

**VALUABLE BOOKS & MANUSCRIPTS**

LONDON 9 DECEMBER 2020

CHRISTIE'S



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# VALUABLE BOOKS AND MANUSCRIPTS

WEDNESDAY 9 DECEMBER 2020

## AUCTION

Wednesday 9 December 2020  
Morning session (lots 1-156) 10:30am  
Afternoon session (lots 157-292) 2pm

8 King Street, St. James's  
London SW1Y 6QT

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Thursday 3 December 10.00 am - 6.00 pm  
Friday 4 December 10.00 am - 6.00 pm  
Saturday 5 December 12.00 pm - 5.00 pm  
Sunday 6 December 12.00 pm - 5.00 pm  
Monday 7 December 10.00 am - 6.00 pm  
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Eugenio Donadoni, Sarah Reynolds & Clementine Sinclair

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MEDIEVAL AND  
RENAISSANCE  
MANUSCRIPTS (LOTS 1-40)



MORNING SESSION AT 10:30AM (LOTS 1-156)



PROPERTY FROM THE ESTATE OF CORNELIA BESSIE

\*1

ST CATHERINE DEBATING THE PAGAN PHILOSOPHERS, historiated initial 'A' on a leaf from an Antiphonal, illuminated manuscript on vellum [Lake Constance, Bodenseeraum, c.1320]

**A magnificent unrecorded miniature from a monumental Antiphonal illuminated in the Bodensee region, likely made for the Dominican nuns at the convent of Sankt Katharinenthal.**

166 x c.110mm (extending to c.160mm). The initial 'A' opening the Feast of Catherine of Alexandria, reverse with 3 fragmentary lines of text and music on a red stave (light smudging, some loss of pigment to the frame of the miniature, edge folded over). Mounted and framed.

*Illumination:* The expressive gesticulating figures, the vivid, fresh colours, and the bold compositional style is characteristic of early 14th-century Swiss illumination from the Bodensee. Two sister fragments survive: Historisches Museum des Kantons Thurgau T 9393 and T 9394 (an initial 'M' with the Annunciation and an initial 'Q' with the Death of the Virgin, both ex-Les Enluminures, *Catalogue* 3, 1994, nos 38a and 38b). Three further leaves were

illuminated by the same artist or workshop: these are from the collection of the comte de Bastard d'Estant in the Bibliothèque nationale de France in Paris (AD 152G, PL 842-3, AD 150H, PL 51). The leaves in the d'Estant collection appeared in his 1848 catalogue and were then part of a complete, or at least more substantial, choirbook made for Cistercian use. All five fragments were exhibited in Paris in 1968 in 'L'Europe Gotique' and published by E. Beer, 'Ein Beitrag zur Buchmalerei des Bodenseeraumes', *Zeitschrift für schweizerische Archäologie und Kunstgeschichte*, 33 (1976), pp.250-67 (see also *Buchmalerei im Bodenseeraum*, 1997, nos. KE28a-b, 29a-c).

The cutting is also related in style to two miniatures depicting the Death of the Virgin and the Last Judgement, sold at Sotheby's, 7 July 2015, lot 20. The illumination was attributed to the workshop of the Dominican nuns at the convent of Sankt Katharinenthal on Lake Constance (see *Buchmalerei im Bodenseeraum*, 1997, nos. KE11, 11a-b). The present cutting must surely also be linked to the same convent: the miniature depicts the Emperor Maxentius summoning the best pagan philosophers and orators to dispute with Catherine, in the hope that they would refute her Christian arguments.

£7,000-10,000

US\$9,200-13,000

€7,700-11,000

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## OTHER PROPERTIES

### \*2

A LEAF FROM THE ST ALBANS BIBLE, in Latin, illuminated manuscript on vellum [Paris, c.1320-40]

**A leaf from a Bible almost certainly owned by St Albans Abbey, reputed to have been commissioned by Richard de Bury (Bishop of Durham and author of the *Philobiblon*) and owned by Michael de Mentmore, Abbot of St Albans.**

294 x 198mm, 2 columns of 46 lines, ruled space: c.190 x 125mm, the text comprising Deuteronomy 6:24-9:7, three 2-line illuminated initials with borders.

**Provenance:** (1) 'From an important Bible illuminated possibly for Richard de Bury [d.1345] author of the *Philobiblon*, and almost certainly given to St Albans Abbey by Michael de Mentmore [Abbot of St Albans] who died of the Black Death in April 1349' (Sotheby's, 25 April 1983, lot 87; for further detail see C. de Hamel in *Fine Books and Book Collecting* [...], 1981, pp.10-12); until 1964 the volume was in a binding that incorporated fragments of a Register of John Whethamstede (d.1465), Abbot of St Albans. (2) Sold as 'The Property of a Lady' at Sotheby's, 6 July 1964, lot 239; bought by: (3) Philip Duschnes for £1,500 (bought by him, with leaves offered in his catalogues from 1965 onwards).

The illumination of the St Albans Bible can be attributed to Mahiet, a collaborator of Jean Pucelle on the Belleville Breviary (Paris, BnF, MS Lat. 10483, 10484) who produced a large number of manuscripts in Paris in the 1330s and 1340s. See also P. Kidd, *The McCarthy Collection*, III, no 85.

£400-600

US\$520-780  
€450-660



### 3

KING DAVID PRAYING TO GOD, in an initial 'A' cut from an illuminated Gradual on vellum [Abruzzi or southern Italy, first half 14th century]

**A charming, sensitively painted and rare example of 14th-century central Italian — possibly Abruzzese — illumination.**

92 x 67mm. The initial 'A' opening the Introit to Mass for the First Sunday of Advent 'Ad te levavi animam meam [...]' (very worn and faded). Pasted down on card.

The elusive artist of the present miniature can perhaps be located in central or southern Italy, a region which at the time was under the influence of Anjou. Stylistic comparables can be found in Abruzzese manuscript illumination of the period, for example in the Antiphonal of Santa Maria Paganica (L'Aquila, Archivio Parrocchiale di S. Maria Paganica, A.5), and especially in the historiated initial with Christ blessing on f.2. Here we see the same pale pink initial form delineated in a thick stroke of light blue on the inside, all against a deep blue background, the figure of the blessing Christ compositionally identical (see F. Manzari, 'La miniatura abruzzese di epoca gotica e tardogotica', in *Illuminare l'Abruzzo*, exhibition catalogue, 2012, pp. 58-88, esp. p.62).

£700-1,000

US\$910-1,300  
€780-1,100



### 4

THE VISITATION, miniature on a bifolium from a Book of Hours, illuminated manuscript on vellum [southern Netherlands, perhaps Ghent, c.1500]

**A miniature on a bifolium from a Ghent-Bruges Book of Hours with typical flower-strewn scatter borders.**

171 x 260mm. The miniature on the verso of an inserted singleton, recto blank, the facing text leaf opening Lauds in the Office of the Virgin, 18 lines on recto and verso, ruled space: 115 x 76mm (the bifolium separated into two pages, a little cockled). Mount. **Provenance:** Alexander E. Vida, by descent.

The borders of this bifolium, which feature scrolling acanthus with white highlighting – perhaps meant to emulate gilt – alternating with scattered flowers, strawberries, insects and an angel against a dark ground, are of a type popularised by the Madrid Hours of William Lord Hastings and certain of the 'Ghent Associates' manuscripts grouped by Anne van Buren, painted in the city between 1470 and 1490.

£700-1,000

US\$910-1,300  
€780-1,100



THE ASCENSION, historiated initial 'V' on a leaf from a gargantuan Antiphonal, illuminated manuscript on vellum [Spain, probably Toledo, c.1475-80]

**A truly gargantuan Spanish choirbook leaf, illuminated by a Toledan artist strongly influenced by Flemish manuscripts of the period.**

c.750 x 490mm. Historiated initial 'V' with the Ascension opening the antiphon 'Viri Galilaei' to be sung at Lauds on the Feast of the Ascension, 5 lines of text and music on a red stave, rubric in red, contemporary foliation 'clxvii' (somewhat soiled and cockled at edges, some fading and losses of pigment to the miniature, especially to the blue of the robes and some faces, burnished gold a little rubbed). Double-sided mount. *Provenance*: Alexander E. Vida, by descent.

*Illumination*: The figures with their hooded eyelids and the highly stylised landscape finds strong parallels in a Book of Hours illuminated by Juan de Carrión of Toledo (London, British Library Add MS 50004 and Berlin, Kuperstichkabinett, Ms. 78 A 26), an artist who was responsible for the decoration of six choir books at Avila, bearing the arms of Alfonso Carrilo, Bishop of Avila (1498-1514). The artist of the present miniature reveals a striking familiarity with the Flemish landscapes of artists in the circle of Willem Vrelant of Bruges, testifying to the increasing cross-cultural influence of Flanders on Spanish manuscript production in the second half of the 15th century (see F. Villaseñor Sebastián, 'Between Flanders and Castille. Juan de Carrión, illuminator of the Monarchy', *Livros de Horas o imaginário da Devoção Privada*, 2015, pp. 265-278).

£1,000-1,500

US\$1,300-2,000  
€1,200-1,700



THE THREE LIVING AND THE THREE DEAD, miniature cut from a Book of Hours, illuminated manuscript on vellum [Tours, final third 16th century]

**A lavishly decorated leaf from Book of Hours from the workshop of the Charpentier Master.**

190 x 121mm. The miniature opening the Office of the Dead in a Book of Hours, reverse with 28 lines of text, 12 illuminated initials, 9 line-fillers and partial border, ruled space: 120 x 90mm (edges thumbled, face of one of the figures a little darkened). Mounted. *Provenance*: Alexander E. Vida, by descent.

*Illumination*: The artist responsible for the illumination, if not the Master himself, is a close associate of 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). The composition of the present miniature repeats many of the stylistic traits found in the Charpentier Hours, and that François Avril identifies as characteristic of the Master: in terms of layout, the large rectangular miniature surrounded by architectural borders filling up the upper half of the page, and the text surrounded by a three-sided floral border in the lower half, echo the Annunciation in the Angers Hours (f.24); the figures wear garments that are either entirely painted in liquid gold, or profusely heightened in it. Similar too are the round faces, with wispy bunched hair (see Avril and Reynaud, *Manuscrits à peintures en France, 1440-1520*, p.288-90).

£700-1,000

US\$910-1,300  
€780-1,100





**\*7**

COMMUNION OF ST DENIS, historiated initial 'C' cut from the Gradual of Anne of Brittany and Louis XII [Paris, c.1500]

**A glittering miniature depicting an unusual subject, cut from the royal Gradual of Anne of Brittany and Louis XII, illuminated by the Master of Philippe of Guelders.**

175 x 160mm. The initial 'C' opening the feast for St Denis on October 9 (cropped into the initial frame). Framed.

*Provenance:* The present miniature was likely cut from a sumptuous royal Gradual for the use of the Sainte-Chapelle, made for Anne of Brittany and Louis XII, datable between 1499-1514. Among the surviving sister-cuttings we find a historiated initial 'G' with Louis and Anne receiving the Crown of Thorns (Nantes, Musée Dobrée); a historiated initial 'S' opening the Mass for a Confessor (Maggs, *Manuscripts & Illumination*); and a border with emblems and an initial 'A' (*Les Enluminures*).

*Illumination:* Identified by John Plummer and named after a *Grande Vie de Jesus Christ* painted for Philippe of Guelders, wife of René II de Lorraine (Bibliothèque municipale de Lyon Ms 5125), the Master of Philippe of Guelders worked on a large number of important royal commissions in Paris and northern France at the turn of the 16th century. His style is influenced by Jean Colombe and the Master of Spencer 6, and is characterised by wide-eyed figures with round faces, long noses and small, red mouths. His palette is intense: as in the present miniature, we see a liberal use of strong blues and golds, maroons and greens.

£7,000-10,000

US\$9,100-13,000  
€7,800-11,000



## 8

A LEAF FROM A DOGAL COMMISSION, with the arms of the Bon family of Venice [Venice, final quarter 16th century]

**A sumptuous leaf from a *commissione* to elected office, possibly made for Alessandro Bon (1514-1566), illuminated by an associate of the Huntington Master.**

254 x 173mm. The miniature showing Alessandro Bon (1514-1566) being presented to Christ by St Mark, all within a Renaissance architectural frame with the arms of the Bon family of Venice, per pale, *argent* and *gules* (trimmed, a little cockled, a few tiny losses of pigment). Mounted and framed.

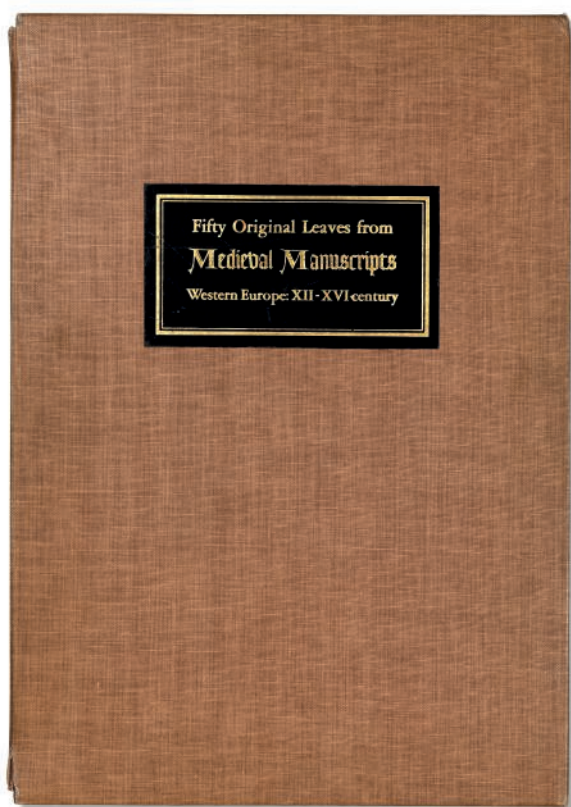
*Provenance:* The recipient of this commission was a member of the Bon family of Venice, perhaps Alessandro Bon (1514-1566), an intriguing figure who along with Alvise Cornaro was one of the great Venetian landowners of the 16th century. His name appears among the Council of Eleven who elected doge Marcantonio Trevisan in 1553. This is perhaps a commission to the Procuratorship of St Mark. In 1565 he plotted against the Republic, and was consequently tortured and executed in Piazza San Marco on 7 January 1566.

The style of illumination is comparable to a number of dogal commissions at the Fitzwilliam Museum (Marlay cuttings It. 50-54), which are attributable to the Huntington Master and his associates. The illumination of *ducali* was 'serially dominated' over the course of the 16th century by a succession of artists and their workshops (see H. Szepe, 'Distinguished Among Equals [...]', *Manuscripts in Transition*, 2005, p.442). The Huntington Master led one of the dominant workshops in Venice from the 1570s onwards: he is named after a cutting from a Ducal commission of 1578 (San Marino, Huntington EL 9 H 13, f.10) that opened a commission from Niccolo' da Ponte (1578-85) to Francesco Duodo as Captain of Brescia. Marlay Cutting IT.54 is also a commission for a member of the Bon family: the holder is dressed in white (probably a Carmelite) and kneels in prayer before an altar.

£6,000-9,000

US\$7,800-12,000

€6,600-9,900



\*9

[OTTO F. EGE (1888 - 1951)]. *Fifty Original Leaves from Medieval Manuscripts. Western Europe: XII-XVI Century* [compiled Cleveland, c.1950]

**The first set, no 1 of 40, of Otto Ege's most ambitious and famous portfolio collection of manuscript leaves from 12th- to 16th-century Europe, *Fifty Original Leaves from Medieval Manuscripts*: reappearing on the market after more than forty years in a private American collection.**

50 manuscript leaves on vellum [central Europe, 12th-16th century], various sizes (91 x 61mm to 457 x 323mm), some leaves with decorated or illuminated initials and borders, three with historiated initials and one with a large arch-topped miniature, 8 with musical notation (small instances of surface staining or rubbing and marginal tears scattered throughout, the printed description slip loose for f.15); two copies of the printed introductory leaf describing the collection and listing its contents, each leaf hinged to a paper mount with a printed description on an attached slip (edges of the introductory leaves a little bumped). In the original brown buckram box, no 1 of 40 numbered sets (the edges of the box slightly rubbed, the title plate a little scuffed, the spine slightly split). *Provenance*: (1) Otto F Ege (1888-1951; his bookplate inside the upper lid). (2) Bruce Ferrini, purchased in 1976 by: (3) Alexander E. Vida, by descent.

Otto F. Ege (1888-1951), Dean of the Cleveland Institute of Art, lecturer on the History of the Book at Western Reserve University and self-proclaimed biblioclast, created the 20th-century market for medieval manuscript leaves in America: alongside his wife, Louise, and with the help of the bookseller Philip Duschnes, he purchased, took apart and dispersed hundreds of manuscripts and early printed books between 1917 and 1950, first focusing on the placement of individual leaves with private collectors and in public institutions before moving, in the 1940s, into the compilation of portfolios of leaves from 'great books' of the 12th to 16th centuries. *Fifty Original Leaves from Medieval*

*Manuscripts* is the most famous and ambitious of these compilations; conceived around 1947, the edition comprised 40 sets of 50 leaves, taken from imperfect or incomplete manuscripts collected by Ege across the preceding four decades (see Scott Gwara, *Otto Ege's Manuscripts: A Study of Ege's Manuscript Collections, Portfolios, and Retail Trade*, 2013, pp.44-49, for more information on FOL). *Fifty Original Leaves* probably represents the full realisation of Ege's overarching aims, as stated in a 1938 article in the journal *Avocations*: 'to search for and make available to schools, libraries, collections, and individuals single leaves or units of mediaeval manuscripts, incunabula works, and fine presses; [...] To encourage and inspire by these fragments [...]'.

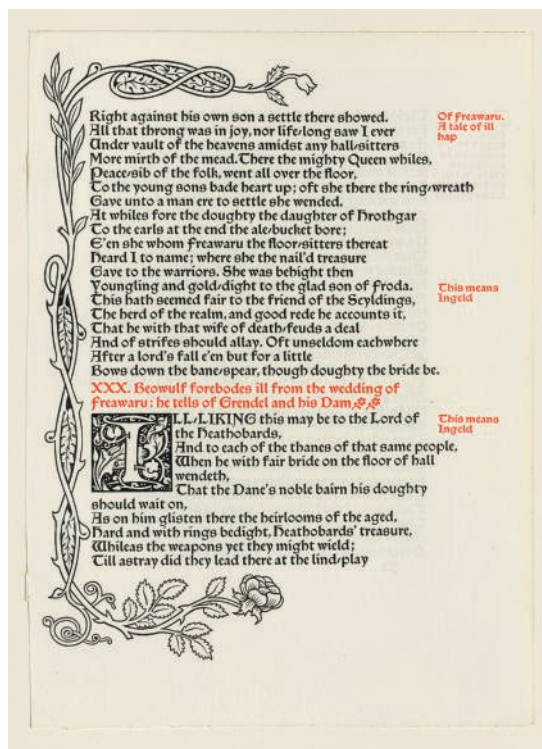
The parent manuscripts range from a 12th-century Bible to a 16th-century Book of Hours; the highlight of *Fifty Original Leaves* is generally considered to be the Beauvais Missal (f.15), a famous illuminated missal owned by Beauvais Cathedral in the 14th century and William Randolph Hearst in the 20th, and our set contains an attractive example with three large illuminated initials. Also of note is f.48, the leaf from a 15th-century Book of Hours illuminated in the Netherlands. Ege would typically have sold the miniature leaves from such manuscripts separately, but our set contains a leaf with a large, arch-topped miniature, perhaps in recognition of this being the first set of 40: the present compilation appears to contain particularly fine examples of the parents manuscripts. Set no 1 was listed as 'untraced' by Scott Gwara in 2013, along with nine other of the forty sets: this represents its reappearance on the market after more than forty years.

For a full description of the contents, please visit [www.christies.com](http://www.christies.com).

£40,000-60,000

US\$52,000-78,000  
€45,000-66,000





\*10

[Otto F. Ege (1888-1951)] *Original Leaves from Famous Books. Nine Centuries 1122 A.D.-1923 A.D.* [compiled Cleveland, c.1950]

**An Otto Ege compilation of leaves from 'great books' spanning nine centuries: the parent volumes range from humanist manuscripts to Schedel's *Nuremberg Chronicle* (1493) and the Fourth Folio.**

40 leaves in total, 6 manuscript and 34 printed [central Europe, 12th-20th century], various sizes (154 x 97mm to 416 x 283mm), from parent manuscripts including a 12th-century Quran and a 15th-century copy of Livy's *History of Rome*, from incunables including Schedel's *Nuremberg Chronicle* (1493), and from printed titles including a Fourth Folio Shakespeare (1685) (instances of modern pencil annotations throughout, scattered marginal tears); printed introductory leaf describing the collection and listing its contents, each leaf hinged to a paper mount with a printed description on an attached slip (this material occasionally bumped and scuffed). In the original brown buckram box, no 28 of 50 numbered sets (edition plate slightly torn). *Provenance:* (1) Otto F Ege (1888-1951). (2) Bruce Ferrini. (3) Alexander E. Vida, by descent.

Otto F. Ege (1888-1951), Dean of the Cleveland Institute of Art, lecturer on the History of the Book at Western Reserve University and self-proclaimed biblioclast, created the 20th-century market for medieval manuscript leaves in America: alongside his wife, Louise, and with the help of the bookseller Philip Duschne, he purchased, took apart and dispersed hundreds of manuscripts and early printed books between 1917 and 1950, first focusing on the placement of individual leaves with private collectors and in public institutions before moving, in the 1940s, into the compilation of portfolios of leaves from 'great books' of the 12th to 16th centuries.

£6,000-9,000

US\$7,900-12,000  
€6,600-9,900

11

A COLLECTION OF MEDIEVAL AND RENAISSANCE MANUSCRIPT AND PRINTED LEAVES, 23 leaves from liturgical manuscripts on vellum and paper [Europe, 13th-16th centuries]

**An eclectic teaching collection of leaves from Bibles, Books of Hours and choirbooks, including a rare prayer to the Virgin.**

Comprising:

(1) THE ANNUNCIATION, miniature on a leaf from a Book of Hours [Hainaut?, mid-15th century]. With a text leaf from the same manuscript. 162 x 135mm (lower margin cropped, burnished gold rubbed, borders faded). Mounted. The rubric in the text leaf is a Picard spelling: 'tierche'. (2) A leaf from a Bible [Paris, 13th century]. 213 x 147mm, the text from 1 Kings 6-7. Mounted. (3) VIRGIN AND CHILD with Angels holding a Church [northern? France, final quarter 15th century]. 217 x 126mm. The text with a prayer to the Virgin, 'Je te salue mere dhumilite', 26 lines in French *rimes plates*, a form of which also appears in Soissons, Bibl. mun. ms.111, f.136. Mounted. (4) STS ANDREW AND PAUL, two border miniatures on either side of a leaf from a Book of Hours [northern France, mid-15th century]. 151 x 101mm (visible), the text with Suffrages to Andrew and Paul. Mounted. (5) A leaf from an Antiphonal [Italy, 15th century]. 472 x 343mm, the text comprising the Mass for Palm Sunday, contemporary foliation LXVI (edges soiled, upper margin trimmed, some fading to text). Mounted. (6) A leaf from a Book of Hours [northern Italy, c.1470s]. 96 x 70mm. One illuminated initial 'L' opening Psalm 122. Mounted. (7) A leaf from a large-format Bible [France? 14th century]. 350 x 264mm, the text Ezekiel 4:17-9:11. (8) A leaf from a Book of Hours [France, 15th century]. 155 x 103mm. Mounted. (9) ZODIAC MAN, woodcut from a printed Horae on vellum, in Latin and French. Paris: Thielman Kerver, 1515. 210 x 113mm (visible), reverse with title-page and imprint of Thielman Kerver, both pages with full-page metalcut borders incorporating grotesques and the Sibyls. Mounted. (10) ZODIAC MAN, woodcut from a printed Horae on vellum, in Latin and French [Paris: probably from the workshop of Germain and Gillet Hardouin, 16th century]. 201 x 125mm, reverse with calendar page for January, contemporary colouring. Mounted. (11) Five leaves from a printed Horae on vellum [Paris: François Regnault, first half 16th cent]. 169 x 107mm. 7 small woodcuts, the text comprising the suffrages to Sts Catherine, Margaret, Mary Magdalene, Apollonia, Cecilia, and extracts from the Gospels of Luke and Mark, modern



pencil foliation in the upper margins. Mounted. (12) Five leaves from a printed Dominican? Missal on paper [possibly Venice: Luc' Antonio Giunta, 1521]. 363 x 256mm. 35 lines in two columns, 5 woodcuts, contemporary foliation. See for comparison Giunta's 1521 Dominican Missal at the Foley Library of Gonzaga University in Spokane, WA. (13) A leaf from a gargantuan Antiphonal [Spain, 15th century]. 650 x 435mm. Mounted. (14) A leaf from an Old Church Slavonic manuscript [eastern Europe, ?16th century]. 155 x 107mm, The text a Hymn to St John the Baptist. Mounted.

*Provenance:* Alexander E. Vida, by descent.

*For a full description of the contents, please visit [www.christies.com](http://www.christies.com).*

£2,000-3,000

US\$2,600-3,900  
€2,300-3,300



## 12

A COLLECTION OF MEDIEVAL AND RENAISSANCE MANUSCRIPT AND PRINTED LEAVES, 14 leaves from liturgical manuscripts on vellum and paper [Europe, 13th-16th centuries]

**An eclectic teaching collection of leaves from Bibles, Books of Hours and choirbooks, including a leaf illuminated by the Masters of the Delft Half-Length Figures, and a cutting from the famous Burckhardt-Wildt album.**

Comprising:

(1) NATIVITY, historiated initial on a leaf from a Book of Hours illuminated by the Masters of the Delft Half-Length Figures [Delft, c.1470]. 174 x 126mm. Penwork initials and blue-red 'block' borders in the Delft style, miniature by the Masters of the Delft Half-Length Figures, active from 1450-80 and so-called after the half-length figures that frequently appear in the middle of the outer border decoration, as in the present leaf. Both borders and miniatures are by the same artist responsible for the decoration of another Book of Hours in the Hague, KB, 135 E 22. The present leaf is from the same manuscript as 4 other leaves sold at Christie's, *Script and Illumination*, 24 November - 3 December 2015, lot 33. Mounted. (2) STS PAUL AND JAMES THE GREAT, two miniatures on either side of a leaf from a Book of Hours [Bourges, c.1500]. 117 x 114mm. Mounted. (3) DAVID IN PRAYER, miniature cut from a Book of Hours [France, c.1500]. 112 x 85mm. *Provenance*: Daniel Burckhardt-Wildt, his album f.10: his sale, Sotheby's, 25 April 1983, lot 193j. (4) A leaf from a French pocket Bible [Paris, 13th century]. 195 x 132mm, the text from Revelations 3-5. Mounted. (5) VIRGIN WITH ANGEL IN PRAYER, miniature in a border on a leaf from a Book of Hours [France, 15th century]. 174 x 113mm, the text with the *Obsecro te* from a Book of Hours. Mounted. (6) A leaf from a Book of Hours, in Dutch, [northern Netherlands, 15th century]. 140 x 98mm, large penwork initial 'W'. Mounted. (7) A leaf from a Missal [Mexico?, 16th century] 586 x 373mm, two sided-border inhabited by a haloed monk, initials in red. Mounted. (8) Illuminated initial 'F' on a leaf from a Missal [France, Avignon?, 15th century]. 415 x 292mm. Reverse with 5 penwork initials in red and blue, rubrics in red. Mounted. (9) A leaf from a Missal [Italy, 15th century]. 550 x 389mm, contemporary foliation LVII, initials in red and blue. (10) MASSACRE OF THE INNOCENTS, full-page coloured woodcut from a Book of Hours printed on vellum, *Heures à l'usage de Rome*, Paris: Gilles Hardouin, c.1510. 222 x 142mm, reverse with 30 lines of printed text within full metalcut borders, inhabited by putti and grotesques and with the martyrdom of St Sebastian. Mounted. (11) A leaf from an Antiphonal [Italy, 15th century]. 520 x 350mm. Text for the Feast of the Common of One Martyr. (12) Two leaves and a bifolium from a printed Missal [Italy?, late 16th century]. c.440 x 300mm.

*Provenance*: Alexander E. Vida, by descent.

For a full description of the contents, please visit [www.christies.com](http://www.christies.com).

