BL, Edinburgh University, and Bodleian. Not in Khalidi & Khadduri.

Octavo (218 x 140mm). 72pp. Original blue-grey printed wrappers (extremities at head and tail of spine lightly rubbed). *Provenance:* stamped '3' in top right-hand corner of upper cover, two similar stamped serial numbers on paper labels to top left of upper cover, one partly over an ink serial number.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



0678

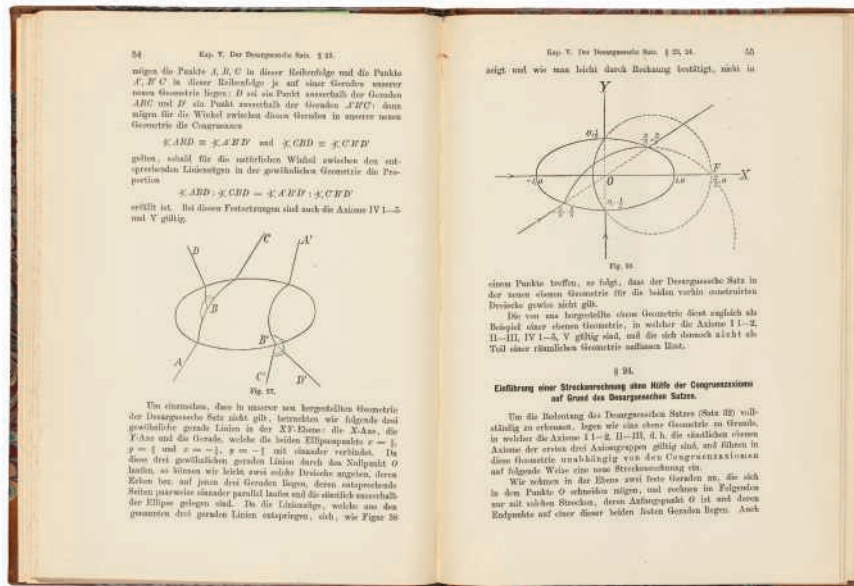
KONDAKOV, Nikodim Pavlovich (1844-1925). *Histoire et monuments des emaux byzantins.* [Istoriia i pamiatniki Vizantiiskoi emali.] Frankfurt: A. Osterrieth, 1892.

**First edition of 'one of the most luxurious publications of the 19th-century' (RGB), this being number 38 of 200 copies printed in French, from an edition of 600.** 'This book is undoubtedly a masterpiece of the Russian printing industry. It has no equals either in terms of workmanship or in terms of the funds involved (it cost 120,000 roubles in gold by the exchange rate for 1892' (Vengerov). Fekula 6705 ('magnificent'); *Rossiiskaia Gosudarstvennaia Biblioteka*, Moscow, 2006, pp.200-1; *Russkie Knizhnye Redkosti*, I, p.69; Vengerov, *Old Russian Books*, 77.

Quarto (358 x 270mm). Chromolithographic dedication with patterned silver foil background, portrait frontispiece, chromolithographic additional title, title printed in red within chromolithographic border, chromolithographic divisional titles, initials and tail-pieces, 31 chromolithographic plates. Original morocco, sides and spine blocked and richly gilt, edges printed in various colours, original printed endpapers, with the silk place-mark [zakladka] (lacking the brocade dust-jacket, light restoration to spine); modern box. *Provenance:* Eleni A. Stathato (bookplate).

£7,000-10,000

US\$8,900-13,000  
€7,900-11,000



0679

HILBERT, David (1862-1943). 'Grundlagen der Geometrie.' Offprint from: *Festschrift zur Feier der Enthüllung des Gauss-Weber-Denkmal in Göttingen*. Leipzig: B.G. Teubner, 1899. [Sold with:] - *Problems mathématiques*. Paris: Imp. Gautier-Villars [?1902].

**Two of the most influential mathematical publications ever published.**

The 'Grundlagen' proposes a formal set, called Hilbert's axioms, substituting for the traditional axioms of Euclid. It represents the realisation that, due to the advances in science as a whole in the 19th century, geometrical systems different from Euclid's could exist, and that in the modern separation of mathematics from science, it had become necessary to question whether Euclidean geometry was a complete and consistent whole. Hilbert's great advance, set out in this work, was that he succeeded in finding a system of axioms which he could prove would lead to all theorems of Euclidean geometry, without any appeal to the nature of the physical world.

Accompanying this is the authorised French translation by Laugel of Hilbert's famous declaration of his 23 problems in mathematics in his address to the International Congress of Mathematicians at Paris in 1900. The paper and its various printings and translations has a very complex history (see Ivor Grattan-Guinness, 'A Sideways Look at Hilbert's Twenty-Three Problems of 1900' in *Notices of the American Mathematical Society* 47 (2000), pp. 752-757.

First work: octavo (237 x 167mm). [2], 92 pp. Text diagrams. Modern half sheep. *Provenance*: modern pencil marginalia in an unidentified hand to p. 17; second work: octavo (255 x 167mm). 56pp. Modern half leather. *Provenance*: a few pencil marginalia mainly cross-referencing pagination with the Congress printing of 1902 (pp. 58-114), with a photocopy of this latter title-page tipped on to head of first page. (2)

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400

10680

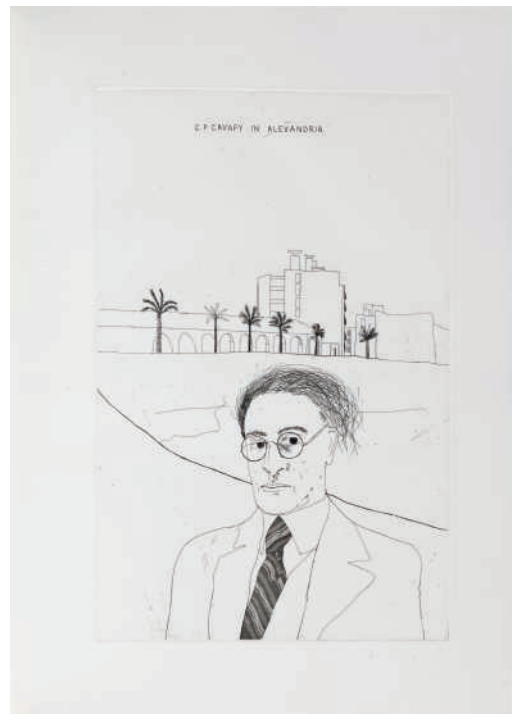
HOCKNEY, David (b.1937, illustrator) and Constantine P. CAVAFY (1863-1933). *Fourteen Poems by C.P. Cavafy*. Translated by Nikos Stangos and Stephen Spender. London: Alecto, 1967.

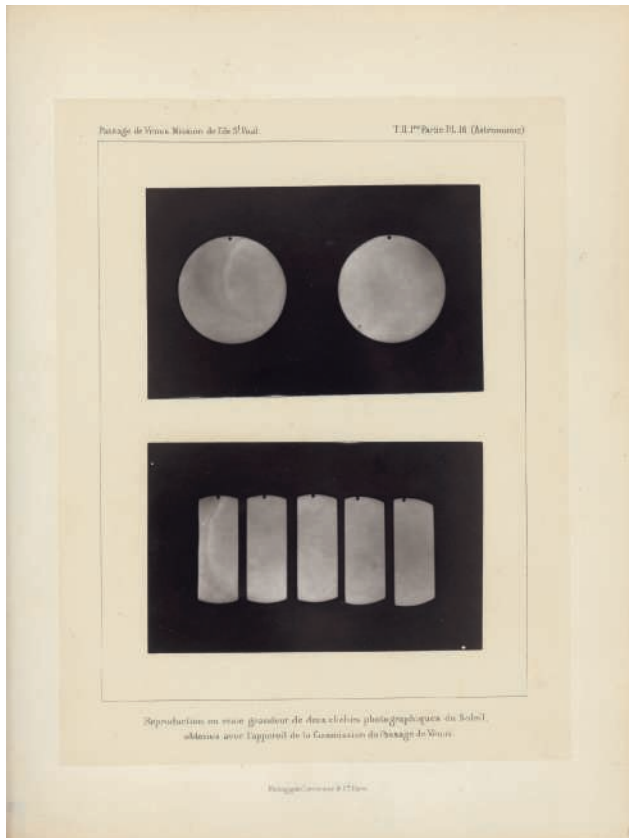
**Limited edition, number 285 in Edition B from a total limitation of 670 copies, signed by the artist.** Hockney first encountered Cavafy through the writings of Lawrence Durrell, which prompted him to borrow an English edition of the poems from the Bradford public library in 1960 - a book he later admitted to never having returned. In *Fourteen Poems*, Hockney employs a sparse style that pictorially complements the clarity and simplicity of Cavafy's poetic tone. The etchings - which reflect the themes of homosexual desire in Cavafy's poems - were published in the year that Parliament finally decriminalised homosexuality in England and Wales, but when the subject was still highly controversial.

Folio (455 x 315mm). The complete set of 12 bound etchings with aquatint, on Crisbrook handmade paper, signed and numbered in pencil on the justification, the etchings stamped ea 362-373 respectively on the verso. Original red cloth, housed in black cloth slipcase (slipcase slightly scuffed). *Provenance*: from the library of Sir Colin St John Wilson and M.J. Long.

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400





0681

INSTITUT DE FRANCE, Académie des Sciences. *Recueil de mémoires, rapports et documents relatifs à l'observation du passage de Vénus sur le Soleil*. Paris: Firmin-Didot puis Gauthier-Villard, 1876-1885.

**Scarce first edition of one of the first publications on astronomical photography, with original photographs mounted as plates. A fine, fresh example of extensive observations made for the 1874 transit of Venus in front of the Sun.**

The passage of Venus between the Sun and the Earth is the rarest predictable astronomical phenomenon, occurring twice every 113 years with an eight-year interval between the two instances. This astronomical phenomenon has been historically a crucial means by which to measure the universe, and also determine Earth's longitude. The 1874 event, detailed in the present work, was only visible from the Pacific and Indian Oceans. Several nations sent observation teams to study the phenomenon *in situ*, and it documents the efforts of the French scientists who set up observational stations at Peking, Saigon, Yokohama, Nagasaki and Kobe in the northern sphere, and on the Isles of St. Paul and Campbell, as well as in Noumea, in the southern hemisphere.

Besides astronomical observations, the reports also include research on the climate, zoology, botany and geology of several remote territories. These are particularly detailed in the cases of the Isle of St. Paul, the southern Indian ocean, Reunion Island, and the Isle of Campbell, to which two whole volumes (one of text and one of plates) are dedicated.

Besides recording an epic scientific voyage, the work is also one of the earliest to use photography to record astronomical observations. Previously, in 1769, unsuccessful attempts were made at measuring the parallax with the aid of traditional telescopic lenses during the transit of Venus. With the subsequent transit of 1874, a particular form of photography called 'photogenic revolver' was introduced to by the French team to remedy the deficiencies of previous methods. The entirety of the last volume is dedicated to the results of these photographic observations. A 79-pp. *Annexe* was published 5 years later, in 1890, and is often not included in the sets we could trace, as here. Houzeau and Lancaster 12291.

3 volumes bound in 7, quarto (280 x 230mm). Half titles, fly-titles, numerous lithographic plates, some coloured and others folding, bound thus: first vol. (vol. I) with 7 plates; second to third vols (vol. II) comprising 54 lithographs, 2 more than called for by Houzeau and Lancaster, and 10 plates of mounted photographs; fourth to seventh vols (vol. III) comprising 76 lithographic plates; some text-illustrations, a few full-page (one large folding geological map with 190mm tear but without loss, very occasional light spotting). Contemporary quarter morocco over marbled boards, spines with raised bands, green and brown morocco gilt labels (extremities lightly rubbed). *Provenance*: traces of hand-writing offset to some titles and half-titles. (7)

£4,000-6,000

US\$5,100-7,600  
€4,600-6,800

0682

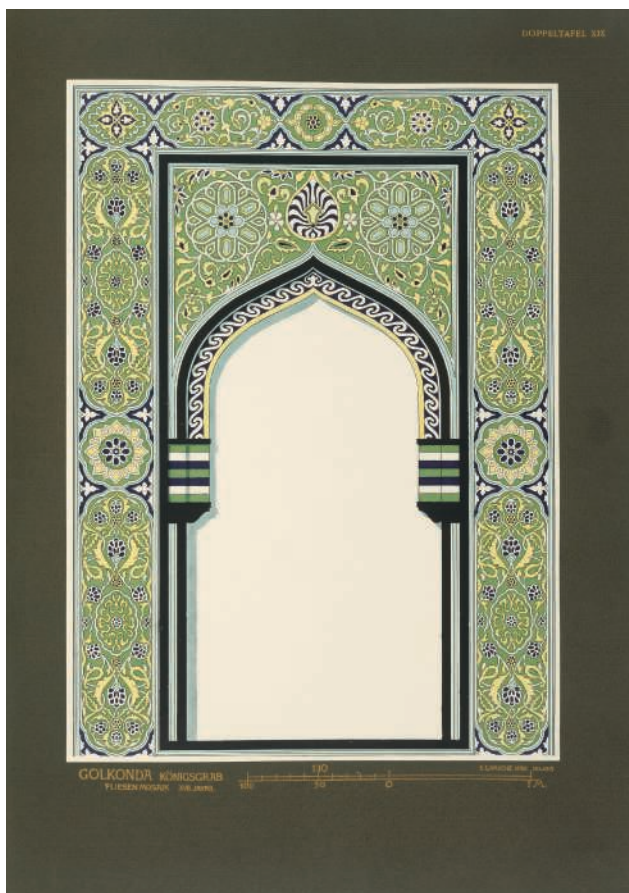
LA ROCHE, Emanuel. *Indische Baukunst*. Munich: Bruckmann, 1921-1922.

**First edition of this magnificent and monumental work on Indian architecture.** Number 67, one of 200 numbered examples for sale from an edition of 226 copies.

6 volumes, of which I, III, and V folio (448 x 318mm), II, IV, and VI large folio (631 x 460mm). Half-titles, 125 folio and 40 large folio plates, including map, many plates mounted on brown paper, several consisting of multiple prints, many in colour, each volume with a letterpress colophon within lithographed decoration stating limitation, numerous text-illustrations (brown plate-mounting paper friable at edges with some associated chipping, occasional light marginal soiling). Modern dark-red quarter leather over old cloth-covered boards (some faint soiling to boards). *Provenance*: bookplates removed. (6)

£4,000-6,000

US\$5,100-7,600  
€4,600-6,800







λ0683

LE CORBUSIER (1887-1965). *Le Poème de l'Angle droit*. Paris: Tériade, 1955.

**Limited edition, number 170 of 250 copies on Arches wove, signed on the justification page.** Inspired by Matisse's monumental *Jazz* publication, the *Poème* is 'a tour de force in modern book production containing Le Corbusier's only illustrations, drawn by the artist to accompany his own text, which is lithographed as written out in his own hand' (*The Artist and The Book*). Composed between 1947 and 1953, the work 'comprises the most complete compendium of Le Corbusier's personal iconography' (Richards). 'This is no conventional poem. It is sub-divided into levels, each of which represents a particular colour-coded 'theme': and each level is further subdivided into free-form mini poems of varying number and length that explore their relative

themes'. There were also 20 *hors commerce* copies and a further 60 sets of the 19 lithographs, each signed. *The Artist and The Book* 162; Richards, Simon. *Le Corbusier and the Concept of Self* (Yale University Press, 2003).

Folio (420 x 320mm). The complete portfolio, loose as issued, comprising 19 lithographs hors-text, and numerous lithographs en-text, in colours, on Arches wove paper, signed and numbered on the justification page. Original lithographic wrappers; glassine wrapper, housed in original card chemise and slipcase. *Provenance*: from the library of Sir Colin St John Wilson and M.J. Long.

£15,000-20,000

US\$20,000-25,000  
€17,000-23,000



λ684

LE CORBUSIER (1887-1965). *Le Corbusier: oeuvre plastique, peintures et dessins, architecture*. Paris: A. Morancé, [1938].

**First edition of an important illustrated monograph on the most influential architect of the 20th century.** With an introduction by French-Romanian architect Jean Badovici and an essay by Le Corbusier on painting.

2 volumes, quarto (270 x 225mm). Loose as issued, comprising: first volume: [28]pp., 4 plates; second volume: 40 plates, of which 9 coloured including 4 coloured lithographs (minor repairs to verso of 2 plates). Both volumes in original printed wrappers, contained within original cloth-backed printed card boards, lower wrapper of second volume stamped and lower board stamped 'Made in France', ties (slight stain to wrappers, boards rubbed at extremities). *Provenance:* 'Peter / to Sandy Wilson in gratitude / 71 / 84' (gift inscription on first half-title) – from the library of Sir Colin St John Wilson and M.J. Long. (2)

£700-1,000

US\$890-1,300  
€790-1,100



λ685

LE CORBUSIER (1887-1965). *Entre-deux ou Propos toujours reliés*. [Paris]: Éditions Forces-Vives, [c.1964].

**Limited edition, number 11 of 250 copies on Arches wove, from a total edition of 340.** A fine example of a work composed between 1957 and 1964 which, like his monumental work *Le Poème de l'Angle droit*, is 'lithographed as written out in his own hand' (*The Artist and The Book*).

Folio (426 x 355mm). The complete portfolio, loose as issued, comprising 17 black and white lithographs hors-text, on Arches wove paper, numbered on the justification page. Original colour lithographic wrappers; glassine wrapper, housed in original red cloth chemise (without slipcase). *Provenance:* from the library of Sir Colin St John Wilson and M.J. Long.

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



**686**

LOUÏS, Pierre (1870-1925) and Louis ICART (1888-1950, illustrator). *Léda ou la louange des bienheureuses ténébres*. Paris: P. Renouard, 1940.

**Unique copy, number 1 of 147 copies, containing the plates in 3 states, 17 original pencil drawings signed by Icart and an original engraved copper plate.** Louis Icart was a major figure of the Art Deco period and is well known for his depictions of Paris and its glamorous women. His 16 fine illustrations for LouÏs's adaptation of the Leda myth are here collected in their first, second and final etched states, and are supplemented in this special copy by his original pencil drawings of each.

Quarto (284 x 210mm). 16 etchings in blue and green, with additional suites of the 16 plates in the first and second states, in black, all loose as issued, with 17 original pencil drawings by Icart signed by the artist, including 2 of the frontispiece, and one original engraved copper plate used for one of the illustrations. Original wrappers lettered in silver on upper cover, glassine wrapper, card chemise with red morocco spine label lettered in gilt, slipcase (chemise joints slightly rubbed, slipcase lightly marked).

£6,000-9,000

US\$7,600-11,000  
€6,800-10,000



λ687

MATISSE, Henri (1869-1954). *Dessins Thèmes et Variations*. Paris: Martin Fabiani, 1943.

**Limited edition, number 112 of 920 copies on Vélin pur fil, from a total edition of 950.** This work comprises 158 plates divided into 17 *Thèmes*, reproducing drawings executed between 1941 and 1943. Matisse believed the works gathered in *Dessins* represented his 'most important series of drawings' (*Henri Matisse*, Issue 2, 1966, p.26). The introduction by poet Louis Aragon (1897-1982), titled 'Matisse-en-France', is based on extended conversations with the artist.

Quarto (330 x 253mm). The complete portfolio, loose as issued, comprising a linocut frontispiece, title in red and black, letterpress text, and 158 plates after drawings by Matisse, each signed and dated in the plate, numbered on the justification page (a few minor spots or nicks at extreme margins). Original printed wrappers and card chemise with ties (some spots, hinges repaired, joints splitting). *Provenance*: from the library of Sir Colin St John Wilson and M.J. Long.

£2,000-3,000

US\$2,600-3,800

€2,300-3,400



**0688**

[MAYER, Luigi (1755-1803).] *A Selection of ... Sir Robert Ainslie's Celebrated Collection of Views in Turkey in Europe, and in Asia; Syria, Sicily, the Eolian Islands*. London: T. Bensley for R. Bowyer, 1811.

**Mayer's fine views of Asia Minor and the Mediterranean with a magnificent double-page view of Constantinople.** See *Abbey Travel* 369 note; *Atabey* 790.