£2,000-3,000

US\$2,600-3,900  
€2,300-3,300

## \*13

A COLLECTION OF MEDIEVAL AND RENAISSANCE MANUSCRIPT AND PRINTED LEAVES, 12 leaves from liturgical manuscripts on vellum and paper [Europe, 13th-16th centuries]

**An eclectic teaching collection of leaves from Bibles, Books of Hours and choirbooks, including a leaf with scenes from the life of St Alexis illuminated by the circle of the Coëtivy Master.**

Comprising:

(1) SCENES FROM THE LIFE OF ST ALEXIS, two roundels on a leaf from a Book of Hours illuminated by the circle of the Coëtivy Master [Paris, c.1460]. 190 x 132mm. *Provenance*: The parent manuscript contained an unusual cycle of illumination with roundels relating to the life of St Catherine of Alexandria and St Alexis, possibly a clue as to the identity of the original patrons. Sister-leaves can be found at the Cleveland Museum of Art (*The Jeanne Miles Blackburn Collection*, no.49); Boston Public Library (MS pb Med. 231 and 232); . Utah Museum of Fine Arts (Acc. 1996.015.003); and Emory University (see also a further two leaves in Ferrini, *Catalogue One*, 1987, nos.83-4). Mounted. (2) ST JEROME, full-page miniature from a Book of Hours [southern Netherlands, possibly Bruges, c.1430s]. 104 x 81mm. The style has characteristics of the Masters of Otto van Moerdrecht. Although named from a book produced in Utrecht, one of the chief practitioners of the style ran a workshop in Bruges from the mid-1420s, which has also been associated with Claes Brouwer, a name found in one of the manuscripts in the Moerdrecht style (smudged). Mounted. (3) A leaf from a French pocket Bible [Paris, 13th century]. 195 x 132mm, the text from Job 34-38. Mounted. (4) A leaf from a Missal [Spain?, 15th century]. 516 x 336mm, the text from the hymn for vespers and lauds 'Exultet orbis gaudiis' (tear in upper margin, some soiling and cockling). (5) A leaf from an Antiphonal [Spain, 15th century]. 516 x 336mm, large initial 'A' opening the Magnificat, 'Absterget Deus', at II Vespers of Several Martyrs, modern foliation '27' (some fading of text and music, corners a little soiled and cockled). (6) A leaf from a Book of Hours [France, 15th century] 168 x 110mm, the text from the Office of the Virgin. Mounted. (7) A leaf from a Book of Hours, in Dutch, [northern Netherlands, final quarter 15th century]. Large illuminated initial 'H' opening the Seven Penitential Psalms in a Book of Hours. Mounted. (8) A leaf from a Book of Hours [northern Italy, c.1470s]. 96 x 71mm. Mounted. (9) Initial 'M' on a leaf from an Antiphonal [northern Italy, 15th century]. c.450 x 336mm, the initial 'M' opening the feast for Easter Monday, contemporary foliation LXVII. Mounted. (10) BURIAL SCENE, miniature on vellum [France, mid-16th century]. 157 x 108mm. 4 lines of French verse, 'Don[n]ez au seigneur gloire car / Il est doux et clement & sa / bonté notoire dure éternellement / ceux qui a rachetez qui chantent [...]'; the text Clement Marot's translation of Psalm 107. Mounted. (11) PENTECOST, miniature on a leaf from a printed Horae [Paris, first half 16th century]. 207 x 126mm. Likely from an Horae printed in Paris by Gilles Hardouin in the 1520s-30s, with woodcut after Jean Pichore in contemporary colouring. Mounted. (12) A leaf from a French printed Horae [France, 16th century]. 132 x 105mm. The text opening sext in a Book of Hours. Mounted.

*Provenance*: Alexander E. Vida, by descent.

For a full description of contents, please visit [www.christies.com](http://www.christies.com)

£2,000-3,000

US\$2,700-3,900  
€2,200-3,300



PROPERTY FROM A CONTINENTAL COLLECTION

## 14

SINGING OF THE NEW SONG; and THE BLESSED BEFORE THE THRONE OF GOD, two miniatures on either side of a cutting from the Burckhardt-Wildt Apocalypse, illuminated manuscript on vellum [Lorraine, late 13th century].

### An exceptional survival from the splendid 13th-century Burckhardt-Wildt Apocalypse.

110 x 140mm. The miniatures illustrating Apocalypse 14:1-3: 'And I looked, and, lo, a Lamb stood on the mount Sion, and with him an hundred forty and four thousand, having his Father's name written in their foreheads [...]; and Apocalypse 4-5: 'These are they which follow the Lamb whithersoever he goeth. These were redeemed from among men, *being* the firstfruits unto God and to the Lamb' (outer frame partly cropped, light smudging to sky around the lamb). Double-sided mount.

*Provenance:* (1) The present cutting was originally taken from f.30 of the famous Burckhardt-Wildt Apocalypse, a Latin manuscript with the gloss of Berengarius of the second family of Apocalypses (as classified by L. Delisle and P. Meyer, *L'Apocalypse en français au XIIIe siècle*, 1900, and by M.R. James, *The Apocalypse in Art*, 1931) originally (and still occasionally) assumed to be of English origin, given its close parallels with English 13th-century illumination, but now widely acknowledged to have been produced in Lorraine under the patronage of count Thibaut de Bar (d.1292) and Jeanne de Toucy-Châtillon (d.1317). The intact manuscript, it has been suggested, was perhaps made for Eleanor Plantagenet (1264-1297), eldest daughter of Edward I, and wife of Henry III de Bar. (2) The parent manuscript was likely dismembered by Peter Birmann in 1796 and its miniatures were sold en bloc to: (3) Daniel Burckardt-Wildt (1752-1819), Basel silk merchant and collector: sale by his heirs, Sotheby's, 25 April 1983, the present miniatures f.5 in the album and lot 56 in the sale.

Many of the 41 cuttings sold at the 1983 Sotheby's sale are now in institutional collections (four in New York, Morgan Library, MS M.1043.1-2 and MS 1071.1-2; two in Collegeville, Hill Museum and Manuscript Library, MS Bean 4 (1) and (2); two in Cleveland, Cleveland Museum of Art, 1983.73.1-2; two in Hartford, Wadsworth Atheneum, 1983.38-39; one in Baltimore, Walters Art Museum, MS W.828), and only a handful have appeared at public auction since their rediscovery.

*Illumination:* The illumination of the Burckhardt-Wildt Apocalypse is closely linked to that of two other manuscripts of the so-called 'Lorraine Group' (see *Tributes to Lucy Freeman Sandler: Studies in Illuminated Manuscripts*, 2007, p.95): BL, Add. MS 22493 (a fragment) and Florence, Biblioteca Laurenziana ms. Ashburnham 415. The programme of illumination is also strikingly similar to the Angers Apocalypse tapestries, woven between 1373 and 1382 for Louis I, Duke of Anjou (see G. Henderson, 'The Manuscript Model of the Angers "Apocalypse" Tapestries', *The Burlington Magazine*, 1985, pp.208-219).

£50,000-80,000

US\$65,000-100,000  
€56,000-88,000



A series of miniatures cut from a *Grandes chroniques de France*, in French, illuminated manuscript on vellum [Paris, c.1400-1410]

**Nine miniatures cut from a manuscript of the *Grandes chroniques de France* illuminated by Perrin Rémiot, whose richly illuminated copies of secular texts made him a favourite of the court of Charles VI**

The first iteration of the *Grandes chroniques de France* – a milestone in the development of French vernacular prose historiography – emerged from the abbey of St Denis near Paris at the end of the 13th century in response to the prevailing royal and aristocratic taste for texts that presented models from ancient history as a guide for personal self-development at the same time as emphasising the line of dynastic descent to the incumbent Valois rulers. In the first instance, the *Chroniques* covered the history of France from its foundation after the Fall of Troy to the death of Philip Augustus in 1223, while subsequent recensions continued the chronicle towards the modern day. The British Library holds a copy of the *Chroniques* (Royal MS 16 G VI) made for John II of France before 1350, while he was Duke of Normandy; this copy ends with the death of Saint Louis in 1270. Multiple copies were also made for Charles VI (1369-1422) and his uncle, the Duc de Berry (1340-1416).

Perrin (Pierre) Rémiot, documented in Paris from 1386 to 1428, was a favourite of the court of Charles VI during Paris's greatest period as a centre of illumination (see François Avril, 'Trois manuscrits napolitains des collections de Charles V et du duc de Berry', *Bibliothèque de l'École des chartes*, 127, 1969, pp.291-328; for a convincing refutation of Michael Camille's misleading identification of Rémiot with the Maître de la mort and consequent attribution of Rémiot's work to Jean de Nizières, see R. and M. Rouse, *Manuscripts and their Makers, Commercial Book Production in Medieval Paris 1200-1500*, 2000, I, pp.293-6, and II, pp.79 and 115). His style is characterised by the use of a crisp black line to outline the figures, to define the curls of their hair and their large, deep-set eyes as well as the drapery; his miniatures are populated with the type of naturalistically modelled figures set against patterned backgrounds. Of the nine cuttings offered as lots 15-23, four were sold at Christie's, 27 June 1979, lot 148; one was acquired from a private Belgian collection in 1999; three were sold at Sotheby's, 7 July 2008, lot 3; and a final cutting was offered at Marc van de Wiele Auctions, 7 March 2009, lot 765. The four cuttings sold at Christie's were cited in Anne D. Hedeman, *The Royal Image, Illustrations of the Grandes Chroniques de France, 1274-1422*, 1991, pp. 185 and 195, where they are ascribed to the second artist of the *Bibliothèque nationale de France*, ms fr. 823. This is the celebrated manuscript of Guillaume de Digulleville, *Pèlerinage de la vie humaine*, which includes the marginal instruction addressed to Rémiot.



**15**

EMPEROR TIBERIUS FINDS A GOD-GIVEN TREASURE, miniature cut from a *Grandes chroniques de France*, manuscript on vellum illuminated by Perrin Rémiot [Paris, c.1400-1410].

Miniature: 71 x 90mm on a cutting 113 x 117mm, depicting the Roman Emperor Tiberius gesturing towards the uncovered hoard of coins, the miniature above a four-line illuminated initial with extended border flourishing, 6 lines of text in a single column, 17 lines on verso. Mounted. Provenance: Marc van de Wiele Auctions, 7 March 2009, lot 765.

The subject matter of the miniature is unusual; it appears in Royal MS 16 G VI (f.50r) opening book 3, chapter 6.

£7,000-10,000

US\$9,100-13,000  
€7,800-11,000

CLOVIS KILLS ALL THE MALES WHO ARE  
TALLER THAN HIS SWORD, miniature cut  
from a *Grandes chroniques de France*, manuscript  
on vellum illuminated by Perrin Rémiet  
[Paris, c.1400-1410].

Miniature: 70 x 90mm on a cutting: 116 x 118 mm, depicting Clovis striking the head from a knight; the miniature above a four-line illuminated initial with extended border flourishing, 7 lines of text in a single column, 19 lines on verso (small losses to the gold and pigment). Mounted. *Provenance*: Christie's, 27 June 1979, lot 148 (part; along with lots 18, 19 and 22).

The rubric describes 'Co[m]ment Clovis occist tous les masles qui estoient plus lon[g]s q[ue] son espee' [*How Clovis killed all the males who were longer than his sword*]; in fact, the miniature has apparently been chosen to illustrate Chlothar II battling the Lombards in 613.

£6,000-9,000

US\$7,800-12,000

€6.700-9.900



CORONATION OF LOUIS VI, miniature cut from  
a *Grandes chroniques de France*, manuscript  
on vellum illuminated by Perrin Rémiét  
[Paris, c.1400-1410].

Miniature: 76 x 88mm on a cutting 140 x 122mm, depicting the coronation of Louis VI at Laon on 9 June 936, the seated king crowned by Archbishop Artold and given the sceptre by another bishop, the miniature above a five-line illuminated initial with extended border flourishing, 9 lines of text in a column, 23 lines of text on verso (the miniature in notably good condition). Mounted. *Provenance*: (1) Sir John Galvin (b. 1902), Australian-American businessman who acquired Loughlinstown House, Dublin in 1963. (2) Sotheby's, 7 July 2008, lot 3 (part; along with lots 21 and 23).

The same subject appears in Royal MS 16 G VI on f.284r opening book 1 of the Life of Louis VI.

£6,000-9,000

US\$7,800-12,000

€6.700-9.900





18

?HUGH THE GREAT PRESENTS HIS SON, miniature cut from a *Grandes chroniques de France*, manuscript on vellum illuminated by Perrin Rémiet [Paris, c.1400-1410].

Miniature: 78 x 92mm on a cutting: 382 x 270 mm in total, probably depicting Hugh the Great entrusting the guardianship of his son Hugh Capet to Richard of Normandy, the miniature above a five-line illuminated initial with extended border flourishing, two columns of text, 53 lines on verso (the leaf cut in two horizontally, central vertical crease and prickings evident where previously used as a wrapper, slit in upper half repaired with stitches slightly affecting text). Mounted. *Provenance*: Christie's, 27 June 1979, lot 148 (part; along with lots 16, 19 and 22).

£7,000-10,000

US\$9,100-13,000  
€7,800-11,000



19

ROBERT II ACCEPTS THE SURRENDER OF MELUN, miniature cut from a *Grandes chroniques de France*, manuscript on vellum illuminated by Perrin Rémiet [Paris, c.1400-1410].

Miniature 105 x 93mm on a cutting 154 x 123mm, depicting Robert II of France accepting the keys to a city from four kneeling citizens, the miniature above a five-line illuminated initial with extended border flourishing, 6 lines of text in a single column, 25 lines on verso. Mounted. *Provenance*: Christie's, 27 June 1979, lot 148 (part; along with lots 16, 18 and 22).

The same subject appears in Royal MS 16 G VI (f.259r) opening the life of King Robert II.

£6,000-9,000

US\$7,800-12,000  
€6,700-9,900

## 20

LOUIS VII RETURNS TO PARIS FROM AQUITAINE, miniature cut from a *Grandes chroniques de France*, manuscript on vellum illuminated by Perrin Rémiet [Paris, c.1400-1410].

Miniature: 75 x 90 mm on a cutting: 195 x 357 mm, depicting Louis VII 'le Jeune' returning to Paris from Aquitaine on horseback, the miniature above a five-line illuminated initial with extended border flourishing, two columns of text (central vertical crease and prickings evident where previously used as a wrapper, the miniature in very good condition). Framed. *Provenance*: Acquired from a Belgian private collection in 1999.

The same subject appears in Royal MS 16 G VI (f.312v) opening book 1 of the life of Louis VII.

£6,000-9,000

US\$7,800-12,000

€6,700-9,900



## 21

EDWARD I PAYING HOMAGE TO PHILIP THE FAIR, miniature cut from a *Grandes chroniques de France*, manuscript on vellum illuminated by Perrin Rémiet [Paris, c.1400-1410].

Miniature: 82 x 90mm on a cutting: 194 x 132mm, depicting a kneeling King Edward I of England paying homage to an enthroned Philip IV of France in 1299, the miniature above a seven-line illuminated initial with extended border flourishing, 14 lines of text in a single column, 29 lines on verso (the miniature a little smudged). Mounted. *Provenance*: (1) Sir John Galvin (b. 1902), Australian-American businessman who acquired Loughlinstown House, Dublin in 1963. (2) Sotheby's, 7 July 2008, lot 3 (part; along with lots 17 and 23).

£6,000-9,000

US\$7,800-12,000

€6,700-9,900





22

THE CORONATION OF JOHN II, miniature cut from a *Grandes chroniques de France*, manuscript on vellum illuminated by Perrin Rémiot [Paris, c.1400-1410].

Miniature: 84 x 84mm on a cutting: 192mm x 266mm, depicting the coronation of John II 'the Good' of France, shown beside his second wife Joan, on 26 September 1350, the miniature above a six-line illuminated initial with extended border flourishing, two columns of text, 27 lines on verso (central vertical crease, prickings and remains of string where previously used as a wrapper, small losses at both bottom corners). Mounted. *Provenance*: Christie's, 27 June 1979, lot 148 (part; along with lots 16, 18 and 19).

£6,000-9,000

US\$7,800-12,000

€6,700-9,900



23

THE BATTLE OF POITIERS, miniature cut from a *Grandes chroniques de France*, manuscript on vellum illuminated by Perrin Rémiot [Paris, c.1400-1410].

Miniature: 78 x 83mm on a cutting: 192 x 269mm, depicting John II 'the Good' of France at the head of his army confronting the English longbowmen under the Black Prince on 19 September 1356, the miniature above a four-line illuminated initial with extended border flourishing, 11 lines of text in a single column, c.24 lines on verso (the upper half of a leaf, now folded over, central vertical crease and prickings evident where previously used as a wrapper, the gold ground rubbed). Mounted. *Provenance*: (1) Sir John Galvin (b. 1902), Australian-American businessman who acquired Loughlinstown House, Dublin in 1963. (2) Sotheby's, 7 July 2008, lot 3 (part; along with lots 17 and 21).

£6,000-9,000

US\$7,800-12,000

€6,700-9,900



## 24

CAESAR BATTLING THE FLEMISH, miniature cut from a *Manuel d'Histoire* of Philip VI of Valois, in French, illuminated manuscript on vellum [Paris, c.1416].

**An important miniature from a fragmentary *Manuel d'Histoire* at the Bibliothèque nationale de France, illuminated by the Master of the Berry Apocalypse, one of the artists working for Jean, Duc de Berry.**

162 x 196mm. Miniature with two lines of text in two columns, reverse with c.22 lines in 2 columns, 2 small illuminated initials and 3 lines of rubrics in red (heavily rubbed and darkened, creased and thumbd).

*Provenance:* (1) The present miniature was cut from a compilation of historical chronicles commissioned by Philip VI of Valois in 1326-30. This *Manuel d'Histoire* survives in very fragmentary state in Paris, BnF, nouv. acq. fr. 14285 (see exhib. cat. *Paris 1400*, 2004, no 181), and includes a number of texts including the *Chronique* of Baudouin d'Avesnes. Only one other copy of the text survives (British Library, Cotton MS Augustus V). (2) Richard Bisill, of Somerset: his 16th-century ex-libris in the parent manuscript: 'Thes bock is Rycharde Bysyll of Chard, in the county of Somerset and in thys bock is [...]'. (3) An 18th-century hand in the parent manuscript reads: 'Men clapen them Loeranez [...] men clapen them Odenthos. Mandeville's Travels, p. 352'. (4) According to the Schoenberg Database, the fragmentary parent manuscript was lot 7470 in J. & J. Leighton, *Catalogue of early-printed, and other interesting*

*books, manuscripts and fine bindings*, Part XIII (1901). At the time of this sale it contained 35 large miniatures. This manuscript was purchased by Albert Rosset, of Lyons (see. A. Rosset, 'Le Manuel d'histoire de Philippe VI de Valois et ses enluminures', *Arts anciens de la Flandre*, VI, 1913, p.p.123-126, his sale of *Précieux manuscrits à peintures du XIIIe au XVIIe siècle*, Hôtel Drouot, 17 June 1960, lot 6).

A sister cutting representing Sodom and Gomorrah and the Tower of Babel appeared in Maggs, *European Bulletin* 17, no 7.

*Illumination:* The style of illumination is that of the Master of the Berry Apocalypse, one of the three illuminators at work in BnF, nouv. acq. fr. 14285, active in Paris between c.1407-20 and named by Millard Meiss after a manuscript *Apocalypse* made for the great French patron of the Arts Jean, Duc de Berry in c.1415, now Morgan Library, ms. M. 133. Influenced by the Boucicaut Master, the style of the Berry Apocalypse Master is characterised by washes of pale grey, brown or magenta, touched by opaque white and irregularly accented by heavy outlines (see M. Meiss, *French Painting in the Time of Jean de Berry. The Limbourgs and their Contemporaries*, 1974, II, pp.368-372).

£7,000-10,000

US\$9,200-13,000  
€7,700-11,000



25

FUNERAL MASS, miniature on a partial leaf from a Book of Hours, illuminated manuscript on vellum [eastern France, perhaps Besançon, c.1430-1450].

**An unusual depiction of the Funeral Mass, showing the kissing of the paten, from a Book of Hours painted in eastern France; perhaps by the same artist who painted a Book of Hours for the use of Besançon now held at the Morgan Library (MS 293).**

148 x 85mm. The miniature would have opened the Office of the Dead, four-line illuminated initial, five lines of text, 15 lines on the verso (cropped around the arch top of the miniature and the edges of the baguette borders surrounding the text). Mounted. *Provenance:* (1) Sotheby's, 24 June 1986, lot 52 (part). (2) Dr. Jörn Günther, *Collecting Miniatures*, cat no 9, 2006.

A miniature cut from the same Book of Hours depicting the Virgin and Child Enthroned was sold alongside the present miniature in 1986; another sister – St Margaret and the Dragon – was sold at Sotheby's, 8 December 1981, lot 25 and is now held at Vanderbilt University, Tennessee (Acc. # 1983.014). These miniatures are discussed in Plotzek, *Andachtsbücher des Mittelalters aus Privatbesitz*, N° 19 (Köln, 1987; p.109; the first two illustrated), who assumes on the basis of the decoration that they must have come from a high-quality Book of Hours created in Paris between 1420 and 1430 and links their compositions to those emanating from the atelier of the Boucicaut Master, believing Christopher de Hamel's identification of the style of the Master of the Munich Golden Legend less likely. In fact, scholarly consensus now puts the production of the parent Hours at a later date, to the east of Paris. François Avril situated it between Dijon and Besançon between 1430-1450, suggesting a stylistic similarity with the miniatures in Cod.1800 at the Österreichischen Nationalbibliothek in Vienna, the Book Altar of Philip the Good. Dagmar Thoss, who edited the 1991 facsimile edition of Cod.1800, agreed that the miniatures should be considered as part of the same stylistic group, while noting that they were of higher quality. Roger Wieck has attributed the miniatures to an artist close to – or, perhaps, directly identifiable as – the artist who painted Morgan MS 293, a Book of Hours for the use of Besançon produced c.1430.

£5,000-8,000

US\$6,500-10,000  
€5,600-8,800



26

SAINTS PETER AND JOHN PREACHING IN SAMARIA, miniature from a Book of Hours, illuminated manuscript on vellum [northern France, perhaps Paris, c.1425]

**A rare miniature to illustrate the Hours of the Holy Spirit; a survival from a Book of Hours produced in Paris or the surrounding regions that must have boasted a notably full iconographic programme, suggesting an original commission of some significance.**

101 x 80mm. The miniature with an inscription at the foot 'Imponebant manus super illos, et accipiebant spiritum sanctum, actuum viii': it illustrates the description in Acts 8:14-24 of the conversion of Samaria and the calling down by Peter and John of the Holy Ghost on the new converts and was likely part of an miniature cycle illustrating the Hours of the Holy Spirit. Verso with 14 lines, from Psalm 86 'Fundamenta eius' (laid down, light surface soiling). *Provenance:* (1) Sotheby's, 20 June 1989, lot 11. (2) Quaritch, thence to the present collection.

The present miniature is one of a group traditionally linked on stylistic grounds to the Bedford Master, the illuminator named from his work in 1420s and 1430s Paris for John, duke of Bedford, Regent of France: the six sister miniatures cut from the same parent Hours comprise an Annunciation to the Shepherds (Musée de Chartres), Flagellation (Les Enluminures, cat.3, no 20), Deposition (Les Enluminures, cat.10, no 5), Mary Magdalene and St Margaret (Munich, Graphische Sammlung, Inv. 40272), Pentecost (Les Enluminures, cat. 5, no 16a) and St Peter Preaching (Les Enluminures, cat.5, no 16b), the final two also likely illustrating the Hours of the Holy Spirit. Certain of these might seem to exhibit the same type of 'stocky, bulbous-nosed figures derived from Netherlandish painting' that Millard Meiss had attributed to a 'Trend towards Bedford' in Paris in the early 15th century (*The Limbourgs and their Contemporaries*, 1974, pp.363-4), but no scholarly consensus has been reached for the group, within which there appear to be at least two hands at work: the Flagellation miniature, for example, is quite different in style and composition to ours and is almost reminiscent of the work of the Rohan Master. Greg Clark suggests that our miniature may have been painted by an artist working in the circle of the Master of the Duke of Berry's Apocalypse in the 1410s (*Art in a Time of War*, 2016, pp. 24-25), while Nicole Reynaud has suggested that the style of the miniatures may not be Parisian at all, rather provincial; she puts forward a date of production around 1425. Wherever the Book of Hours from which these miniatures originate was painted, it must have been a commission of some significance to have boasted the Hours of the Holy Spirit illustrated with a full cycle of miniatures, where Pentecost alone would normally suffice at the opening of the office.

£4,000-6,000

US\$5,300-7,800  
€4,400-6,600

FLIGHT INTO EGYPT, miniature on a leaf cut from a Book of Hours, illuminated manuscript on vellum [Rouen, c.1450-60]

**An splendid miniature illuminated by the St Stephen Master, an illuminator whose style was formed in the milieu of the Bedford and Dunois Masters.**

193 x 137mm. The Flight into Egypt opening vespers in the Hours of the Virgin. Reverse with 16 lines of text and 6 illuminated initials and line fillers within a full border, ruled space: 100 x 55mm, modern pencil foliation in lower corners '62' (lower right corner a little rubbed). Mounted. *Provenance:* This miniature and the following come from an incomplete Book of Hours for the use of Rouen (Sotheby's, 5 December 2000, lot 62). The pencil foliation was done when the manuscript was already fragmentary and misbound. Four single text leaves and two bifolia were sold at Christie's, 11 July 2002, lot 5.

*Illumination:* The Flight into Egypt is a striking work by the artist of the Invention of St Stephen in the Salisbury Breviary (Paris, BnF, lat.17294, f.529v), one of the four manuscripts owned or commissioned by John, Duke of Bedford, English Regent in France from 1423, from which the Bedford Master takes his name. Work continued on the Breviary after the Duke's death in 1436, with only this one large miniature of St Stephen not in the related styles of the Bedford and Dunois Masters. Like the Master of the Munich Golden Legend, with whom he sometimes collaborated, the St Stephen Master adopted many of the compositions of the Bedford and Dunois Masters while retaining his own distinctive and accomplished style (see C. Reynolds, 'The Workshop of the Master of the Duke of Bedford: Definitions and Identities', in *Patrons, Authors, and Workshops: Books and Book Production in Paris around 1400*, 2006, pp.437-72). The attendant in the present miniature is a testament to this close collaboration: the same figure can be found in the Dunois Hours (where there are added miniatures in the St Stephen style), which the Dunois Master in turn borrowed from the Presentation in the Temple in the Très Riches Heures.

A comparable scene to our Flight can be found in one of the roundels of the Salisbury Breviary itself, f. 115v. Unlike the Dunois Master, with his deliberately evident brushstrokes, the St Stephen painter achieves a precise and even finish, with smooth contours neatly defining slightly narrow-headed figures, while a fine line gives features to the pale faces and emphasises the hooded eyes.

£8,000-12,000

US\$11,000-16,000  
€8,900-13,000



## 28

MADONNA OF HUMILITY, miniature on a leaf from a Book of Hours, illuminated manuscript on vellum [Rouen, c.1450-60]

**A splendidly inventive miniature by the dominant Parisian illuminator of the mid-15th century, the Dunois Master.**

193 x 137mm. The Madonna of Humility opening the prayer *O intemerata* in a Book of Hours. Reverse with 16 lines of text within a full border, ruled space: 100 x 55mm, modern pencil foliation in lower corners '67' (faces somewhat rubbed, small losses of pigment to the robes of the Virgin). Mounted. *Provenance:* This miniature and the previous come from an incomplete Book of Hours for the use of Rouen (Sotheby's, 5 December 2000, lot 62). The pencil foliation was done when the manuscript was already fragmentary and misbound. Four single text leaves and two bifolia were sold at Christie's, 11 July 2002, lot 5.

*Illumination:* The illuminator of the Madonna of Humility is not the same as the Flight into Egypt, the other surviving miniature from this manuscript. This refined miniature is by the Dunois Master, the successor of the Bedford Master as the leading painter in Paris (Avril and Reynaud, *Les manuscrits à peintures en France: 1440-1520*, 1993, p.37) and is an exquisite example of his work in conception and execution. The Master worked extensively for the French court, as in his name work, the Count of Dunois's Book of Hours (British Library, Yates Thompson 3), and the Hours of Simon de Varie, dated 1455 (J. Paul Getty Museum and The Hague KB). Gregory Clark has pointed out the similarities between the present miniature and the Dunois Master's work in the Clumber Park Chartier (now Beinecke Library MS 1216): we see the same obsessively patterned outdoor settings (especially the verdant trellis, comparable to f.94v in the Chartier manuscript), the same pale, delicate faces with fluffy, parted hair (also present in the corresponding scene in British Library Yates Thompson 3, f.27v).