Folio (470 x 312mm). 24 hand-coloured aquatint plates, of which one double-page and folded. Title watermarked E 1805; plates watermarked Whatman 1809 (occasional faint marginal finger-soiling). Modern half calf (bowed, light uneven fading).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400

**0689**

[MAYER, Luigi (c.1755-1803).] *A Selection of ... Sir Robert Ainslie's Celebrated Collection of Views in Egypt, Asia Minor*. London: T. Bensley for R. Bowyer, 1812.

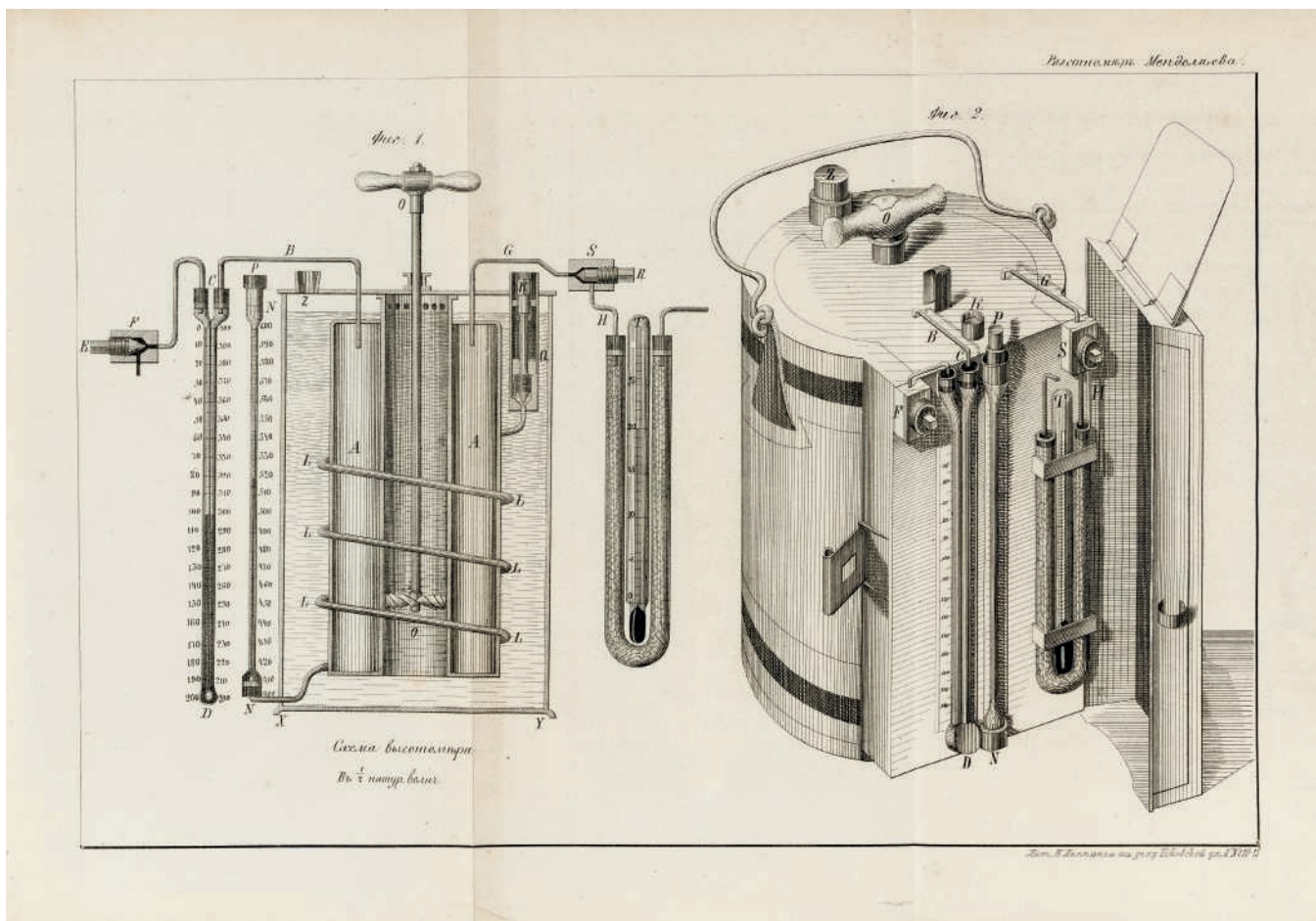
**Extra-illustrated edition of Mayer's fine views of the Middle East.** The present work is one of a number of selections of Mayer's plates from the original printings issued later with new letterpress titles. This title normally contains 24 plates, but this copy has an extra 8 plates from the suite of Palestine. Dates for this title vary from 1811-1812: see *Abbey Travel* 369 note with date of 1812; *Atabey* 790 with date 1811.

Folio (470 x 312mm). 24 hand-coloured aquatint plates as called for in plate list, extra illustrated with 8 additional plates. Title-page watermarked E 1805; plates watermarked Whatman 1809. Modern half calf (light uneven fading).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400





0690

MENDELEEV, Dmitri Ivanovich (1834-1907). *O barometricheskom nivelirovanii i o primenenii dlia nego vysotomera*. [On barometric levelling and on the application of the altimeter.] St Petersburg: Tip. Departamenta Udielov, 1876.

**Extremely rare first edition of Mendeleev's monograph on his invention of the 'differential barometer' or altimeter (no copy recorded in ABPC/RBH, 1 copy in OCLC)** -- complete with its folding plate, preserved untrimmed in its original printed wrappers. Mendeleev specifically engaged in research on gas density just after the publication of his *Principles of Chemistry*. He quickly understood that the exact measuring of the changes in atmospheric pressure would be more useful to him than establishing the meaning of pressure in absolute terms. For this purpose he devised and constructed a highly precise instrument, the precursor of the altimeter, which he called a 'differential barometer'. This invention enjoyed great commercial success amongst navigators, surveyors, architects and military engineers, but Mendeleev aimed at a much broader audience. In 1876 he attended one of the largest and best-attended scientific events world-wide, the Philadelphia Centennial Exposition. He was sent by the Russian government, which he had been serving as an advisor, as part of a team of scientists and engineers who exhibited a variety of technological inventions applied to mining, metallurgy, agriculture, meteorology. There he had the opportunity to showcase his differential barometer – a launch followed in short order by this now exceptionally scarce monograph, which explained the rationale of the new tool but also pointed to its potential as the enabler of improvements in surveying, railway building, geology and geodesy, and, crucially, in empire-wide barometric weather forecasting (see M. Gordin, *A Well-Ordered Thing*, revised edn., Princeton: 2019, *passim*). The only copy recorded in OCLC is at New York Public Library.

Octavo (251 x 160mm). With a folding engraved plate (occasional marginal faint soiling). Uncut, untrimmed, in the original beige printed wrappers (spine worn, lacking a small portion at foot, some dusting). *Provenance*: two stamps of ownership and one of release from the Kraevaja Biblioteka, Krasnoyarsk (Siberia) on the title and half-title, library shelfmark in ink on the front wrapper.

£7,000-10,000

US\$8,900-13,000  
€7,900-11,000



0691

ITALY – [Album of Watercolours. Naples: c.1830].

**A very accomplished series of watercolour views of Naples, its attractions, and its environs in the early years of the nineteenth century.** With bright and fresh colours, possibly produced as a luxurious souvenir for someone on the Grand Tour. The views include numerous detailed landscape scenes of Naples, Pompeii, Capri, Pozzuoli, and, towards the end, striking views of the 'erupzione' of Mount Vesuvius through the centuries.

50 original watercolours (110 x 70mm), *mounted 2 per page on 25 leaves, oblong quarto (162 x 223mm), manuscript captions* (one image loose, occasional light marginal soiling). Contemporary green morocco, covers panelled in blind and gilt, enclosing a still-life watercolour on vellum behind glass, surrounded by brass frame, floral brass clasp (extremities lightly rubbed). *Provenance:* A.B. (small circular ownership stamp on flyleaves).

£4,000-6,000

US\$5,100-7,600

€4,500-6,700



WORKS OF ART TO BENEFIT RUGBY SCHOOL

**0692**

OAKELEY, Richard Banner (mid 19th century). *The Pagoda of Hallibeed, illustrated by Fifty-Six Photographic Views*. London: Thomas M'Lean, 1859.

**Authorial presentation copy, one of only twenty-five copies of this very scarce photographically illustrated book.** Oakley worked with waxed paper negatives in order to produce this magnificent book of albumen prints. The present copy bears the author's presentation inscription 'to his sincere friend', Matthew Holbeche Bloxham, Old Rugbeian, antiquarian, collector and philanthropist. Gernsheim 104.

Folio (492 x 310 mm). Letterpress title, 2pp. Introduction, and descriptions of plates; errata slip tipped to verso of Introduction. 56 albumen photographs (each approximately 255/280 x 205 mm), each mounted on card, on guards (scattered spotting to mounts and text leaves, more heavily affecting the plates at beginning and end, a few plates and text leaves with minor marginal staining). Contemporary half morocco, title gilt-lettered on morocco label on front board, edges gilt (rubbed and scuffed). *Provenance:* authorial presentation inscription on title, to: - M.H. Bloxham, F.S.A. (bookplate; donated to:) - Rugby School (bookplate).

£15,000-20,000

US\$19,000-25,000

€17,000-23,000



0693

PAVLOV, Ivan Petrovich (1849-1936). *Lekzii o rabotje bolschih poluscharij golovnovo mozga*. [Lectures on the function of the Cerebral Hemisphere.] Moscow and Leningrad: 1927.

**A fine copy of Pavlov's definitive formulation of the theory of conditional reflexes.** The first edition thus (second in all), printed in the same year as the first, with corrections, considerably enlarged, and with the addition of a specialist bibliography. 'Pavlov localized conditioned-reflex activity in the cerebral hemispheres of the brain, demonstrating that the center for such activity is to be found in the cortex' (DSB X, pp. 431-4). Pavlov's pioneering investigation of conditional reflexes had begun in his lectures on the digestive glands, when he demonstrated that the effects of feeding were transmitted to the gastric glands by nervous channels, so that gastric juice could be made to flow from the gastric glands even when food was prevented from entering the stomach. But it was Pavlov's successive study of this phenomenon, pursued in the context of his studies of behaviour and of the physiology of the brain, which led him to develop the concept of the 'conditioned reflex,' in contrast to the 'unconditioned reflex' of internally activated processes like digestion. Because of the wide-ranging significance of his discovery of the conditioned reflex, in recent years Pavlov 'has come to be regarded as a mechanist who saw complex behaviour as the sum of individual conditioned reflexes. This is a profound error, since in Pavlov's view the brain, through its capacity for subtle analysis and complex synthesis, integrates a vast range of conditioned reflexes into coherent behaviour corresponding to the specific circumstances and needs of the organism' (DSB).

Octavo (241 x 167mm). (Occasional very faint marginal browning). Original printed wrappers (edges a little worn, head of spine with a minute chip).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



λ0694

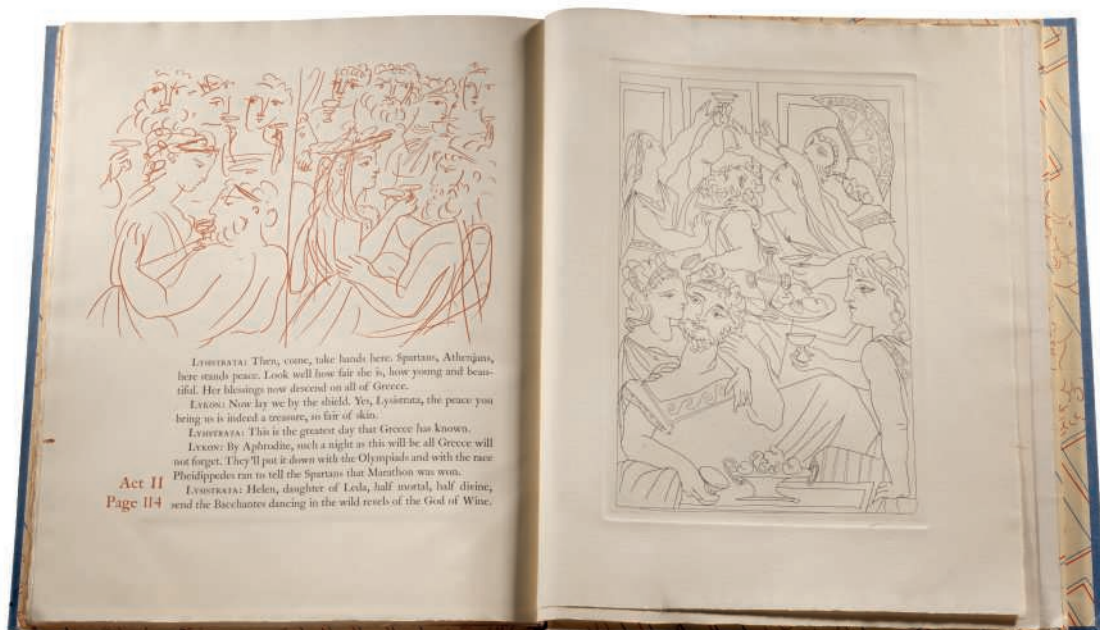
PICASSO, Pablo (1881-1973, illustrator) and ARISTOPHANES (c.448-c.380 B.C.). *Lysistrata*. Translated and with an introduction by Gilbert Seldes. New York: The Limited Editions Club, 1934.

**Limited edition, number 101 of 1500 copies signed by Picasso.** 'The only American publication with original Picasso etchings, which are among his most important in the classical style' (*The Artist and the Book* 226). Set in Caslon type and printed on Rives paper, this work was considered by publisher George Macy to be one of the finest editions printed from his press.

Quarto (292 x 232mm). 6 etched plates and numerous vignettes in the text after drawings by Picasso, on BFK Rives wove paper, signed and numbered in pencil on the justification (a few trivial marginal marks). Original decorated boards, blue card chemise lettered in gilt on spine, slipcase (slipcase lacking upper narrow strip, lightly stained). *Provenance*: from the library of Sir Colin St John Wilson and M.J. Long.

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400





0695

PRITCHETT, Robert Taylor (1828–1907). Album of Watercolour Views of Denmark and Norway. 1870.

**A fine collection of of watercolours dated June-July 1870, executed by Queen Victoria's favourite artist.** Pritchett was the son of the head of the firm of Enfield gun makers, and entered his father's firm at an early age. He helped invent the Pritchett bullet for use in the Enfield Rifle, which brought Pritchett fame. However, with the abolition of the East India Company in 1858, Pritchett's firm lost its principal customer and he made a new career for himself as an artist. He travelled extensively both in Britain and abroad, and by 1868 had gained Queen Victoria's patronage. The current collection stems from a visit he made to Denmark and Norway in June and July 1870. That same year, the Prince of Wales bought two views of Denmark, probably from this trip. By 1872, the Queen was commissioning watercolours from Pritchett of various ceremonies, and he was used extensively to record royal events in the later years of her reign. Despite these royal commissions, Pritchett continued to travel: a further trip to Scandinavia in 1874-1875 resulted in his publication *Gamle Norge* (1878), and he illustrated twenty-four articles on Norway in the *Art Journal* in 1877-1878.

41 original watercolours, one 346 x 116mm, the others 120 x 165mm, mounted in a folio album (425 x 305mm). Contemporary green morocco over slightly bevelled wooden boards, covers panelled in blind, gilt edges (joints and corners rubbed, extremities lightly scuffed).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400

160

**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**

# Swallows and Amazons



0696

RANSOME, Arthur (1884-1964). [A complete set of the *Swallows and Amazons* series.] London: Jonathan Cape: 1930-1947.

**First editions, first issues of a complete set of Ransome's iconic children's books.**

12 volumes, octavo (198 x 136mm). Original publisher's cloth and dustjackets. The set comprises: *Swallows & Amazons*, 1930, illustrations by Steven Spurrer [Hammond A25a]; *Swallowdale*, 1931, illustrations by Clifford Webb, publisher's advertisement loosely inserted [Hammond A26a]; *Peter Duck*, 1932, illustrations by the author [Hammond A27a]; *Winter Holiday*, 1933, illustrations by the author [Hammond A28a]; *Coot Club*, 1934, illustrations by the author (lacking erratum slip) [Hammond A29a]. *Provenance*: Barbara Davis (ownership inscription on black recto of frontispiece); *Pigeon Post*, 1936, illustrations by the author [Hammond A30a]; *We Didn't Mean To Go To Sea*, 1937, illustrations by the author [Hammond A31a]; *Secret Water*, 1939, illustrations by the author [Hammond A32a]; *The Big Six*, 1940, illustrations by the author [Hammond A33a]; *Missee Lee*, 1941, illustrations by the author [Hammond A34a] (dustjacket with pasted price label of 8' 6 on front flap, propaganda piece 'London Calling Overseas' on rear flap); *The Picts and The Martyrs*, 1943, illustrations by the author [Hammond A35a]; *Great Northern?* 1947, illustrations by the author [Hammond A36a].

(12)

£15,000-20,000

US\$20,000-25,000

€17,000-23,000

**0697**

REDOUTÉ, Pierre-Joseph (1759-1840) and Claude-Antoine THORY (1759-1827). *Les Roses peintes par P.J. Redouté... décrites par C.A. Thory* [sic]. Paris: C.L.F. Panckoucke, 1824[-1826].

**First octavo edition of the Roses with expanded text bound from the original 40 livraisons. The present copy is large-paper with wide margins,** and appears to correspond with the edition cited by Stafleu. Later issues were bound in three volumes with appropriately numbered title-pages. The success of the folio edition prompted the present octavo edition. The text was much revised and gives much more information about the culture of the rose than the first edition. According to the prospectus present here, this issue appeared monthly in 40 livraisons at 3fr. 50 each, with each part containing four plates. The plates 'réduites et gravées de nouveau par les habiles artistes, seront toutes également bien coloriaees sous les yeux de M. Redouté'. Dunthorne 233; Hunt *Redoutéana* 40; Nissen *BB* 1599; Stafleu and Cowan 8749.

40 parts in one volume, octavo (250 x 165mm). Letterpress title, half-title, 160 stipple-engraved plates, printed in colours and finished by hand, by Chardin, Langlois, Lemaire and others after Redouté, 4pp. prospectus at beginning and 8pp. contemporary manuscript index bound in at end (scattered spotting mainly confined to margins of text leaves, one plate and one text leaf in the 19th livraison affected more heavily). 19th-century red half morocco over decoratively blind-stamped green cloth (one minor scuff to lower cover, extremities faintly rubbed).

£3,000-5,000

US\$3,900-6,300  
€3,400-5,600





0698

WHISTLER, Rex (1905-1944, illustrator) and Jonathan SWIFT (1667-1745). *Gulliver's Travels*. London: Cresset Press, 1930.

**Limited edition, number 36 of 195 copies on hand-made paper from a total edition of 205: Lady Juliet Duff's copy of one of the most celebrated illustrated books of the 20th century.** This edition of *Gulliver's Travels* is the finest work published by the Cresset Press, owing largely to Whistler's splendid illustrations, thought to be inspired by Bentley's edition of Thomas Gray's poems of 1753. The present lot also includes important additional material to the Cresset Press edition, including 3 original copper photogravure plates seemingly intended for use in the prospectus to the publication.