£8,000-12,000

US\$11,000-16,000  
€8,800-13,000





(enlarged)

## 29

PIETÀ, miniature from a Book of Hours, illuminated manuscript on vellum [Poitiers or Nantes, c.1460]

**An exquisite rendering of the Pietà – remarkable for the delicacy of its execution and affecting quality – on a minute scale by the Master of Adélaïde of Savoy (fl. c.1450–c.1470), also known as the Master of MS. Poitiers 30, an artist noted for his originality among other illuminators during a golden age of French manuscript illumination.**

58 x 43mm. 6 lines of text visible on verso (some surface soiling to the white robes of the angels). Mounted. *Provenance*: (1) Dr H.F. Jossi-Debrunner (1922-1986). (2) Sotheby's, 26 November 1985, lot 5 (part), sold to Maggs. (3) Sotheby's, 4 December 2007, lot 30.

*Illumination*: The finely-balanced composition and mastery of colour displayed in the present miniature are a testament to the skill of an artist known alternately as the Master of Adélaïde of Savoy – after a Book of Hours in Chantilly (Mus. Condé, ms. 1362) later owned by the Duchess of Burgundy (1685-1712) – and the Master of MS. Poitiers 30 – after a missal in the Bibliothèque municipale of Poitiers – who appears to have worked in Poitiers

then Nantes, before moving to Paris. Avril and Renaud describe him as 'one of the most original of the constellation of illuminators who flourished in the west of France at the time of Fouquet' (for discussion, see *Les Manuscrits à Peintures en France 1440-1520*, 1994, pp. 123-6); he collaborated with other artists of the Master of the Jouvenel des Ursins group, from whose milieu emerged the celebrated painter and illuminator Jean Fouquet, favourite of the French court.

Our miniature was sold at Sotheby's in 1985 (26 November, lot 5) alongside another depicting the Coronation of the Virgin: on the basis of their dimensions and the style of the illumination, Christopher de Hamel suggests that these miniatures come from the same Book of Hours as a series of nine leaves and cuttings held at the Morgan Library (MS M.1067). The Morgan miniatures, in turn, have been identified by Eberhard König as having been cut from a Book of Hours now in Florence (Bibl. Naz., B.R. 332). The composition of our Pietà reappears in a Book of Hours attributed to the Master of Adélaïde of Savoy sold at Sotheby's, 13 July 1977, lot 72.

£12,000-18,000

US\$16,000-23,000  
€14,000-20,000

### 30

TWO LEAVES FROM A BREVIARY, in Latin, illuminated manuscript on vellum [southern Netherlands, 15th century]

98 x 66mm. 22 lines in one column, one leaf with a large illuminated initial and full-page scatter border, the other with a large initial and accompanying monochrome acanthus border with a bas-de-page miniature showing a reclining cleric (both leaves cropped into upper border, the first with small remnants of mounting to upper and lower borders, the second with some small losses of white pigment). (2)

£1,500-2,000

US\$2,000-2,600

€1,700-2,200



### 31

MOSES SPEAKING TO HIS PEOPLE, historiated initial cut from a choirbook illuminated by Antonio Maria da Villafora [Padua, c.1500].

**A sparkling example of the work of Antonio Maria da Villafora (documented in Padua 1469-1511), showing his detailed technique and strong figural characterisation, perhaps from a volume originally commissioned by the Benedictines of Santa Giustina in Padua.**

100 x 70mm. Reverse with remnants of three lines of text (minor loss of pigment to Moses' robe, and light rubbing to lower left corner of miniature). Mounted. Provenance: 'Vente Gélis-Didot, 1897': pencil note in French on back of mount. The miniature is no 87 in the *Catalogue de manuscrits et miniatures du XIe au XVIIe siècle [...] composant la collection de M. P. Gélis-Didot*. Paris, 12 April 1897, offered in that sale with lot 34, the historiated initial 'B' with God the Father.

**Illumination:** Although originating in Villafora in Polesina, Antonio Maria's documented career was entirely in Padua. He was active over a long period and illuminated manuscripts and incunables for individual patrons and monasteries in and around the city. Some of his most significant works were commissions for Pietro Barozzi, Bishop of Padua for whom he worked from 1487 to 1506. He has been described as 'the most important personality of the Paduan Renaissance in the field of illumination for the output, continuity and quality of his contributions' (*Dizionario biografico dei miniatori italiani*, 2004, pp.36-9). The present initial, with the pronounced features, attentive modelling and careful and complex build-up of brushstrokes, shows affinities with his work in the last decades of the 15th century including incunables for Barozzi (nos 155-8 in *La Miniatura a Padova dal medioevo al settecento*, eds G.B. Baldissin, G. Mariani Canova, F. Toniolo, exh. cat. 1999, pp.382-6) and, for example, the initial with Christ Blessing St Peter in the British Library (Add. 71119E), a miniature that Gaudenz Freuler dates to the final phase of Villafora's career and suggests may have been excised from a volume commissioned by the Benedictines of Santa Giustina (see G. Freuler, *Italian Miniatures*, 2013, II, pp.804-7). Indeed, the similarities between the present cutting, the British Library cutting, and a Fool in an initial 'D' from the Karl and Elizabeth Katz collection sold at Christie's, 5-12 December 2017, lot 27, suggest they may all have come from the same volume.

£3,000-5,000

US\$3,900-6,500

€3,400-5,500





## 32

THE ASCENSION OF CHRIST, historiated initial on vellum cut from a choirbook illuminated by Domenico Morone [Verona, c.1500].

**A rare work of illumination by the pioneering Renaissance panel painter and frescoist Domenico Morone (c.1442-1503).**

127 x 95mm. Historiated initial 'O' with the Ascension of Christ, reverse with fragment of text and music on a red stave (trimmed close to the edge of the miniature, a few small losses of pigment to Christ's robe and the hill in the background). *Provenance:* (1) The surviving cuttings associated with this miniature were all likely taken from a Franciscan gradual (the iconography of two of the cuttings indicates a Franciscan context). The majority of these cuttings were reunited by Hans-Joachim Eberhardt in 'Nuovi studi su Domenico Morone, Girolamo dai Libri e Liberale', *Miniatura Veronese del Rinascimento*, exh. cat., 1986, pp. 103-161. (2) Paul Graupe, Berlin sale 76, 12 December 1927, lot 50 (described as school of Mantegna) to: (3) Kurt Arnhold (1887-1951), Dresden bank and collector. (4) Sotheby's, 23 June 1992, lot 20. (5) Maggs, *European Bulletin* 19, 1994, no 23.

Strongly influenced by Mantegna and Squarcione, Domenico Morone was one of the leading Veronese painters of his time. Among Domenico's earliest surviving recorded works is a Madonna and Child (Berlin, Gemäldegalerie), signed and dated in 1483. Mantegna's influence is evident in this piece, and Domenico almost certainly came into contact with a Mantegnesque style through the art of Francesco Benaglio, considered to be Domenico's teacher.

Throughout the 1490s Domenico led a large workshop which was involved in many great commissions including the fresco cycle for the library of San Bernardino in Verona; in this work he blended his own powers of observation with Mantegnesque spatial effects and decorative motifs. His activity as an illuminator has only relatively recently been explored, largely thanks to Hans-Joachim Eberhardt's catalogue of a 1986 exhibition of Veronese Renaissance illumination. Morone's hard, linear style, sculptural figures, plastic manner of rendering drapery, and rocky landscape are all evident in the present cutting. Gaudenz Freuler sees Morone as a nostalgic, classicising artist who, while paying tribute to Liberale da Verona, follows a distinct artistic path; his style more rooted in the work of the artists active at the Este court, such as Martino da Modena and Jacopo di Filippo Argenta, than of his Veronese contemporaries (see G. Freuler, *Italian Miniatures*, 2013, II, pp.788-95).

Freuler has assembled an updated list of surviving miniatures attributable to Domenico Morone, among which we should add the present cutting (G. Freuler, *Italian Miniatures*, II, pp.790-2). Sister-cuttings are in Berlin (Kupferstichkabinett, 629), New York (Metropolitan Museum of Art, Robert Lehman Collection, 1975.1.2483), Philadelphia (Free Library, Lewis 45:28), and London (Victoria and Albert Museum, inv.4916 and 4924, plus a further nine foliate initials).

£8,000-12,000

US\$11,000-16,000  
€8,800-13,000



### 33

DAVID IN PRAYER, miniature from a Book of Hours, illuminated manuscript on vellum [southern Netherlands, ?Ghent, c.1500]

**A very fine miniature after a Simon Marmion prototype in the 'La Flora' Hours, painted by the Master of the First Prayerbook of Maximilian I, Alexander Bening. The intimate half-length format invites the viewer not merely to contemplate the scene of King David kneeling in prayer, but to experience it directly: Marmion's close-up compositions were faithfully absorbed by the Maximilian Master and his workshop and reappear throughout his oeuvre.**

115 x 86mm. The present miniature would have opened the Penitential Psalms (verso blank, trimmed to extreme edges of the miniature). Framed. *Provenance*: Sotheby's, 5 December 1994, lot 15 (part); Bodo Brinkmann suggests that the two miniatures sold in 1994 came originally from the 'Croÿ-Arenberg Hours' (for a description of this manuscript see Jörn Günther, *Masterpieces; Catalogue* 9, 2008, no 23).

*Illumination*: This fine miniature was painted by the Master of the First Prayerbook of Maximilian I, an illuminator named from a manuscript made for the Emperor (Vienna, ÖNB Cod. 1907), now widely believed to be Alexander Bening (d.1519). Alexander, or Sanders, was one of the most renowned and sought-after illuminators of his day and father of the celebrated Simon

Bening. The present composition is taken directly from a miniature depicting David in Prayer in a Book of Hours in Naples known as 'La Flora' (Biblioteca Nazionale, I.B.51), whose completion was attributed to the Master of the First Prayerbook of Maximilian by Bodo Brinkmann (*Die Flämische Buchmalerei am Ende des Burgunderreichs: der Meister des Dresdener Gebetbuchs und die Miniaturisten seiner Zeit*, Turnhout, 1997); Brinkmann also confirmed the attribution of this miniature to the Maximilian Master in 1994, when it was sold at Sotheby's alongside an Annunciation to the Shepherds. Begun by the Valenciennes painter and illuminator Simon Marmion (c.1425-1489), the 'La Flora' Hours were abandoned or left unfinished on his death. Completed by the Maximilian Master, they survive as a composite and include a series of miniatures by Marmion, many of which are close-up compositions such as our half-length David, notable for their immediacy and sense of drama. Marmion's compositions served as an immediate source for the Maximilian Master, entering the repertoire of this illuminator and his workshop and appearing in other manuscripts that they illuminated, including a Book of Hours held in Munich (Bayerische Staatsbibliothek, Ms. Clm. 28345) and the so-called Vienna-Poitiers Hours. Another copy of the David miniature, at a slightly further remove, is illustrated in Swarzenski and Schilling, *Handschriften und Einzelminiaturen [...]* in *Frankfurter Besitz*, 1929, pl.LXIV, no 149.

£10,000-15,000

US\$14,000-20,000

€11,000-16,000



### 34

GOD THE FATHER, historiated initial 'B' from an Antiphonal, illuminated manuscript on vellum [Lombardy, perhaps Cremona, third quarter of the 15th century]

**A large, fine example of 15th-century Lombard illumination, attributable to the Maestro dai Fondi Giallini.**

c.190 x 220mm (laid down, slight rubbing to the gold and small pigment losses including at the centre of Christ's robe). *Provenance:* Pierre Gélis-Didot (1853-1937; his sale, Paris, 12-13 April 1897, lot 87 along with another depicting Moses).

This initial is identifiable as belonging stylistically with a group of dispersed cuttings (several belonging to the Houghton Library, Harvard) originating in a single choirbook, brought together by Anna Melograni in 'Miniature inedite

del Quattrocento lombardo nelle collezione americane', *Storia dell'Arte*, 1994, pp.289-94. They are painted an artist given the name Maestro dai Fondi Giallini, whose work was first identified in a series of Graduals made for the convent of Sant'Agostino in Cremona (Museo Civico, mss XIII-XV); the Master is named for the distinctive use of mustard-yellow backgrounds in certain of his works. His style owes an obvious debt to the Master of the Vitae Imperatorum, favoured illuminator of Filippo Maria Visconti, Duke of Milan: characteristic traits found in the present miniature are the bifurcated beard of God the Father and the fluid treatment of the pooled draperies. The flat, somewhat doll-like face of God the Father recalls in particular those of Sts Ambrose and Ursula from two miniatures painted by the Maestro dai Fondi Giallini sold at Christie's, 28 November 2001, lot 3 and 12 June 2013, lot 8.

£10,000-15,000

US\$14,000-20,000  
€11,000-16,000



### 35

RAISING OF LAZARUS, miniature on a leaf from a Book of Hours illuminated by Jean Poyet [Tours, 1500-1515].

**An expressive and engrossing scene from a richly illuminated Book of Hours by the workshop of one of the greatest illuminators of the turn of the 16th century, Jean Poyet of Tours.**

157 x 107mm. Full-page miniature depicting Christ raising Lazarus from the dead, still seated on the edge of his grave wrapped in a shroud (John 11:44), opening the Office of the Dead in a Book of Hours, verso with 18 lines of text, ruled space: 91 x 56mm, illuminated initials and line-fillers, panel border of flowers and acanthus leaves with a bird on a parti-coloured liquid gold ground (somewhat rubbed, marks of old mounting at edges, long horizontal crease along the bottom half of the miniature). *Provenance*: Sotheby's, 5 July 2005, lot 20.

*Illumination*: The composition of the present miniatures is very close to that in a Book of Hours at Harvard (Houghton Library MS Typ 614: see M. Hofmann,

*Beyond Words. Illuminated Manuscripts in Boston Collections*, exh. cat., 2016, no 111, pp.123-4). Like the Houghton Hours, it is by the workshop of Jean Poyet of Tours (fl. c.1485-1503), a painter who rivalled Jean Bourdichon for royal and courtly patronage during the reigns of Louis XI (1461-83), Charles VIII (1483-98) and Louis XII (1498-1515). Characteristic of his style are the slender figures with finely modelled heads; the elaborate Renaissance illusionistic architectural frames and backdrops; a keen sensitivity for depth, with figures receding into the background; and a subtle palette of pinks and blues heightened with fine wisps of gold (see F. Avril and N. Reynaud, *Les manuscrits à peintures en France, 1440-1520*, 1993, pp.306-18; R.S. Wieck, W.M. Voelkle and K.M. Hearne, *The Hours of Henry VIII, A Renaissance Masterpiece by Jean Poyet*, 2000; and M. Hofmann, *Jean Poyer: Das Gesamtwerk*, 2004).

£10,000-15,000

US\$14,000-20,000  
€11,000-16,000



## 036

BOOK OF HOURS, use of Rome, in Latin, illuminated manuscript on vellum [southern Netherlands, perhaps Bruges, c.1490-1500]

**A delightful Book of Hours closely connected to another at the Royal Monastery of El Escorial: the work in our manuscript recalls that of the Master of Janneke Bollengier and the Master of Edward IV.**

105 x 75mm. ii + 168, complete, modern pencil foliation, 17 lines, ruled space: 76 x 54mm, 2-line illuminated initials throughout, 10 historiated initials with three-quarter scatter borders of flowers, fruit, insects and grotesques, six full-page arch-topped miniatures facing six large illuminated initials within full borders as before (slight rubbing to some miniatures, light dampstaining to the outer margins across the manuscript, faint marginal wear elsewhere, thumbing). 17th-century Spanish red morocco gilt, edges gilt (lacking clasps, upper joint repaired).

*Provenance:* (1) Written and illuminated in Flanders, with liturgy for the use of Rome. The calendar, which is not particularly full, nevertheless has a distinct Bruges character: saints in red include SS Armand and Vedast (6 February), Boniface (5 June), Basil (14 June), Eligius (25 June) and Donatian (14 October). The 'distinctive' appearance of St Alexius among monks and hermits in the litany of the Escorial Hours remarked upon by Maryan Ainsworth and Thomas

Kren (see the *Illumination* paragraph below) is mirrored here. (2) The final flyleaf is now a pastedown, but the verso bears an inscription in a ?17th-century hand ('?Dos cosas mu[s]ica...'); the binding is likely Spanish from the same period. (3) Sotheby's, 10 December 1980, lot 117.

*Content:* Calendar ff.1-12; prayer to the Holy Face ff.14-15; Hours of the Cross ff.17-22v; Hours of the Holy Spirit ff.23-27v; Mass of the Virgin including Gospel extracts ff.29-38v; Hours of the Virgin, use of Rome ff.40-101v; Penitential Psalms and Litany ff.103-121v; Office of the Dead ff.123-157; *Obsecro te* ff.158-161; O interemerata ff.161v-163; Athanasian Creed ff.164-167; ruled blank f.168.

*Illumination:* Elements of the programme of illumination connect our manuscript very closely to a Bruges Book of Hours from 1486 in the library of the Royal Monastery of El Escorial (Vitr. 12): the composition and palette of both the full-page Crucifixion and Annunciation miniatures are near-identical, the historiated initial depicting the Massacre of the Innocents in our manuscript distils a full-page composition in the Escorial Hours, and the style and staging of the insects, pea pods, grotesques and flowers in the scatter borders is also directly comparable, down to the repetition of certain motifs. Previously attributed in their entirety to Gerard David, the 15 miniatures in the Escorial Hours are now thought to have been largely the responsibility of another artist, identified by Bodo Brinkmann as the Master of Edward IV, with Gerard David responsible for a campaign of completion and repainting,



chiefly of the faces and hands, of all the miniatures apart from the Virgin and Child (which is accepted to be entirely the work of David; see Brinkmann, *Die flämische Buchmalerei am Ende des Burgunderreichs*, 1997, pp.143-148, for discussion of the Escorial Hours). Maryan Ainsworth and Thomas Kren are not completely convinced by Brinkmann's attribution of the majority of the work in the Escorial Hours to the Master of Edward IV, citing a certain lack of attention to detail and weaker handling of the settings (Kren and McKendrick (eds.), *Illuminating the Renaissance*, 2003, no 99); thus leaving anonymous the illuminator responsible for these and, possibly, part of the illumination of our own Hours.

Some of the miniatures in the present manuscript, which are not repainted as they are in the Escorial Hours, do recall the work of the Master of Edward IV: characteristic is the saturated palette of azure, salmon, green lake and grey-blue of the Crucifixion and Three Living and Three Dead miniatures, as well as the rather swarthy, almost careworn, male faces, with large deep-set eyes, shadowy cheekbones and straggling hair seen in the figures appearing at the Crucifixion around the foot of the cross, and in the Three Living. Other elements of the programme of illumination point elsewhere. Like the Escorial Hours, there is likely to be more than one hand at work in our manuscript: artists working during the golden age of Flemish manuscript illumination in the decades either side of 1500 frequently collaborated in this way. The cross-hatching in the ripples of the draperies and the darkly-flushed cheeks, fading into softly-curling facial hair, of Christ as *Salvator mundi* are closely

comparable with another iteration of this popular subject in the Hours of Janneke Bollengier (Mons, Trésor de la Collégiale Saint-Waudru, ms.65, f.249v; see Smeyers and Van der Stock (eds.), *Flemish Illuminated Manuscripts, 1475-1550*, 1996, ex. cat. no 39). The style of the Master of Janneke Bollengier, who takes his name from an Hours made for the grand-daughter of Jacques le Boulengier (d.1510), equerry to Charles the Bold, might also be identified in the gentle face of our Virgin (f.28v) with her rather long nose, which recalls the Annunciate Virgin in the Bollengier Hours (f.57v). Our own Annunciate Virgin looks like another in a miniature by Bollengier in the Arenberg Hours from the Beck collection (sold Sotheby's, 16 June 1997, lot 32).

The subjects of the full-page miniatures are as follows: Christ as *Salvator mundi* f.13v; Crucifixion f.16v; Virgin and Child f.28v; Annunciation f.39v; David in Prayer f.102v; the Three Living and the Three Dead f.122v.

The subjects of the large historiated initials are as follows: Pentecost f.23; Visitation f.56; Nativity f.66; Annunciation to the Shepherds f.70; Adoration of the Magi f.74; Presentation in the Temple f.78; Massacre of the Innocents f.82; Flight into Egypt f.89; Blessing of the Virgin f.94; and the Pietà f.158.

£50,000-80,000

US\$65,000-100,000

€56,000-88,000



## OTHER PROPERTIES

### 037

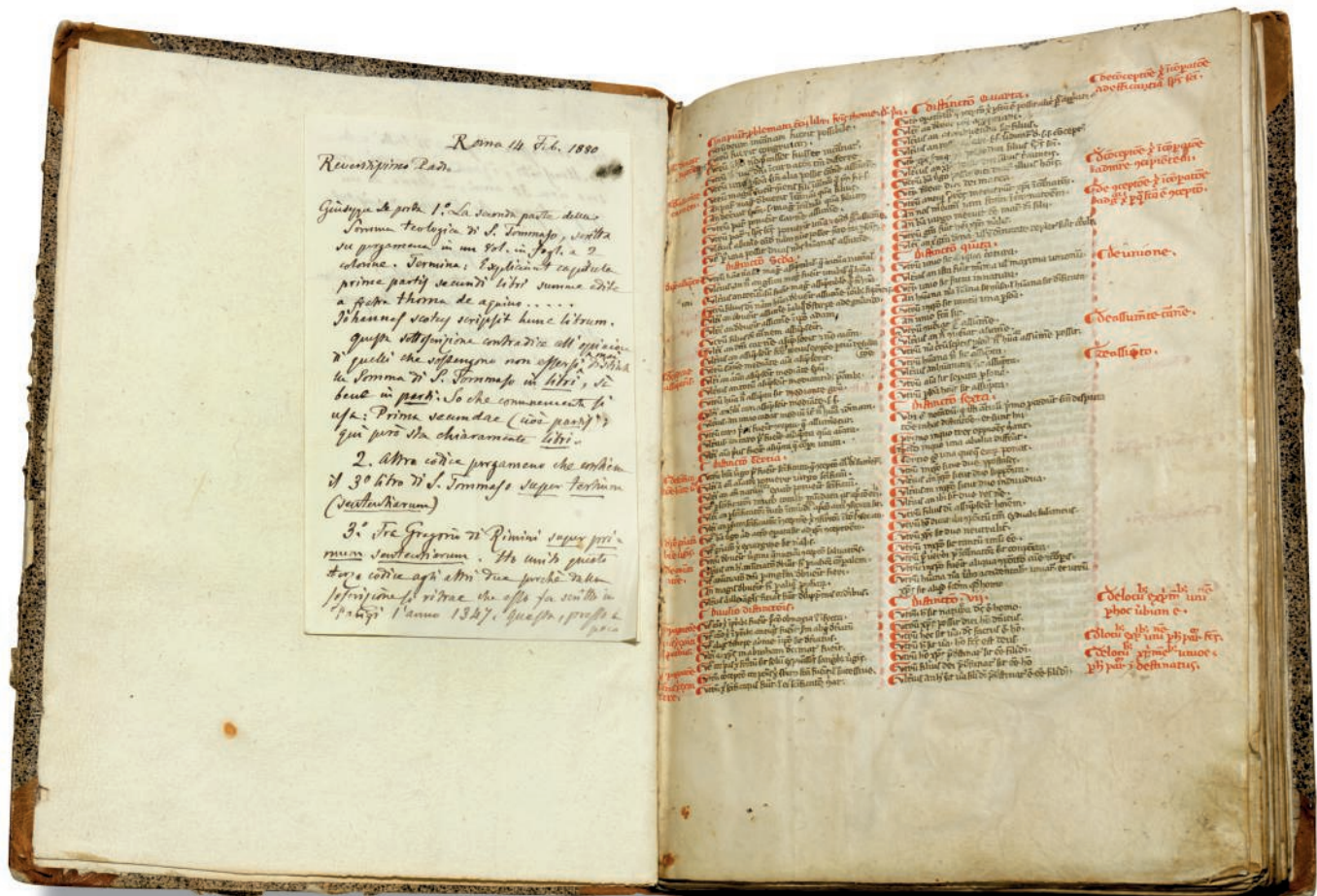
THOMAS AQUINAS (c.1225-1274), *Commentary on the Third Book of the Sentences*, in Latin, illuminated manuscript on vellum [Bologna, third quarter 13th century]

**The quintessential 13th-century Italian university scholastic textbook, contemporaneous to the life of its author Thomas Aquinas, and owned by Giacomo Manzoni, one of the prominent players in the movement for the independence and unification of Italy.**

310 x 227mm. 121 leaves, complete, catchwords and pinpricks survive, occasional signature marks such as 'a2' and 'a3' on ff.6 and 7, 54 lines of text in two columns, ruled space: 217 x 143mm, paragraph marks alternately of red or blue, two-line initials alternately of red or blue with flourishing of the other colour, illuminated initial with an orange-red beast-mask in the infill, informally written *distinctione* headings (faint dampstaining to upper margins, cuts or tears in the margins of 10 leaves, a few wormholes at front and back, narrow stain across 22 lines of text on folio 7). 19th-century sheep-backed speckled paper boards (somewhat worn and scuffed).

**Provenance:** (1) The manuscript was likely produced in Bologna and within the lifetime of the author. It is carefully corrected throughout in a variety of hands. Different readers have jotted *nota bene* marks or *maniculae* symbols in the margins and the list of contents, probably added in the 14th-century, is in an Italian hand.

(2) Count Giacomo Manzoni (1816-1889), bibliographer and Italian republican: letter pasted inside the upper cover dated 14 February 1880 and addressed to Giuseppe Oreglia of the Society of Jesus in Rome. It informs him that three scholastic manuscripts owned by Manzoni and purchased by him some 30 years earlier in Savoy from a man who had acquired them in France, were being brought to him. Manzoni was perhaps seeking Oreglia's opinion on the date and origin of the manuscripts - in the letter he suggested that all three were French and of the mid-14th-century. Oreglia, of the community of La Civiltà Cattolica, had, when still a student, assisted with the foundation of the periodical of that name and continued to write for it throughout his life. It is possible that he was consulting the manuscripts in connection with his research.



Manzoni had played a prominent part in the movement for the independence and unification of Italy: he took part in all the campaigns in the Veneto in 1848 and when the Repubblica Romana was proclaimed in 1849 he was made its Finance Minister. In an effort to get funds Manzoni was involved in negotiations with Palmerston that would have resulted in the sale of the treasures of the Vatican galleries and museums. His refusal to allow this hastened the Republic's inevitable fall. He fled Rome, joined Garibaldi in San Marino and then moved to Corfu. During his exile and travels Manzoni expanded the library that he had inherited from his great-uncle, Bartolomeo Borghese; his purchases included the collection of Guglielmo Libri and a considerable number of books bought after the sale of the Wellesley library. Manzoni returned to Rome in 1874 and at his death there he owned 25,000 volumes. His wish that the collection should remain intact was not fulfilled, and it was sold by G. Sangiorgi in the Palazzo Borghese: *Catalogue de la bibliothèque de feu M. le comte Jacques Manzoni*, 4 parts, Città di Castello 1892-94. There were 220 manuscript volumes in the collection and 186 of these were offered for sale on 23 and 25 April 1894; the catalogue did not include the present manuscript.

- (4) Shelf-mark R.II.18 inside upper cover.
- (5) English private collection.
- (6) Christie's, 29 November 2000, lot 10.

**Content:** List of titles ff.1-4; *Problemata tertii libri fratris Thome* [...], beginning 'Ad locum unde exeunt flumina revertuntur [...]' ff.5-121.

Peter Lombard composed his *Sentences* in the late 1140s as an aid to the study of the Bible and the Church fathers: by the early 13th Century they were the accepted compilation of theological doctrine. The study of the *Sentences* was obligatory for Aquinas as the second and third years of his degree as Master of Theology in Paris. His *Commentary on the Sentences* is nonetheless his first great work, and it has been suggested that all his major conclusions are already to be found in it. The *Commentary on the Sentences* considers the efficient causes of the soul's return to God, with a consideration in particular of the nature and consequences of the Incarnation.

£25,000-35,000 US\$33,000-46,000  
€28,000-39,000



## 038

BOOK OF HOURS, use of Rouen, in Latin and French, illuminated manuscript on vellum [Rouen, c.1460-80]

**A typically Rouennais Book of Hours, illuminated by the workshop of the Master of the Echevinage de Rouen, one of the leading Rouen illuminators of the 15th century, named for the splendid manuscripts he painted for the Bibliothèque des Echevins in Rouen.**

176 x 128mm. ii (paper) + 141 + ii (paper) leaves, complete, 15 lines, ruled space: 94 x 66mm, rubrics in red, illuminated initials and line-fillers throughout, larger initials accompanied by partial borders, 8 large miniatures with full borders (lower corners of ff.1 and 140 repaired, the first miniature a little smudged and darkened, especially to faces, verso of final leaf with traces of adhesion to an earlier binding not affecting text). Early 20th-century brown panelled morocco, spine gilt (slightly rubbed).