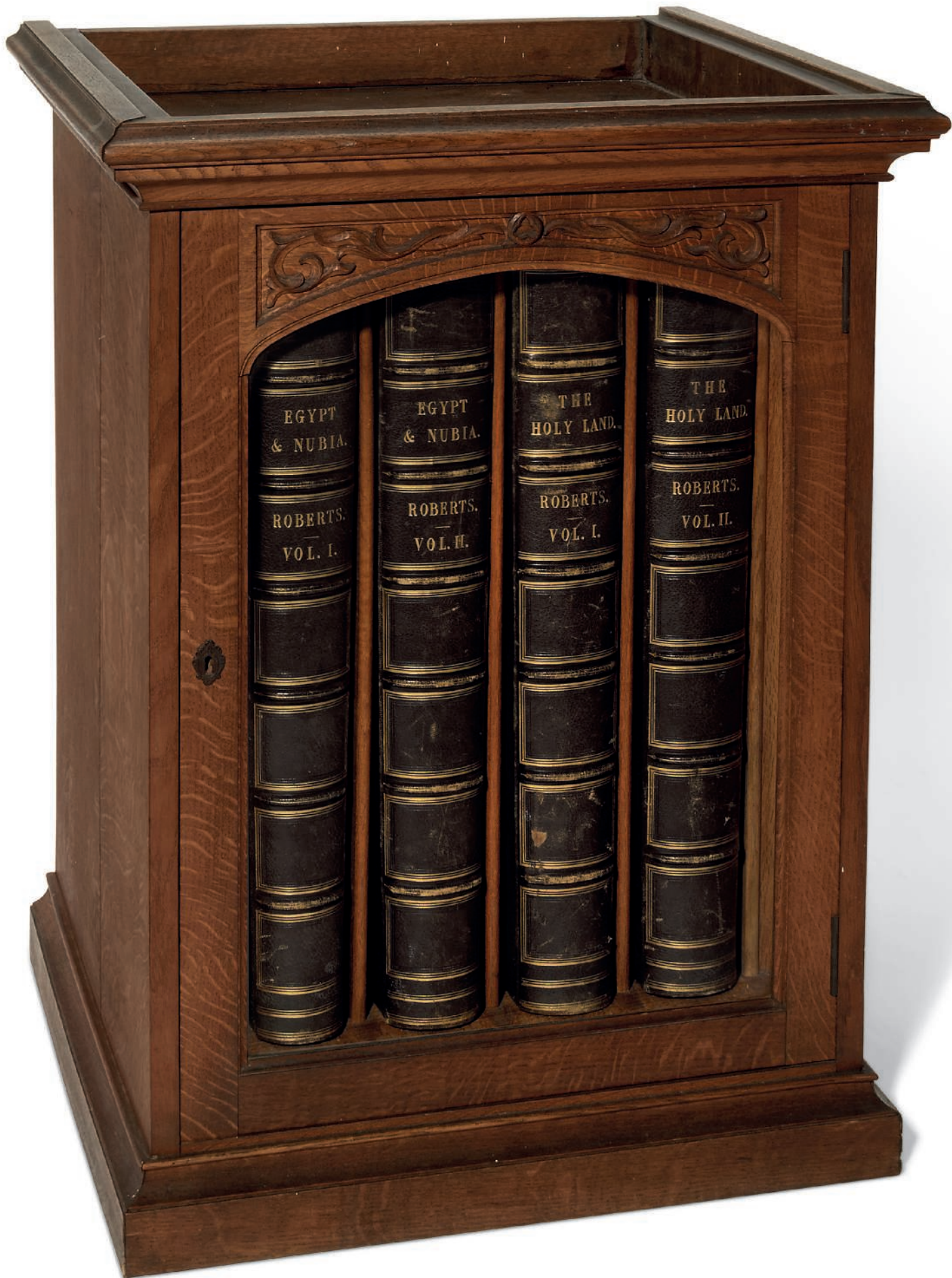
2 volumes, folio (358 x 250mm). Half titles, 2 engraved frontispieces and 10 plates by Rex Whistler, all hand-coloured, 5 engraved maps, engraved head- and tailpieces (some minor offsetting). Original green half morocco over vellum boards by Wood, spines lettered in gilt, top edges gilt, others uncut, slipcase (a few faint scratches, slipcase lightly rubbed and stained). *Provenance*: Lady Juliet Duff (socialite and patron of the arts, 1881-1965; presentation cartouche by Whistler on flyleaf of vol.1, incorporating the name 'Juliet' and signed 'Rex / Nov. 27. 1930').

[*Sold with*:] – 3 original copper photogravure plates, apparently for the prospectus to the Cresset Press edition (2 of which 90 x 183mm, the other 231 x 180mm), each mounted on wooden blocks with Cresset Press labels on verso. [*And*:] – a 4pp. prospectus, dated 1929, unopened, with photogravure engravings using the largest of the 3 copper plates listed above as frontispiece, some pencil notes obscured by tape at top margin, adhesive residue on last page. [*And*:] a dummy binding produced for this edition of brown half morocco over vellum boards, spine lettered in gilt, the leaves blank [*And*:] 1-page typed letter from W.R. Fletcher to Laurence Whistler concerning the engravings in this edition and their colouring, and a 1-page facsimile of a typed letter from the same to David Herbert

(2)

£7,000-10,000

US\$8,900-13,000  
€8,000-11,000



EGYPT  
& NUBIA.

ROBERTS.  
VOL. I.

EGYPT  
& NUBIA.

ROBERTS.  
VOL. II.

THE  
HOLY LAND.

ROBERTS.  
VOL. I.

THE  
HOLY LAND.

ROBERTS.  
VOL. II.



## 0699

ROBERTS, David (1796-1864). *The Holy Land, Syria, Idumea, Arabia, Egypt & Nubia ... with historical descriptions by the Revd. George Croly; [with:] - Egypt and Nubia from drawings made on the spot ... with historical descriptions by William Brockedon*. London: F.G. Moon, 1842-1849.

**David Roberts' own copy of his greatest work, the first edition of the artist's monumental depictions of the Middle East. A complete set of the rare tinted proofs before titles issue, and contained in its contemporary cabinet.**

Inspired by his love of artistic adventure Roberts departed for Alexandria in August 1839. For the rest of that year he visited Cairo and the neighbouring sites. In February 1840, set out across the Sinai for Palestine by way of Suez, Mount Sinai and Petra, arriving in Gaza, and then concluding his tour in Jerusalem. The publisher, F.G. Moon, paid Roberts £3,000 for the copyright of his sketches, and for his labour in supervising Louis Haghe's masterly lithography. One of only four copies of the intermediate issue with tinted proof plates to have appeared on the market: in this issue the plates are tinted, printed with imprints but without titles, and are all presented on separate leaves (with the text that is usually printed beneath the half-page plates printed on a separate leaf.) According to Abbey (who quotes from Moon's prospectus of 1840), the work was originally issued in 41 parts over seven years in 3 states: 'prints Tinted in Paper Parts' (at 1 guinea per part); 'Proofs Tinted in thin Cloth Cases' (as here, for £1. 11s. 6d. per part) and 'Coloured and Mounted, in thin Cloth Cases' (for 2 guineas each). The 'tinted proof' sets evidently proved to be very much less popular than either the ordinary tinted copies or the deluxe hand-coloured sets. We can only identify three other 'tinted proof' sets selling at auction in the past 40 years: Sotheby's 15 April 1988, lot 231, Sotheby's 23 March 1999, lot 225, and Doyle, 23 April, 2013, lot 87 (ABPC/RBH).

When Roberts died suddenly on 25 November 1864, Christie's first auctioned his pictures, and then followed with the sale of his 'valuable library' on 20 May 1865. The present set was lot 238, 'half bound morocco extra, gilt edges'. The set also includes a 1p. ALS to 'My dear Roberts' from Sir Charles Locke Eastlake (1793-1865), who had been elected president of the Royal Academy in 1850, 'I return with many thanks your Holy Land - a beautiful & admirably executed work. I found one or two pages loose, but I return it exactly in the state in which I received it'. The cabinet which houses the volumes is not mentioned in the Christie's cataloguing of 1865, but it is certainly contemporary with that time, and is bespoke for the book. Perhaps Bernard Quaritch, who bought the lot for £30/10s, had a cabinet made for it. Cf. *Abbey Travel* 272 and 385; cf. Tooley 401-2; cf. Blackmer 1432.

6 volumes in four, bound from the 41 original parts, large folio (597 x 425mm). Mounted on guards throughout. Lithographic portrait of Roberts by C. Baugnet on india paper mounted on card, 4 pp. list of subscribers, 2 engraved maps, 6 tinted lithographic titles with vignette illustrations and 241 fine proof plates lithographed by Louis Haghe after David Roberts, the plates all printed without titles beneath the images, and the half-page plates with the relevant text printed on the following page (marginal spotting or old dampstaining to about half of the plates, and four of the titles, heavier and touching the image area of about 15 plates). Contemporary olive half morocco over marbled paper-covered boards, spine in seven compartments with raised bands, lettered in gilt in the second and third, the other compartments with repeat decoration panelling in gilt and blind, marbled endpapers, front pastedowns in each volume with a purple cloth panel (blocked in gilt) from the upper covers of the original 'cloth cases' used for the original parts, g.e. (occasional light scuffing or small tears to extremities, three front free endpapers almost detached), contemporary oak cabinet, modern glass top. *Provenance*: David Roberts (calling card mounted on each paste down, als from C.L. Eastlake to Roberts [dated 29 December 1851] loosely inserted); Christie's (sale May 20 1865, lot 238 sold to Bernard Quaritch for £30/10s). (4)

£40,000-60,000

US\$51,000-76,000

€46,000-68,000

**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**

165



0700

SZYK, Arthur. *Le Statut de Kalisz*. Paris: Table Ronde, 1932.

**A copy of exceptional provenance and poignancy, printed for the President of Poland, of the splendid limited edition of the charter of rights granted to the Jews of Poland** by Boleslav the Pious in 1264 and confirmed in 1334, in 1447 and in 1467. The Jewish artist Arthur Szyk produced this 500-copy facsimile edition of his original illuminated manuscript in the collection of the Jewish Museum in New York in the context of rising anti-Semitism in Poland and Europe in the 1920s. He was inspired by the most lavishly-illustrated manuscripts of 15th-century France, and committed to what he called 'The Golden Book of Polish Jewry' and what has since been also referred to as the 'Jewish Magna Carta'. At once scribe and illuminator, Szyk sought to produce a manuscript that fully expressed 'the glorification of an important text which elevates the human race' (J. Ansell). Nine languages feature in the text: Latin, French, Polish, English, German, Italian, Spanish, Hebrew, and Yiddish. This limited edition facsimile of the original manuscript was printed five years after its creation. It is estimated that only about 50 copies of this work survived the bombing of a warehouse in Warsaw during World War II. This copy is numbered 3 of 500, underlying the utter pre-eminence of its intended recipient: Ignacy Mociski, elected President of Poland in 1926, was the candidate supported by Józef Piłsudski, leader of the May 1926 coup d'état whom Szyk regarded as the true guarantor of democracy – to the President the artist addresses his most splendid expression of hopes for a future of equality and peace between Poles and Jews in his native country.

Folio (385 x 320mm). 45 full-color plates, additional printed and embossed limitation page and one blank; number 3 of 500, plates loose as issued (without the printed nomination leaf which is present in some copies, minute marginal blemishes near the edge of two leaves, far from plates, tiny chip to corner of printed limitation leaf). Original burgundy half-morocco portfolio, large armorial stamp showing the Polish eagle in silver and gilt, gold-stamped armorial devices and title on spine, marbled pastedowns and pocket, burgundy cloth slipcase (slipcase edges worn, one side detached). *Provenance*: Ignacy Mociski, president of the Polish Republic (his nominative copy, as printed in the limitation leaf).

£14,000-18,000

US\$18,000-23,000  
€16,000-20,000





0701

SZYK, Arthur (1894-1951), illustrator. *The Haggadah*. Edited by Cecil Roth. London: Beaconsfield Press, 1939.

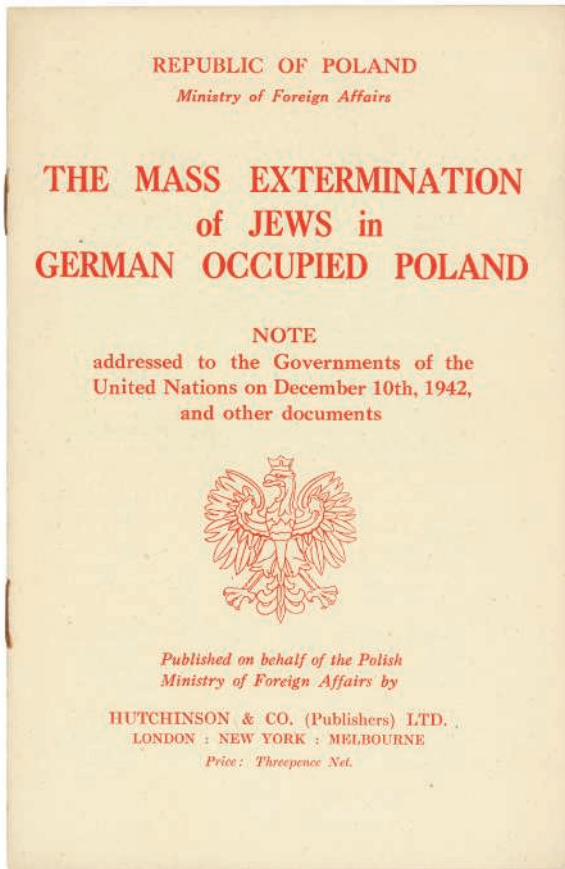
**A very fine limited edition printed on vellum, no. 75 of 125 copies signed by Szyk and Roth for sale in the United States.** A fine copy of a sumptuous book, described by *The Times* as 'a book worthy to be placed among the most beautiful of books that the hand of man has produced.'

Large quarto (280 x 238mm). Text in Hebrew and English, printed in variously coloured inks; 14 full-page and numerous smaller colour halftone reproductions of Szyk's drawings including decorative initials, vignettes and border decorations. Original blue crushed morocco gilt by Sangorski and Sutcliffe, covers elaborately tooled with image of a Hebrew prophet after Szyk, spine gilt in seven compartments, turn-ins gilt, silk doublures printed with a monochromatic illustration of Moses supporting the Ten Commandments; original three-quarter morocco folding case (mild sunning and shelfwear to case).

£15,000-25,000

US\$20,000-32,000

€17,000-28,000



702

0702

*The Mass Extermination of Jews in German Occupied Poland.* London: Hutchinson for the Polish Ministry of Foreign Affairs, [1943].

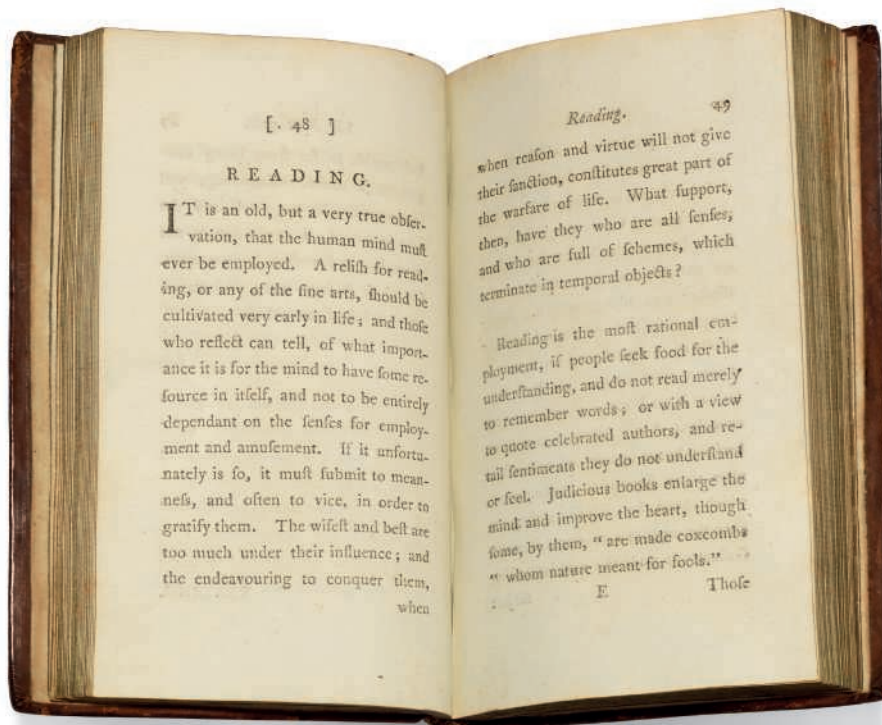
**A very early official announcement of the Holocaust addressed to the United Nations.** Using false documents Polish army Captain Witold Pilecki let himself be captured, and entered Auschwitz, where he spent two years gathering information about the mass extermination of Jews. His reports, which provided the evidential basis for this and other appeals to the UN by the government of Poland, were generally met with disbelief, and his repeated calls to liberate the camp, where he organized prisoners, fell on deaf ears. Pilecki escaped after almost 1000 days in Auschwitz. This report was written in 1942 and printed in 1943 'in the hope that the civilised world will draw the appropriate conclusion, the Polish Government desires to bring to the notice of the public, by means of the present White Paper, these renewed German efforts at mass extermination, with the employment of fresh horrifying methods'.

Octavo (216 x 140mm). Title printed in red. Stapled, as issued (staples rusted).

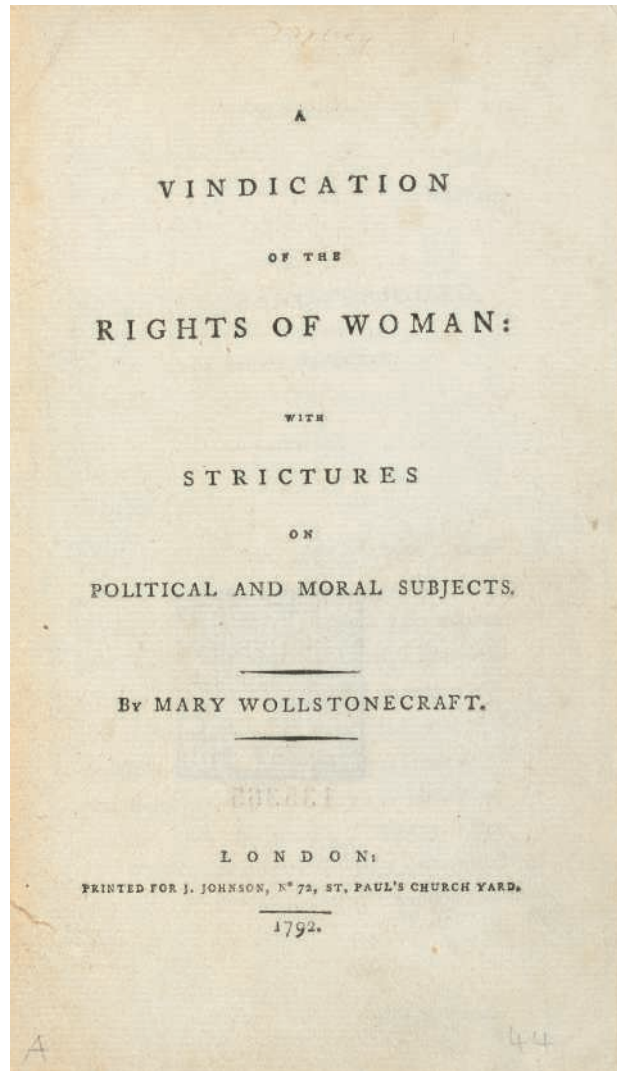
£1,500-2,000

US\$1,900-2,500

€1,700-2,300



703



**0703**

WOLLSTONECRAFT, Mary (1759-1797). *Thoughts on the Education of Daughters with Reflections on Female Conduct, in the more important duties of life*. London: J[oseph] Johnson, 1787.

**A very attractive copy of the scarce first edition of Wollstonecraft's first book.** Whilst it takes the general approach of other conduct books, several passages stand out as harbingers of a modern awareness. The difficulties in the life of single women, and the need for fair access to education as a tool for the acquisition of independence, resonate prophetically to this day. Education is for Wollstonecraft a desirable good which goes well beyond the content of school lessons: the 'more or less veiled remarks about her own emotional state ... make it abundantly clear that she was far more interested in the state of her own life and the prospects that lay ahead of young women than in their years at school' (C. Tomalin, *The Life and Death of Mary Wollstonecraft*, London: Pelican, 1977, pp.58-59). ESTC T50212; Gumuchian 5855; Rothschild 2595; Windle A1a.

Octavo (153 x 95mm). G6 a cancel as usual. (Short tear to last leaf.) Contemporary marbled calf, sides filleted in gilt, flat spine filleted in gilt with red morocco lettering-piece (extremities rubbed). *Provenance*: H. Nicholls (inscription dated 1788, 'gift of F. Tuner', on the front free endpaper) -- H. and S. Nicholls (bookplate) -- Iwaki Meisei University (shelfmark label on spine, ink stamp on title verso).