**Provenance:** (1) The style of illumination and the feasts in the calendar (St Romanus on 23 October in gold, the Translation of St Romanus on 17 June in red, the feasts of St Wandrille and St Ouen) indicate that the manuscript was produced in Rouen. (2) 16th-century inscription to lower margins of ff.1, 12v, 94v and 141v 'Paenissiez RR de Marac' [Champagne-Ardenne]. (3) George Becher Blomfield (1801-1885), of Mollington Hall, canon of Chester Cathedral: his armorial bookplate. (4) Bonhams, 28 March 2006, lot 96.

**Content:** Calendar ff.1-12v; Gospel extracts ff.13-19; *Obsecro te* and *O intemerata* f.19-26v; Hours of the Virgin, use of Rouen, ff.27-75; blank f.76; Penitential Psalms and Litany ff.77-94v; Hours of the Cross ff.95-98; Hours of the Holy Spirit ff.99-101v; blank f.102; Office of the Dead, use of Rouen, ff.103-132v; Prayers and suffrages in French ff.133-141v.

**Illumination:** The animated, short-necked figures, the decorative tapestries and the horizontally striated trees set against luminous green hillsides are all features of the workshop of the Master of the Rouen Echevinage (fl.1455-85), the dominant illuminator in Rouen in the second half of the 15th century (see F. Avril and N. Reynaud, *Les manuscrits à peintures en France*, 1993, pp.170-2). The artist of the present miniatures balances a strong, primary palette to create vibrant, jewel-like compositions.

The subjects of the large miniatures are as follows: Four evangelists f.13; Annunciation f.27; Nativity f.51; Flight into Egypt f.65; David in Prayer f.77; Crucifixion f.95; Pentecost f.99; Burial scene f.103.

£25,000-35,000

US\$33,000-46,000  
€28,000-39,000

### 039

GRADUALE DOMINICALE, in Latin and Polish, decorated manuscript on paper [Poland], 1695

**An extravagant and eccentrically decorated Polish Gradual in an imposing dated contemporary binding, made for the Franciscan Stanislaus Grodicy in 1695.**

426 x 280mm. i + 208 + i leaves, contemporary foliation in red 1-224 (ff.82-100 misbound), 6 lines of text and music on a red stave, rubrics and headings in red, flamboyantly decorated initials throughout, tabs survive, ff.217-217v in Polish, the final 6 leaves in a later hand (lacking c.50 leaves, including several with major openings, a number of leaves with contemporary repairs to the margins, some spotting and staining, occasional worming). Contemporary white panelled pigskin binding dated 1695 with metal cornerpieces and central boss (lacking one strap, scuffed and rubbed).

*Provenance:* (1) Made in 1695 for the Franciscan Stanislaus Grodicy, written by Urbanus of Warta (in central Poland), under the authority of Fr. Daniel Slepowronski (d.1701), and illustrated by Fr. Florianus Amstetnensis [sic]: 'Graduale dominicale per annum ac festorum Sanctoru[m] cura[m] Adm[odum] R[everendi] P[atris] Stanislai Grodicy comparatu[m] ac per fratrem urbanum varthensem conscriptum per duos menses sub regimine Adm[odum] R[everendi] di Patris Danielis Slepowronski Ministri p[er]tunc Provincialis. Anno reparatae salutis 1695.' (2) Pawel Nowacki: ownership inscription throughout, sometimes in the initials themselves, with the date 1884.

*Content:* Introits, Graduals and Alleluia verses for the Sundays in Advent ff.1-2; 'Graduale dominicale per annum ac festorum Sanctorum' ff.1-208.

£2,000-3,000

US\$2,600-3,900  
€2,300-3,300



### 040

[ANATOMY]. *Breve raguaglio delle sensazioni materiali, o esterne*, in Italian, manuscript on vellum [Italy, c.1760-70]

**A handsome, unrecorded anatomical handbook on the muscular and neurological processes that govern the five senses.**

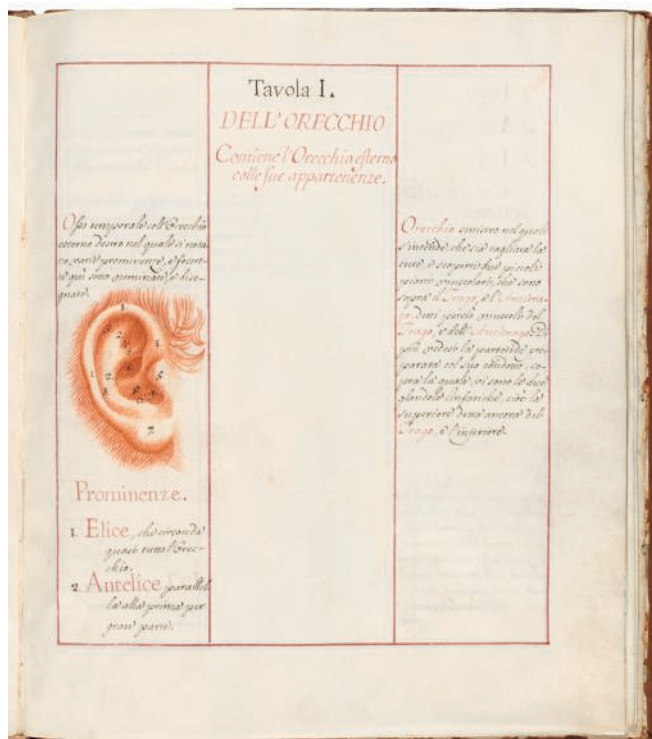
285 x 242 mm, i + 24 + ii, textually complete, each leaf with a three-column table in red, text in red and black ink, headings in red, a detailed drawing of the ear in bistre on f.19. Contemporary brown calf elaborately gilt (lightly scuffed).

*Content:* *Breve raguaglio delle sensazioni materiali, o esterne. In genere.* ff. 2-3v; On touch: 'Spiegazione della Tavola del senso del Tatto' ff. 4-5; On Taste: 'Della Lingua', Tables I-IV, ff.6-9; On Smell: 'Del Naso', Tables I-II, ff.10-11; On Sight, and the structure of the eye, Tables I-VI, ff.12-18; On Hearing, and the structure of the ear: 'Dell'Orecchio', Tables I-V, ff.19-24v.


The text gives a detailed anatomical and philosophical account of the five basic human senses according to new 18th-century theories, quoting several contemporary European anatomists and physiologists: Antonio Maria Valsalva (1666-1723), who coined the term 'Eustachian tube'; Bernhard Siegfried Albinus (1697-1770), the first to show the connection of the vascular systems of the mother and the fetus; Herman Boerhaave (1668-1738), the founder of clinical teaching, dubbed 'the father of physiology'; Georg Erhard Hamberger (1697-1755); and Albrecht von Haller (1708-1777).

£3,500-5,000

US\$4,600-6,500  
€3,900-5,500



100  
610



Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The bass line consists of a quarter note G3, followed by a quarter note F3, and a quarter note E3. The word "Clare" is written below the staff.

my  
colleagues

X 10

>  
L---

SULASTI  
SULA

20

① Sulphur

2  
Galbert

Subcont.

Sub to cont.

三

$\begin{array}{cc} \text{70} & \text{70} \\ \text{7} & \\ \text{7} & \\ \text{7} & \\ \text{7} & \\ \text{7} & \\ \text{7} & \end{array}$



41

MARY I (1516-1558), Queen of England and Ireland. Document signed ('Marye the quene'), n.p., 24 April [1554].

In English. 17 lines in a neat secretary hand, on paper, 310 x 420mm, countersigned by Sir John Throckmorton. Tipped onto a page from an album. Provenance: Collection of Archdeacon George Glover (1778-1862) – Dominic Winter, 31 January 2007, lot 351.

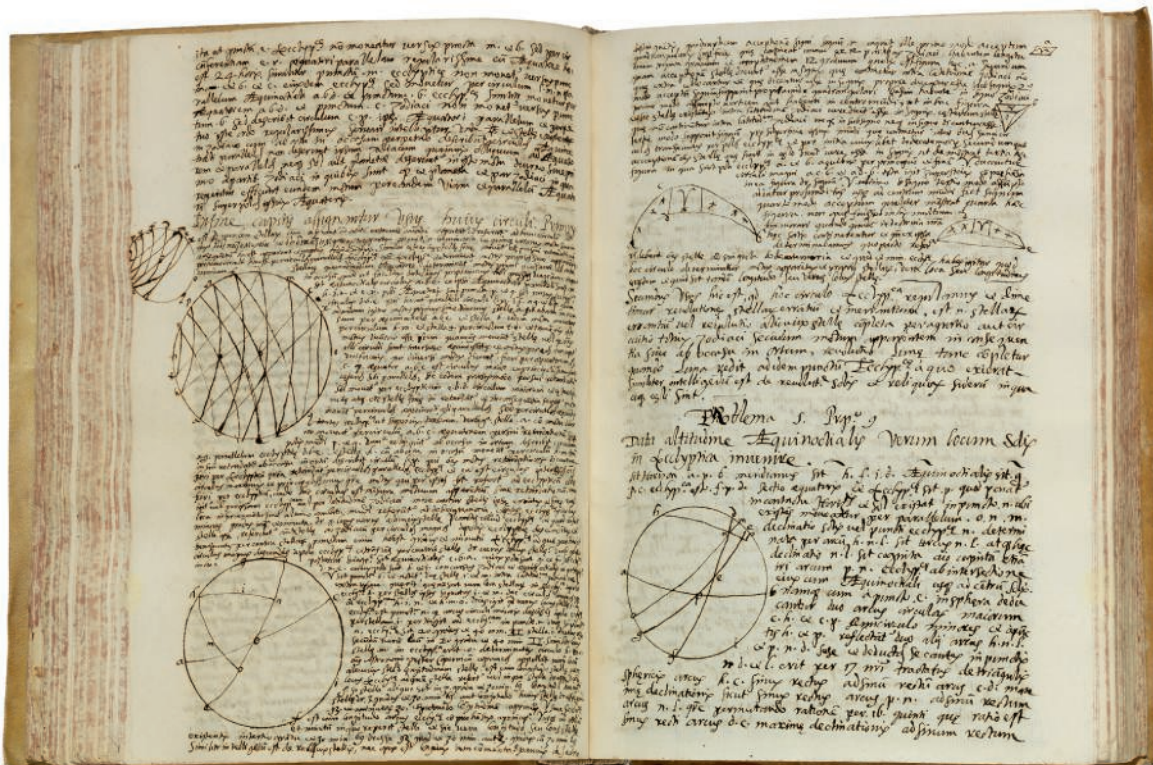
**A grant of a weekly Friday market and two annual fairs to Lyme Regis.** Mary gives a warrant to an unidentified official to draw up the grant for the town of 'Kings Lyme' [Lyme Regis] of a weekly Friday market and two annual three-day fairs in February and September: the grants to include all stallage, piccage [a fee for breaking ground at a fair], tollage and customs with the court of piepowder [a special tribunal for actions during the market or fair], as well as the right of correcting weights and measures; those attending the fairs may not be 'suyd arrested or molested in any suyte ... except it be for acc[i]ons and suyts onely rysyng ... w[i]t[h]in the seid Fayres'.

'Where at the humble suyte and petition of the Burgesses of our Towne of Kings Lyme in our Countie of Dorsett, we are right welle contented and pleased ... to give and graunte unto the Burgesses of our seid Towne and to their Successours forev[er] one m[ar]kett to be kepte weekly w[ith]in our seid Towne on the Friday forev[er], And also t[w]o Fayres yerely there to be holden and kept, that is to say thone Fayre to begynne the firste day of February yerely forev[er], And there to conynue three dayes then next folowyng, And thother Fayre to begynne the xx [20th] day of September yerely and there to continue for three days then next folowyng'.

The grant for Lyme Regis was formally issued on 14 June. This charter falls at a lull in the turbulent first year of Mary's reign, between the quelling of Wyatt's Rebellion in February and the preparations for her marriage to Philip of Spain in July.

£5,000-8,000

US\$6,500-10,000  
€5,600-8,900



042

[PÉREZ DE MESA, Diego (1563-c.1632)]. A compilation of scientific treatises, in Latin, illustrated manuscript on paper, [Spain, c.1590-1595].

214 x 154mm. 309 leaves in total, missing one blank leaf otherwise complete, at least seven treatises on cosmography, navigation and horology in at least two hands, some marginal annotations to the texts in the second hand, nearly 300 scientific diagrams and tables throughout (page edges occasionally tattered). Contemporary vellum (lacking ties).

**An important addition to the corpus of works ascribed to the Spanish humanist Diego Pérez de Mesa, one of the most versatile and elusive thinkers of the Siglo de Oro; only 14 manuscripts containing works attributed to Pérez de Mesa are known to survive in Spain, none in private hands.**

**Provenance:** Likely written by a student or disciple of Diego Pérez de Mesa, probably between 1590 and 1595. In common with many scientists and humanists of the Siglo de Oro, the majority of Pérez de Mesa's treatises remain unpublished, preserved solely in manuscript form; most often, the works ascribed to him survive in the form of written records of lessons delivered to his students – or copies of these – rather than complete monographs destined for publication. The date range for the present manuscript is suggested on the basis of internal evidence: on f.172, a computational table bears the date 29 June 1590, while a point of assembly before 1595 is indicated by the repeated reference to Pérez de Mesa as professor of mathematics at the University Complutense in Alcalá, a position he held between 1586 and 1595, when he assumed the post of chair of mathematics at the University of Seville at the request of Felipe II. A dating to 1590-1595 places the present works as some of the earliest ascribed to Diego Pérez de Mesa.

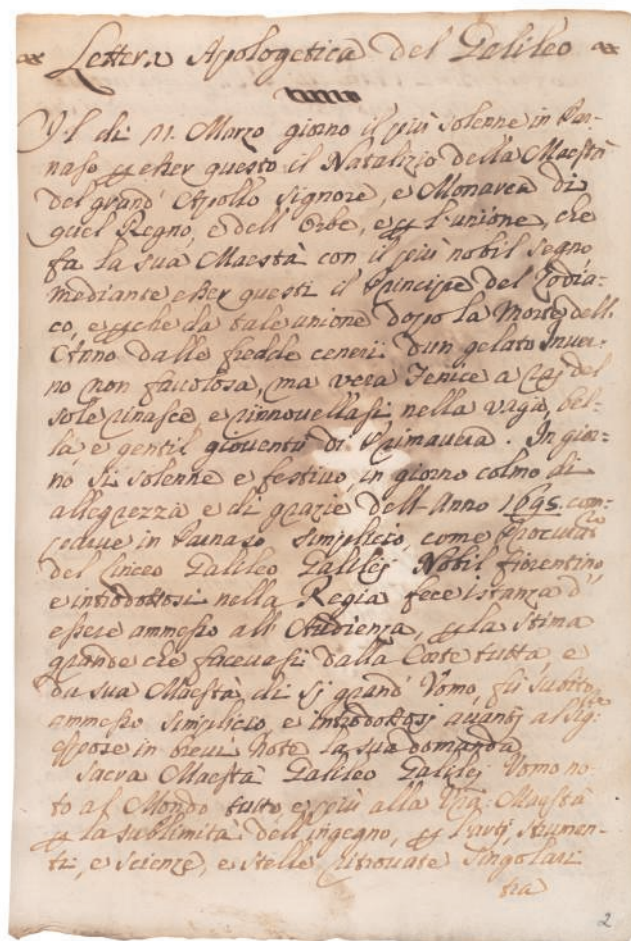
**Content:** Title page [in Spanish, in a later hand]: 'Un tratado de Sphera mundo sine de cosmographia compuesto por Jacobo Preteiro de Mesa profesor de Mathematicas en la Universidad de Alcalá' f.1; 'De sphera mundi sine de Cosmographia lib. 4. Authore Jacobo Petreio de Mesa Mathematicarum apud Complutes public. Professore' ff.2-23; 'Comentaria in libris de sphera mu[n]di Didaci P. M.' ff.24-149; 'Comentaria in I caput, 3 lib. de sphera' ff.150-178; 'Problemata[m] tractatus prior [...]' Ambitus totius Terre & Aqua cognoscere' ff.179-186; 'De geographia liber unus Auctore Iacobo Petreio Mensa Mathematicar[um] apud Complut. publico professore' ff.187-229; 'L. Iacobi Petreii a Mensa *peri tin idrografias* [in Greek] De re Nautica' ff.230-289; 'Tractatus de Fabrica Horologic[orum]' ff.290-309.

The treatises cover astrology, circumnavigation – mentioning the Tropics, the Arctic and Antarctic, Europe, Africa, Asia and the New World – and the construction of sundials, referencing the works of authors including Paul of Venice; the manuscript is profusely illustrated with diagrams and computational tables.

Diego Pérez de Mesa (1563-c.1623), native of Málaga, taught at the University Complutense – then in Alcalá de Henares – and the University of Seville before moving to Italy around 1600, becoming an advisor to cardinal Gaspar de Borja y Velasco (1580-1645), the Spanish ambassador to the Holy See and, later, Viceroy of Naples. His writings cover a remarkably broad range of topics: the earlier works relate most directly to the academic positions he held in Spain, while later works such as *Política o razón de Estado sacada de Aristóteles*, dedicated to the cardinal, are socio-political in character. As such, this 16th-century polymath is generally considered in the context of Renaissance humanist thought in Spain and Italy (see José María Ortiz de Zárate Leira, *Diego Pérez de Mesa (1563-c.1623)* (Madrid, 2019) for more on the author and his works).

£5,000-8,000

US\$6,500-10,000  
€5,600-8,900



043

[GALILEO Galilei (1564-1642) – Benedetto AVERANI (1645-1707), attrib.]. Contemporary manuscript copy of Averani's *Difesa di Galileo*, here entitled 'Lettera Apologetica del Galileo', c. 1695.

In Italian. 26 leaves, 217 x 157mm (light dampstain throughout). Modern vellum. *Provenance*: possibly in the collection of Stillman Drake (1910-1993, Galileo scholar: his typescript notes after examining the manuscript in 1959).

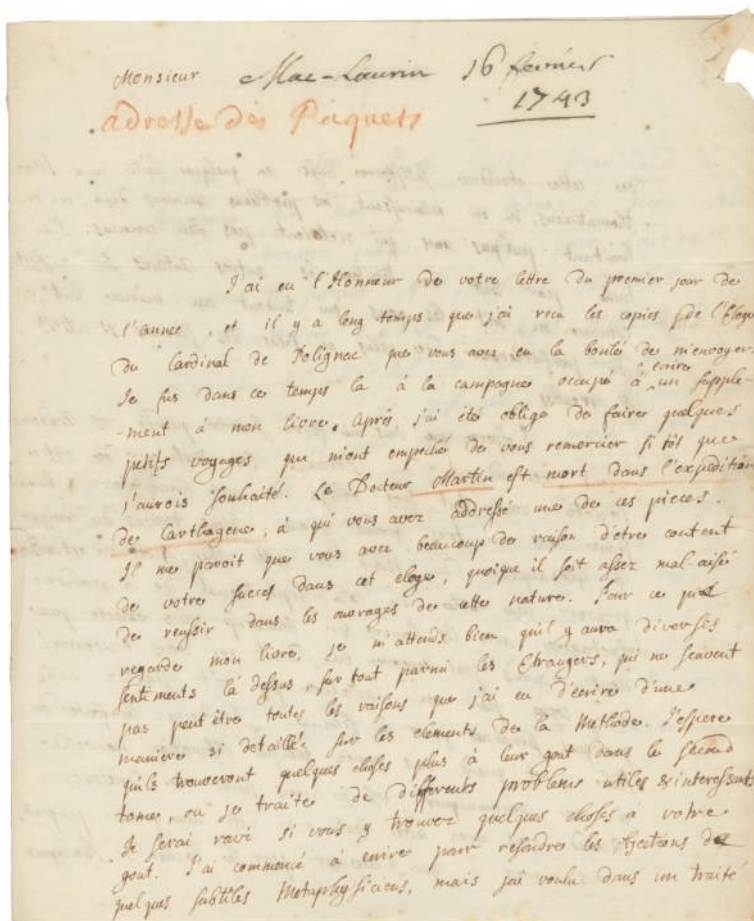
**A contemporary copy of a defence of Galileo.** Averani's apology for Galileo is framed in mythological terms: 'Simplicio' visits Apollo on Mount Parnassus to present the defence of Galileo, who he complains has been unjustly persecuted, after being tricked into a false confession on the accusation of moving the Earth and subverting the order of the heavens. In response to Simplicio's request, Apollo assigns him Venice as the court at which he can argue Galileo's case: Simplicio then sets out the Copernican anti-Aristotelian argument, and there follows a debate with the prosecution about the different systems, and the rotation of the celestial bodies. Simplicio carries the day, and the Senate writes to Apollo, freeing Galileo from his exile and condemning his opponents to pay damages. Apollo organises a party, Galileo is brought in triumphant and a statue is erected for him.

According to Stillman Drake's accompanying typescript, the manuscript 'contains a number of variants from the published text, including some words and phrases omitted by the other copyists ... The absence of author's name and the character of the title both suggest that this copy was made from an original draft which was later somewhat polished and re-titled, at which time the author put his name to the work and allowed it to be circulated'. Drake associates the manuscript with 'the project of Vincenzo Viviani, Galileo's last surviving pupil, to erect a proper monument to his beloved teacher', which was ultimately carried out only in 1737. As Drake notes, the present manuscript lacks an author's name, and it is not impossible that the attribution to the humanist Benedetto Averani, the Jesuit-educated professor of Greek at Pisa from 1676, is in error for his brother Niccolò Averani, a known Galilean, or even the celebrated jurist and scientist Giuseppe Averani (1662-1738), who studied under Viviani.

Averani's *Defence of Galileo* was printed only in 1883, edited by Antonio Favaro to whom only four manuscript copies were known. The present manuscript seems to have been unknown to Favaro, and is an apparently unrecorded exemplar of the text.

£3,000-5,000

US\$3,900-6,500  
€3,400-5,500



#### 44

MACLAURIN, Colin (1698-1746). Autograph letter signed ('C. MacLaurin') to Jean-Jacques d'Ortous de Mairan, Edinburgh, 5 February 1743 (Old Style).

In French. Three pages, 228 x 187mm, contemporary docket in black ink, contemporary annotation 'adresse des Paquets' on each leaf in red crayon, and limited underlining in the same hand. Integral address panel (tear at outer right corner, affecting both leaves; remnant of guard; f.2 has remnant of red wax signet seal, partially obscuring one word, and small seal tear to blank margin).

**The great Scottish mathematician on his major work, the *Treatise of Fluxions* (1742 - see lot 106).** MacLaurin thanks Mairan for a letter and several copies of his eulogy to Cardinal de Polignac, his receipt of which was delayed because 'I was in the country at that time, busy with writing a supplement to my book ... As regards my book, I expect that opinions about it will differ, especially amongst foreigners who do not perhaps know my reasons for writing in such a detailed way about the elements of the method ... I began writing to resolve the objections of certain subtle metaphysicians, but in a treatise of this length I also wanted in some way to satisfy mathematicians, either in clarifying problems which are already known, or by dealing with some which were not well known' (translation). MacLaurin enquires after the French geodetic expedition to Peru, and reports on attempts in Scotland to 'correct the geography of the north of this island ... we will presently engrave a map of the northern part of Great Britain with the ports etc much more exact than we have previously had'; he will send a copy to Mairan in Paris. The letter concludes by advising Mairan to send any large packets in future through friends of MacLaurin's in either Boulogne (Charles Smith, merchant) or London (Sir Andrew Mitchell, under-secretary for Scotland), as he was initially asked to pay the considerable sum of 45 shillings for the delivery of the copies of Mairan's eulogy. The contemporary annotation 'adresse des Paquets' is evidently highlighting this instruction.

MacLaurin's *Treatise of Fluxions* (1742) is his most important work, 'the earliest logical and systematic publication of the Newtonian methods. It stood as a model of rigor until the appearance of Cauchy's *Cours d'analyse* in 1821' (DSB). As MacLaurin says in the present letter, the work was in part inspired by criticisms of Newton's infinitesimal calculus by Bishop Berkeley, but it went on not only to set out the fundamental principles of the calculus but also to explore its application to numerous geometrical and physical problems. The French expedition to Peru (modern Ecuador) was one of two dispatched by the Académie des sciences to settle whether the earth's circumference was greater around the equator (as predicted by Newton) or around the poles (as predicted by the Cartesian opinion then prevailing at the Académie). The parallel expedition to Lapland had reported as early as 1738 in favour of Newton, but the expedition to Peru was not to return until 1745, after many difficulties. The recipient of the letter, Jean-Jacques d'Ortous de Mairan (1678-1771) was one of the leading French scientists of his age: he is best known for his pioneering work on circadian rhythms. At the time of the letter he was 'secrétaire perpétuel' of the Académie, a post in which (in spite of its title) he served for only three years.

Autograph material by MacLaurin is of the greatest rarity on the market: according to ABPC/RBH, this is the only example to have appeared in forty years.

£5,000-8,000

US\$6,500-10,000  
€5,600-8,900

Palermo April 2<sup>d</sup> 1799  
 your letter recd. 10 minutes  
 my Dear Sir  
 I thank you most sincerely  
 for your kind congratulations on the event  
 of the Battle of the Nile, as no officer I will  
 venture to say ever commanded such a squad-  
 I should have been able to have made  
 use of them, thank God for all things.  
 I shall have much pleasure in being  
 joined with Mr Hastings in being sponsors for  
 your son, pray assure Mr H. that I have long  
 desired the honor of his acquaintance and that  
 I have always considered his Eminent qualifi-  
 cations as having drawn upon him the hatred  
 and malice of his envious persecutors. I regret  
 not having at that period been in the house of Peers  
 that I might have joined the worthy in the protection  
 of Innocence.  
 Pray how is your good Mother  
 and your much loved at Nevis. You will have  
 the goodness soon to be kindly to them all and  
 they my best wishes although unknown to Mr H  
 will be - and ever believe me Dear Sir you  
 much obliged Nelson  
 Don't forget me to your Mother.

## 45

NELSON, Horatio, Viscount (1758-1805). Autograph letter signed ('Nelson', as Baron Nelson of the Nile) to George Galway Mills, Palermo, 2 April 1799.

One page, 232 x 189mm. Integral address panel to Mills in Moreton-in-Marsh, redirected to St James's Street, London, with date of receipt noted as 15 July. Tipped onto a mount.

### On his victory at the Battle of the Nile: 'no officer ... ever commanded such a squadron ... I should have been a beast not to have made use of them'.

Nelson writes in response to a letter of congratulation from an old Caribbean acquaintance: 'I thank you most sincerely for your kind congratulations on the event of the Battle of the Nile. As no officer I will venture to say ever commanded such a squad[ro]n I should have been a beast not to have made use of them, thank God for all things'. Nelson is delighted to agree to be godfather to Mills's son, jointly with the former Governor of Bengal, Warren Hastings (the subject of a long impeachment trial for corruption which had ended in 1795): 'pray assure Mr H[astings] that I have long desired the honor of his acquaintance and that I have always considered his Eminent qualifications

as having drawn upon him the hatred and malice of his envious persecutors. I regret not having at that period been in the house of Peers that I might have join[e]d the worthy in the protection of Innocence'. The letter closes with enquiries about and good wishes to Mills's family, including his uncle and aunt on the island of Nevis.

Nelson's comprehensive destruction of the French fleet in the Battle of the Nile on 1 August 1798 was perhaps his most brilliant victory, and his strong attachment to the squadron he led into the battle is crystallised in his use of the phrase 'band of brothers' to describe the Nile captains. The recipient of the letter, George Galway Mills (1765-1828), was a member of a plantation-owning family of St Kitts in the Caribbean, and his acquaintance with the Nelsons presumably originated there (Fanny Nelson came from the neighbouring island of Nevis). The letter is apparently unpublished.

£6,000-9,000

US\$7,900-12,000  
 €6,600-9,900

## 46

KEATS, John (1795-1821) – DEATH MASK. Plaster cast with light brown patina, inscribed 'C. Smith London No 231' at crown and 'Keats' at throat, hanging hook at back. Approximately 275 x 160 x 155mm., pale grey paint applied over shellac base as common (paint a little rubbed.) [London: Charles Smith, c.1898-1905].

**A rare cast of John Keats, capturing a true likeness of the poet at the height of his powers and memorialising him for posterity.** John Keats died of tuberculosis in Rome during the night of 23 February 1821, attended only by his friend, the artist Joseph Severn. The death mask was taken the next day, when 'a gentleman was sent to cast the face, hand and foot'. Severn used these casts for his posthumous full-length portrait of Keats (now in the National Portrait Gallery; see also Lot 47), which he undertook in an attempt to exorcise 'the impression [of Keats's death which] was so painful on my mind' and to memorialize his friend with 'the most pleasant remembrance.' Severn had begun the portrait by 16 May 1821, when John Taylor, Keats's publisher, wrote to him requesting that he send Taylor the casts. Severn replied that 'the casts I must send another time because I still require them to finish the picture from.' The portrait, finished about 1822, is thus in part a contemporary depiction of the death mask; it is among the most enduring images of Keats.

A careful study of the death mask by Peter Malone has critically reassessed earlier accounts of its history. In sum, he has established that the identity of the castmaker is unknown and that the surviving casts come from two separate sources. The best were produced in London by Charles Smith around 1898-1905 and are inscribed with Smith's name at the crown with his inventory number 231 and the poet's name at the throat. In addition to the Smith casts is one made, still today, by the Lorenzi castmakers at Paris, where it is no. 921 in their catalogue, lacking the Keats name and misidentified as Baudelaire. Malone has found casts from this mould also misidentified as Napoleon I and the astronomer Le Verrier.

The present example is a hitherto unknown copy of a Smith cast, joining 8 other known examples:

- 1) London, Metropolitan Archives, J.H. Preston copy.
- 2) London, Metropolitan Archives, a copy taken in the 1980s from a damaged mask found (and now lost) at the V.
- 3) Rome, Keats Shelley Museum, Rome, given by Dr. Bradley.
- 4) London, Hampstead, Keats House Museum, Hampstead, given by Molly Hardwick.
- 5) Eton, Meynell copy, bought at Sotheby's, 1986.
- 6) USA, private collection, bought at Christie's, 1996.
- 7) Private collection, bought at Sotheby's, 2018.
- 8) Private collection, a copy without 'Keats' inscribed, surfaced in the US in 2019.

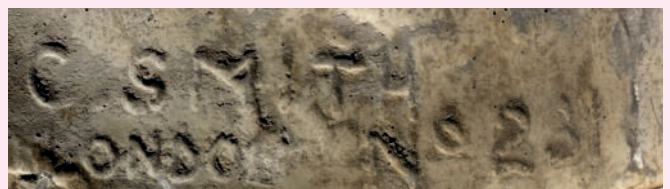
*Note: Severn did later send the death mask to John Taylor and they were sold at Taylor's death to Richard Monkton Milnes, Lord Houghton (sale Christie's, 17 March 1865, lot 29); that cast is now lost.*

Cf. Peter Malone, 'Keats's "Posthumous Existence" in Plaster', *The Keats-Shelley Review*, vol. 26, 2012, 125-35.

£12,000-16,000

US\$16,000-21,000

€14,000-18,000



(detail)



47

SEVERN, Joseph (1793-1872). Portrait of John Keats at Wentworth Place on the day of his composing 'Ode to a Nightingale', signed and dated 'Severn/1834' (on the bookcase, lower left).

Oil on canvas, 23½ x 17½ in. (59.7 x 44.5 cm.). The frame contains a lock of Keats's hair in a small window. *Provenance:* By direct descent from the first recipient of the portrait, John Hunter of Craigcrook (1801-1869) – the Roy Davids collection; his sale, Bonham's, London, 3 October 2005, lot 85 – private collection.

**One of the most celebrated images of Keats, painted by the friend in whose arms he died, framed with a lock of his hair.** This is a second and subtly altered version ('with some important changes such as the open eye & raised up from the book') of Severn's famous posthumous portrait of his friend, based in part on Keats's death mask, which is now at the National Portrait Gallery (NPG 58). The first version was executed in 1821-23, in the years immediately following Severn's devoted attendance on Keats's agonising final months before his death in Rome on 23 February 1821, a period in which Keats's sufferings were so intense that Severn reported he would sometimes weep on waking to find himself still alive.

A letter by Severn to George Scharf on 22 December [?1859] describes the genesis of both versions: 'after the death of Keats the impression was so painfull on my mind that I made an effort to call up the most pleasant remembrance in this picture which is posthumous. This was the time he first fell ill & had written the Ode to the Nightingale (1819) on the mor[n]ing of my visit to Hampstead I found him sitting with the two chairs as I have painted him & was struck with the first real symptoms of sadness in Keats so finely expressed in that Poem. (The room, the open window, the carpet and chairs are all exact portraits, even to the mezzotint portrait of Shakespeare given him by his old landlady in the Isle of Wight. After this time he lost his cheerfulness & I never saw him like himself again –). I had a draw[ing] of the room, chairs. done by Mr Charles Brown who was still living in the same house. / During life I had

done two portraits of Keats (both engraved) but not entire figures. / This little picture was sold to Mr Travers on the condition that I should be permitted to use it in doing another picture with some important changes such as the open eye & raised up from the book ...'

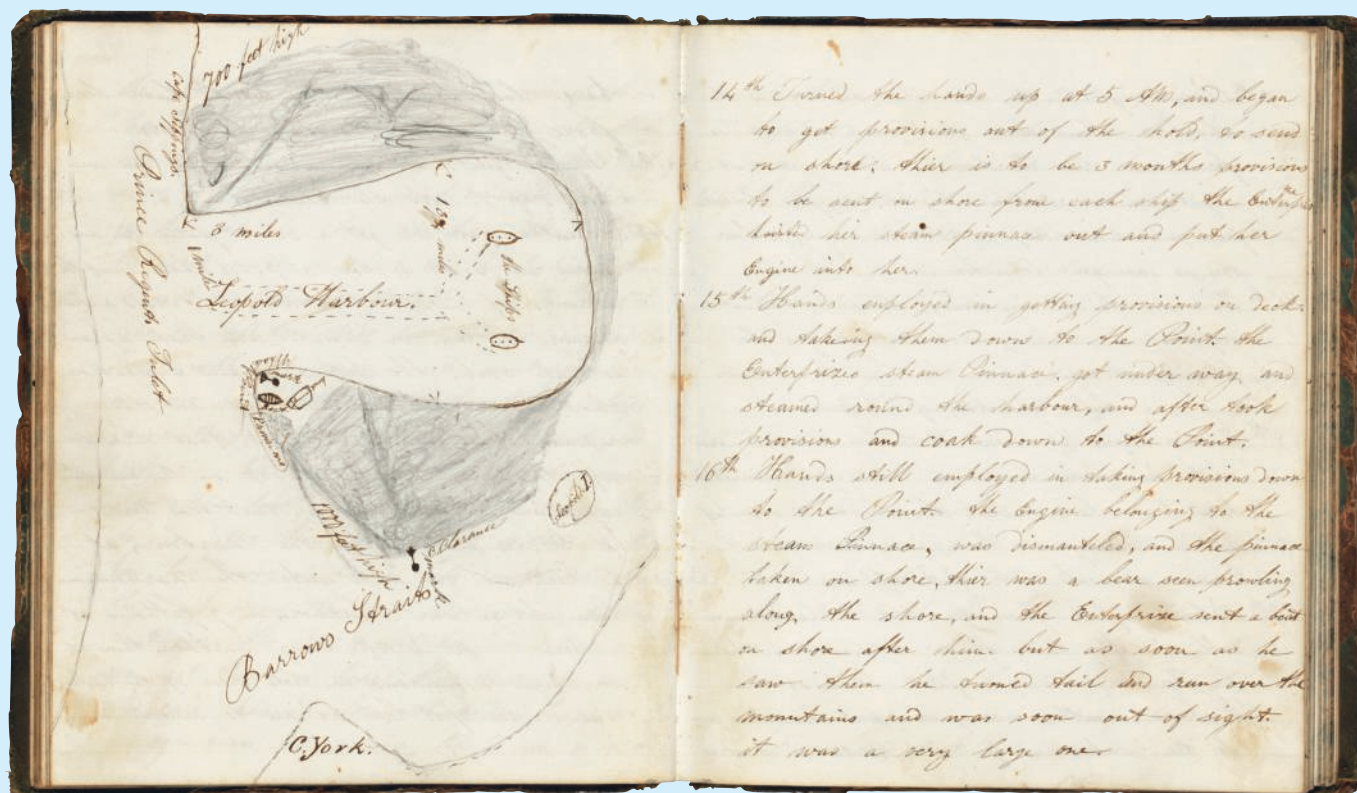
According to the NPG, it was this second version, with 'the open eye' that Severn chose to exhibit. Severn remained in Rome for the two decades after Keats's death, and at the time of the execution of the present version he was a successful artist, much in demand with British visitors, and was a moving force in the creation of the British Academy of the Fine Arts in Rome. His fortunes declined in the 1840s and 1850s, before he returned to Rome as British consul in 1861; he is buried beside Keats in the Protestant Cemetery.

The provenance of this portrait is through John Hunter of Craigcrook (1801-1869), a relative of the influential critic Francis, Lord Jeffrey, the editor of the *Edinburgh Review*. Its origins are recorded by a descendant of Hunter's: '... a picture of Keats, now in the possession of the writer of this article, which was presented to John Hunter by Keats' relatives after his death. It is an oil painting, a copy of the Severn portrait, and contains a lock of the poet's hair in the frame. It was given to Hunter in gratitude for persuading Francis Jeffrey to write a kinder review of Keats' last poem than any other critics had done. The *Edinburgh Review* reached Keats as he lay dying in Rome and did much to cheer his last days' (Helen Watt, *John Hunter: Forgotten Tenant of Craigcrook*, 1979). The portrait is noted somewhat critically by Keats's friend Charles Cowden Clarke, 'the last [portrait by Severn], which is now in the possession of Mr. John Hunter, of Craig Crook, Edinburgh, may be an equally felicitous rendering of one look and manner; but I do not intimately recognize it' (Charles and Mary Cowden Clarke, *Recollections of Writers*, 1878). Hunter had an extensive literary circle, and the visitors to Craigcrook included Charles Dickens, who would no doubt have seen the portrait.

£50,000-80,000

US\$65,000-100,000  
€56,000-89,000

**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.**



048

[FRANKLIN SEARCH EXPEDITIONS, 1848]. William Thomas GIBSON (1823-1904). Autograph manuscript signed ('Wm Thos Gibson. Carpenters Mate'), 'A Journal of a Voyage To the Arctic Regions, In Search of Sir John Franklin and his party In H.M.S. Terror & Erebus, Searching Ships H.M. Ships Enterprize and Investigator', 8 May 1848 - 16 September 1849, with a brief coda up to 24 November 1849; and (in reverse orientation) a fragment of 'A Journal of a voyage in H.M.S. Hornet', 18 May - 26 August 1854.

137 pages, 194 x 160mm, sketch map of winter anchorage at Leopold Harbour. Original half green roan (the binding somewhat worn and soiled).

[Together with:] autograph manuscript, list of Gibson's naval service between 1848 and 1878. One page, 330 x 205mm (split at horizontal folds and crudely repaired). Provenance: by descent, apparently to the Barritt family (printed obituary of Gibson's son, in 2 copies, annotated 'My Dad / E.L.B.'; accompanying letter addressed to W. Barritt in 1942).

#### A carpenter's mate's account of the earliest Franklin search expedition.

The 25-year-old Gibson, on his first voyage, provides a highly readable account of the voyage of the *Investigator* which accompanied the *Enterprise* under the experienced command of Sir James Clark Ross. This was one of three expeditions to set out in 1848 in search of Sir John Franklin's ships, which had been missing since 1845. The journal begins with the ships' departure from Woolwich, and records their northward voyage up the coast of Greenland, including first encounters with icebergs ('the appearance of it was beautiful for at a distance it looked like a town and trees growing') and Inuit ('we had several of the natives came on board of us they are Coppered Coulored [sic] people and broad faces on them like frying pans'), as well as numerous shooting expeditions. By 14 July they encounter 'a complete barrier of ice, upwards of 1000 feet in high [sic]' and progress becomes painfully slow as they attempt to find a way through, often anchoring to icebergs and cutting channels. On

14<sup>th</sup> Towed the *Enterprise* up at 5 AM, and began to get provisions out of the hold, so sent on shore. There is to be 3 months provisions to be sent on shore from each ship. The *Enterprise* hauled her steam pinnace out and put her engine into her.

15<sup>th</sup> Hands employed in getting provisions on deck, and taking them down to the Point. The *Enterprise* steam Pinnace, got under way, and steamed round the harbour, and after took provisions and coak down to the Point.

16<sup>th</sup> Hands still employed in taking provisions down to the Point. The engine belonging to the steam Pinnace, was dismantled, and the pinnace taken on shore. There was a bear seen prowling along the shore, and the *Enterprise* sent a boat on shore after him but as soon as he saw them he turned tail and ran over the mountains and was soon out of sight. It was a very large one.

22 August they sight Canada, on the 25th they recover a message in a bottle left by Ross and Parry in 1819, on the 26th they enter Lancaster Sound, and by 13 September they have reached their winter quarters at 'Leopold Harbour' [Port Leopold], where they discover 'the remains of several meat tins, that had been left thier [sic] by Sir John Ross'. On 30 October they bury a shipmate, Thomas Coombes, the first of several to succumb to disease or exposure over the winter ('we took him ashore on a Sledge, and buried him, in a very nice elm coffin lined with flannel and a Copper Breast plate with his name Engraved on it'). The activities of the winter include the construction of an ice wall to link the two ships, a curious campaign of attaching collars to arctic foxes in the hope of alerting Franklin's party (16 November: 'we ... started a fox, with a collar round his neck, with the ships names stamped on it, and the Latd and Long that we where [sic] in, this was done in hopes that it might be the good fortune for some of Sir John Franklins party to to [sic] fall in with it'), and from January the laying of gravel on the sea-ice in order to speed the spring thaw. Other incidents include an accident in which an unnamed officer returning from a hunting expedition shoots a seaman in the legs, occasional floggings for 'insolence' (including four dozen lashes for a member of a sledging party), and a few incidents in which seamen become 'groggy' and 'stroll away', in at least one case with fatal consequences. From early May, sledging expeditions begin to go out, often suffering severely from cold ('they did not get much rest they slept in their tents and in the morning thier [sic] blankets was froze to thier wiskers'), frost bite, snow blindness and close encounters with polar bears, but with no sign of Franklin or his ships. By the later summer the overriding preoccupation is the failure of the ice to break up, and the last journal entry records the imminent risk of remaining beset for a second winter: the sudden break-up of the ice and their return voyage are recorded in a brief coda. (2)

£5,000-7,000

US\$6,500-9,100  
€5,600-7,700



## 49

### ARCTIC MEDAL, 1857.

Octagonal medal, the obverse with a head of Queen Victoria and the text 'VICTORIA REGINA', the reverse with an ice-bound ship, a sledge party in the foreground and the text 'FOR ARCTIC DISCOVERIES 1818-1855', surmounted by a star and loop attachment, 65 x 33mm, white silk ribbon, unnamed as issued (the ribbon somewhat worn and soiled). *Provenance:* with the journal of William Thomas Gibson (1823-1904), carpenter's mate on HMS *Investigator*, 1848 (see previous lot): note however that Gibson is listed as 'No medal issued' in N.W. Poulson and J.A.L. Myres, *British Polar Exploration and Research 1818-1999: A Historical and Medallion Record with Biographies* (2000).

### The Arctic Medal, probably as awarded to a member of the earliest

**Franklin search expedition.** The Arctic Medal, with its evocative design by Leonard Charles Wyon, was authorized in 1857, 'Her Majesty having been graciously pleased to signify her commands that a Medal be granted to all persons, of every rank and class, who have been engaged in the several Expeditions to the Arctic Regions, whether of discovery or search, between the years 1818 and 1855, both inclusive' (*London Gazette*, 5 May 1857). W.T. Gibson took part in Sir James Clark Ross's voyage in 1848-49 to search for the expedition of Sir John Franklin, which had vanished without trace in 1845, although the ships made it no further than Somerset Island because of sea ice.

£4,000-6,000

US\$5,300-7,800  
€4,400-6,600

## 50 No Lot

\*51

DODGSON, Charles Lutwidge ('Lewis Carroll', 1832-1898). Autograph letter signed ('C L Dodgson') to [Henry John] Ellison, 5 East Terrace, Whitby, 18 September 1866.

Three pages, 180 x 114mm, bifolium.

**Writing from the seaside, seeking an introduction to Edith Jebb – who would become one of his 'child friends' – and her siblings.** The weather in Whitby is exceptionally lovely and Dodgson wishes Ellison were there with him, not least to enquire whether any of the latter's relations by the name of Jebb might be visiting from Doncaster. 'There is a Mr and Mrs Jebb here, with 3 children, 2 girls & a boy: the 2 former remarkably pretty. We should much like to have a good pretext for making their acquaintance – not only on social grounds, but (in my case) on artistic grounds, as I might perhaps some day get them as subjects for the camera'. He continues: 'I see that the little group I did of your young trio figures in a very conspicuous place outside Mr Braithwaite's shop. I suppose he is rather proud of it as an emanation from his studio'.

Henry Ellison's children had sat for Dodgson four years earlier – a series of photographs taken at South Bank, Malvern are recorded in the catalogue raisonné (*The Photographs of Lewis Carroll*, 2015). Dodgson was evidently aware that Jebb was the maiden name of their mother, Mary – and shortly after writing the present letter, Dodgson was to succeed in securing the acquaintance of the Jebb children: photographs of Florence and Edith, along with their brother Alvery, were taken in Braithwaite's in Whitby on 25 September 1866. Edith Jebb was to become one of Dodgson's 'child friends' – a pair of affectionate letters written to her in 1870 survive – and she went on to sit for Dodgson again in 1874.

£2,000-3,000

US\$2,700-3,900

€2,200-3,300

This lot has been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable (at 5%) on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on the invoice. Please see Conditions of Sale for further information.

52

DARWIN, Charles (1809-1882). Autograph letter signed (in full, 'Charles Darwin') to J[ames] E[dmund] Harting, Down, 26 April 1876.

One page, 205 x 125mm, integral blank (light soiling, removed pin). Envelope (modern notes on envelope verso).

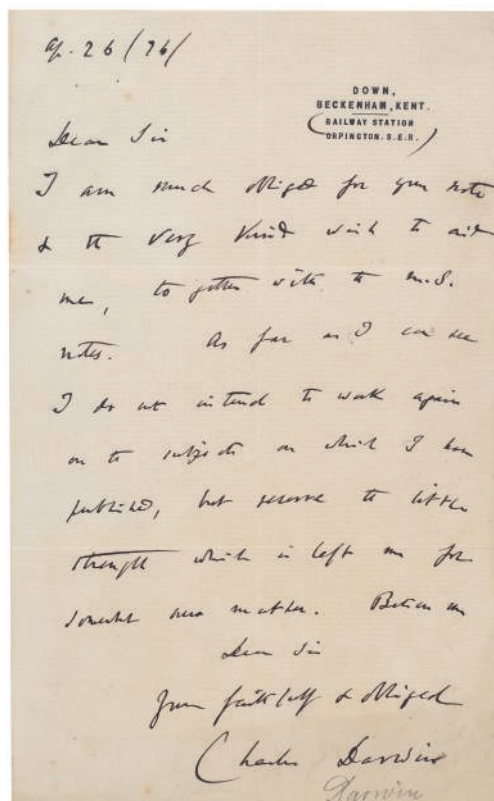
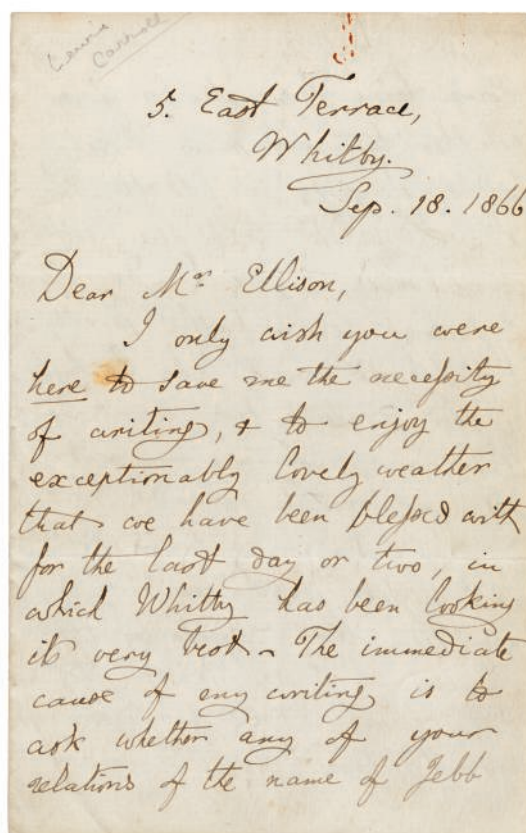
**Darwin at a turning point: a significant statement regarding the direction of his work, signed with his full name.** Darwin gratefully acknowledges Harting's offer of help and some manuscript notes which he has sent: 'As far as I can see I do not intend to work again on the subjects on which I have published, but reserve the little thought which is left me for somewhat new matter'.

As he intimates here, *The Expression of the Emotions in Man and Animals* (1872) proved to be Darwin's last work on zoology: the publications of his last decade were to be devoted exclusively to the study of evolution in plants, including *The Effects of Cross and Self Fertilisation in the Vegetable Kingdom* (1876) and *The Different Forms of Flowers on Plants of the Same Species* (1877). The ornithologist and conservationist James Edmund Harting (1841-1928) was for more than 50 years the editor of natural history and falconry for the *Field*, and became editor of the *Zoologist* in the year after this letter. His letter to Darwin and its enclosed manuscript notes have not been found, but *The Darwin Correspondence Project* suggests that 'they probably dealt with zoological subjects'. DCP-LETT-10474F.

£6,000-9,000

US\$7,800-12,000

€6,700-9,900



Paris le 4 oct. 1881

Monsieur le Ministre,

Je m'empresse de répondre à la lettre par laquelle vous me demandez l'autorisation à M. Thuillier à présider devant la Commission, formée pour assister aux expériences d'Inoculation, à la préparation complète du vaccin.

Cette préparation, Monsieur le Ministre, est assez simple en principe: je l'ai publiée dans les comptes rendus de l'Académie des Sciences de Paris. ~~Je n'ai pas obtenu tout le matériel nécessaire pour faire les expériences que vous m'avez demandées. Il faut essayer chaque jour, pour ainsi dire, l'état du germe charbonneux, risquer au vu de modification possible, et cet essai ne peut être fait qu'en l'absence d'écarts. J'ai pratiqué sur des animaux (à des temps multiples) absolument à M. Thuillier pour se livrer à cette étude.~~

En outre, j'aimerais vous faire observer que, par prudence et afin de ne pas compromettre le succès de la méthode, à tout prendre ~~très~~ délicate, je désire extrêmement que, pendant une année au moins, tout le vaccin qui sera utilisé par les ~~docteurs~~ <sup>docteurs</sup> L. Montors et de Gurbang soit préparé par moi-même sous ma surveillance immédiate. ~~Je n'ai pas quelques points de détail à clarifier, mais, à ce moment, je fais éclaircir.~~

De reste, je m'occupe présentement d'installer une série

A M<sup>re</sup> le Baron de Kemény.

\*53

PASTEUR, Louis (1822-1895). Autograph letter signed ('L. Pasteur') to Baron [Gábor] Kemény [de Magyargyerómonostor], Paris, 4 October 1881.

In French. Two pages, 273 x 228mm, a retained draft with extensive autograph cancellations and revisions. Integral blank.

**On the preparation and distribution of his anthrax vaccine.** Kemény has asked for authorisation for Pasteur's assistant, Louis Thuillier, to proceed to a complete preparation of the anthrax vaccine before the relevant commission in Hungary, but Pasteur cannot agree: 'This preparation ... is rather simple in principle: I have published it in the proceedings of the French Académie des Sciences. But to ensure its full value requires considerable time and even investment. One needs to test ... the state of the virulent anthrax parasite every day as it progressively changes, and this test can only be done with the help of inoculations practised on animals, and finally on sheep in sufficient numbers'. Thuillier will therefore not have enough time to devote himself to this experiment. Furthermore, Pasteur insists that for at least a year 'all the vaccine which will be used by breeders of sheep and of cattle must be prepared by me'. Pasteur is in the process of scaling up production: 'I already possess no less than two hectolitres of liquid ready to be transformed into vaccine. Next spring

I shall be able to send out tubes full of liquid vaccine over distances, delivered for the most modest prices'. Pasteur assures Kemény that Hungary will have favoured status for the propagation of the vaccine, and envisages setting up a production line in Hungary under his close supervision. 'For the moment one needs to convince the farmers and the great landowners of the efficacy of the method'.

Pasteur had begun working on an anthrax vaccine shortly after Robert Koch's proof that the disease was caused by the *B. anthracis* microbe, and his work had concluded with a sensational demonstration in May 1881, in which two groups of 25 sheep, one vaccinated and the other not, were injected with the bacterium, resulting in the deaths of the entire unvaccinated group, while the vaccinated sheep survived. The recipient of the letter, Baron Kemény (1830-1888) was the Hungarian Minister of Agriculture, Industry and Trade. Pasteur's assistant, Louis Thuillier (1856-1883), went on to conduct a series of anthrax vaccinations of sheep and cattle in Germany and Austria-Hungary in the following two years.

£6,000-8,000

US\$7,800-10,000  
€6,700-8,900

2 Bolton Gardens  
S W  
Jan 5<sup>th</sup> 1908.

Dear Sir,

I am much obliged to  
you for your letter, I should  
have come to Lambeth before  
now, if I had not been fast  
indoors. I shall get out  
now, but perhaps I had better  
wait a little longer before

## 54

POTTER, Beatrix (1866-1905). Autograph letter signed ('Beatrix Potter') to J.H. Mott, 2 Bolton Gardens, London, 5 January 1908.

Four pages, 151 x 98mm, bifolium. Envelope, addressed to Mott at the Royal Doulton Potteries in Lambeth.

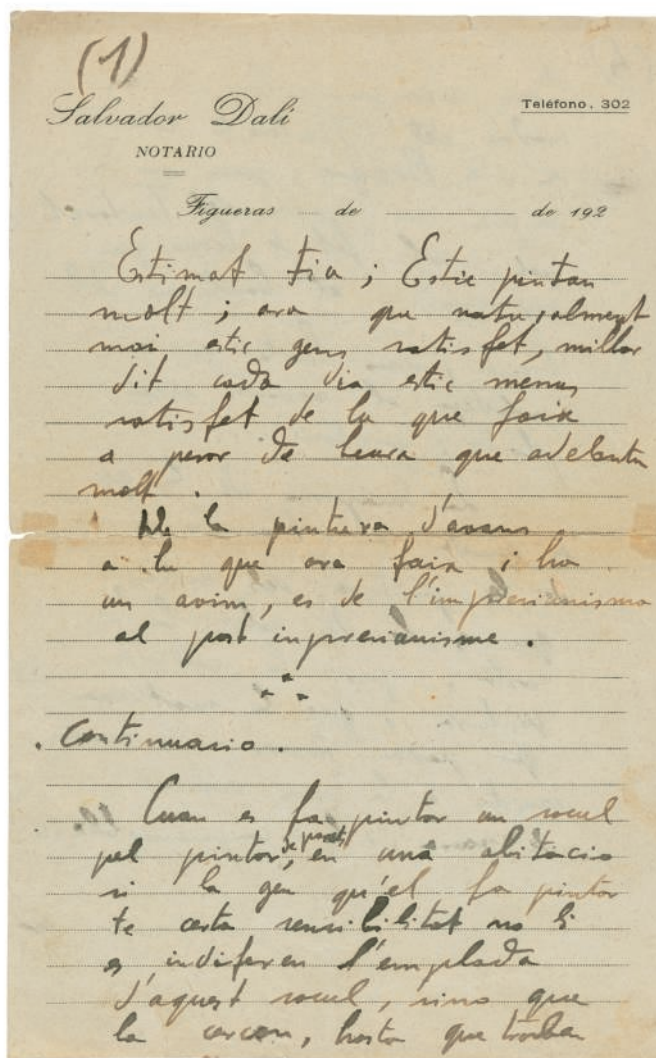
**'Indeed I sympathize with parents who are involved in a system of purchasing & perusing those awful rabbit books!'** Potter opens by apologising that the winter weather has prevented her from visiting the Doulton factory, and mentions in passing her interest in stone ware, 'for my farm-yard'. She goes on to discuss the production of merchandising in relation to her children's books, including by 'a German firm who have turned out something so ugly in the way of a tea set. Mr Warne wants to stop it, but I cannot say off hand to what extent we are tied'. She has discussed with the Doulton artist Katherine Smallfield some 'clay statuettes that I made & coloured, I don't suppose in their existing form that they would be easy to cast (too many holes) but I think it would be worth while to show them to you; they are lifelike & comical'. Potter concludes in a spirit of comic irony by making

fun of the immense success of *The Tale of Peter Rabbit* (1902) and *The Tale of Benjamin Bunny* (1904): 'Indeed I sympathize with parents who are involved in a system of purchasing & perusing those awful rabbit books! I heard the other day of a harmless elderly gardener who said he could *not* understand why two sets of children insisted on addressing him as Mr McGregor when his name was Jones. / I regret to say there are further rabbit adventures, but they will be withheld for a time as I am at present drawing ducks'.