£3,000-4,000

US\$3,800-5,100  
€3,400-4,500

**0704**

WOLLSTONECRAFT, Mary (1759-1797). *A Vindication of the Rights of Woman*. London: J. Johnson, 1792.

**First edition of a seminal work in the history of feminism.** 'As well as being a classic of Enlightenment philosophy, it is probably the earliest sustained philosophical argument for gender equality in English' (Berges, *The Routledge Guidebook*, 2013, p.x). Dedicated to Talleyrand, contributing author of the French *Declaration of the Rights of Man and Citizen*, one of the fundamental documents of the French Revolution. Wollstonecraft's main argument was 'built on this simple principle that, if woman be not prepared by education to become the companion of man, she will stop the progress of knowledge, for truth most be common to all' (page vii). 'The main part of her book was written in an equally plain and direct style, and it was this, as well as the idea of writing a book on the subject at all, which caused the outcry that ensued' (PMM). Although there was nothing particularly shocking in her writings, there was much critical reaction, with Horace Walpole describing Mary as a 'hyena in petticoats', while Hannah More found the very title so ridiculous that she publicly expressed her intention never to read it. ESTC T50903; PMM 242; Windle A5a

Octavo (210 x 122mm). (Very light scattered spotting). Contemporary sprinkled calf (rebacked preserving the original red morocco lettering-piece). *Provenance*: contemporary faded short inscription on the title - Iwaki Meisei University (institutional paper shelfmark label on spine with ink stamp on verso of title).

£5,000-8,000

US\$6,400-10,000  
€5,700-9,000

# An Important Naturalist's Collection: Selections from the library of Frederick du Cane Godman (1834-1919)

## LOTS 705-743



Christie's is honoured to be able to offer the final remaining portion of Frederick Godman's library. Godman, lepidopterist, entomologist and ornithologist, had a thirst for life and curiosity about the world that is fully reflected in his books.

Godman's obituary in *The Ibis* remembered him as 'devoted to open air life, sport and travel and [having] used his natural inclination and his large private means to the permanent advance of knowledge. His cheerful and kindly disposition [making] him universally beloved.'

He travelled a great deal, particularly to the Ottoman lands, while later sailing his yacht into the Black Sea to witness the Crimean War at first hand. Hence it is no surprise that his collection includes such books as Simpson's *The Seat of War in the East* (lot 734) and Lefebvre's *Voyage en Abyssinie* (lot 729). Later, he accompanied H.J. Elwes (see lot 742) on a plant-hunting trip to India.

Godman's rigorous scientific education was to have a major impact on his life. When Godman went up to Cambridge in 1853, he met Osbert Salvin who inspired his love of natural history. The two young men frequently attended informal meetings where natural history acquisitions were discussed. These two, along with Alfred Newton and Lord Lilford (see lot 740), were co-founders of the British Ornithological Union (BOU), the first society to be entirely devoted to birds as opposed to zoology in general. The BOU's journal, *The Ibis*, became a compelling record of the state of ornithology in particular, and the natural world in general. It was brought to life by some of the most accomplished artists of day, including Joseph Wolf (see lot 735).

With his family fortune, Godman went on to fund an enormous number of expeditions and publications. Together with Salvin as co-editor and part-author, Godman's most important work was *The Biologia of Central America*. It was inspired by Darwin's *On The Origin of Species* (see lot 721) and the travels and observations of Alfred Russel Wallace (see lot 727), and served to demonstrate their conviction that a careful examination of the flora and fauna of Central America would throw some light on the distribution of species and its bearing on evolution.

Besides his work for the BOU, Godman was also elected a fellow of the Zoological Society (for many years he was Vice President and a member of Council), as well as President of the Entomological Society, a Gold Medallist of the Linnean Society and the British Museum, and Oxford University awarded him an honorary degree. He was also a fellow of the Geological and Royal Geographical Societies.

Godman was an inveterate collector, and amassed early Iranian pottery, Iznik pottery and Hispano-Moresque ware which was later donated to the British Museum. His interests spanned all areas of natural history, and he established an important garden at his house, South Lodge, near Horsham Sussex. It is no surprise to find works in the library on rhododendrons (lot 730) and orchids (lots 722 and 736), both of which he assiduously cultivated. Godman also maintained strong scientific connections, corresponding with Darwin about his *Expression of the Emotions* (see lot 725), and even marrying the sister of H.J. Elwes.

Godman started life as a weak child – he was removed from Eton at an early age and tutored privately – but went on to great achievements in an age that was full of achievers, involved in a myriad of projects until his death at the age of 86.



### 0705

MERIAN, Maria Sibilla (1647-1717) *De Europische Insecten*. Amsterdam: J.F. Bernard, 1730. [Bound with:] – *Over de Voortteeling en Wonderbaerlyke Veranderingen der Surinaamsche Insecten*. Amsterdam: J.F. Bernard, 1730.

**First folio edition of these fundamental works by Merian, with the joint bookplate of Osbert Salvin and Godman, suggesting this work was part of their reference library for their work Central America.** First edition in Dutch of the first work. Previously published in quarto format only, these editions were seen through the press by Merian's daughter, Johanna Helena, who added another 12 plates to this second Dutch edition of *Metamorphosis insectorum surinamensium*, and appear here in print for the first time. 'Artistic groupings of the insects amid the tropical flora makes this book one of the most beautiful and unusual in the whole range of natural history' (Landwehr p.28). *De Europische insecten* was first published in Nuremberg as *Der Raupen wunderbare Verwandlung und sonderbare Blumennahrung*, in two volumes, 1679-1683, before the artist/naturalist had left her native Germany for Holland. It was her first book, demonstrating the early development of her passionate interest in insects and their transformations. Dunthorne 205; Hunt 483 and 484; Landwehr *Dutch Books with Coloured Plates* 130 and 136; Nissen *BBI* 1342 and 1341.

2 works bound in one, folio (505 x 360mm). First work: half-title, title printed in red and black, engraved allegorical frontispiece, title-vignette, 184 finely engraved copper plates on 47 leaves after (text lightly spotted, only occasional spots on plates, a little stronger on first few plates, light smear mark between engraving IV and VII); second work: engraved title-vignette, 72 engraved plates after Merian by J. Mulder, P. Sluyter und D. Stoopendael, of which 39 are hand-coloured, 2 part-coloured only, and 31 uncoloured (lacking the frontispiece, lightly spotted, occasional light thumb-soiling). Contemporary calf gilt (front joints cracked but cords holding, worn). *Provenance*: Osbert Salvin and Frederick du Cane Godman (joint bookplate).

£25,000-35,000

US\$32,000-44,000  
€29,000-39,000

**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**

0706

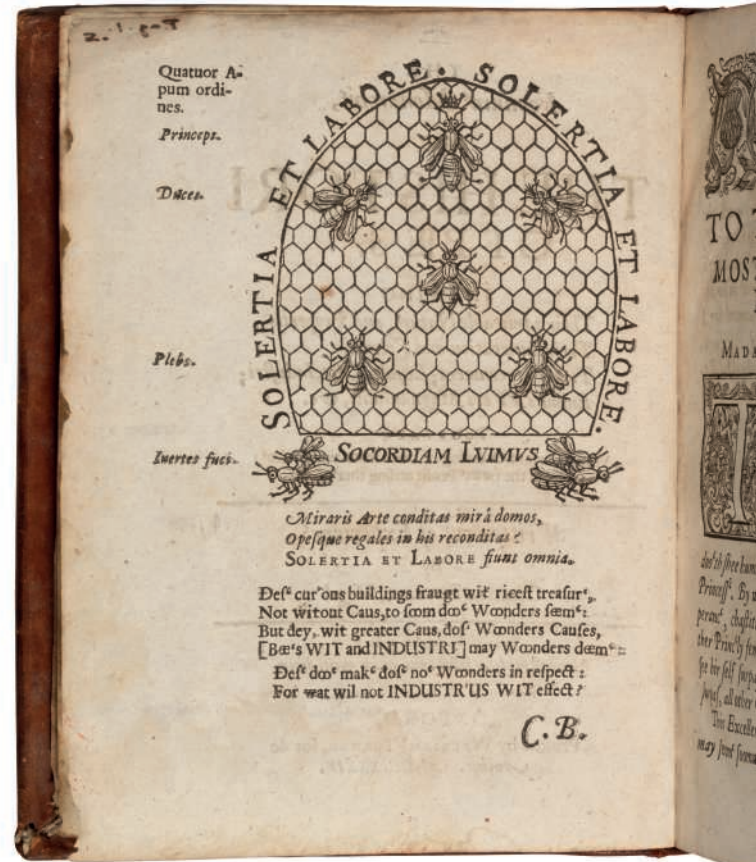
BUTLER, Charles (1560-1647). *The Feminin' Monarchi' or the histori of bee's*. Oxford: William Turner, 1634.

**Butler's revision of his classic work, the first full-length English language book on bee-keeping, printed in phonetic spelling.** *The Feminine Monarchie* is an outstanding contribution to the literature of apiculture, particularly on the keeping of bees in traditional domed skep hives where the combs created by the bees adhere to the wall. Butler provides a commentary both on then current apicultural methods and on improved techniques based upon his own careful observations. In the 1609 edition he tried to indicate the piping noise of unmated queen bees by a system of musical notation. In the 1623 edition he expanded this into a four-part madrigal. The text still merits study by the serious beekeeper, although many of his technical terms fell out of use in the nineteenth century. (ODNB). STC 4194; ESTC S106981.

Quarto (187 x 140mm). Numerous text-illustrations, including one of the hive and 4 pages of printed music (D2 strengthened at fore-edge, very small hole in R1 with loss of a couple of letters, faint dampstaining mainly confined to margins). Contemporary calf (rebacked, joints starting to crack at head of spine). *Provenance*: Daniel Fleming (late 17th-century ownership inscription).

£800-1,200

US\$1,100-1,500  
€900-1,300



0707

CHIPPENDALE, Thomas (1718-1779). *The Gentleman and Cabinet-Maker's Director*. London: printed for the Author, 1754.

**First edition of Chippendale's famous and hugely influential furniture design book.** The *Director* was the most ambitious and successful pattern book issued by a craftsman and was the first of its kind – earlier collections of furniture designs having been small-scale and intended for the trade. This first edition was an immediate success and was followed by a second edition followed in 1755 and a third in 1762. Rothschild 614.

Folio (451 x 285mm). Half-title, title in red and black, engraved dedication to the Earl of Northumberland, 161 full-page engraved plates (some faint spotting and browning, repaired tear into image in plate LXXXIV, 2 small marginal wormholes from plate CXXXIV to CLX). Contemporary reversed calf (neatly rebacked to style, slightly scuffed in a few places). *Provenance*: Frederick du Cane Godman (bookplate).

£2,500-3,500

US\$3,200-4,400  
€2,900-3,900





### 0708

EDWARDS, John (b.1742). *A Select Collection of One Hundred Plates, consisting of the most Beautiful Exotic and British Flowers*. London: for S. Hooper, 1775.

'An outstanding folio volume ... [by] one of the most notable English botanical artists of the eighteenth century' (Henrey). This is the later issue of Edwards's *Herbal* with a new and 'more suitable title', but contains the same letterpress and plates. However, the colouring of the plates can vary considerably between the issues. As Henrey points out, the plates were primarily chosen for their decorative value, and it seems no coincidence that many flowers on Worcester porcelain of the period are directly inspired by Edwards's work. *Great Flower Books* (1990) p.93; Dunthorne 104; Henrey 676; Nissen *BBI* 578.

Folio (469 x 288mm). 100 hand-coloured engraved plates by J. Edwards, Ferner, W. Darling and I. Fougerson after J. Edwards (plates occasionally browned or lightly spotted). Contemporary diced russia, spine gilt (upper joint cracked but holding, lightly rubbed). *Provenance*: David Mill (bookplate) – Frederick du Cane Godman (bookplate).

£15,000-20,000

US\$20,000-25,000  
€17,000-23,000



### 0709

CURTIS, William (1746-99). *Flora Londinensis: or Plates and Descriptions of such plants as grow wild in the Environs of London*. London: for the author and B. White, [1775]-1777-1798.

**First edition of William Curtis's impressive record of English flora**, with the second issue of the title-page of volume I giving the author's address as his Botanic Garden, Lambeth Marsh. Curtis's reputation as a botanist was such that he was made the *praefectus horti* (or director) of the Society of Apothecaries at the Chelsea Physic Garden in 1772. The following year he established a botanical garden for the cultivation and study of native British plants at Bermondsey. This garden was to move twice: first to Lambeth Marsh and later Brompton. He cultivated some 6,000 species from all over the world in his garden, including medicinal and culinary herbs, English wild flowers, trees and shrubs. For an annual subscription of a guinea patrons could visit Curtis's garden and attend the lectures he gave there, and for an extra guinea a year they could also have a share in the plants and seeds from the garden.

The first five fascicules of *Flora Londinensis* were published, with the support of Lord Bute, over 12 years. 'By 1787, the results of [Curtis's] labours were two splendid folio volumes and a deficit which made the continuance of his venture impossible' (Blunt & Stearn, p.212). In 1787 followed a gap of at least three years, during which Curtis launched the Botanical Magazine to raise funds, before the *Flora Londinensis* could resume publication. "One brought me pudding," said Curtis, "the other praise" (John Gilmour, *British Botanists*, 1944). Henry 595; Hunt 650; Nissen *BBI* 440; Stafleu and Cowan 1286.

2 volumes, folio (460 x 270mm). Engraved vignette on title-page, 432 hand-coloured plates after Sydenham Edwards, William Kilburn, James Sowerby and others, dedication leaves and leaf of subscribers in vol. I. (upper outer corner of one text leaf in vol. I torn and repaired with text supplied in manuscript, inner upper corner of one plate in vol. 2 repaired in the margin far from engraving, some leaves very lightly browned, a few instances of offsetting). Contemporary red half morocco, panelled spines decorated and lettered in gilt (edges rubbed). *Provenance*: contemporary manuscript corrections to the subscribers list and manuscript numbering on plates - Frederick du Cane Godman (bookplates). (2)

£6,000-9,000

US\$7,700-11,000  
€6,800-10,000



### 0710

HASTED, Edward (1732-1812). *The History and Topographical Survey of the County of Kent*. Canterbury: Simmons and Kirkby for the author, 1778-1799.

**First edition of Hasted's illustrated survey of the history and topography of Kent**, with 99 engraved plates including a large folding county map in volume one. Upcott I, p.358-368.

4 volumes, folio (404 x 250mm). Large engraved folding map of Kent in contemporary outline colour, 98 engraved maps, plans, and plates of which 41 folding (faint spotting and offsetting, browning from inserted newspaper clipping to pp.192-193 in vol.2, tiny repair in margin of 7U1 in vol.3). 19th-century brown morocco gilt by Hering (extremities lightly rubbed). *Provenance*: Sir Alexander Beresford Hope (British author and politician, 1820-1887; gift inscription dated Christmas 1841 on titles) - Frederick du Cane Godman (bookplate). (4)

£1,500-2,000

US\$1,900-2,500  
€1,700-2,300



0711

PALLAS, Peter Simon (1741-1811). *Flora Rossica seu stirpium Imperii Rossici per Europam et Asiam indigenarum descriptiones et icones*. St. Petersburg: J. J. Weitbrecht, 1784-1788.

**First edition of the first great illustrated Russian flora.** It was Pallas's most ambitious work, intended to comprise 500 or 600 plates, with the costs underwritten by Catherine II. However, a change of ministers dried up the funds, and the second volume was abandoned. A few copies of Volume II, Part I were issued in 1831, containing plates 101-125, without text. The present volume, as normal, comprises only parts I and II of volume I. Dunthorne 221; *Great Flower Books* (1990) p.124; Hunt 672; Nissen *BB1* 1482; Pritzel 6905; Stafleu & Cowan 7227.

2 parts in one volume, folio (468 x 286mm). Letterpress titles to each part, 101 hand-coloured engraved plates by Karl Friedrich Knappe (lacking the hand-coloured engraved title, title lightly soiled, plate XVI with marginal tear, a few plates shaved at outer margin, just affecting image in plate L, final plate slightly stained and mounted on card, tiny wormholes, occasional faint marginal waterstain). Modern speckled half calf, gilt (front endpaper creased). *Provenance*: Frederick du Cane Godman (bookplate).

£5,000-8,000

US\$6,400-10,000  
€5,700-9,000



0712

PERRY, George (fl. 1810). *Conchology, or the Natural History of Shells: containing a New Arrangement of the Genera and Species*. London: W. Bulmer and Co. for William Miller, [1810-]1811 [plates watermarked 1813].

**First edition of the first work on shells to be illustrated with aquatint plates.**

For his illustrations, subsequently vividly coloured by hand, Perry worked from natural specimens in the collections of the British Museum, William Bullock, George Annesley (Viscount Valentia), H.C. Jennings, W.J. Broderip and Elizabeth Bligh (wife of William Bligh, of Bounty fame). Although Perry's *Conchology* was sharply criticized by contemporaries such as Sowerby, 'many of [Perry's] new generic and specific names are firmly entrenched in the literature today' (Dance, p.121). Dance pp.120-121, no.223; Nissen *ZBI* 3134.

Folio (419 x 271mm). 61 fine hand-coloured aquatint plates by John Clarke after Perry (lacking half-title and 2pp. publisher's advertisements at end, occasional spotting). Contemporary straight-grained dark green morocco elaborately gilt, gilt edges (upper board detached, extremities lightly rubbed).

£1,800-2,500

US\$2,300-3,200  
€2,100-2,800





**0713**

ROYAL HORTICULTURAL SOCIETY. *Transactions of the Horticultural Society of London*. London: 1812-1848.

**Handsome set of the leading British horticultural journal of the period.**

The Horticultural Society of London was founded by Sir Joseph Banks, John Wedgwood and others in 1804 and became The Royal Horticultural Society in 1861. The Society's *Transactions* were illustrated by fine plates, many after fruit paintings by William Hooker (1779-1832); according to Blunt and Stearn, his original paintings 'reveal him as one of the greatest pomological artists of all time' (*The Art of Botanical Illustration*, 1995, p.233). Sold as a periodical, not subject to return. Cf. BM(NH) IV, p.1751 (lacking vols I-II); Cleveland Collections 839 (mixed edition, variant collations); Dunthorne 142; Hunt B-P-H p.883.

10 volumes, quarto (285 x 220mm), comprising: vols I-VII = First Series, first editions; vols VIII-X = Second Series, first editions. Engraved titles to vols I-VII, 176 engraved plates, of which 88 hand-coloured, some folding, 3 folding letterpress tables (a few plates trimmed close, sometimes into image, occasional very light spotting and browning). Uniformly bound in contemporary dark red half morocco over marbled boards, gilt spines, marbled edges (extremities rubbed). *Provenance*: armorial bookplate with motto 'Soyes sage et simple' - George Samuel Wintle (1813-84; Gloucestershire wine merchant and naturalist; bookplate); Frederick du Cane Godman (bookplates).

(10)

£2,000-3,000

US\$2,600-3,800

€2,300-3,400



**0714**

HOOKER, William Jackson, Sir (1785-1865). *Exotic Flora*. Edinburgh: William Blackwood, 1823-1827.

**First edition with fine hand-coloured engraved plates** after drawings by Hooker, R.K. Greville, L. Guilding, J. Lindley, and others. Hooker was editor of Curtis's *Botanical Magazine* and, in 1841, he was appointed the first full-time director of Kew Gardens. Thanks to Hooker, 'useful new plants were propagated and sent to the botanical gardens overseas where they were most likely to flourish, and many became regular crops. One of the most important was the transfer of Cinchona plants to India in 1859-60 at the request of the India Office, as a remedy for malaria. Hooker also established contacts outside the colonies, notably in Japan... Kew became the botanical arm of the Foreign Office and was always consulted when questions arose about plants, new crops, forestry, and useful natural products' (ODNB). Dunthorne 140; *Great Flower Books* (1990) p.103; Nissen *BBI* 920; Stafleu & Cowan 2993.