Beatrix Potter, through her publisher, Frederick Warne, was one of the first authors to pursue merchandising related to her books: a soft toy incarnation of Peter Rabbit was patented as early as 1903. The 'further rabbit adventures' referred to appeared as *The Tale of the Flopsy Bunnies*, published in 1909. The 'ducks' feature in *The Tale of Jemima Puddle-Duck* (1908), which was composed at Hill Top, the Lake District farm she had bought in 1905.

£1,200-1,800

US\$1,600-2,300  
€1,400-2,000



## 55

DALÍ, Salvador (1904-1989). Autograph letter signed ('Salvador') to his uncle [Anselm Domènech Ferrés; 'Estimat tiu' [sic]], n.p. [Madrid], n.d. [1923].

In Catalan, frequently misspelled. Four pages, 217 x 137mm, on headed notepaper, frequent cancellations (page 4 on the verso of page 1, the first leaf worn through along horizontal fold with two tape repairs on the verso not affecting legibility, some tattering and tears at edges).

**On Cubism and the Old Masters and the truth in painting: an extraordinary letter from the young student – in Dalí's idiosyncratic Catalan – to his uncle Anselm Domènech Ferrés, comparing the work of Picasso and Braque with Poussin and Tintoretto.** 'I'm painting a lot, although naturally I'm never satisfied [...] every day I'm less satisfied with what I do, in spite of seeing that I advance greatly. Between the painting I did and what I'm doing now there is an abyss, as between Impressionism and Post-Impressionism'. He continues on the ultimate function of Cubism, whose paintings 'obey only plastic, pictorial needs, [which] are the only needs that a painting can obey, never representative needs' and whose work should not be read for 'literary emotions'. The value of paintings – whether by the Old Masters such as Poussin or Cubists such as Braque – is derived from the degree to which they obey these plastic needs: 'You don't buy a painting by Tintoretto solely because it 'represents' the Baptism of Christ, but because you can taste the plastic and pictorial charm'. Cubism, for Dalí, reflects the truth of painting

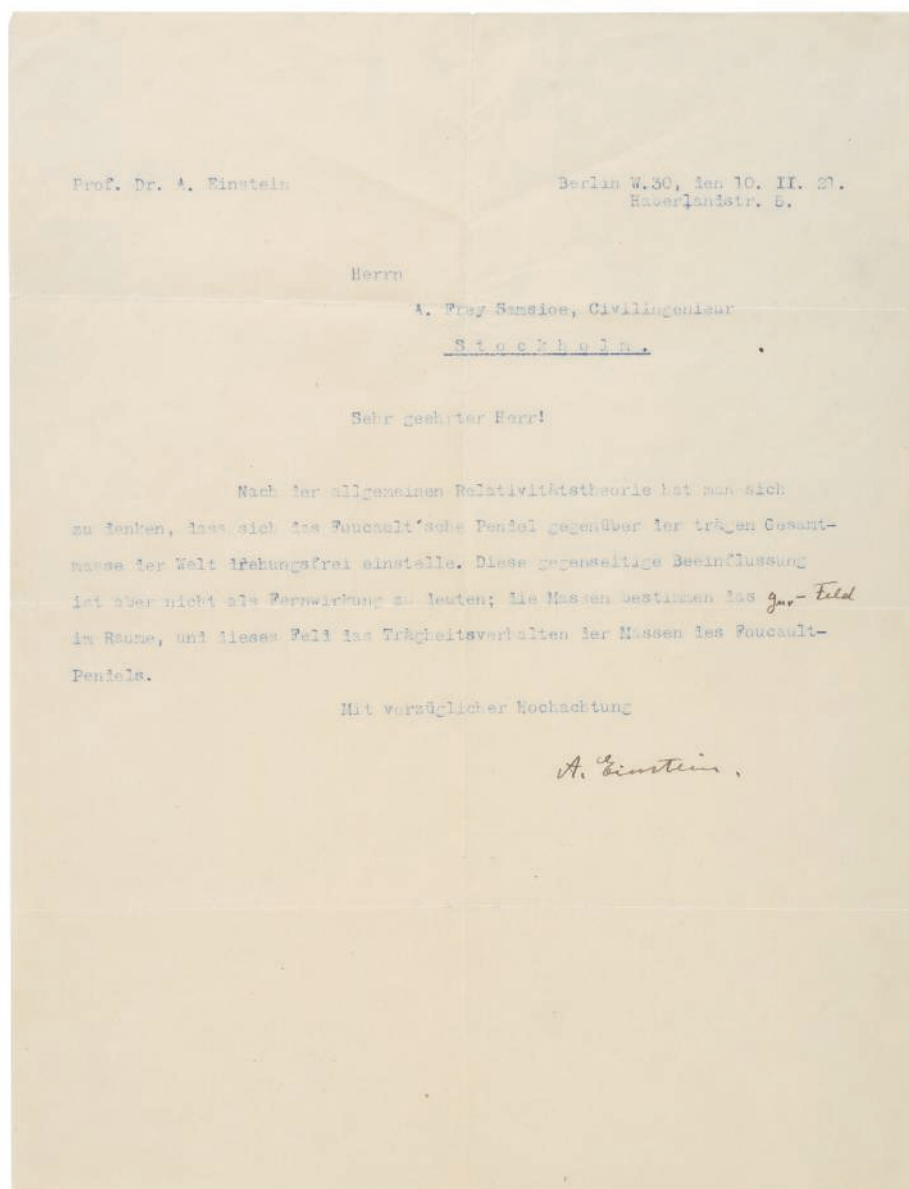
and he promises his uncle that he will continue to expound on this theory in future letters but for now he asks him to send '6 square metres of the cheapest canvas, I need it badly because I cannot paint and you know that if I cannot paint, I'm a fish out of water'.

In his early years as a student in Madrid, during which he first encountered and began to interact with Cubism, the young Dalí received copies of the avant-garde review *L'Esprit Nouveau* sent to him from Barcelona by the uncle to whom this letter is addressed, Anselm Domènech Ferrés. At the same time, he was exploring the wonders of the Old Masters at the Prado; as he put it: 'This was the start of a monk-like period for me, devoted entirely to solitary work: visits to the Prado, where, pencil in hand, I analysed all of the great masterpieces, studio work, models, research'. The present letter reflects the collision of these two worlds – the old and the new – in Dalí's artistic landscape and his attempt to synthesise them in the search for the true value in art. In 1923 he painted his *Autorretrato cubista* (Cubist Self-Portrait), for which he borrowed Picasso's *papiers collés*, mentioned in the present letter.

Christie's would like to thank Montserrat Aguer, Director of the Fundació Gala-Salvador Dalí, for her assistance in the transcription of this letter.

£6,000-9,000

US\$7,800-12,000  
€6,700-10,000



## \*56

EINSTEIN, Albert (1879-1955). Typed letter signed ('A. Einstein') to Axel Frey Samsioe, 5 Haberlandstrasse, Berlin, 10 February 1921.

In German. One page, 290 x 223mm, the words 'g<sub>μν</sub>-Feld' inserted in autograph.

**On general relativity, Foucault's pendulum and Mach's principle, written in the year of Einstein's Nobel prize.** The recipient, a Swedish civil engineer, had written on 4 February to ask Einstein 'whether, when we ascertain a rotation of the Earth by means of Foucault's pendulum, the rotation is a motion with respect to the Sun, the stars, or to something else' (summarised in *Collected Papers*, vol. 12, ed. Diana Kormos Buchwald, Ze'ev Rosenkranz, Tilman Sauer, József Illy, & Virginia Iris Holmes, p. 431). Einstein's response is that 'According to the general theory of relativity, one must consider that the Foucault pendulum adjusts itself rotation-free against the inertial total mass of the universe. This mutual influence should however not be interpreted as action at

a distance: the masses define the g<sub>μν</sub>-field in space, and this field defines the inertial behaviour of the mass of the Foucault pendulum'.

A Foucault pendulum is an experimental device first demonstrated Léon Foucault in 1851, in which a large mass swinging from a long line rotates in relation to the earth's surface. Einstein's last sentence frames what he referred to as Mach's principle, an explanation of how rotating objects maintain a frame of reference which was one of his guiding principles in framing the general theory of relativity. *Collected Papers*, vo. 12, no.39: published with a few minor variants from the autograph draft (on the verso of Samsioe's letter) which survives in the Einstein Archives, Jerusalem. The present is the letter actually sent to Samsioe.

£12,000-18,000

US\$16,000-23,000  
€14,000-20,000

\*57

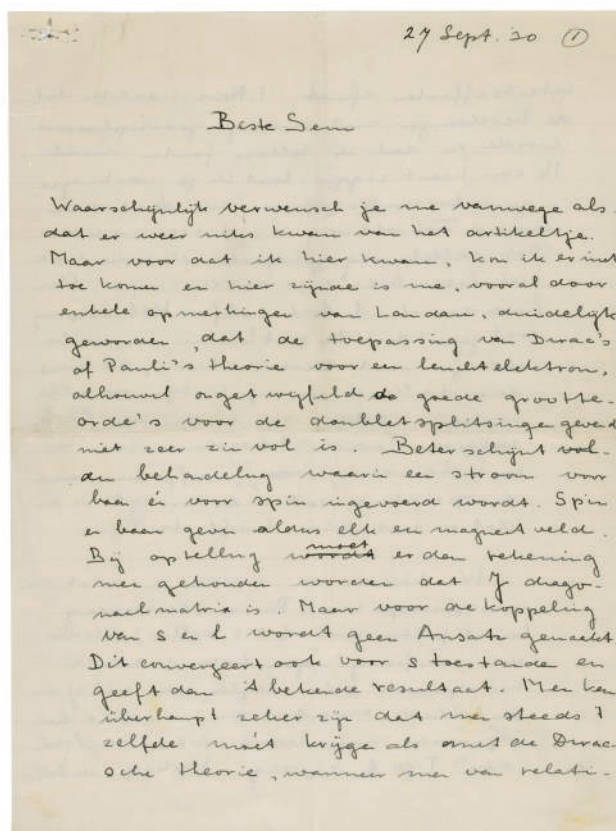
CASIMIR, Hendrick (1909-2000). Autograph letter signed ('Henk Casimir') to [Samuel A. Goudsmit] ('Beste Sam'), n.p. [Copenhagen], 27 September [19]30.

In Dutch and English. 7½ pages, 278 x 208mm, pages numbered in autograph at top right (staple hole at top left of each leaf, 1cm tear at the top right of the final leaf). *Provenance:* Plotnick Library, Christie's New York, 4 October 2002, lot 50 (part).

**A long scientific letter from the Dutch theoretical physicist Hendrik Casimir on spectroscopy, electron spin and matrices, making reference to his work on the Dirac equation and to his life in Copenhagen working alongside Niels Bohr, George Gamow, Lev Landau, and Leon Rosenfeld.** '... it has become clear to me, especially because of some remarks from [Lev Davidovich] Landau, that application of Dirac's or Pauli's theory to a light-emitting electron (although giving the right order of magnitude for the doublet splitting) just isn't very useful. It seems preferable to treat the problem by introducing a current for both orbit and spin. Thus both spin and orbit each give rise to a magnetic field. When writing down the equations one has to take into account that J is a diagonal matrix. But for coupling between s and l no assumption is made. This converges also for s states and then gives the well-known result. One can be sure that one simply has to get the same result as with the Dirac theory, if one neglects relativity effects...' Casimir goes on to offer an entertaining account of an automobile trip in the eastern United States, as well as news about his fellow members at the Niels Bohr Institute in Copenhagen: 'Here we have Gamov[sic], Rosenfeld and Landau. Landau, a young Russian, is astoundingly smart. Grossly unmannered but not unentertaining. Also Bohr likes him very much [...] Of course we have again some pain-in-the-neck assignments. A Faraday lecture which has to be written is the most urgent. Tomorrow [Niels] Bohr and I will escape and see if we can get it done'.

£2,000-3,000

US\$2,600-3,900  
€2,300-3,300



57

58

Albert Einstein (1879-1955). Typed letter signed ('A. Einstein') to Erik Larsen, Nassau Point, Peconic, Long Island, 8 August 1938.

In German. 1¼ pages, 278 x 2176mm. With two retained typed copies (one signed, one partially manuscript) of letters by Larsen. *Provenance:* collection of Carl-Gustav Danver (1908-1994, astronomer, attached to Lund University).

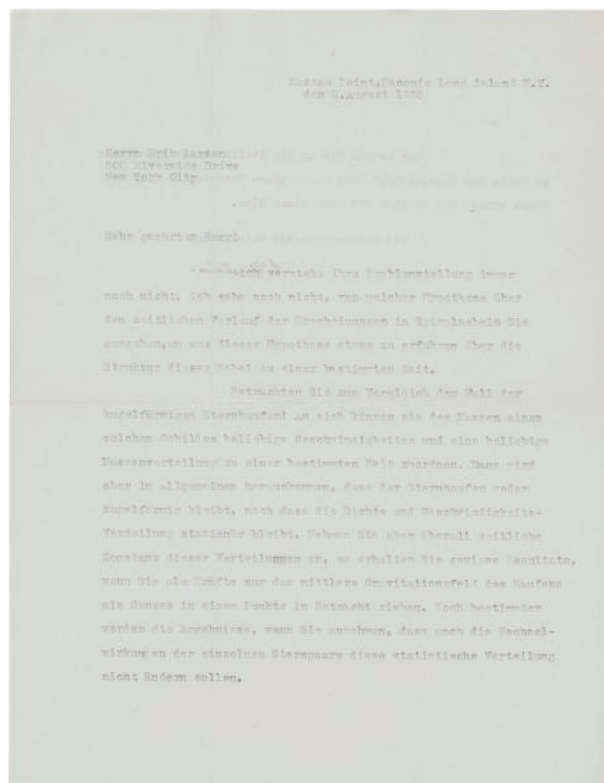
**On spiral nebulae and spherical star clusters.** Einstein is struggling to understand a proposition Larsen has made about the structure of spiral nebulae: 'I do not understand what hypothesis about the temporal process of the phenomena in spiral nebulae you are starting from, in order to discover something about the structure of these nebulae at a specific time'. Einstein suggests he consider for comparison the case of spherical star clusters, where one can assign an arbitrary velocity and mass distribution at a specific time (although he notes wryly that 'it generally turns out that the star cluster neither remains spherical, nor that the density and velocity distribution remain stationary'). However, 'assuming general temporal constancy of these distributions, you will obtain specific results if you consider as forces only the mean gravitational field of the cluster as a whole in one point. The results become more definite if you assume that the interactions of the individual pairs of stars would not change this statistical distribution'. Einstein concludes by challenging Larsen as to what he can substitute for these hypotheses in the case of spiral nebulae: 'Your problem only makes sense for me if you first clearly decide this question'.

Einstein's correspondent, Erik Larsen, was evidently a young Danish astronomer visiting the United States.

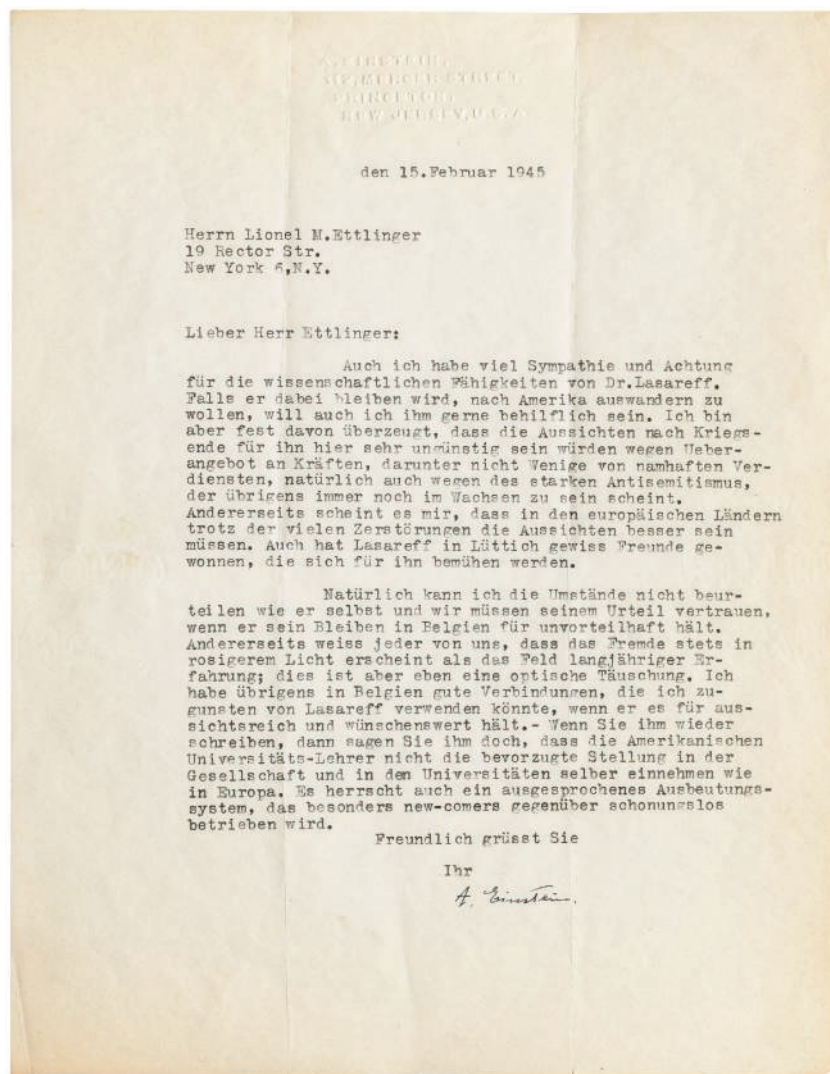
(3)

£1,500-2,000

US\$2,000-2,600  
€1,700-2,200



58



59

Albert Einstein (1879-1955). Typed letter signed ('A. Einstein') to Lionel M. Ettlinger, 112 Mercer Street, Princeton, 15 February 1945.

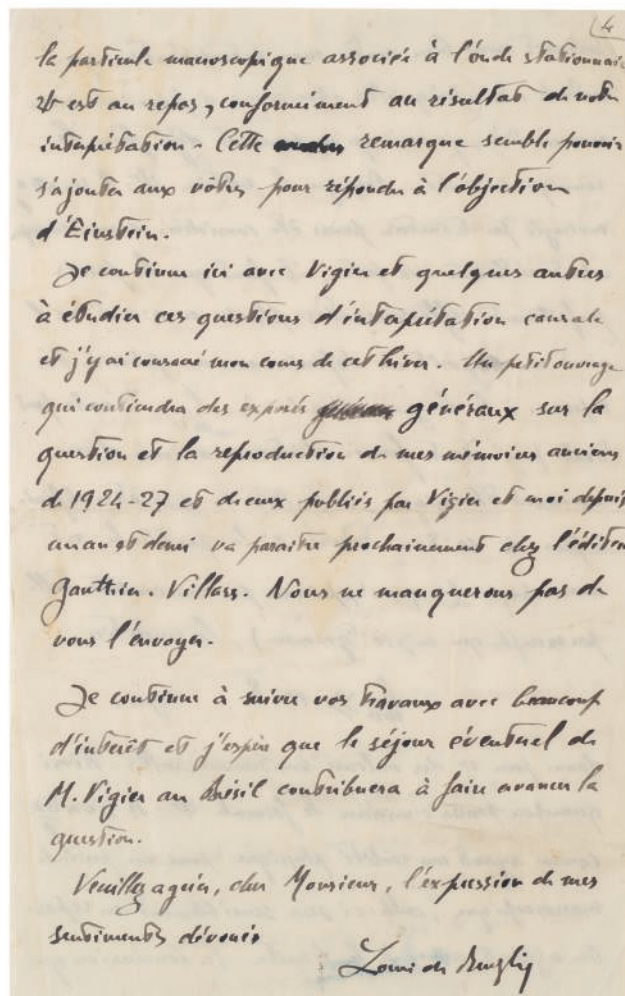
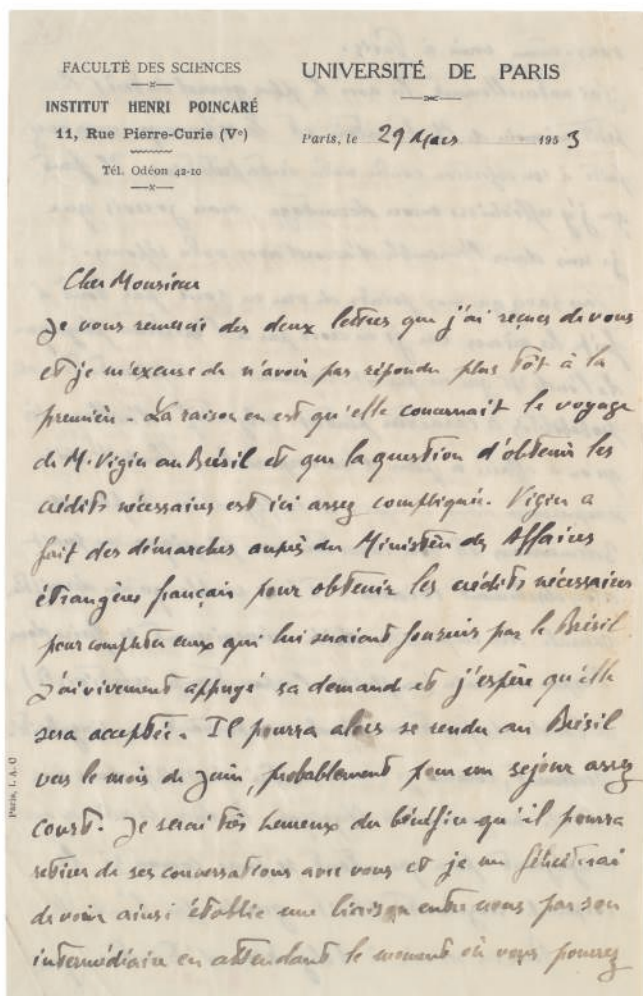
In German. One page, 280 x 216mm, blind-stamped address.

**'The unknown always appears in a rosier light': on anti-semitism and the low status of intellectuals in America.** Einstein expresses his 'sympathy and respect' for the scientific capabilities of Dr [Wladimir] Lasareff, and would be willing to help him if he still wishes to emigrate to America from Belgium. However he warns of a discouraging outlook for incoming intellectuals after the end of the war because of an oversupply of strong candidates, and 'of course also because strong anti-semitism, which incidentally still seems to be increasing'. Prospects may therefore be better in Europe, in spite of the devastation of the war: 'the unknown always appears in a rosier light than the field of many years of experience; this however an optical illusion'. Ettlinger should warn Lasareff that 'American university professors do not occupy the privileged status in society and in the universities themselves that they have in Europe'; and the system is particularly harsh on newcomers.

According to the Einstein Archives Online, the subject of the letter is Wladimir A. Lasareff. Einstein had already corresponded with Ettlinger as early as 1933 about Lasareff's prospective emigration to the USA.

£1,500-2,000

US\$2,000-2,600  
€1,700-2,200



\*60

DE BROGLIE, Louis, duc de Broglie (1892-1987). Autograph letter signed ('Louis de Broglie') to [David Bohm], Institut Henri Poincaré, Paris, 29 March 1953.

In French. Four pages, 207 x 128 mm (few very light stains).

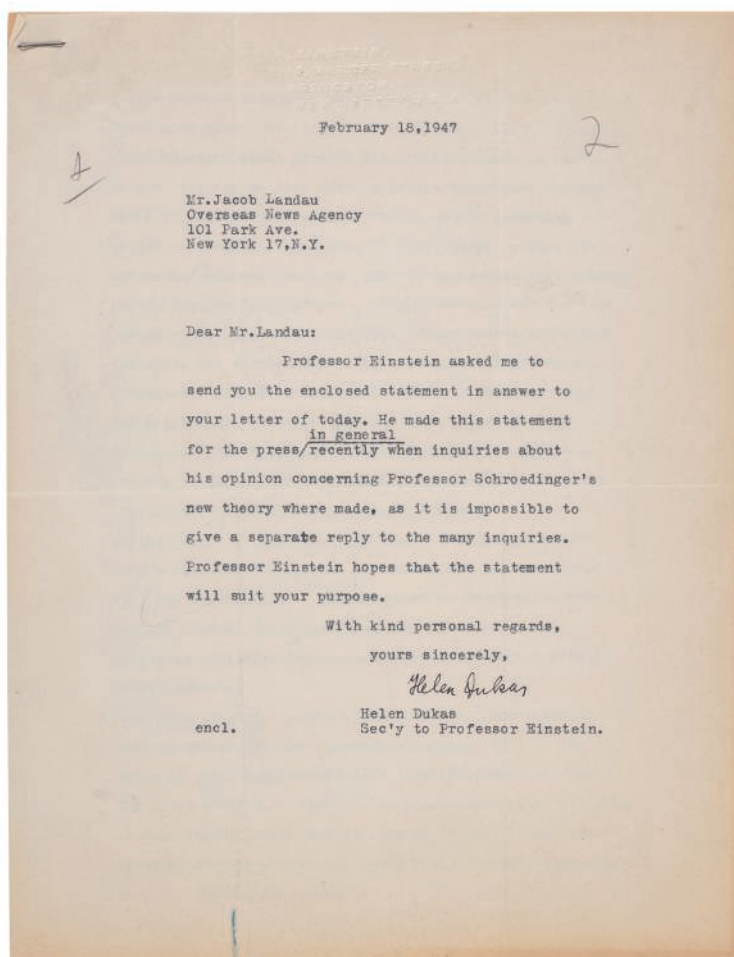
**An important letter, defending the De Broglie-Bohm interpretation of quantum mechanics against Einstein's criticisms, and discussing the differences between their own points of view, particularly as regards the physical existence of the  $\Psi$  wave.** De Broglie anticipates the forthcoming visit by his assistant, Jean-Pierre Vigier, to Bohm in Sao Paulo, which he hopes will enrich their collaboration. 'I have naturally read with the greatest interest the little paper by Mr Einstein and your reply to his objection against our interpretation', expressing his qualified agreement with Bohm's argument: 'You know that our points of view are not altogether the same, as I do not believe in the physical existence of the  $\Psi$  wave which seems to me only a representation of probabilities with a rather subjective character: indeed, as soon as we are talking about more than one atom, the  $\Psi$  wave must be represented in the configuration space with more than 3 dimensions and its non-physical character seems to me absolutely obvious. It seems to me that a causal description of particles must necessarily be made in ordinary space (or rather in relativistic space-time) with the help of wave functions which

are composed of a singularity. Only, as I showed as early as 1927 in my article in the *Journal de Physique*, the two points of view meet because everything occurs as if the particle-singularity was guided by the  $\Psi$  wave' (translation). De Broglie goes on to express his own detailed response to Einstein's critique of the De Broglie-Bohm theory over more than a page. The letter concludes with news of his current work ('I continue to study with Vigier and a few others these questions of causal interpretation') and of his forthcoming publications.

The De Broglie-Bohm interpretation of quantum mechanics, sometimes known as the pilot wave theory, was initially developed by Louis de Broglie in 1927, before he was convinced to abandon it in favour of the prevailing Copenhagen interpretation: it was revived by David Bohm in 1952. De Broglie was awarded the Nobel Prize in 1929 for the discovery of the wave-like behaviour of matter. A victim of McCarthyism, Bohm was forced to leave the United States for Brazil in 1951; in later years, he investigated the relationship of consciousness and physics, composing some of the foundational texts of the philosophy of quantum consciousness. An important letter between two of the most significant physicists of the 20th century, discussing one of their major contributions to science.

£8,000-12,000

US\$11,000-16,000  
£8,900-13,000



## \*61

EINSTEIN, Albert (1879-1955). Typed statement on Erwin Schrodinger's proposed solution for the Unified Field Theory, n.p. [Princeton], n.d. [January/February 1947].

In English. 1½ pages, 279 x 216mm (acidified, tears to lower margin). Stapled to a typed letter signed by Einstein's secretary, Helen Dukas, to Jacob Landau of the Overseas News Agency, 112 Mercer Street, Princeton, 18 February 1947 ('Professor Einstein asked me to send you the enclosed statement in answer to your letter of today. He made this statement for the press generally when inquiries about his opinion concerning Professor Schrodinger's new theory where [sic] made').

**'Like the coup d'états in some of the smaller unstable republics': Einstein's scathing criticism of Schrodinger's proposed solution to the unified field theory, marking the end of their friendship and collaboration.** Einstein prepares the ground for his critique of Schrodinger with a general statement on the current position of theoretical physics, noting that its foundations are as yet undetermined: 'We are striving to find first a usable (logically simple) basis', and this effort does not proceed, as the layman might expect, on the basis of generalisation from experimental facts but rather 'one attempts to start from freely chosen conceptual elements, and to form from them a theoretical system in accordance with the principle of greatest possible logical simplicity', which one can then examine for its usefulness. The search for a unified field theory is still very much at the theoretical stage, and 'far from a stage in which such an examination can be carried out ... This is a purely mathematical formal effort'. He then turns to Schrodinger's new theory which he underlines must be considered as one of these mathematical 'efforts': 'It can therefore be judged only on the basis of its mathematical-formal qualities,

but not from the point of view of "truth"'. Einstein goes on to make a notably sarcastic criticism of Schrodinger's presentation of his new theory: 'It seems undesirable to me to present such preliminary attempts to the public in any form. It is even worse when the impression is created that one is dealing with definite discoveries concerning physical reality. Such communiqués given in sensational terms give the lay public misleading ideas about the character of research. The reader gets the impression that every five minutes there is a revolution in science, somewhat like the coup d'états in some of the smaller unstable republics', whereas in reality theoretical science is a gradual process over generations.

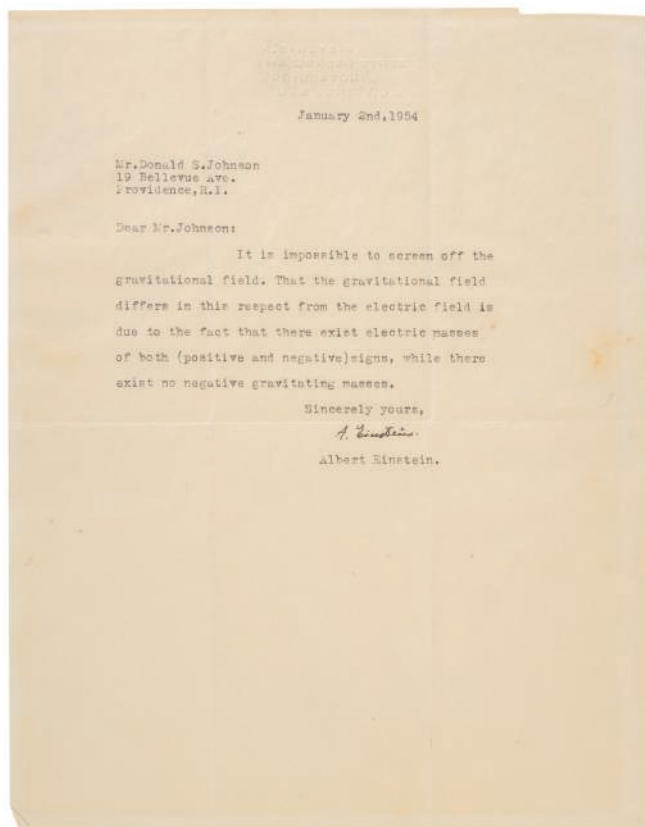
Schrodinger had announced his solution to the unified field theory problem at a lecture on 27 January 1947 with considerable fanfare, including a press conference at which he declared 'The nearer one approaches truth, the simpler things become. I have the honour of laying before you today the keystone of the Affine Field Theory and thereby the solution of a 30 year problem: the competent generalization of Einstein's great theory of 1915'. In fact, Schrodinger's theory was the result of several years of close collaboration and discussion with Einstein on the subject, and Einstein was deeply offended by his colleague's unexpected and, as it proved, ill-founded declaration of victory, criticising it publicly in the present statement with the damning phrase 'preliminary attempt' and in private breaking off their correspondence.

Einstein's statement is apparently formally unpublished: not in Boni, Russ, Laurence, *A Bibliographical Checklist and Index to the Published Writings of Albert Einstein* (1960). Extremely rare: no other copy recorded at auction.

£3,000-5,000

US\$3,900-6,500

€3,400-5,500



62

## \*62

EINSTEIN, Albert (1879-1955). Typed letter signed ('A. Einstein') to Donald S. Johnson, 112 Mercer Street, Princeton, 2 January 1954.

In English. One page, 279 x 215mm, with blind-stamped address (narrow chips to upper and lower margins).

**On the omnipresence and uniformity of gravity.** 'It is impossible to screen off the gravitational field. That the gravitational field differs in this respect from the electric field is due to the fact that there exist electric masses of both (positive and negative) signs, while there exist no negative gravitating masses'.

In a rare English letter of the utmost simplicity, Einstein patiently explains to a non-scientist the basic reality and difference of gravity and electricity. Einstein's theory of general relativity in 1915 had transformed understanding of the nature of gravity. Resolving the relationship between gravity and electromagnetism was the great, and unresolved, struggle of Einstein's later life.

£12,000-18,000

US\$16,000-23,000  
€14,000-20,000



63

## \*63

BOHR, Niels (1885-1962). Portrait photograph signed (on the image, 'Niels Bohr'), 1 March 1960.

Photogravure, by an unknown photographer, 302 x 240mm, printed text on verso (left margin slightly uneven where extracted from a book).

**A handsome and memorable image of the 'founding father' of modern quantum physics, signed two years before his death.** Signed photographs of Bohr are rare on the market: ABPC/RBH record only two sold at auction in the last 20 years.

£2,000-3,000

US\$2,600-3,900  
€2,300-3,300



## 64

WORLD WAR TWO – BRITISH MILITARY INTELLIGENCE. 2nd Lt. H.K. DOUGLAS. *Intelligence Training Centre. Interrogation Course – German*. Large file comprising a collection of British military intelligence training typescript documents with Lt Douglas's manuscript notes, mostly 330 x 206mm and stapled.

**Extremely rare British Military Intelligence documents, forming an extensive course handbook for officers involved in interrogating German prisoners of war, and a thorough analysis of German military units, weapons and tactics.**

Comprising: *Paper No 76 Secret. Custody, Disposal and Interrogation of P[risoners of] W[ar]*. May-June 1942. 45pp. Typescript course paper covering methods of searching and segregation of prisoners, selection of prisoners for interrogation, methods and forms of interrogation, and various appendices regarding German drill and words of command, identity discs, markings of rank and the Geneva convention. With a few pencilled notes on verso of final leaf highlighting interrogation actions.

Maj. (later Lt-Col.) T. ROBBINS. *Paper No 37. Information*. 15pp. Typescript course paper detailing German Order of Battle and identifications. October 1940. [With:] – *The German Army*. Cambridge: May 1942. 5pp. Precis of lecture, with a few pencilled notes on verso of final leaf. [With:] *Paper No B/7. Secret. Order of Battle and Distribution of the German Army*. January 1943. 6pp.

2 CORPS DISTRICT INTELLIGENCE SCHOOL, FRINTON. *Precis No. 1 Growth of the German Army – 2 German Inf Div. 3 German Army – Mobile TPS (Schnelle Truppen) – 4 Airborne Troops – 5 German Tactics (1) – 6 German Tactics (2) – 7 Prisoners of War, Documents and Material – Custody and Disposal – 8 Types of German Divs. (excl. Inf., Armd and Airborne) – 13 Identifications*. Secret. 10 typescript documents (6 appears in duplicate) ranging from 2pp. through to 10pp. in length. [With:] – STUDY PERIOD. *The German Artillery*. 24pp. typescript document with 13 photographic illustrations of German armoured fighting vehicles.

*Interrogation Course – German. Paper No 1* [3, 5, 6, 7, 8, 9, 10, 11, 22, 25, 26, 27, 36, 39, 40, 46, 48, 50, 56, 61, 83, 84, 86, 86A, 87, 88, 89, 90, 91, 100, 101, 104, 105, 106, 108, 114, 116, 123, 125, 127, 141, 142, 145, 146, 151, 154, 155, 156, 159, 165, 200, 280, 281, 388, 393]. Many dated 1942. 56 typescript documents of various lengths, two illustrated with photographic illustrations. No 36 covers the Waffen SS and contains 1p. of extensive pencilled notes on its structure. No. 104, on armoured fighting vehicles, runs to 12pp. and illustrated with a photographic illustration of a Panzer III. No. 106 contains a 12pp. English-German vocabulary with photograph of German handwriting and 6pp. of German manuscript in Douglas's hand. [With:] – No. A25 *Exercise 'Hiker'*, 3pp. tactical exercise with 6 photographic illustrations; and 3 other such exercises.

*War Intelligence Course. German Army 2* [3, 4 - Defence, 5 - Attack]. October-November 1942. 4 typescript documents on German weapons and tactics, the last with folding photographic illustration, the first with underlining in red chinagraph pencil; with a similarly annotated 2pp. document on *German Air Co-operation* and with further pencil marginalia.

*Matlock Memorandum No. 6* [and] 8. [With:] *Pre-Matlock Course A.F.V.s II - Identification*. 3 undated documents on German armoured fighting vehicles and weapons, one heavily annotated in ink.

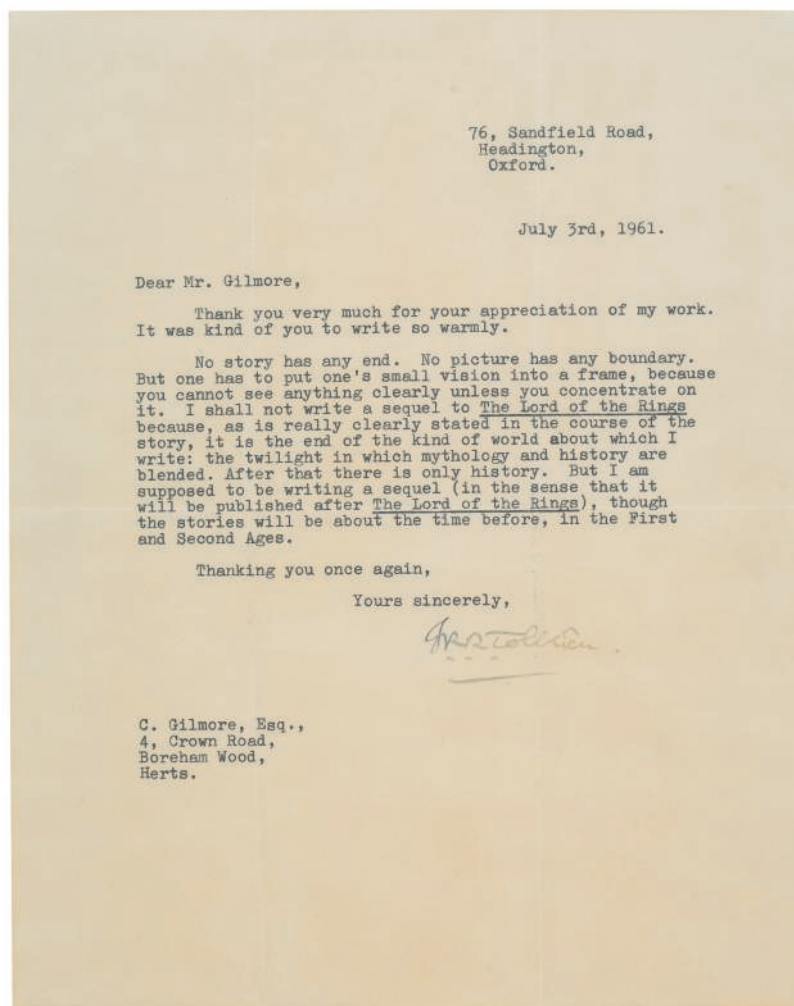
Together with 3 other similar documents and and 9 other loose papers, as well as 2 larger chromolithographic folding tables of German orders of battle, one entitled *German Normal Panzer Div*, the other *German Infantry Division*, both marked 'Secret' in red, 490 x 310mm.

£2,000-3,000

US\$2,600-3,900

€2,300-3,300





**\*66**

TOLKIEN, John Ronald Reuel (1892-1973). Typed letter signed ('J.R.R. Tolkien') to C. Gilmore Esq, Headington, Oxford, 3 July 1961.

One page, 255 x 202mm (pale toning, mild fading to signature). Envelope.

**'I shall not write a sequel to *The Lord of the Rings*': a superb letter with important content, in which Tolkien expounds his philosophy of storytelling.** 'No story has any end. No picture has any boundary. But one has to put one's small vision into a frame, because you cannot see anything clearly unless you concentrate on it. I shall not write a sequel to *The Lord of the Rings* because, as is really clearly stated in the course of the story, it is the end of the kind of world about which I write: the twilight in which mythology and history are blended. After that there is only history'. Tolkien goes on to refer to the difficult and ongoing composition of *The Silmarillion*, 'a sequel (in the sense that it will be published after *The Lord of the Rings*), though the stories will be about the time before, in the First and Second Ages'.

Written between 1937 and 1949, *The Lord of the Rings* was published in 1954-55. By the time of his retirement from his academic positions at Oxford in 1959, the work's enormous success had already begun to make him a celebrity. *The Silmarillion*, although based on drafts which precede the composition of *The Lord of the Rings*, remained uncompleted on Tolkien's death, and was only published in 1977.

£7,000-10,000

US\$9,100-13,000  
€7,800-11,000



## 67

[Sir Robert Geoffrey EDWARDS (1925-2013)] – NOBEL PRIZE MEDAL. Nobel Prize Medal in Physiology or Medicine awarded to Robert G. Edwards in 2010 'for the development of in vitro fertilization'.

18-carat gold, 66mm diameter, 175 grams. Profile bust of Alfred Nobel facing left on obverse, legend 'ALFR. NOBEL' at left and his birth and death dates in Roman numerals at right, signed at lower left 'E. LINDBERG 1902', reverse with allegorical depiction of the figure of Medicine, with an open book on her lap, collecting water from a spring to quench an ailing girl's thirst, legend 'INVENTAS VITAM IUUVAT EXCOLUISSE PER ARTES' around edge, the plaque at base inscribed 'R. G. EDWARDS/ MMX' with 'REG. UNIVERSITAS - MED. CHIR. CAROLI' either side, signed lower right 'E. LINDBERG'; original red morocco gilt case, lettered 'R. G. Edwards'. [With:] Robert Edwards' Nobel Diploma, Stockholm, 10 December 2010, in Swedish, calligraphic text in black, gilt and red on vellum, 2 leaves, 330 x 205mm, laid down in red morocco binding with gilt monogram. Case. Provenance: Offered for sale by the executors for the estate of the late Ruth Eileen Edwards.

**Robert Edwards was the sole recipient of the 2010 Nobel Prize in Physiology or Medicine, awarded 'for the development of human in vitro fertilization (IVF) therapy. His achievements [...] made it possible to treat infertility, a medical condition afflicting a large proportion of humanity including more than 10% of all couples worldwide [...] A new field of medicine has emerged, with Robert Edwards leading the process all the way from the fundamental discoveries to the current, successful IVF therapy. His contributions represent a milestone in the development of modern medicine.'** (*NobelPrize.org*. Nobel Media AB 2020). Today, around four million people have been born following IVF.

### *The Physiology or Medicine Medal*

The Swedish inventor Alfred Nobel (1833-1896) established the Prizes through his will in 1895: those in Physics, Chemistry, Physiology or Medicine, Literature, and Peace were instituted in 1901, while the related Nobel Memorial Prize in Economic Sciences was created in 1968. The medals for Physics, Chemistry, Physiology or Medicine and Literature were designed by the Swedish sculptor and engraver Erik Lindberg (1873-1966) and first issued in 1902, the year after the institution of the Prizes. The medals differ slightly in their design and inscriptions across the obverse, reverse and edge; a portrait of Alfred Nobel features on the obverse of each, with the medal in Medicine or Physiology presenting an allegorical depiction of Medicine quenching the thirst of an ailing girl on the reverse.

Prior to 1980, the Nobel Prize medal was made from 23-carat gold; since then, Nobel Prize medals are made of 18-carat green gold plated with 24-carat gold. The diameter of the Nobel Prize medal is 66mm and the weight is set at 175g, with the exception of the medal for the prize in Economic Sciences.

The Nobel Prize is widely regarded as the most prestigious award available in the fields of literature, medicine, physics, chemistry, peace, and economics. Awarded annually, each laureate receives a gold medal, a diploma and a sum of money, which is decided by the Nobel Foundation.

*For a biography of Sir Robert Edwards please see [Christies.com](http://Christies.com).*

£250,000-350,000

US\$330,000-450,000

€280,000-390,000

CARTOGRAPHY AND SCIENTIFIC INSTRUMENTS  
(LOTS 68-93)





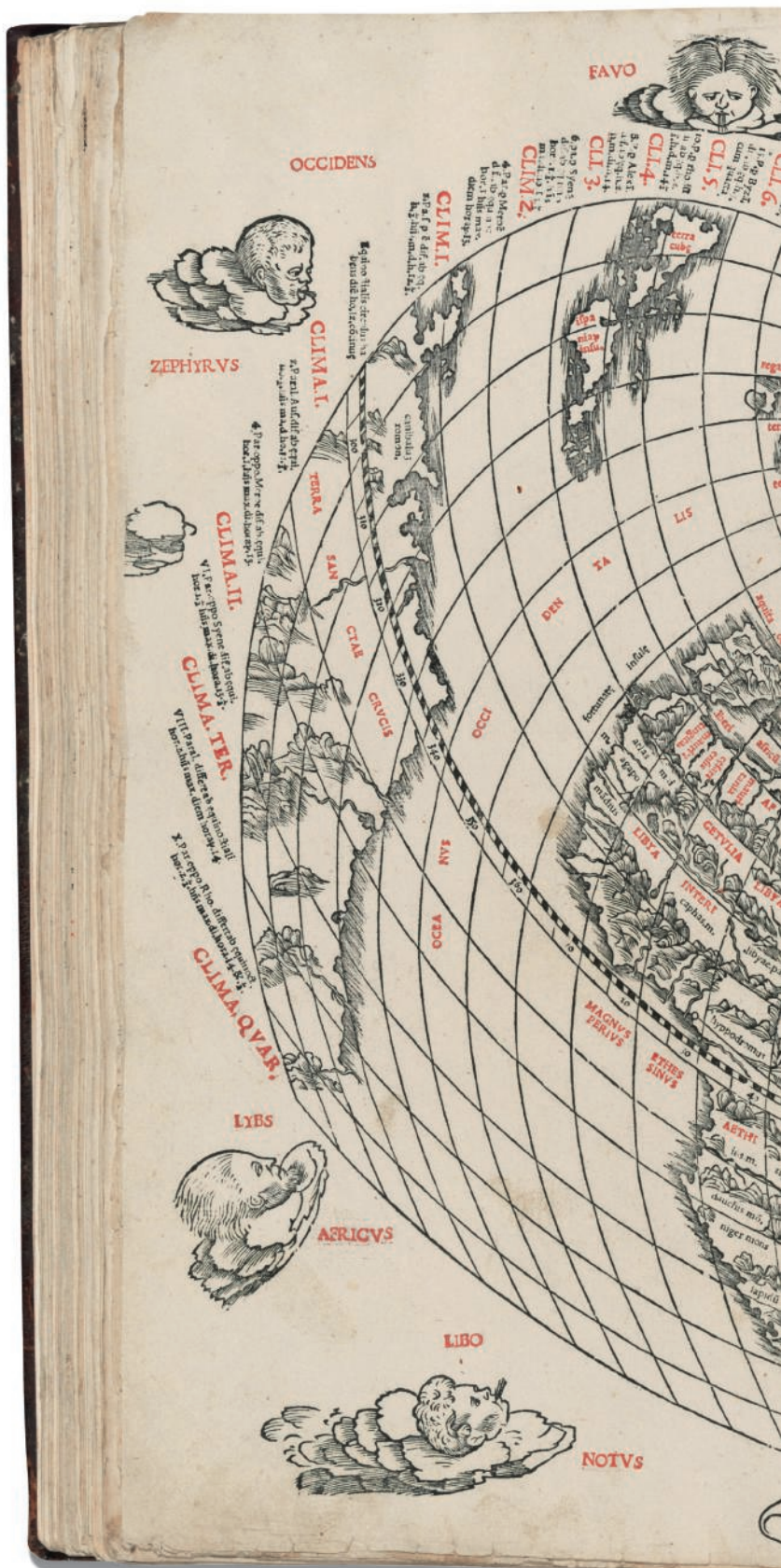
PTOLEMAEUS, Claudius (c.100–c.170). *Liber Geographiae cum tabulis et universali figura*. Edited by Bernardus Sylvanus. Venice: J. Pentius de Leucho, 20 March 1511.

**First Venetian edition of Ptolemy's *Geographia*, the earliest example of two-colour printing in cartography, and with the cordiform map of the 'modern' world showing America.** Based on the Latin translation of Jacobus Angelus, Bernardus Sylvanus of Basel edited the text and amended Ptolemy's maps to take account of modern discoveries. The cordiform world map is the first in this projection, the second world map in an edition of Ptolemy to show America, and the first map to show Japan. The major regional names are printed in red in upper case to differentiate them from town names and less important localities, which are printed in black in lower case; the cordiform world map also includes a few regional designations in red. All the place names are printed in type that was apparently set into the woodblocks, possibly as slugs produced through a method of stereotype printing (see D. Woodward, introduction to the facsimile edition of Sylvanus' world map [Chicago, 1983]). The Venetian binding is strictly contemporary and uses a tool very similar (but not identical) to the arabesque tool on a binding attributed to Venice by Tammara de Marinis on an undated 16th-century Florentine manuscript (De Marinis II:2261, pl. 388). Adams P-2218; Alden and Landis 511/8; HARRISSE 68; Nordenskiöld II 204; Phillips *Atlases* 358; Sabin 7747; Shirley *Mapping of the World* 31, 32.

Folio (418 x 282mm). Title printed in red, text in two columns printed in red and black, initial spaces with guide-letter, 28 double-page woodcut maps printed in red and black on the last 30 leaves, i.e., all but the last 2 leaves, containing Sylvanus' cordiform 'modern' world map, printed on both rectos and versos, 4 woodcut diagrams in text, the last on H6r nearly full-page (text bifolium +2.3, cordiform world map and map bifolium 3/1.4 supplied, 3/1.4 reinforced at gutter and other expert repairs and cleaning throughout, including the title with repairs at upper corner, cordiform world map expertly repaired along gutter and with tiny losses from worming affecting one letter and a very small piece of coastline to Madagascar, a few other areas of worming expertly filled and repaired, cropping to captions of Ptolemaic world map and of Decima Asia map, to clouds in left-hand and lower margins of modern world map, and to degree borders of British Isles map, some internal tearing to map leaf 2/4, affecting the toe of Italy but neatly repaired, a few maps with edges frayed, some into image, some light dampstaining and spotting). Contemporary Italian, probably Venetian, blindstamped dark brown goatskin over flexible pasteboard, sides panelled with outer border and large central lozenge of repeated grapevine tool, the borders outlined by quintuple blind fillets, inner panel divided into compartments by blind fillets, compartments and central lozenge decorated with single repeated leafy arabesque tool, flat spine with 3 flat bands, compartments diapered, evidence of 4 pairs of ties (new endleaves, knife-scoring on upper cover, repairs at spine ends and corners, some staining, worming and small losses). *Provenance*: early marginalia on H6r – a few later Italian notes at tops of maps.

£50,000-80,000

US\$65,000-100,000  
€56,000-88,000



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069

BRAUN, Georg (1541-1622) and Frans HOGENBERG (d.c.1590). *Civitates orbis terrarum*. Cologne: Petrus von Brachel, 1612-1616-1616-1617-1617-1617/18.

**An attractive set of Braun and Hogenberg's famous early town atlas, fully-coloured by a contemporary hand.** The *Civitates* is the first comprehensive atlas of town plans and is one of the great cartographical achievements of the 16th century. It is 'justly celebrated as the first general collection devoted solely to topographical views. Many of the towns depicted are the first engraved views. Apart from its topographical value, the work is of great interest for its record of the domestic life of the period. Town views, heraldic coats of arms, rural scenes, land and water transport, public buildings and so on are vividly depicted' (NMM). The text was written by Georg Braun of Cologne, the engraving of the plans executed by Frans Hogenberg and Simon Novellanus. Braun and Hogenberg relied on existing maps, including maps made after drawings by the Antwerp artist Joris Hoefnagel, who had travelled extensively throughout western Europe. Cf. NMM 459; cf. Phillips *Atlases* 59 (1612 edition); Van der Krogt 41:1-6.

6 volumes bound in three, folio (405 x 280mm). Text in Latin. 4 engraved allegorical titles (of 6, lacking those to parts 2 and 3), 362 plates (of 363, pt 5 lacking pl. 16 'San Adrian' but with duplicate of pl.14 of Granada, 6 plates supplied from other copies, viz 3 & 19 in pt 2, 14, 15, 37 in pt 5, and pl. 2 in pt 6, browning and staining throughout, numerous short tears and repairs, pt 1 with map of London loose). Contemporary vellum, yapp edges, gilt edges (covers lightly soiled and rubbed, short splits to joints and yapp edges, vol. 2 with small loss at foot of spine, vol. 3 with joints split and backstrip peeling away but holding, together with small loss to spine at foot). (3)

£60,000-80,000

US\$78,000-100,000  
€67,000-89,000



70

# AN ASTRONOMICAL RING DIAL

LOUVAIN SCHOOL, LATE 16TH CENTURY

The brass rings folding flat; a removable throne with curved bar secured by two screws with three possible holes to the meridian ring in order to adjust latitude from 60° to 30° despite a graduated scale 0-90°; the equator with hour scales to both sides and on one side a shadow scale [0]-3-6-9-12-9-6-3-[0], the inside with a calendrical scale with initials of months and outside with symbols of zodiac; the declination ring with sighting vanes, scale 90°-[0]-90°, solar declination scale, scale for 24 hours from 1-12 twice, the inside of the ring with a fourth collar marked with numbers for 24 stars that are named and numbered on outside of the ring.

4¾in. (12.4cm.) diameter

£20,000-30,000

US\$26,000-39,000

€23,000-33,000

This astronomical ring dial almost certainly comes from the same workshop as another unsigned piece at the British Museum (1888,1201.316): the style of engraving suggests the same hand, as does the overall construction. Van Cleempoel in his 2002 study did not attribute a maker, but placed it confidently in the Louvain school prior to 1600.



71

# **AN EARLY DUTCH TERRESTRIAL GLOBE**

JODOCUS HONDIUS THE YOUNGER AND JOHANNES JANSSONIUS, 1648

Comprised of twelve hand-coloured engraved gores and two polar calottes applied to a 17-inch sphere, the dedication cartouche *Nobilissimis, Amplissimis, Contsultissimis Prudentissimique viris D. Dominis Societatis Indiarum Occidentalium Curatoribus suos hosce Coelestem Terrestremque Globos Johannes Janssonius Humillimus cliens L.M.Q. dat, dicat dedicatque. Anno 1648* and engravers cartouche *Amstelodami Edebat Ioannes Ianssoni Sculpebat magnoq[ue] S[tudio] componebat Ab[raham]us Goos Am[selo]damensis*. A further advice to the Reader cartouche in North America. Turning in original graduated brass meridian ring with original brass hour ring, sitting in original oak horizon ring with engraved paper calendrical scales. On later stand with cast iron central supported on painted wooden cross-stretchers with turned oak columns. Van der Krogt Hon VI.3

27 x 24 x 24in. (69 x 61 x 61cm.)

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

**A rare early terrestrial globe, only four others in this state recorded,** made by one of the great publishing houses of the Dutch Golden Age of Cartography. Jodocus Hondius the elder (1563-1612) first issued a pair of globes in 1597, and throughout the 17th century the globes produced by his family enjoyed great fame: it is a Hondius terrestrial globe that appears in Vermeer's *The Geographer*. This globe was issued by Hondius's son-in-law Johannes Janssonius (1588-1664), who is often accused of plagiarising some of his cartography from the great rival to Hondius, Willem Blaeu.



72

## A DUTCH CELESTIAL GLOBE

WILLEM BLAEU, AFTER 1621

Twelve hand-coloured engraved gores, with stars painted in gilt, applied to a 9-inch sphere, the ecliptic and equator graduated, tropics and polar circles marked and labelled, the constellations labelled and main stars named, two novae for 1572 and 1600 marked with text, dedicatory cartouche and advice to the reader signed *Willem Jansz. Blaeu*, both in Northern Hemisphere, cartouche for stars to six orders of magnitude in southern hemisphere. Supported in graduated brass meridian with 1 punched on reverse sitting in original oak stand, the horizon ring carrying hand-coloured engraved paper calendrical scales.

Van der Krogt BLA celestial III. state 2.

16 x 13 x 13in. (41 x 33 x 33cm.)

£70,000-90,000

US\$91,000-120,000

€78,000-100,000

**A fine 17th-century celestial globe with original colour and gilt.** Willem Janszoon Blaeu (1571-1638) is regarded as the father of modern western globe-making. Not only did his firm start globe production as a viable commercial enterprise, the globes from his forty-year career are among the very finest and most beautiful ever published.