3 volumes, octavo (245 x 160mm). Half-title in vol. II, 233 hand-coloured engraved plates, of which 49 folding and 13 double-page, index in each volume (lacking half-titles in vols. I and III, very occasional light spotting). Slightly later green half morocco (spines fractionally faded). *Provenance*: Frederick du Cane Godman (bookplates).

(3)

£4,000-6,000

US\$5,100-7,600

€4,600-6,800



**0715**

SWEET, Robert (1783-1835). *Geraniaceae. The Natural Order of Gerania*. London: James Ridgway, 1820-1830. [With the same author's:] *Cistineae. Or the natural order of Cistus, or Rock-Rose*. London: James Ridgway, 1825-1830. [And:] *The Florist's Guide, and Cultivator's Directory*. London: James Ridgway, 1827-1829.

**First editions of Sweet's highly decorative monographs on the Geranium and the Rock-Rose, together with his Florist's Guide. There is a note in Godman's hand tipped into the *Cistineae* that 'This copy was coloured in the finest manner by Mr Hart the artist who made the original drawings.'** A horticulturalist, botanist and ornithologist, Sweet was born and raised in Devon, serving his apprenticeship under his half-brother James in the gardens at Ham Green, residence of Richard Bright. He was subsequently gardener to John Julius Angerstein at Woodlands. From 1810 until the mid-1820s he worked as a nurseryman at Stockwell, Fulham and Chelsea, being elected a fellow of the Linnean Society in 1812. After 1826 he devoted himself almost entirely to botanical publications. *Great Flower Books* (1990) pp.141-143; Nissen *BB1* 1922, 1925, 1926.

3 works in 8 volumes, octavo (245 x 150mm). Altogether 712 hand-coloured engraved plates by S. Watts after Edwin Dalton Smith and M. Hart, many heightened with gum arabic, (occasional very light unobtrusive spotting, light offsetting to a few text leaves). Slightly later uniform green morocco, spines elaborately gilt, gilt edges (extremities faintly rubbed). *Provenance*: Frederick du Cane Godman (bookplates, and note in his hand in the *Cistineae*).

(8)

£15,000-20,000

US\$20,000-25,000

€17,000-23,000



KANGOUROU OUALABAT. (Kangurus ualabatus, N.)

NOUV. GILLES DU SUD.

Duperrey del.

De L'oyse de Kinnard.

Goussier sculp.

## 0716

[DUPERREY, Louis-Isidore (1786-1865). *Voyage autour du Monde, exécutée par ordre du Roi, sur la Corvette La Coquille, pendant les années 1822, 1823, 1824 et 1825*. Paris: Firmin Didot for Arthus Bertrand, 1826-1830.] — LESSON, René Primevère and Prosper GARNOT. *Zoologie*. Paris: Arthus Bertrand, 1826-1832.

**With the joint bookplate of Osbert Salvin and Frederick du Cane Godman, perhaps as part of their reference library for their expedition to and co-authorship of *Biologia Centrali-Americana* (1879-1915)**, a 52 volume encyclopedia on the natural history of Central America. This seems probable given that some of the species described in the present lot originate from South America, e.g. Chile, Brazil, Argentina and Patagonia. The voyage of the Coquille, led by Duperrey, concentrated on the exploration of the Pacific. The Coquille called at Brazil, the Falkland islands, Concepcion, Callao, and Payta. The Pacific islands visited were the Tuamotu Archipelago, Tahiti and the Society Islands, Tonga, Rotuma, the Gilbert and Caroline Islands, and the Bismarck Archipelago. Australia was visited twice, and explorations made of New Zealand and of the Maoris were of particular significance. Vast quantities of ethnographic and scientific data were collected. Before returning to Marseilles, Java, Mauritius, and Ascension were visited' (Hill p.90). Nissen *IVB* 280; Nissen *ZBI* 1210.

3 parts in 2 vols, folio (vol I: 477 x 300mm, vol II: 490 x 323mm). Volume I. text: first division of the second part of vol. II only, 'Crustacés, Arachnides et Insectes', 1832. **Large paper copy** (some mainly light spotting). [*Bound with atlas vol*]: 'Histoire naturelle, Zoologie', 1826. Engraved title, 27 hand-coloured engraved plates, including 5 plates of crustaceans and 22 plates of insects (title lightly spotted, plates very lightly and evenly browned, occasional marginal spots). Contemporary morocco-backed boards, flat spine ruled and lettered in gilt (quite rubbed, edges scuffed). *Provenance*: Osbert Salvin and Frederick du Cane Godman (joint bookplate). Volume II. atlas vol: 'Histoire naturelle, Zoologie', 1826. Engraved title, 53 engraved plates, all but one hand-coloured, including 9 plates of mammals and 44 of birds (title lightly soiled and with closed tear in upper margin, plates occasionally and very lightly spotted). Contemporary half morocco, flat spine lettered and ruled in gilt (some rubbing, head and tail of spine chipped). *Provenance*: Frederick du Cane Godman (bookplate). (2)

£8,000-12,000

US\$11,000-15,000  
€9,100-14,000



0717

WALLICH, Nathaniel (1786-1854). *Plantae Asiaticae rariores; or, Descriptions and figures of a select number of unpublished East Indian plants*. London: [Richard Taylor for] Treuttel and Würtz, [1829]-1830-1832.

**A magnificent rendering of Indian plants** according to European taste, including on the first plate the orchid tree (*Amherstia nobilis*) which the author had found near a derelict monastery on the Salween river in what is now Myanmar. Like Roxburgh's earlier *Plants of the Coast of Coromandel*, this work was heavily subsidized by the East India Company, and even employed the same team of artists at the Calcutta botanic garden where Wallich (née Wulff), who was born in Copenhagen, served as director from 1817 to 1846. The Indian plant illustrator Gorchand executed 146 watercolour paintings for the work, and his colleague Vishnu Prasad 109, 'but all that is known about these two is their miserable pay - they received the same salary as scribes' (Lack). Wallich had several years leave of absence in England to supervise the printing and colouring. According to his preface, the skilled colourist was 'Mr. John Clark.' *Arnold Arboretum* p. 729; Dunthorne 326 ('many decorative plates all well and carefully drawn'); *Great Flower Books* p. 149; Lack, *Ein Garten Eden* 70; Nissen *BBI* 2099; Pritzel 9957; Stafleu and Cowan 16583.

3 volumes, folio (534 x 354mm.). Half-titles in vols I and III, 295 hand-coloured lithographic plates on 294 sheets, by M. Gauci and Weddell after Gorchand, Vishnu Prasad, M. Curtis, Miss Drake, and others, plates 222/223 constituting one folding plate, printed by Engelmann, Graf, Coindet & Co., Engelmann & Co., and Graf & Soret, one folding double-page engraved map (without half-title in vol. II, plates with occasional light marginal soiling, stronger in vol. I, soiling affecting or touching image of plates 39, 49, 65, 69, 80, 188 and 197, map with very light offsetting, occasional spots in text margins, text of vol. III lightly and evenly browned). Contemporary half russia (heavily worn with defective spines, covers to vol. III detached). *Provenance*: Frederick du Cane Godman (bookplate). (3)

£30,000-50,000

US\$39,000-64,000  
€34,000-56,000



**0718**

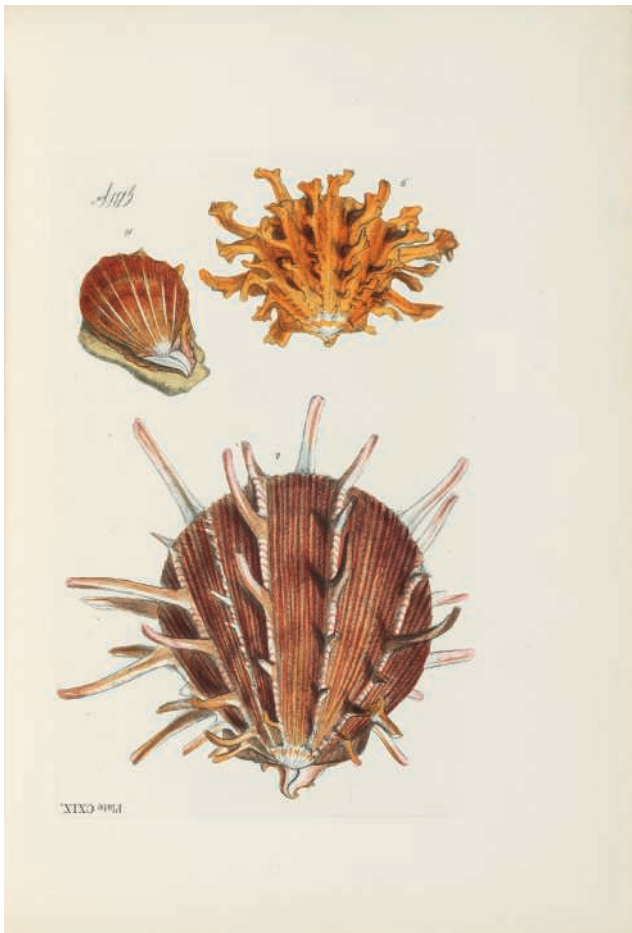
PAXTON, Sir Joseph (1803-1865). *Paxton's Magazine of Botany, and Register of Flowering Plants*. London: Bradbury and Evans for Orr and Smith (vols. I-II) or W.S.Orr (vols. III-XVI), 1834-1849.

**A fine full set with 725 plates.** The correct number of plates is not known with certainty. Stafleu and Cowan quote the New York Botanical Society copy with 723 plates, but say that they 'are not sure that 723 is the exact number of plates issued'. Nissen calls for 768 plates. Nissen *BBI* 2351; Stafleu & Cowan 7554.

16 volumes, octavo (230 x 160mm). 719 hand-coloured engraved or lithographic flower plates by F.W. Smith or S. Holden, a number folding or double-page, 6 plates of designs for gardens, numerous wood-engraved illustrations (without half-titles, some plates shaved close as usual, scattered variable spotting and offsetting). Contemporary uniform green half morocco, gilt spines (extremities faintly rubbed). *Provenance*: Frederick du Cane Godman (bookplates). Sold as a periodical, not subject to return. (16)

£3,000-5,000

US\$3,800-6,300  
€3,400-5,600



**0719**

REEVE, Lovell Augustus (1814-1865). *Conchologia Systematica, or Complete System of Conchology: In which the Lepades and Conchiferous Mollusca are described and classified according to their natural organization and habits*. London: Longman, Brown, Green and Longmans, 1841-1842.

**First edition, with beautiful illustrations of shells.** Dance 240; Nissen *ZBI* 3332.

2 volumes, quarto (285 x 212mm). Folding letterpress table and 300 hand-coloured engraved plates (light spotting to beginning and ending of volumes, but generally the plates clean and fresh). Original blind-stamped brown cloth by Westleys (endpapers replaced in vol. II, extremities lightly rubbed, spines slightly faded, upper cover of vol. II a fraction unevenly faded and with a few ink spots to spine). *Provenance*: Frederick du Cane Godman (bookplates). (2)

£3,000-5,000

US\$3,800-6,300  
€3,400-5,700



0720

DARWIN, Charles Robert (1809-1882). *The Structure and Distribution of Coral Reefs: being the first part of the Geology of the Voyage of the Beagle*. London: Smith, Elder and Co., 1842.

**First edition of Darwin's most important geological work.** He thought out his theory of coral formation on the west coast of South America before ever seeing a coral reef. At the end of April 1836 he wrote to Caroline Darwin: 'The subject of coral formation has for the last half year, been a point of particular interest to me. I hope to be able to put some of the facts in a more simple & connected point of view, than that in which they have hitherto been considered. The idea of a lagoon island, 30 miles in diameter being based on a submarine crater of equal dimensions, has always appeared to me a monstrous hypothesis' (*Darwin Correspondence Project* 301). In place of the unseen volcanic craters conjectured by the geologist Charles Lyell, Darwin substituted land subsidence or elevation, in effect a pioneering global plate tectonic theory. Freeman 271; Norman 587.

Octavo (222 x 142mm). Half-title, 3 folding engraved maps, of which 2 hand-coloured in outline, 6 woodblocks in text. 16pp. of ads, dated May 1842, inserted at end (frontispiece map trimmed at western edge just into printed border, folding maps lightly creased along vertical folds, faint browning and offsetting to plates affecting title and leaves at end, a few leaves slightly dog-eared). Original blue cloth, covers blind-stamped, spine titled and priced in gilt (edges of covers fractionally faded, extremities lightly rubbed with small losses at head and foot of spine). *Provenance*: Earl of Enniskillen (armorial bookplate) – Frederick du Cane Godman (bookplate).

£3,000-5,000

US\$3,800-6,300  
€3,400-5,700

0721

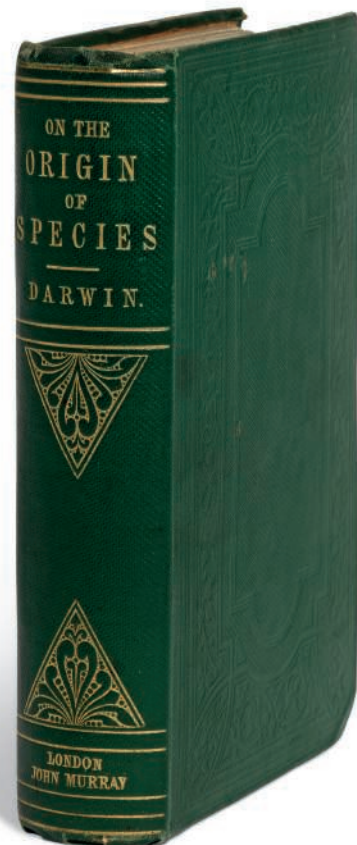
DARWIN, Charles Robert (1809-1882). *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life*. London: W. Clowes and Son for John Murray, 1861.

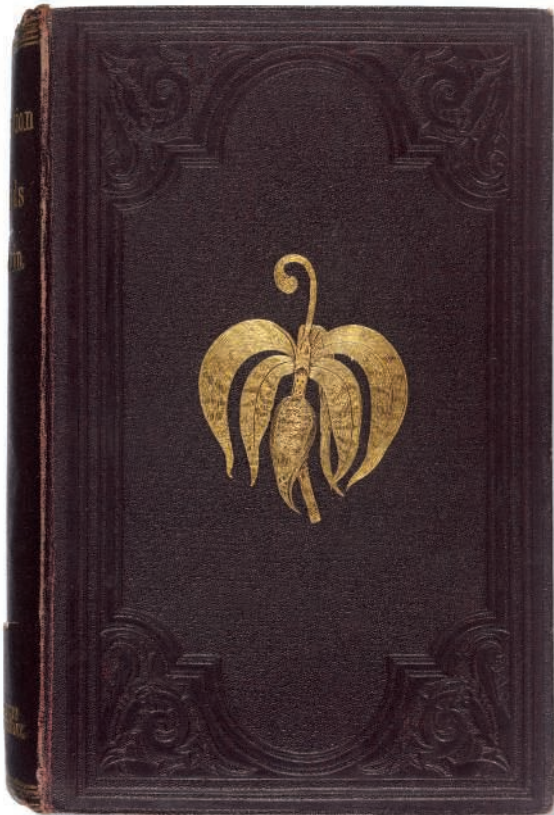
**Third edition of Darwin's *Origin*, with the first appearance of the complete historical sketch.** The third edition 'was extensively altered, and is of interest for the addition of a table of differences between it and the second edition, a table which occurs in each subsequent edition, and also for the addition of the historical sketch... which was written to satisfy complaints that Darwin had not sufficiently considered his predecessors in the general theory of evolution... there is also a postscript on page xii... concern[ing] a review of the earlier editions by Asa Gray' (Freeman p. 78). Freeman 381.

Octavo (200 x 122mm). Half-title, folding lithographic diagram, 2-page Murray advertisement on 2A6 (occasional faint spotting mainly confined to first few leaves). Original green cloth by Edmonds and Remnants, Freeman's variant b, without the full point after MURRAY in imprint, boards blocked in blind with rules and elaborate foliate borders, spine gilt, brown endpapers (tiny abrasion marks on upper cover, lower corners lightly bumped). *Provenance*: Frederick du Cane Godman (bookplate).

£2,500-3,500

US\$3,200-4,400  
€2,900-3,900





0722

DARWIN, Charles Robert (1809-1882). *On the Various Contrivances by which British and Foreign Orchids are fertilised by Insects, and on the Good Effects of Interbreeding*. London: John Murray, 1862.

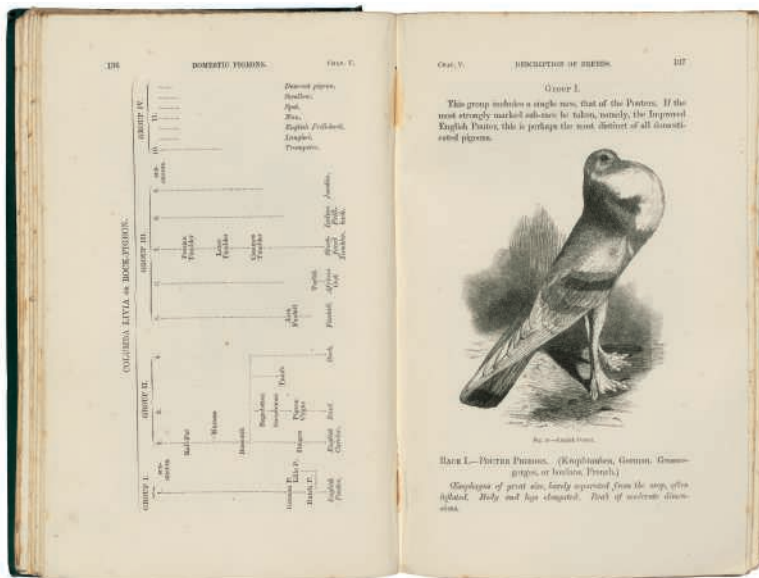
**First edition of the first of Darwin's works to publish extensive evidence supporting his theory of evolution through natural selection.** In a letter to his publisher, John Murray, Darwin wrote: 'I think this little volume will do good to the Origin, as it will show that I have worked hard at details, & it will, perhaps, serve [to] illustrate how natural History may be worked under the belief of the modification of Species' (24 Sept 1861; *Darwin Correspondence Project* 3264). In *Life and Letters*, vol. III p.274 (see lot 726), Asa Gray is quoted as saying: 'if the Orchid-book (with a few trifling omissions) had appeared before the "Origin" the author would have been canonized rather than anathematized by the natural theologians'. Freeman 800; Norman 595.

First edition: octavo-in-12s (197 x 125mm). Folding wood-engraved plate, wood-engravings in the text (folding plate slightly unevenly folded with associated crumpling of edges, one or two spots). Original dark plum cloth panelled in blind with fine central gilt block orchid stamped on upper cover, conforming to Freeman's variant b, with 2 sets of 16pp. ads at end dated September 1871, brown coated endpapers, uncut (extremities lightly rubbed, backstrip with horizontal split but without loss, headcap with slight nick). *Provenance*: Frederick du Cane Godman (bookplate).

*On the Various Contrivances by which Orchids are Fertilised by Insects*. London: John Murray, 1877. Octavo (191 x 128mm). Half-title, text-illustrations, with fig. 1 now incorporated, 32pp. of ads at end dated January 1876 (light spotting confined to half-title and to ads at end). Original green cloth, unopened. Freeman 801. **Second, revised edition.** – *The Effects of Cross and Self Fertilisation in the Vegetable Kingdom*. London: John Murray, 1876. Octavo (191 x 128mm). 3-line errata slip (occasional light spotting to only a few leaves at beginning and end). Original green cloth (head and tail of spine faintly rubbed). Freeman 1249. **First edition**, considered by Darwin to be 'the complement of that on Orchids' (Introductory Remarks, p.4). (3)

£1,800-2,500

US\$2,300-3,200  
€2,100-2,800



0723

DARWIN, Charles Robert (1809-1882). *The Variation of Animals and Plants under Domestication*. London: John Murray, 1868.

**First edition, first issue of 'the only section of Darwin's big book on the origin of species which was printed in his lifetime'** (Freeman p.122). Work on the book began two days after the second edition of the *Origin* appeared on 7 January 1860. Along with the ascertainable facts of artificial selection, it contained Darwin's hypothesis of pangenesis. Francis Darwin recorded that 'about half of the eight years that elapsed between its commencement and completion were spent on it. The book did not escape adverse criticism: it was said, for instance, that the public had been patiently waiting for Mr. Darwin's *pièces justificatives*, and that after eight years of expectation all they got was a mass of detail about pigeons, rabbits and silk worms. But the true critics welcomed it as an expansion with unrivalled wealth of illustration of a section of the *Origin*' (*The Autobiography of Charles Darwin and Selected Letters*, ed. F. Darwin, New York, 1958, p. 281). The slow progress towards publication was due not only to the book's size but the author's ill health. The first issue was finally published on 30 January 1868, in a run of 1500 copies. Freeman 877; Norman 217.

2 volumes, octavo (223 x 140mm). First edition, first issue with 5-line errata on p.vi of vol. 1 and 7-line errata on p.viii of vol. 2, 32pp. ads dated April 1867 at end of vol. 1, vol. 2 with 2pp. ads dated February 1868 (gathering F in vol. 1 slightly loose and proud of textblock, occasional scattered light spotting, heavier at beginning and ends of vols). Original green cloth, covers with blind frame, gilt spines (extremities faintly rubbed, corners fractionally bumped). *Provenance*: Frederick du Cane Godman (bookplates). (2)

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



generally redder but rather duller than the females, the latter being coloured of a more or less splendid golden green. On the other hand, in one species the male is golden-green, the female being richly tinted with red and purple. In the genus *Esmeralda* the sexes differ so greatly in colour that they have been ranked as distinct species: in one species both are of a beautiful shining green, but the male has a red thorax. On the whole, as far as I could judge, the females of those *Prionidæ*, in which the sexes differ, are coloured more richly than the males; and this does not accord with the common rule in regard to colour when acquired through sexual selection.

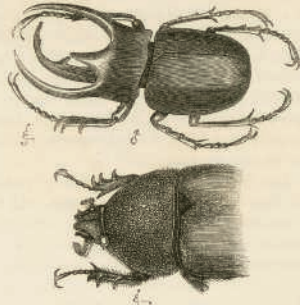


Fig. 15. *Chalcosoma atlas*. Upper figure, male (reduced); lower figure, female (nat. size).

*trichis* and *Trichis*, the male of the latter being more obscurely coloured than the female. In *Tillus elongatus* the male is black, and the female always, as it is believed, of a dark blue colour with a red thorax. The male, also, of *Orosodæna atra*, as I hear from Mr. Walsh, is black, the female (the so-called *O. ruficollis*) having a rufous thorax.



Fig. 16. *Copris liddii*. (Left-hand figures, males.)

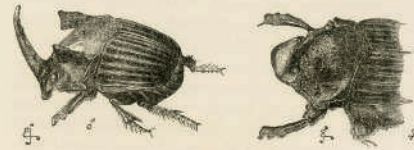


Fig. 17. *Phanaeus faunus*.



Fig. 18. *Dipellus cauteri*.



Fig. 19. *Onthophagus rangifer*, enlarged.

## 0724

DARWIN, Charles Robert (1809-1882). *The Descent of Man, and Selection in Relation to Sex*. London: John Murray, 1871.

**First edition, first issue – the first appearance of the word 'evolution' in any of Darwin's works.** In *The Descent of Man*, Darwin 'compared man's physical and psychological characteristics to similar traits in apes and other animals, showing how even man's mind and moral sense could have developed through evolutionary processes' (Norman). 2,500 copies of the first issue were published on February 24 and sold at £1.4s. The second issue was published the following month. Freeman 937; Norman 599.

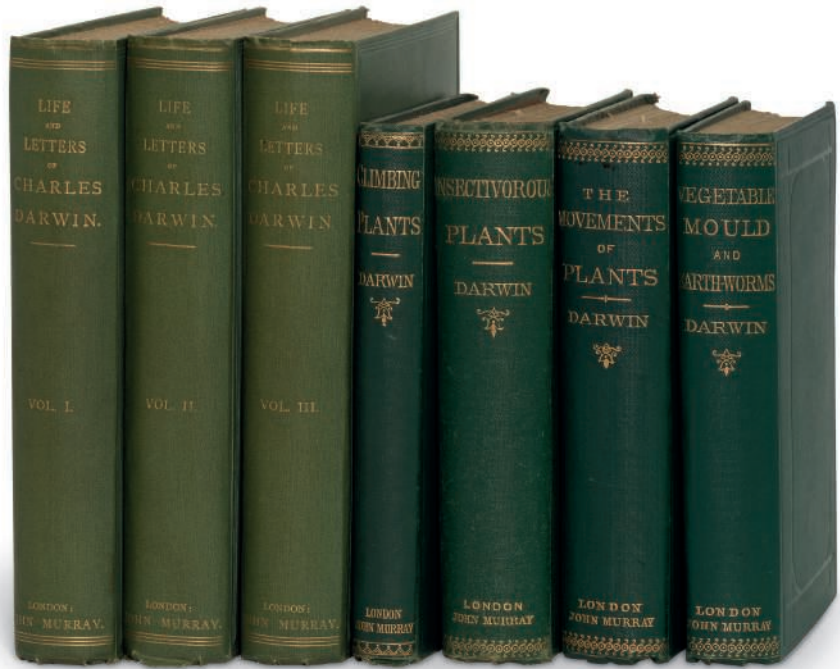
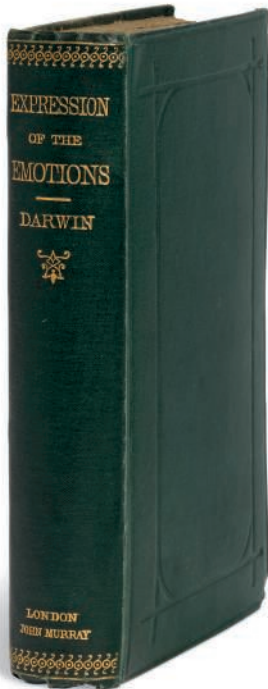
2 volumes, octavo (191 x 128mm). Half-titles, numerous illustrations in text, 16pp. ads at end of both vols dated January 1871 (occasional light spotting, heavier on advertisement leaves at end). Original green cloth, blind-stamped boards and gilt spine, dark blue endpapers (hinges weak but not cracked, extremities lightly rubbed, slightly more so at head of spine of vol. 2). *Provenance*: Frederick du Cane Godman (bookplates).

(2)

£5,000-8,000

US\$6,400-10,000

€5,700-9,100



**0725**

DARWIN, Charles Robert (1809-1882). *The Expression of the Emotions in Man and Animals*. London: John Murray, 1872.

**First edition of this sequel to the *Descent of Man***, second issue with three leaves of preliminaries. 'This is an important member of the evolutionary set, and it was written, in part at least, as a confutation of the idea that the facial muscles of expression in man were a special endowment' (Freeman p.141). Freeman notes that Darwin enquired widely of his scientific colleagues on this subject, and on 4 March 1871 wrote to Frederick Godman, who would later own this book: 'The point for enquiry is a very trifling one, viz whether Camels, when they utter a loud & prolonged sound, with violent expiration (& I have read that when loaded or ill-treated, they scream or groan loudly)—whether at the moment they contract their eyelids & skin round the eyes, as if shutting them violently;—or whether they do this in any degree' (*Darwin Correspondence Project 7543*). On pp.158-163 of the present work, Darwin discusses the contraction of muscles around the eyes during screaming in humans and some other mammals (although camels are not mentioned). Freeman 1142.

Octavo (190 x 123mm). 7 heliotype plates with arabic numerals, 3 folding, numerous illustrations in text, 2 integral advertisement leaves at end, dated November 1872 (occasional light spotting). Original green cloth, covers with blind frame, lettered in gilt on spine, blue-black endpapers (extremities faintly rubbed). *Provenance*: Frederick du Cane Godman (bookplate).

£800-1,200

US\$1,100-1,500  
€910-1,400

**0726**

DARWIN, Charles Robert (1809-1882). *The Movements and Habits of Climbing Plants ... Second edition, revised*. London: John Murray, 1875. Octavo (188 x 125mm). Half-title, 32pp. of ads at end dated January 1875 (occasional light scattered spotting, heavier at end). Original green cloth (small spot on upper cover). *Provenance*: Frederick du Cane Godman (penciled ownership inscription and bookplate on front pastedown). The first edition published in hard covers. Freeman 836. [*With the same author's*:]

*The Power of Movement in Plants ... assisted by Francis Darwin ... second thousand*. London: John Murray, 1880. Octavo (188 x 125mm). Half-title, numerous text figures, 32pp. of ads at end dated January 1879 (endpapers and ads lightly spotted). Original green cloth (extremities faintly rubbed). *Provenance*: Frederick du Cane Godman. Freeman 1326 ('This was an extension of the work on climbing plants to show that the same mechanisms hold good for flowering plants in general').

*Insectivorous Plants ... second thousand*. London: John Murray, 1875. Octavo (190 x 125mm). Half-title, text-figures, errata slip (occasional light scattered spotting, heavier at beginning and end). Original green cloth (extremities faintly rubbed). *Provenance*: Frederick du Cane Godman. Freeman 1218 ('These meticulous studies form a minor contribution to the evolutionary series by the study of adaptations of such plants to impoverished conditions'). Figs 7 and 8 are cut from drawings by Francis Darwin.

*The Formation of Vegetable Mould, through the Action of Worms, with Observations on their Habits ... Fourth thousand*. London: John Murray, 1881. Octavo (188 x 123mm). Text-figures (index partially unopened, light spotting to title and leaves at end). Original green cloth. *Provenance*: Frederick du Cane Godman (penciled ownership inscription and bookplate on front pastedown). 'A pioneer study in quantitative ecology' (DSB). Darwin 'calculated from the weight of worm-castings that on one acre in one year's time eighteen tons of soil are brought to the surface by worms' (DSB). Freeman 1360.

*The Life and Letters of Charles Darwin including an Autobiographical Chapter. Edited by Francis Darwin ... Fifth thousand revised*. London: John Murray, 1887. 3 volumes, octavo (223 x 142mm). 3 portrait frontispieces (spotting at beginning and ending of vols). Original grey-green cloth. *Provenance*: Frederick du Cane Godman (bookplates). This works contains the first printed version of Darwin's autobiography. Freeman 1453. (7)

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

0727

WALLACE, Alfred Russel (1823-1913). *The Malay Archipelago: The Land of the Orang-Utan, and the Bird of Paradise. A Narrative of Travel, with Studies of Man and Nature*. London: Macmillan, 1869.

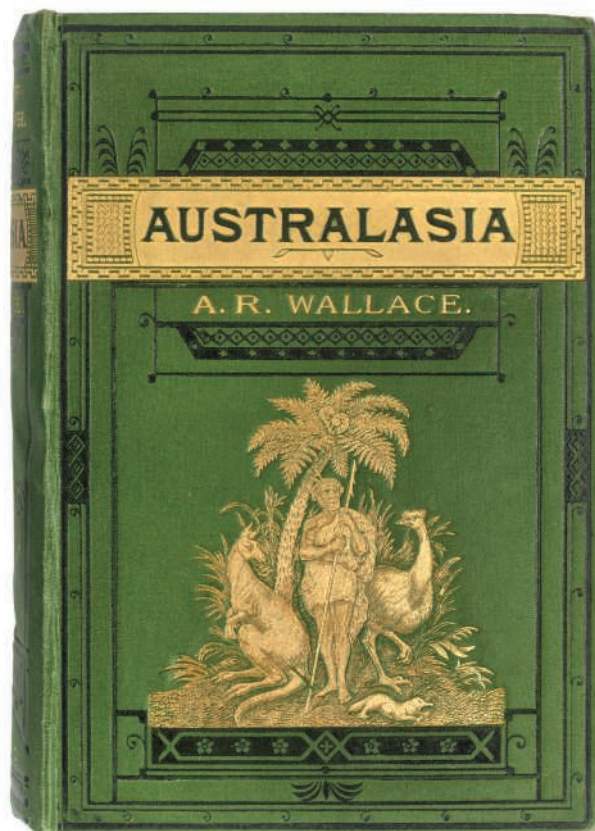
**First edition of 'one of the nineteenth century's best scientific travel books'** (Smith). 'Wallace's name is now inextricably linked with his travels in the Indonesian region. He spent nearly eight full years there; during that period he undertook about seventy different expeditions resulting in a combined total of around 14,000 miles of travel ... His collecting efforts produced the astonishing total of 125,660 specimens, including more than a thousand species new to science' (Smith). During his travels, Wallace independently formulated the theory of evolution by natural selection. His letter to Darwin in 1858, outlining his ideas, hurried Darwin into publishing *On the Origin of Species*. Wallace dedicates the present work to Darwin 'as a token of personal esteem and friendship [and] also to express my deep admiration for his genius and his works'. Norman 2176; Smith S715 (online bibliography hosted by Western Kentucky University).

2 volumes, octavo (187 x 125 mm). Half-titles, 2 frontispieces, 9 maps (2 folding), 6 plates, numerous illustrations, with 2pp. and 52pp. of publisher's ads at end of vol. 1 (front free endpaper and half-title loose in vol. 1, occasional spotting more heavily affecting leaves at beginning and end of vols, short marginal tear to pp.257-8 in vol. 2). Original green cloth, gilt orang-utans and birds of paradise to upper covers, gilt lettered spines (extremities faintly rubbed). *Provenance*: Frederick du Cane Godman (armorial bookplates).

[Sold with the same author's:] *Contributions to the Theory of Natural Selection ... Second edition*. London: Macmillan, 1871. Octavo (187 x 123mm). with 48pp. ads at end dated April 1871. Original green cloth. Smith S716. [And:] *Australasia*. London: Edward Stanford, 1879. Octavo (204 x 140mm). 20 maps, of which 15 folding, frontispiece and 55 plates and illustrations, 4pp. publisher's ads at end (some spotting at beginning and end). Original green cloth, stamped in gilt and black (rear hinge cracked, extremities lightly rubbed). Smith S720. (4)

£2,500-3,500

US\$3,200-4,400  
€2,900-4,000



0728

JONES, Owen (1809-1874) and Jules GOURY. *Plans, Elevations, Sections, and Details of the Alhambra*. London: Owen Jones, 1842-1845.

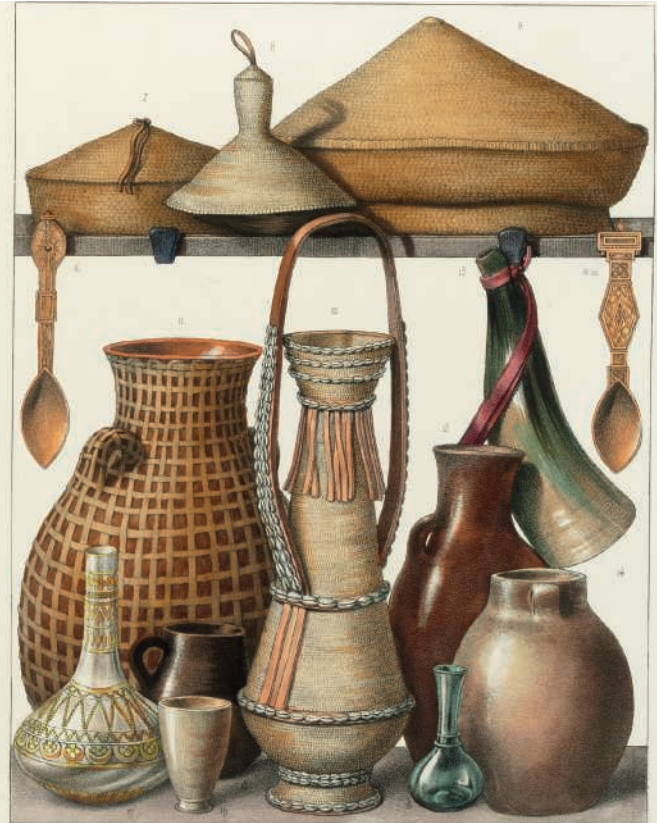
**First edition of this superbly printed work.** 'Jones's approach to colour printing was that of the precise architect with an eye for abstract design and the harmony of colours, an approach he carried further in his *Grammar of Ornament*, 1856' (Abbey). Jones' Grand Tour, which included Constantinople and Cairo, sparked his fascination with Islamic buildings. In 1834 he and the young French architect Jules Goury visited Granada and the Alhambra. After Goury's sudden death, Jones visited the Alhambra again in 1837. The printing of the sketches of these two trips and the need of the flat, opaque and accurate colour schemes to reproduce the decorative motifs, led Jones to set up his own chromolithographic press in the Adelphi with the help of Day and Haghe. *Abbey Travel*, 156; Brunet III, 564.

2 volumes, folio (667 x 500mm). Chromolithographic titles and 102 lithographic plates, of which 70 are chromolithographs and a number heightened in gold (some light spotting). Contemporary dark-green half morocco, marbled boards, panelled spines decorated in gilt, gilt contrasting lettering-pieces (extremities a little rubbed). *Provenance*: Frederick du Cane Godman (bookplate). (2)

£4,000-6,000

US\$5,100-7,600  
€4,600-6,800





**0729**

LEFEBVRE, Theophile (1811-1860). *Voyage en Abyssinie. exécuté pendant les années 1839, 1840, 1841, 1842, 1843 ... Zoologie* [Bound with:] *Album historique, ethnologique et archeologique*. [And sold with:] *Histoire Naturelle, Botanie, Icones*. Paris: Arthus Bertrand, [1847-1851].

**First edition of the first detailed scientific survey of Ethiopia.** 'A famous scientific expedition made under the auspices of the French government' McGill/Wood 430; Nissen ZBI 2420. Sold not subject to return.

3 volumes bound in 2, folio (489 x 344mm). 203 engraved plates, mounted on guards, comprising: *Atlas Zoologie*: 40 hand-coloured engraved plates of mammals, birds, reptiles and fish, and insects, 1 plate of fossils bound at end. [Bound with:] - *Album Historique, Ethnologique et Archéologique*: 59 lithographed plates, most coloured, part-coloured or tinted (tears to first 3 plates, lacking the map). [And with, separately bound:] *Atlas Botanique*: 103 engraved plates (occasional light spotting). Contemporary green morocco-backed marbled boards (corners restored). *Provenance*: Frederick du Cane Godman (bookplate).

(2)

£5,000-8,000

US\$6,400-10,000  
€5,700-9,000

**0730**

HOOKER, Joseph Dalton (1817-1911). *The Rhododendrons of Sikkim-Himalaya, being an account ... of the rhododendrons recently discovered in the mountains of Eastern Himalaya ...* edited by Sir W. J. Hooker. London: [Reeve, Benham and Reeve], 1849-1851.

**First edition of Hooker's chief work on Rhododendrons.** 'An important work for both the botanist and horticulturalist since it contains descriptions and plates of many of the best Rhododendron species...and an account of their discovery' (*Great Flower Books*). Hooker spent several years exploring Sikkim, as well as parts of Nepal and Tibet. His field notes were sent to his father, Sir William Hooker (1785-1865) in England from India, who edited the text for this work. 'Hooker's travels added twenty-five new rhododendrons to the fifty already known and the spectacular new species they introduced into Britain helped create a rhododendron craze among British gardeners' (ODNB). *Great Flower Books* (1990) p. 58; Nissen BBI 911; Stafleu & Cowan 2969.

3 parts in one volume, folio (489 x 361mm). First title with tinted lithographic vignette, 30 hand-coloured lithographic plates by W. H. Fitch after Hooker, printed by Reeve & Nichols (a few light spots). Contemporary half morocco over marbled boards, spine gilt, top edge gilt (extremities lightly rubbed). *Provenance*: Frederick du Cane Godman (bookplate).

£6,000-9,000

US\$7,600-11,000  
€6,800-10,000





**0731**

LOUDON, Jane Webb (1807-1858). *The Ladies' Flower-Garden of Ornamental Greenhouse Plants – Annuals – Bulbous Plants*. London: William S. Orr, [1850].

**Second editions, with an extra plate not usually called for in the standard bibliographies.** *Great Flower Books* (1990), p.115; Nissen *BBI* 1234-1236 (1st eds).

3 volumes, quarto (298 x 231mm). Half-titles, 149 hand-coloured lithographed plates, including plate 37\* in the *Annuals* not usually called for, by Day and Haghe after Jane Webb Loudon (pls 31 and 32 bound in reverse order in *Bulbous plants*, and similarly pls 2, 3 and 31-36 bound in wrong order in the *Annuals*, a few very minor marks to plates mostly confined to margins). Original green cloth gilt (gutta percha perished, all vols loose, spines slightly faded). *Provenance*: Frederick du Cane Godman (bookplates). (3)

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400

**0732**

[ROUPELL, Arabella Elizabeth (1817-1914)]. *Specimens of the Flora of South Africa By A Lady, explanatory text by William Henry Harvey*. London: printed by W. Nicol, 1849 [but March 1850].

**A rare large-scale work celebrating the amazing diversity of the flora of the Cape of Good Hope.**

Arabella Roupell (née Piggott) was the wife of Thomas Boone Roupell of the East India Company. She based her drawings on specimens collected at the Cape of Good Hope in 1843 and 1844. Dr. Nathaniel Wallich (1786-1854) reviewed them and sent them to his colleague, Sir William Hooker (1785-1865), in London for further critique. Wallich and Hooker suggested that Roupell publish them, and recommended P. Gauci as the lithographer. Professor William Henry Harvey (1811-1866) provided the descriptive text. The final image in the work, *Roupellia grata*, was named in honour of various members of the Roupell family (including Arabella Roupell and her husband, his grandfather Charles Roupell of Charleston, and Dr. Roupell of London) by Wallich and Hooker. M. Arnold *South African Botanical Art* (Vlaeberg, 2001), p.39; BM(NH) IV, p.1742; *Great Flower Books* (1990) p.134; Mendelssohn II, p.254; Nissen *BBI* 1687; Stafleu-Cowan 9684.



Broadsheet (572 x 452 mm). Printed on thin card and mounted on guards throughout, 1p. list of subscribers (103 names for 111 copies), hand-coloured lithographic title, 8 numbered lithographic plates and one lithographic tail-piece, all by P. Gauci after Roupell (variable light spotting, affecting plates 1 and 6 more heavily, plates 3 and 4 slightly cockled in margins). Original purple morocco, covers with decorative border tooled in gilt and blind, the upper cover with central gilt vignette with the title 'Cape Flowers By A Lady' surrounded by flowers and foliage, edges gilt (extremities rubbed, head- and tail- of spine more so, top corner of front board torn but just holding). *Provenance*: Frederick du Cane Godman (bookplate).

£4,000-6,000

US\$5,100-7,600  
€4,600-6,800



0733

HOOKER, Joseph Dalton (1817-1911). *Illustrations of Himalayan Plants* [chiefly selected from Drawings made for the late J.F. Cathcart Esq. of the Bengal Civil Service]. London: Lovell Reeve, 1855.

**First edition of 'one of the finest flower books ever produced'** (Jan Lewis). Hooker wished the present work to stand as a tribute to, and a record of the services to botany of James F. Cathcart (1802-1851). Cathcart, despite poor health, spent a significant proportion of his life recording the flora of the Himalayas with the aid of 'native artists' (he employed up to six working full-time). The present work was financed partly by Cathcart's family, partly by subscription (176 names are listed) and partly by subsequent sales. Most of the plates were re-drawn by Fitch who 'corrected the stiffness and want of botanical knowledge displayed by the native artists', in addition Hooker supplied a number of his own drawings of 'alpine plants found at greater elevation than Mr. Cathcart was enabled to visit'. *Great Flower Books* (1990) p.101; Jan Lewis *Walter Hood Fitch A celebration* (1992), p.16; Nissen *BB1910*; Stafleu and Cowan 2973.

Folio (504 x 365mm). Letterpress title, dedication leaf, list of subscribers, 4pp. introduction, explanation leaf, text, and index leaf. Lithographic additional title within an elaborate hand-coloured border, 24 hand-coloured lithographic plates by W.H. Fitch after Hooker and Fitch (endleaves spotted). Contemporary half morocco over marbled boards (extremities lightly rubbed). *Provenance*: Frederick du Cane Godman (bookplate).

£8,000-12,000

US\$11,000-15,000  
€9,000-13,000



0734

SIMPSON, William (1823-1899). *The Seat of the War in the East*. London: Paul and Dominic Colnaghi, 1855-1856.

**First edition of Simpson's important work on the Crimean War.** He had been commissioned by the Colnaghis to go to Sebastopol and the resulting work, which earned him the name 'Crimean Simpson', records events at the height of the Crimean war, from September 1854 to the battle of Tchernaya in August 1855. It is impressive 'not only artistically and technically, but also as pictorial reporting' (Abbey). The presence of this work in a collection predominantly concerned with natural history might be explained by Godman's travels into the Black Sea where he witnessed the Crimean War at first hand. *Abbey Travel 237*.

2 volumes in one, folio (560 x 371mm). 2 tinted lithographic titles with vignettes, dedication to Queen Victoria, and 79 tinted lithographic plates (some spotting, 3 plates in vol.1 trimmed just into text). Contemporary red half morocco gilt (rubbed).

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



0735

WOLF, Joseph (1820-1899). *Zoological Sketches ... made for the Zoological Society of London, from animals in their vivarium, in the Regent's Park*. Explanatory text by D.W. Mitchell and Philip Lutley Sclater. London: Henry Graves & Company, [1856-]1861-1867.

**First edition, with 100 very fine plates after Wolf: 'without exception, the best all-round animal painter that ever lived' (Sir Edwin Landseer).** The work was commissioned by the Council of the Zoological Society in 1852, to provide 'an accurate artistic record of the living form and expression of the many rare species of animals which exist from time to time in the menagerie'. The council chose Wolf, already well-known for his work for the ornithologists Rüpell and Gould. The plates were issued monthly with the accompanying temporary text for parts I-VII written by David William Mitchell, secretary to the society. On Mitchell's death in 1859, Sclater undertook the completion of the work, selecting the subjects and writing both the temporary letterpress and the permanent text which was issued with the thirteenth and final part. Anker 539; BM(NH) V,p.2349; *Fine Bird Books* (1990) p.158; Nissen *IVB* 1012; Wood p.633.

2 volumes, broadsheet (560 x 421mm). Vol. 1: hand-coloured lithographic title, lithographic title, letterpress title, list of subscribers, preface and list of plates all window mounted; vol. 2: hand-coloured lithographic title mounted, letterpress title, preface and list of plates. Together, 100 fine hand-coloured lithographic plates, drawn on stone by Joseph Smit after the drawings of Joseph Wolf, each plate cut to the edge of the image and mounted on thin card in imitation of watercolours, with captions printed in gilt, that for plate VII in vol. 1 erroneously printed twice on recto and verso (light spotting throughout, heavier at beginning and end of the volumes, predominantly affecting text). Contemporary red half morocco gilt (extremities lightly rubbed). *Provenance*: Frederick du Cane Godman (bookplate). (2)

£8,000-12,000

US\$11,000-15,000  
€9,100-14,000



0736

BATEMAN, James (1811-1897). *A Monograph of Odontoglossum*. London: L. Reeve & Co., [1864-]1874.

**First edition of Bateman's monograph on the Odontoglossum.** Bateman, a pioneer of orchid culture, organized and paid for collectors to work in Mexico and South America, publishing two other lavish works on orchids (*The Orchidaceae of Mexico and Guatemala*, 1837-1843; and *A Second century of orchidaceous plants*, 1867), and was one of the first to advocate 'cool' orchid cultivation. Fitch (1817-1892), the most prolific of all botanical artists, was a typical product of the Victorian era, able and industrious... Some idea of Fitch's gigantic industry can be gauged from the [f]act that 9960 published drawings by him are recorded' (Blunt). *Great Flower Books*, p.49; Nissen *BBI* 88; Stafleu & Cowan 343.

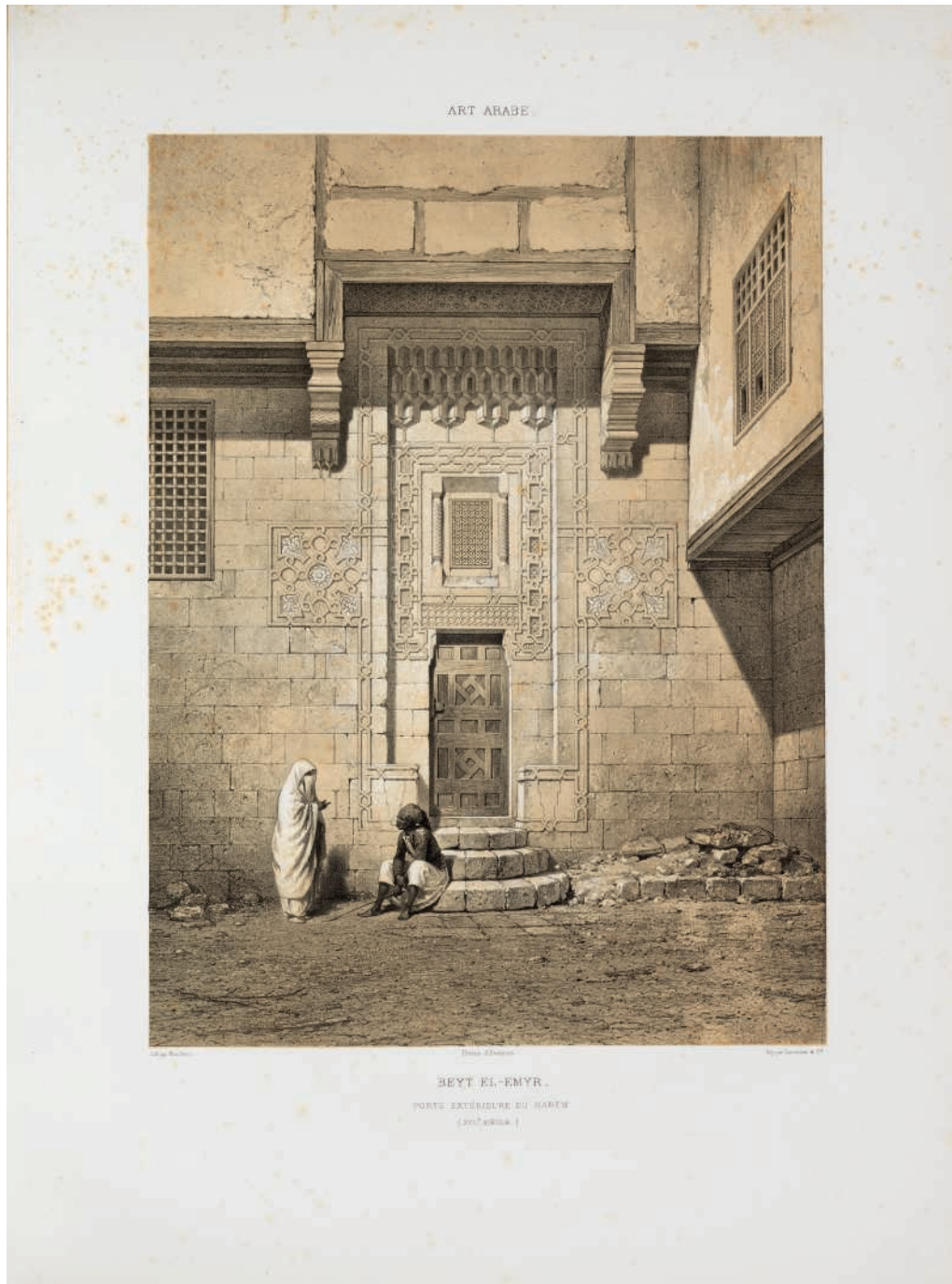
Large folio (545 x 375mm). Half-title. 30 hand-coloured lithographed plates by W.H. Fitch (some scattered spotting). Contemporary half morocco, gilt-lettered on front cover (small scuff to upper cover, lightly rubbed). *Provenance*: Frederick du Cane Godman (bookplate).

£4,000-6,000

US\$5,100-7,600

€4,600-6,800





**0737**

PRISSE D'AVENNES, Achille Constant T. Emile (1807-1879). *L'Art Arabe d'apres les monuments du Kaire*. Paris: A. Quantin for widow of A. Morel et Cie, [1869-]1877.

**First edition of the most important work of the nineteenth century entirely devoted to Arab art, with an exhaustive description of the applied arts in Cairo.** Very richly illustrated, it contains lithographed views of the great photographer Giraud de Prangey, one of the first French travellers to take photographs in Cairo and Jerusalem. The fine plates in the work are both architectural, showing exteriors and interiors, with details of their ornamentation (e.g. doors, knockers, torches), as well as furniture, textiles, ceramics and glass, etc.). Plate 165 does not correspond to the title given in the index ('Plateau en cuivre étamé' instead of 'Vases en cuivre étamé'). Not in Blackmer nor Atabey.

3 atlas volumes, folio (638 x 485mm), and quarto text volume (330 x 245mm). Chromolithographic and lithographic plates on guards (some spotting, predominantly marginal). Contemporary red morocco-backed marbled boards, panelled spine lettered and decorated in gilt, marbled boards (corners worn, extremities a little rubbed). *Provenance:* Frederick du Cane Godman (bookplates).

(4)

£15,000-20,000

US\$20,000-25,000  
€17,000-23,000

192

**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**

**738**

NORTH AMERICA - [Photograph Album.] *North American Views 1878* [thus titled to cover].

**Fine, large 19th-century photographs of North America**, including views of New York, Chicago, Yosemite, Salt Lake City, San Francisco, Nevada, Colorado and the Niagara Falls. The centres of political power of the Capitol in Washington and the Houses of Parliament in Ottawa are captured, as well as the Canadian cities of Quebec and Montreal.

65 original photographs of which 37 are large format (ranging approx. 220 x 300mm to 165 x 220mm), 19 medium format (ranging approx. 150 x 200mm to 90 x 140mm) and 9 small format (approx. 80 x 75mm), *mounted on 26 leaves, oblong quarto (320 x 405mm), within manuscript ink-ruled borders and with manuscript captions* (some light spotting, mainly confined to margins of leaves). Contemporary red morocco, panelled in gilt enclosing title on upper cover, gilt spine and edges (extremities rubbed). *Provenance:* Frederick du Cane Godman (bookplate).

£4,000-6,000

US\$5,100-7,600  
€4,500-6,700



**739**

INDIA - [Photograph Album.] *Views. Indian Tour, 1881* [thus titled on cover].

**Extensive collection of fine 19th-century photographs of India**, including views of Delhi, Bombay, Darjeeling, the Himalayas and Ceylon. Also included are 2 photographs of the Egyptian pyramids.

100 original photographs of which 76 are large format (approx. 240 x 290mm), 22 medium format (155 x 205mm) and 2 small format (130 x 100mm), *mounted on 44 leaves, oblong quarto (319 x 405mm), manuscript captions*, (some light spotting, mainly confined to margins of leaves, a few photographs with slight fading at edges). Contemporary red morocco, panelled in gilt (extremities rubbed). *Provenance:* Frederick du Cane Godman (bookplate).

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400





0740

LILFORD, Thomas Littleton Powys (1833-1896). *Coloured Figures of the Birds of the British Islands*. London: R.H. Porter, 1891-1897.

**Subscriber's copy of the first edition, extra-illustrated with 8 plates in different states. This important bird book, which 'establish[ed] a new standard of excellence' (Radclyffe), contains the work of some of the finest nature illustrators of their day, including J.G. Keulemans and Archibald Thorburn.** Normally found bound in 7 volumes, the eighth volume present here contains the original part wrappers and the subscribers' list to the second edition. Lilford, along with Osbert Salvin (1835-1898) who completed the final parts of work after Lilford's untimely death, were co-founders of the British Ornithologists' Union (BOU) in 1858 at Cambridge together with Godman. Alfred Newton (1829-1907), Cambridge don and fellow co-founder of the BOU, provided the preface in the present lot. The book was published in two semi-simultaneous editions, each of 36 parts, between 1885-1897 and 1891-1897 respectively. Godman appears in the subscribers' lists to both editions. The title-pages, wrappers and plates conform to the first edition, but this copy contains the following plates in 2 states: Vol. 1, pl. 7; vol. 2, pl. 25, vol. 5, pls 14, 18, 19, 20; vol. 7, pls 3 and 18. Radclyffe notes that some copies 'are occasionally found bound up with ... various cancelled plates that had not met with the author's approval' (p.11). Anker 308; *Fine Bird Books* (1990) p.119; Nissen *IVB* 563; see Howard Radclyffe, 'Notes on Lord Lilford's Coloured Figures of the Birds of the British Islands' in *Archives of Nat. Hist.* (1994) 21(1) 11-16.

8 volumes, octavo (250 x 169mm). Photogravure portrait and 429 hand-coloured lithographs and chromolithographs, list of subscribers to first edition bound in vol. I, second edition subscribers' list bound in vol. 8 (spotting and browning throughout). Publisher's green three-quarter morocco, top edge gilt, original pink printed wrappers preserved in vol. 8 (spines faded to brown). *Provenance*: Frederick du Cane Godman (bookplates). (8)

£2,000-3,000

US\$2,600-3,800  
€2,300-3,400



0741

LYDEKKER, Richard (1849-1915). *The Deer of all Lands*. [With:] - *Wild Oxen, Sheep, & Goats of all Lands*. London: R. & R. Clark for Rowland Ward Ltd., 1898.

**First editions, limited to 500 copies**, the first number 334, the second number 138, both signed by the publishers. Nissen *ZBI* 2604 & 2614.

2 works in 2 volumes, quarto (294 x 228mm). Half-titles, together 52 hand-coloured lithographic plates after J.Smit and J.Wolf, text-illustrations (variable spotting). Original green cloth, lettered in gilt, uncut, and with some gatherings unopened (spines slightly faded). *Provenance*: Frederick du Cane Godman (bookplates). (2)

£1,500-2,000

US\$1,900-2,500  
€1,700-2,300

0742

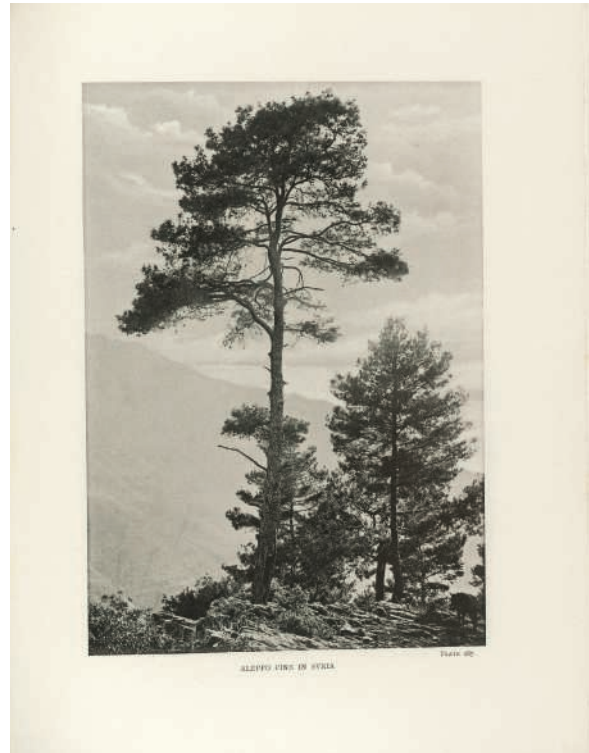
ELWES, Henry John (1846-1922) and Augustine HENRY. *The Trees of Great Britain and Ireland*. Edinburgh: privately printed, 1906-1913.

**First edition of Elwes and Henry's comprehensive work recording every species of tree grown outdoors in Great Britain and Ireland at the time of publication.** Its 7 volumes feature contemporary photographs of trees, not only in the United Kingdom, but also in landscapes across the world from Canada to Syria, from China and Chile. Most of these were recorded in person, reflecting the authors' dedication to representing each genus with the finest examples. The work is also known for its use of a new system of plant identification devised by Henry for the publication. It remains an important botanical resource to date and Henry is often credited with significantly increasing the understanding of the flora and fauna of China, previously little-known among botanists in the British Isles. 'The wealth of beautiful trees and flowering shrubs which adorn gardens in all temperate parts of the world today is due in a great measure to the pioneer work of the late Professor Henry' (J.W. Besant, 'Plantae Henryanae', *Gard. Chron.* 98, 9 Nov 1935: 334-335). Nissen *BBI* 595.

8 volumes, including index, quarto (310 x 250mm). Coloured lithographic frontispieces in vols. I-V, frontispiece portraits of the authors in vol. VI, 7 titles printed in colours with decorative borders, 414 plates, complete with 58a in vol. I and 293a in vol. V (some light scattered spotting mainly confined to endpapers and opening leaves of a few vols, but affecting title of vol. V more heavily, a few plates at end of vol. VII with light marginal spotting). Contemporary uniform burgundy half morocco by R.H. Porter, gilt spines, top edges gilt (tiny nick to spine of vol. II, otherwise a fine set). *Provenance:* Frederick du Cane Godman (bookplates). (8)

£1,500-2,500

US\$1,900-3,200  
€1,700-2,800



0743

FORBES, Henry O., editor. *The Natural History of Sokotra and Abd-el-Kuri*. Liverpool: 1903.

**Rare comprehensive study of the natural history of 'the Galapagos of the Indian Ocean'**, covering the zoology, and including ornithology, botany and geology, illustrated with lithographic plates. The work also contains a well-illustrated narrative of the expedition, led by Forbes and W.R. Ogilvie-Grant under the auspices of the British Museum, with photographic text-illustrations of the local people, terrain and expedition camps. Forbes himself was on the staff of the Liverpool Museum, which accounts for the book's unusual place of publication.

Octavo (250 x 158mm). Half-title, 34 plates including 24 chromolithographs after P. Smit, H. Gronvold and others, numerous illustrations (occasional light marginal spotting to a few plates). Original green buckram, uncut (spine slightly faded and scratched, extremities lightly rubbed). *Provenance:* Frederick du Cane Godman (bookplate).

£800-1,200

US\$1,100-1,500  
€910-1,400



# INDEX

## A

Agoult De Saint-Michel, C., 535  
Aristophanes, 694

## B

Bartholomaeus de Chaimis, 611  
Baskerville, J., 638  
Bible, 596, 638, 665  
Baudelaire, C., 664  
Besso, M.A., 577  
Blaeu, J., 623  
Blaeu, W., 623  
Bohr, N., 588, 589  
Botta, P.E., 666  
Bouchardon, E., 639  
Brontë, C., 568  
Burne-Jones, Sir E.C., 667  
Butler, C., 706

## C

Carafa, C., 551  
Caulfield, P., 668  
Cavafy C.P., 680  
Cézanne, P., 669  
Chippendale, T., 707  
Churchill, W., 670  
Cicero, 598  
Clement VII, 548  
Copernicus, N., 599  
Coronelli, V., 626  
Curtis, W., 709

## D

Darwin, C., 671, 672, 720, 721, 722, 723, 724, 725, 726  
De Bry, J.T., 600  
De Launay, M., 673  
Descartes, R., 640  
Devine, T. 633  
Dorothea of Denmark, 549  
Doyle, A.C., 580, 581  
Du Fouilloux, J., 601  
Duperrey, L., 716  
Dusseck, J. L., 653

## E

Edwards, J., 708  
Einstein, A., 573, 574, 575, 576, 577, 578, 579, 674, 675  
Elwes, H., 742

## F

Fitzroy, R., 671  
Florio, J., 641  
Forbes, H., 743  
Foster, S., 651  
Franciscus de Retza, 602  
Franklin, B., 642  
Fridolin, S., 603

## G

Gandhi, M.K., 590  
Gauss, C., 577  
Gautier d'Agoty, A., 643  
Giacometti, A., 676  
Giovio, P., 604  
Gluck, C.W., 557, 558  
Gonzalez de Mendoza, J., 605, 606  
Goury, J., 728  
Gritsch, J., 607  
Guidiccioni, L., 644

## H

Hasted, E., 710  
Hawking, S., 592  
Hayes, W., 651  
Henry, A., 742  
Henry VII, 547  
Herrera y Tordesillas, A. de, 621  
Hilbert, D., 679  
Hobbes, T., 645  
Hockney, D., 690  
Holkot, R., 609  
Holst, G., 584, 585  
Hooker, J., 730, 733  
Hooker, W., 714  
Houdini, H., 571  
Huang S., 618

## I

Icart, L., 686

## J

Jacob, A. bar, 627  
Jones, O., 728

## K

Kent, 538, 539, 540, 541, 542, 543, 544, 545, 546  
Kondakov, N.P., 678

## L

La Roche, E., 682  
Laforgue, J., 668  
Laplace, P. S., 647  
Lavoiser, A., 577  
Law, J., 553, 554, 555  
Le Corbusier., 683, 684, 685  
Lefebure, T., 729  
Lichtenberger, J., 608  
Lilford, T., 740  
Locke, J., 648  
Loudon, J., 731  
Louis XV, 649  
Louÿs, P., 686  
Lydekker, R., 741

## M

Mao Zedong, 591  
Mary I, 550  
Matisse, H., 582, 664, 687  
Mayer, L., 688, 689  
Mendeleev, D., 690  
Mendelssohn Bartholdy, F., 564, 565  
Mendelssohn, F., 566  
Merian, M., 705  
Micheli, P., 650  
Middle East, 636  
Molyneux, W., 651  
Mun, T., 652  
Müteferrika Press, 654, 655

## N

Natilbus, P., 610  
Nelson, H., 559, 560, 561, 562  
Newcourt, R., 622  
Newton, I., 657  
Norden, F., 658

## O

Oakeley, R. B., 692  
Orations, 612  
Ortelius, A., 620  
Orwell, G., 586, 587  
Ottoman Military Academy, 635

## P

Pallas, P., 711  
Palmer, J., 651  
Pavlov, I., 693  
Paxton, J., 718  
Perry, G., 712  
Persepolis, 659  
Photographs, India, 739  
Photographs, North America, 738  
Philip II, 550  
Picasso, P., 694  
Pochini, F., 533  
Pilecki, W., 702  
Prisse d'Avennes, A., 737  
Pritchett, R., 695  
Puccini, G., 572

## R

Rashid, M., 654  
Rampigollis, A.  
Ransome, A., 696  
Redouté, P.-J., 697  
Reeve, L., 719  
Roberts, D., 699  
Rocca, V., 613  
RouPELL, A., 732  
Royal Horticultural Society, 713  
Russell, J., 567

## S

Sammelband, 614  
Sanson, N., 625  
Simpson, W., 734  
Smith, A., 556  
Smith, J., 660  
Smith, W., 631, 632  
Stanley, H.M., 569  
Stoppard, T., 594  
Stradanus, J., 615  
Subhi, M., 655  
Sulyeman, I., 656  
Sweet, R., 715  
Swift, J., 698  
Szyk, A., 701

## T

Tchaikovsky, P. I., 570  
Tolkien, J.R.R., 593  
Turgot, M., 629  
Twysden, J., 651

## V

Vigerius, M., 616  
Vincent, T., 661  
Vitruvius Pollio, M., 617

## W

Waghenaer, L., 619  
Wagner, J., 637  
Wallace, A., 727  
Wallich, N., 717  
Wang, Z., 618  
Weyl, H., 577  
Whistler, R., 698  
William III, 552  
Wittgenstein, L., 583  
Wolf, J., 735  
Wollstonecraft, M., 703, 704  
Wynne, E., 662

## Z

Zieminski, J., 637

# 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, 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](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

#### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

#### (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](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

(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 related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E2(i), F(4) and J(i).

### 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 £225,000, 20% on that part of that **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

## 2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

**Brexit:** If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the **VAT Symbols and Explanation'** section of our catalogue. For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

## 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol  $\lambda$  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 give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the **Heading**). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) 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.

### 3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with 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 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

### 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 amount due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY, IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

### 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

### 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale



against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (but note that **lots will not be released to you until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto: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](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto: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: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (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 **W** 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 that set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

## 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.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://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](http://www.christies.com).

## K GLOSSARY

**auctioneer**: the individual auctioneer and/or Christie's.

**authentic**: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium**: the charge the buyer pays us along with the **hammer price**.

**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition**: the physical condition of a **lot**.

**due date**: has the meaning given to it in paragraph F1(a).

**estimate**: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price**: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2.

**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](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# VAT SYMBOLS AND EXPLANATION

## IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

**BREXIT:** If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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 <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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 address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> <li>• If you register to bid with an address <b>within</b> the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . 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:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> 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 <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> 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 (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> 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 <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer price and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> 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 or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet <b>ALL</b> 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 <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before** you bid.  
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.  
 3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:  
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**  
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **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'.

○

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

Bidding by interested parties.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(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

#### △ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

#### ○ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

#### ○◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

#### □ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

#### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

#### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has 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.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

### 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, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm 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](mailto:cscollectionsuk@christies.com).

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

### COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com)

### 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](mailto:PostSaleUK@christies.com).

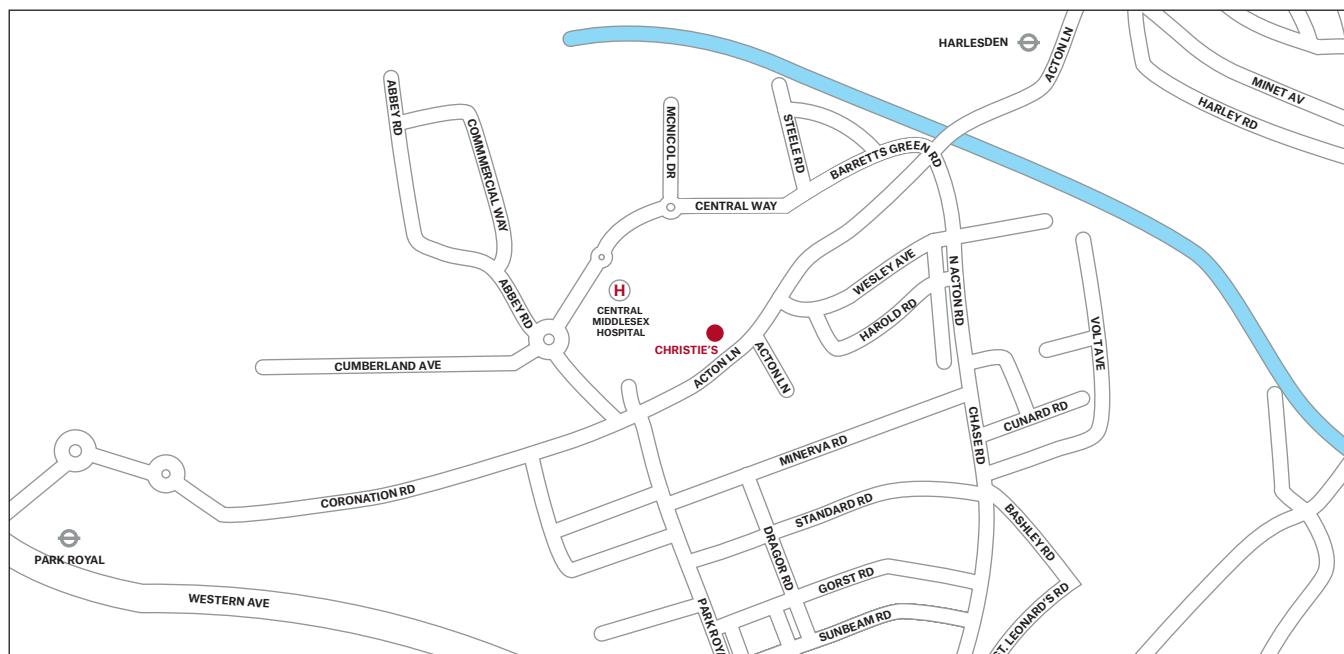
### CHRISTIE'S PARK ROYAL

Unit 7, Central Park  
Acton Lane  
London NW10 7FY

Vehicle access via Central Park only.

### COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





From the Collection of Dr. Scott Greenbaum  
IAN FLEMING (1908-1964)

*Casino Royale* London: Jonathan Cape, 1953.

A very fine copy of the first edition, retaining publisher's slip for *Now & Then*  
\$40,000-60,000

**FINE PRINTED BOOKS & MANUSCRIPTS  
INCLUDING AMERICANA**

*New York, 31 October 2019*

**VIEWING**

25-30 October  
20 Rockefeller Plaza  
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**CONTACT**

Heather Weintraub  
hweintraub@christies.com  
+1 212 636 2673

Other fees apply in addition to the hammer price. See Section D  
of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



HANS MEMLING (SELIGENSTADT 1430/40-1494 BRUGES)

The wing of a triptych: Portrait of a member of the De Rojas family, kneeling, full-length  
oil on panel, marouflaged  
41 $\frac{5}{8}$  x 19 $\frac{7}{8}$  in. (105.5 x 50.5 cm.)  
£1,500,000 - 2,500,000

## OLD MASTERS EVENING SALE

*London, 4 July 2019*

### VIEWING

29 June - 4 July 2019  
8 King Street  
London SW1Y 6QT

### CONTACT

Clementine Sinclair  
CSinclair@Christies.com  
+44 (0)207 389 9060

Other fees apply in addition to the hammer price. See Section D  
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



A BRASS INCLINING MECHANICAL MINUTE DIAL  
JULIEN LE ROY (1686-1759)  
8 in. (20.5 cm.) long; 7 in. (17.5 cm.) wide; 3 in. (8 cm.) deep  
£60,000-80,000

*Masterpieces from a*

# ROTHSCHILD COLLECTION

*London, 4 July 2019*

**VIEWING**

29 June - 3 July 2019  
8 King Street  
London SW1Y 6QT

**CONTACT**

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pgallois@christies.com  
+44 (0)20 7389 2260

Other fees apply in addition to the hammer price. See Section D  
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+61 (0)2 9326 1422  
Ronan Sulich

## AUSTRIA

**VIENNA**  
+43 (0)1 533 881214  
Angela Baillou

## BELGIUM

**BRUSSELS**  
+32 (0)2 512 88 30  
Roland de Lathuy

## BRAZIL

**SÃO PAULO**  
+55 21 3500 8944  
Marina Bertoldi

## CANADA

**TORONTO**  
+1 647 519 0957  
Brett Sherlock (Consultant)

## CHILE

**SANTIAGO**  
+56 2 2 2631642  
Denise Ratnoff de Lira

## COLOMBIA

**BOGOTÁ**  
+571 635 54 00  
Juanita Madrinan  
(Consultant)

## DENMARK

**COPENHAGEN**  
+45 2612 0092  
Rikke Juel Brandt (Consultant)

## FRANCE

**BRITTANY AND THE LOIRE VALLEY**  
+33 (0)6 09 44 90 78  
Virginie Gregory (Consultant)

**GREATER EASTERN FRANCE**  
+33 (0)6 07 16 34 25  
Jean-Louis Janin Daviet  
(Consultant)

**NORD-PAS DE CALAIS**  
+33 (0)6 09 63 21 02  
Jean-Louis Brémilts  
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**PARIS**  
+33 (0)1 40 76 85 85

**PROVENCE - ALPES CÔTE D'AZUR**  
+33 (0)6 71 99 97 67  
Fabienne Albertini-Cohen

**RHÔNE ALPES**  
+33 (0)6 61 81 82 53  
Dominique Pierron  
(Consultant)

## GERMANY

**DÜSSELDORF**  
+49 (0)21 14 91 59 352  
Arno Verkade

## FRANKFURT

+49 170 840 7950  
Natalie Radziwill

## HAMBURG

+49 (0)40 27 94 073  
Christiane Gräfin  
zu Rantzau

## MUNICH

+49 (0)89 24 20 96 80  
Marie Christine Gräfin Huyn

## STUTTGART

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Eva Susanne Schweizer

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Sonal Singh

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+62 (0)21 7278 6268  
Charmie Hamami

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**TEL AVIV**  
+972 (0)3 695 0695  
Roni Gilat-Baharaff

## ITALY

**MILAN**  
+39 02 303 2831  
Cristiano De Lorenzo

## ROME

+39 06 686 3333  
Marina Cicogna (Consultant)

## NORTH ITALY

+39 348 3131 021  
Paola Gradi (Consultant)

## TURIN

+39 347 2211 541  
Chiara Massimello  
(Consultant)

## VENICE

+39 041 277 0086  
Bianca Arrivabene Valenti  
Gonzaga (Consultant)

## BOLOGNA

+39 051 265 154  
Benedetta Possati Vittori  
Venenti (Consultant)

## GENOA

+39 010 245 3747  
Rachele Guicciardi  
(Consultant)

## FLORENCE

+39 335 704 8823  
Alessandra Niccolini di  
Camugliano (Consultant)

## CENTRAL & SOUTHERN ITALY

+39 348 520 2974  
Alessandra Allaria  
(Consultant)

## JAPAN

**TOKYO**  
+81 (0)3 6267 1766  
Chie Banta

## MALAYSIA

**KUALA LUMPUR**  
+62 (0)21 7278 6268  
Charmie Hamami

## MEXICO

**MEXICO CITY**  
+52 55 5281 5446  
Gabriela Lobo

## MONACO

+377 97 97 11 00  
Nancy Dotta

## THE NETHERLANDS

**AMSTERDAM**  
+31 (0)20 57 55 255  
Arno Verkade

## NORWAY

**OSLO**  
+47 949 89 294  
Cornelia Svedman  
(Consultant)

## PEOPLE'S REPUBLIC OF CHINA

**BEIJING**  
+86 (0)10 8583 1766  
Julia Hu

## HONG KONG

+852 2760 1766

## SHANGHAI

+86 (0)21 6355 1766  
Julia Hu

## PORTUGAL

**LISBON**  
+351 919 317 233  
Mafalda Pereira Coutinho  
(Consultant)

## RUSSIA

**MOSCOW**  
+7 495 937 6364  
+44 20 7389 2318  
Zain Talyarkhan

## SINGAPORE

**SINGAPORE**  
+65 6735 1766  
Jane Ngiam

## SOUTH KOREA

**SEOUL**  
+82 2 720 5266  
Jun Lee

## SPAIN

**MADRID**  
+34 (0)91 532 6626  
Carmen Schjaer  
Dalia Padilla

## SWEDEN

**STOCKHOLM**  
+46 (0)73 645 2891  
Claire Ahman (Consultant)  
+46 (0)70 9369 201  
Louise Dyhlén (Consultant)

## SWITZERLAND

**GENEVA**  
+41 (0)22 319 1766  
Eveline de Proyart

## ZÜRICH

+41 (0)44 268 1010  
Jutta Nixdorf

## TAIWAN

**TAIPEI**  
+886 2 2736 3356  
Ada Ong

## THAILAND

**BANGKOK**  
+66 (0) 2 252 3685  
Prapavadee Sophonpanich

## TURKEY

**ISTANBUL**  
+90 (532) 558 7514  
Eda Kehale Argün  
(Consultant)

## UNITED ARAB EMIRATES

**DUBAI**  
+971 (0)4 425 5647

## UNITED KINGDOM

**LONDON**  
+44 (0)20 7839 9060

## NORTH AND NORTHEAST

+44 (0)20 7104 5702  
Thomas Scott

## NORTHWEST AND WALES

+44 (0)20 7752 3033  
Jane Blood

## SOUTH

+44 (0)1730 814 300  
Mark Wrey

## SCOTLAND

+44 (0)131 225 4756  
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David Bowes-Lyon (Consultant)

## ISLE OF MAN

+44 (0)20 7389 2032

## CHANNEL ISLANDS

+44 (0)20 7389 2032

## IRELAND

+353 (0)87 638 0996  
Christine Ryall (Consultant)

## UNITED STATES

**CHICAGO**  
+1 312 787 2765  
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**DALLAS**  
+1 214 599 0735  
Caperia Ryan

**HOUSTON**  
+1 713 802 0191  
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+1 310 385 2600  
Sonya Roth

**MIAMI**  
+1 305 445 1487  
Jessica Katz

**NEW YORK**  
+1 212 636 2000

**PALM BEACH**  
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David G. Ober (Consultant)

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