Blaeu was the son of a herring merchant, born in the small provincial town of Alkmaar in what is now the Netherlands. It was prominent citizen Adriaan Anthonisz, a mathematician and an enthusiast for the liberal arts, who first encouraged Blaeu to take up astronomy. Over the winter of 1595/6 Blaeu stayed with the renowned Danish astronomer Tycho Brahe (1546-1601) at his observatory in Urienborg. Brahe was the leading astronomer of his day,

and at the time of Blaeu's visit, the first in the West to produce an entirely new star catalogue since Ptolemy. He had attracted many astronomers and celestial cartographers to his observatory including, prior to Blaeu, globe-makers Arnold and Hendrik van Langren, the sons of Jakob Floris van Langren (1525-1610), who was the first person to publish globes in the important commercial port of Amsterdam, with a pair of 32.5cm.-diameter in 1586. He soon had a commercial rival in the form of Jodocus Hondius (1563-1612) who published a pair of 61cm.-diameter globes in London in 1597 followed by an updated version in Amsterdam in 1597. Both would be eclipsed by Blaeu, however, both by the beauty of his own globes and by the success and longevity of his publishing house.

In 1598/9 Blaeu moved to and settled in Amsterdam. It was here that he established his hugely successful publishing company which, throughout the course of 17th century, would issue not only globes but maps, books, atlases and planetaria. His first publication was a terrestrial globe to match the celestial he had already made. This was dated 1599. Interestingly it is signed Guilielmo Ianſonio Alcmariano, meaning "Willem Jansz of Alkmaar". This is the name that would appear on all of his initial five pairs of globes: he made a run of the 34cm. celestial dated 1603 to be sold with the terrestrial of 1599; by this time he had already produced pairs of 23cm. diameter, dated 1601; and he would go on to produce pairs of 13.5cm. (1606), 10cm. (1616) and his largest pair at 68cm. diameter in 1617. The name of Blaeu did not appear on a globe until at least 1621, adopted to avoid confusion with his nearest rival, the firm of Johannes Janssonius; it was taken from his grandfather's nickname, 'Blue'.



73

**73**

**AN EARLY EBONY TELESCOPE**

POSSIBLY ENGLISH, CIRCA 1700

The turned tube with threaded lens caps, each lens held in place with thin brass ring.

4¼in. (11cm.) long

£5,000-8,000

US\$6,500-10,000

€5,500-8,800

**A very rare and early telescope.** A similar (albeit of symmetrical design) telescope can be seen illustrated in the trade card of John Yarwell printed in 1683 advertised as his 'Little Perspective'.

**74**

**A 5-INCH EQUINOCTIAL RING DIAL**

EDMUND CULPEPER, CIRCA 1710

signed *E Culpeper Fecit*, chapter ring with hours I-XII-I-XII divided to 7½ minutes, equinoctial ring with degree scale 90-0-90° and declination scale to reverse, the bridge with sliding pinhole gnomon on calendrical and zodiac scales.

5½in. 14cm. maximum diameter

£5,000-8,000

US\$6,500-10,000

€5,600-8,900

Edmund Culpeper (fl. 1684-1737) was the son of the clergyman Edward Culpeper, and was apprenticed to Walter Hayes in 1684. Daumas notes that Culpeper took over Hayes' workshop at the sign of the Cross-Daggers in Moorfield in about 1706, and worked there until circa 1731, when he is recorded at Black-White House, Middle Moorfields. One of the finest English instrument makers of his period, he is best known for the eponymous microscope pattern he made popular. However, his other instruments enjoyed a good reputation, and the variety of these is illustrated on his trade card, which includes a similar universal ring dial.



74



75

**75**

**AN OCTAGONAL GARDEN DIAL**

EDMUND CULPEPER, CIRCA 1710

Signed on the plate *Edm Culpeper London Fecit*, for a latitude slightly North of London (approx 51 degrees 54 minutes), hour scale IIII-XII-VIII divided to the minute, wheatsheaf pattern engraved within, a foliage motif to centre, pierced gnomon.

13 x 13 x 8in. (33 x 33 x 20cm.)

£2,000-3,000

US\$2,600-3,900

€2,300-3,300



076

DOPPELMAYR, Johann Gabriel (1671-1750). *Atlas novus coelestis in quo Mundus Spectabilis*. Nuremberg: Homann's Heirs, 1742.

**First edition of Doppelmayr's important astronomical work in attractive contemporary colour, extra-illustrated with 2 additional engraved plates.** The plates depict celestial charts with diagrams, tables and views of observatories and were intended as an introduction to the fundamentals of astronomy. 'Besides being a star chart and a selenographic map, the *Atlas* includes diagrams illustrating the planetary systems of Copernicus, Tycho, and Riccioli; the elliptic theories of Kepler, Boulliau, Seth Ward, and Mercator; the lunar theories of Tycho, Horrocks, and Newton; and Halley's cometary theory.' (DSB IV, p.166). The additional plates, both published in 1747, anticipate the solar eclipse of 25 July 1748 based on the calculations of Swiss mathematician Leonhard Euler. Shirley, BL C.Dop.-1c.

Folio (512 x 330mm). Engraved allegorical additional title by J.C. Reinsperger after J.J. Preisler, title printed in red and black without the engraved vignette, letterpress index, 30 double-page engraved plates and 2 additional double-page engraved plates, all in contemporary colour, mounted on later guards throughout (the plate 18 with short tears and old repairs on verso at gutter, a few plates faintly waterstained, with the frontispiece, first 3 letterpress leaves and first plate more heavily affected). Contemporary half vellum over pasteboards, blue cloth ties (endpapers and ties renewed, portion of spine and two small portions of the boards restored, lightly rubbed). *Provenance*: 19th-century bookplate with motto 'sub umbra alarum tuarum protege me domine', initialled A.S. and GE, dated '94' – remains of another bookplate.

£8,000-12,000

US\$11,000-16,000

€8,900-13,000



77

77

### A HORIZONTAL DIAL FOR THE AMERICAN COLONIES

GEORGE ADAMS, CIRCA 1750

Signed on the plate *G ADAMS LONDON* for latitude 38° 45', hour scale V-XII-VII divided to the minute, calendrical scales for the equation of time, 16-point compass rose, original gnomon.

12 x 12 x 6 in. (30.5 x 30.5 x 14.5 cm.)

£5,000-8,000

US\$6,500-10,000

€5,500-8,800

**A rare George Adams sundial for use in America.** The latitude for use just south of Washington, or perhaps Georgetown.

78

### A WALNUT AND GILT BRASS WINE GAUGING ROD

PROBABLY ITALIAN

Of telescopic form, the top inscribed 'OMNIA IN PONDERE ET MENSURA', the bottom inscribed 'PON.X.B.II QVADRATI', the cap of the extendable rod inscribed 'R.T.P. 1562' to one side. The gilt brass endcaps engraved with geometrical images, instruments, and wine barrels.

21 in. (53.5 cm.) long

At full extension: 41 1/4 in. (104.5 cm.) long

£3,000-5,000

US\$3,900-6,400

€3,400-5,500



78



79

79

### AN ENGLISH SURVEYING COMPASS

RICHARD RUST (FL.1752-85)

Signed on the arm *R\* RUST LONDON*, finely engraved 8-point compass rose with foliage motif with graduations [0]-[90°]-[0]-[90°] numbered by 10°, inset from a raised scale 0-360° degree scale, blued compass needle, two sight vanes, in original oak box.

18 x 7 x 3 in. (46 x 18 x 8 cm.)

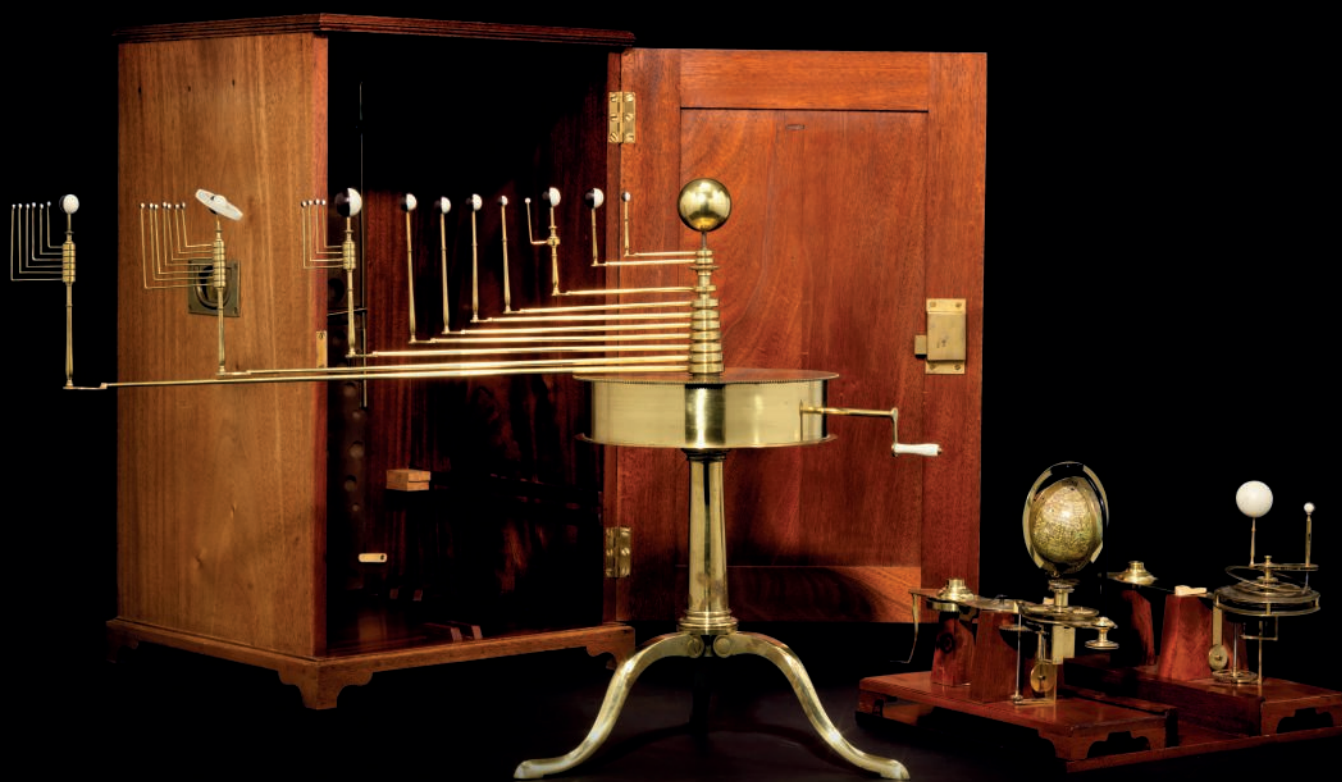
£1,500-2,500

US\$2,000-3,300

€1,700-2,700

72

**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.**



80

### A BRASS ORRERY

THOMAS HARRIS & SON, CIRCA 1820

Signed on the horizontal plate *Thos Harris & Son Opposite the British Museum LONDON* the plate further engraved with calendrical and zodiac scales, a crank-handle actuates the working mechanism for seven planets (the ivory replaced with resin), Saturn with seven satellites and Uranus with six, a separate brass arm to demonstrate retrograde movement, the brass arms for the planets fitting into wooden tray that clips into carrying case, a tray in the case fitted with terrarium, the pocket globe with cartouche *A NEW terrestrial GLOBE by J. Newton 1800*, and lunarium with inclined disc for perigee and apogee. 25 x 15 x 14½ in. (64 x 38 x 37 cm.)

£50,000-80,000

US\$65,000-100,000

€56,000-89,000

**A fine working Martin-type drum orrery.** A mechanical model of the Solar System, the orrery is a didactic astronomical instrument invented during the age of Enlightenment. It takes its name from an instrument made in 1712 by John Rowley (c.1665-1728) for Charles Boyle the fourth Earl of Orrery (1676-1732). His design was copied from earlier instruments made by the renowned clockmakers George Graham (1673/4-1751) and Thomas Tompion (1639-1713); these survive at the Museum of the History of Science, Oxford [Inv. no. 97810] and the Adler Planetarium, Chicago [A-156]. The earliest devices were restricted to a demonstration of only the Sun-Earth-Moon system; the instrument was expanded to include the most recently discovered planets and embellished with additional accessories by Benjamin Martin (1704-1782) whose design was much copied by his successors in the English instrument trade. Thomas Harris (1767-1827) and his son moved into their premises by the British Museum in 1817. This orrery was probably made shortly thereafter as by 1833 John Herschel had brought into question the (then) supposed six satellites of Uranus.



81

### A PAIR OF REGENCY LIBRARY GLOBES

JOHN AND WILLIAM CARY, 1818

The terrestrial cartouche *CARY'S NEW TERRESTRIAL GLOBE, EXHIBITING The Tracks and Discoveries made by CAPTAIN COOK: Also those of CAPTAIN VANCOUVER on the NORTH WEST COAST OF AMERICA And M. DE LA PEROUSE, on the COAST of TARTARY. TOGETHER With every other Improvement collected from Various Navigators to the present time. LONDON: Made & Sold by J. & W. Cary, Strand, March 1st. 1815* below the cartouche *WITH ADDITIONS AND CORRECTIONS TO 1818*; the celestial cartouche *CARY'S New and Improved CELESTIAL GLOBE ON WHICH Is carefully laid down THE WHOLE of the STARS AND NEBULÆ, Contained in the ASTRONOMICAL CATALOGUE of the REVD. Mr. WOLLASTON, F.R.S., Compiled from the Authorities of FLAMSTEED, DE LA CAILLE, HEVELIUS, MAYER, BRADLEY, HERSCHEL, MASKELYNE. With an extensive number from the works of Miss Herschel, The whole adapted to the year 1800, and the Limits of each Constellation determined by a boundary line. London: Made & Sold by J. & W. Cary, No. 181 Strand Mar 1 1799.*

Both comprised of two sets of eighteen hand-coloured engraved split half-gores, those of the celestia laid to the ecliptic poles, the axis through the celestial poles; engraved brass hour dials and engraved meridians sitting on stands with hand-coloured engraved paper horizon rings carrying Zodiac, calendrical scales and wind directions; The mahogany stands with three quadrants to the central support with turned finial, the three tapering reeded legs terminating in castors and united by turned stretchers to the glazed compass boxes with blued-steel needles and engraved thirty-two point wind rose with degree scales and signed *J. & W. CARY STRAND LONDON.*

48 x 27¼ x 27¼ in. (122 x 69 x 69 cm.) each

£20,000-30,000

US\$26,000-39,000

€23,000-33,000



John Cary, the elder (1755-1835) was a prominent English cartographer, engraver, globe maker and publisher. With his brother William, J. & W. Cary were among the most successful of the thriving London map, globe and instrument trade of their day. This, their largest pair of globes, is finely engraved and hand-colored as issued.

The terrestrial sphere shows the routes of the eighteenth century circumnavigators and explorers of the north Pacific, James Cook and his followers; Vancouver, La Perouse, Phipps, Pickersgill, and Russian navigators including Rasmyloff. Important new information of the American northwest and Asian northeast coasts appears clearly on the scale afforded by this size globe. In advertisements for his 21 inch globes in various of his geographical works, Cary stated that he had availed himself of the voyages of Mungo Park (West Africa); "Clark & Lewis(!)" (Western U.S.); Humboldt (Latin America); Flinders (Australia); Elphinstone (maritime) and Capt. Ross (Arctic). Of further interest is the political border between the U.S. and Canada, indicating that the U.S. controlled lands well north of what the final resolution would proclaim a few decades later.

The celestial globe, with axis running through the celestial poles, was also kept current with the astronomical findings of scientists including the renowned British astronomer Caroline Herschel, who updated and corrected the "Observations of the Fixed Stars" of Flamsteed. "It contained some 3,500 stars, more than any previous globe." (Kanas, 2007).



### A PAIR OF ENGLISH TABLE GLOBES

J. & W. NEWTON, 1820

Each comprised of twelve hand-coloured engraved gores applied to 12-inch spheres supported in graduated meridian rings sitting in ebonised oak stands carrying hand-coloured engraved horizon rings. The terrestrial cartouche: *NEWTON'S New & Improved TERRESTRIAL GLOBE [...] London Published July 1 1820* the celestial cartouche: *NEWTON'S NEW and IMPROVED Celestial Globe [...] 1820.* Each 19 x 17 x 17 in. (48 x 43 x 43 cm.)

£4,000-6,000

US\$5,200-7,700

€4,500-6,600



**83**

**AN ENGLISH 3-INCH POCKET GLOBE**

T. HARRIS & SON, EARLY 19TH CENTURY

*New Terrestrial Globe by T. Harris & Son London 1819, made up of twelve hand-coloured engraved gores, graduated equator and ecliptic, polar circles and tropics given as dashed lines, Australia as New Holland and N. South Wales, Tasmania given as an Island named Diemans Land, no Antarctic continent, north coast of Greenland and Canada not given, but a section in Canada labelled Sea 1772, the interior celestial gores with cartouche New Celestial Globe by T. Harris & Son London; in original simulated fishskin case with three brass clasps.*

3¼in. (8cm.) diameter in case

£3,000-5,000

US\$3,900-6,400

€3,400-5,500

84

# A LUNAR GLOBE

CIRCA 1963

The 33-cm diameter globe comprised of twelve gores and two polar calottes, the cartouche *RATHS MONDGLOBUS* [...] Verlag: Paul Rath Nachf. KG, Leipzig [...] two and a half gores unmapped, supported on Bakelite stand.

16½in. (42cm.) high

£1,200-1,800

US\$1,600-2,300

€1,400-2,000



085

[INGLIS, William Arbuthnot (1853-1936)]

*The canals and flood banks of Bengal* [thus titled to spine]. Calcutta: Survey of India Offices, 1908-1909.

**Very rare collection of important maps outlining plans to canalise parts of Bengal, irrigate agricultural land, and improve shipping routes.**

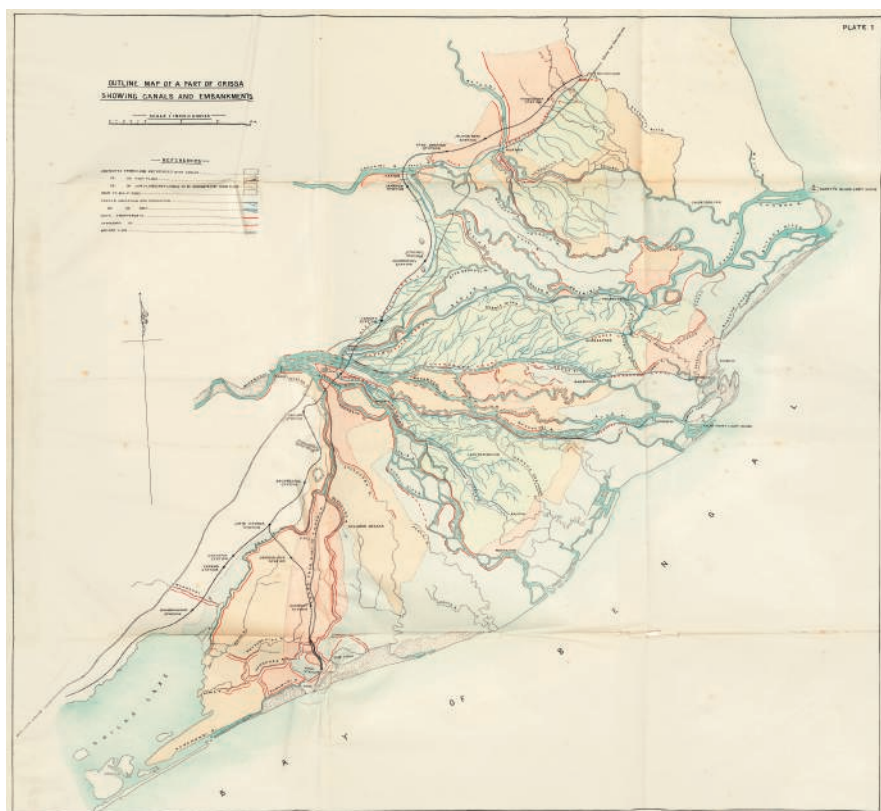
The maps were produced in the Survey of India Offices in Calcutta, and some are signed by the local lithographers. Inglis's name is not mentioned on any of the maps, but the spine is titled as per his work on the subject published in 1909, and these are probably the maps that accompanied his text.

Quarto (405 x 350mm). 11 folding lithographic maps mounted on guards, some printed in colours, the largest joined on 2 sheets and extending to 710 x 1440mm unfolded (first 3 maps with shorts splits or holes along creasefolds but with only minor, insignificant loss, last 2 maps with very short marginal tears one into image but without loss, maps III and IV spotted, occasional light scattered spotting to some others, all slightly cockled from adhesion onto guards at gutter). Contemporary half calf (spine defective with the label just remaining).

£1,200-1,800

US\$1,600-2,300

€1,400-2,000





## 086

BOOTH, Charles (1840-1916). *Life and Labour of the People in London. First Series: Poverty ... Second Series: Industry ... Third Series: Religious Influences ... Final Volume: Notes on social influences and conclusion*. London: Macmillan and Co, 1902-1903.

**The final and most comprehensive review of poverty in London, illustrated by 20 of Booth's famous 'poverty' maps.** Booth and his team embarked on a landmark social and economic survey that found that 35% of Londoners lived in poverty. The accompanying maps are lithographed on a scale of 6 inches to one mile, each with a key showing the streets colour-coded according to the wealth of the inhabitants, ranging from black ('Lowest class') through shades of blue and purple ('Very poor', 'Moderate Poverty', 'Poverty & Comfort [mixed]'), to red ('Well to-do'); the 'Wealthy' are colour-coded in yellow. He began in 1887 with a pilot survey of Tower Hamlets and continued for fifteen years. He and his small army of researchers gathered as much information as they could through a great variety of sources: interviews, questionnaires, reports from London school board visitors, and house-to-house visits. While the two previous editions of his work had focussed on a detailed scientific analysis of 'Poverty' and 'Industry', with this third edition Booth used the subsequent 7 volumes of 'Religious Influences' to focus on less objective 'impressions' and 'attitudes', with much success, as it gave 'the religious series ... a unity and pointedness that the earlier series ... lacked' (Fried and Elman, *Charles Booth's London*, 1969, p. xxxv).

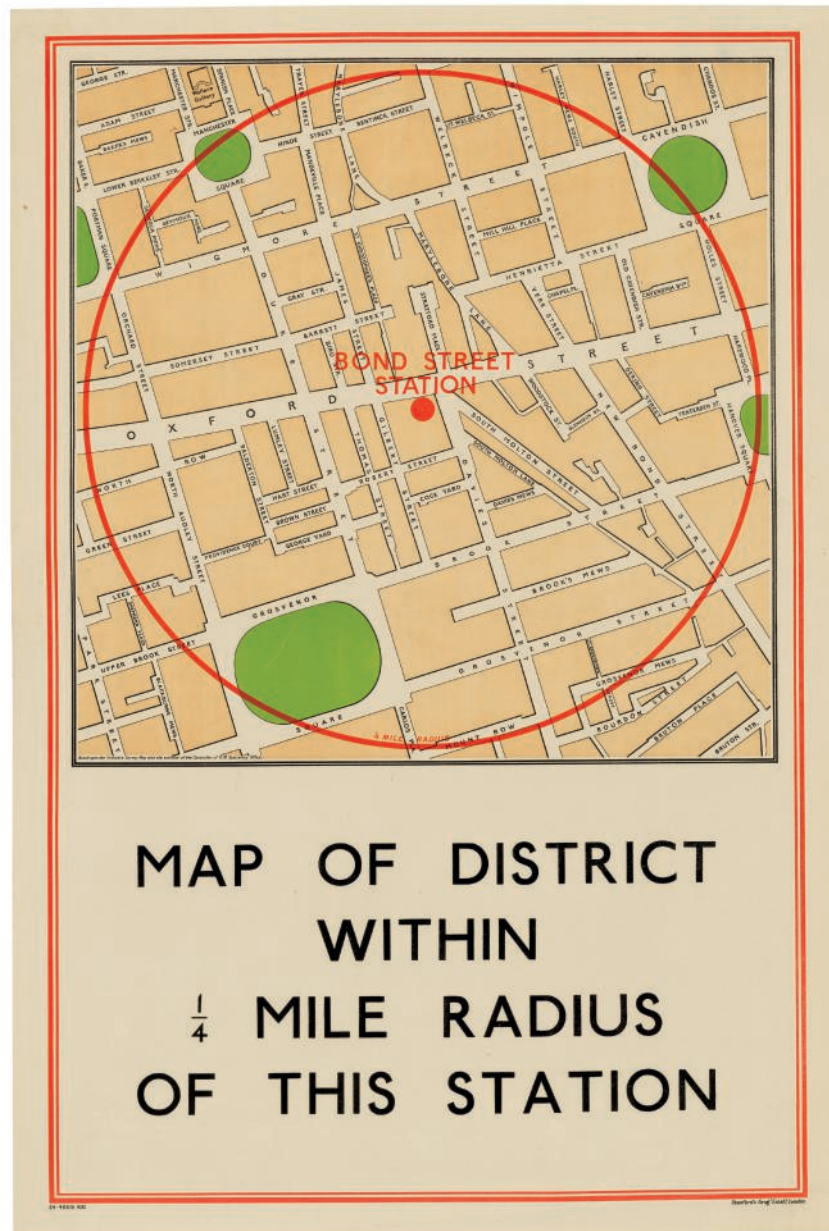
17 volumes, octavo (209 x 140mm). Half-titles, 87 graphs, 3 of which folding, one black and white map, 15 maps in the text, 20 coloured 'poverty' maps backed on linen, all but one folding, each with original key (lacking the map of Inner London showing places of worship, elementary schools and public houses that should be in the flap on rear pastedown of final volume, occasional scattered spotting to text, vols 15 and 16 with minor marginal staining, a few roughly opened gatherings with associated marginal chips and tears, one leaf in vol. 16 almost torn in two). Original publisher's vellum, gilt spines, gilt top edges, others uncut (many gatherings unopened, spines darkened and soiled, final volume with head of spine cracked and split and almost detached, extremities rubbed). *Provenance*: T.C. Witherby (contemporary pencilled annotation and ownership inscriptions in a few vols) - 'Reference. Not to be taken out of the house' (paper library labels on upper covers, lacking from vol. 4). (17)

£4,000-6,000

US\$5,200-7,800

€4,500-6,600





087

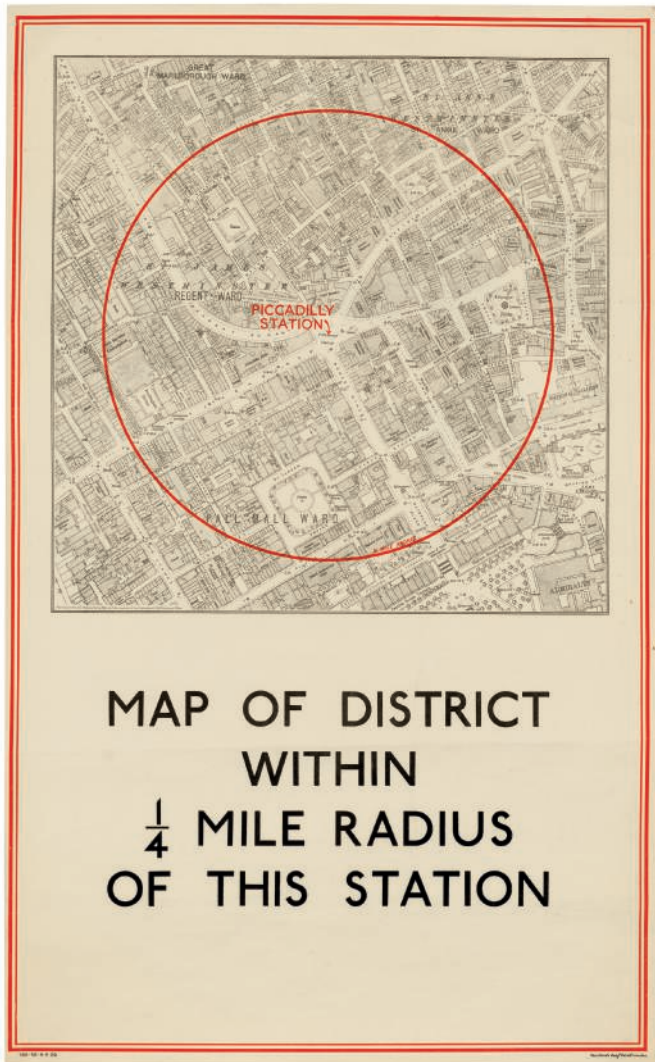
LONDON UNDERGROUND – BOND STREET STATION. *Map of district within 1/4 mile radius of this station.* London: Stanford's, [1934].

**Decorative map of the area around Bond Street Station including Manchester, Cavendish, Hanover, Grosvenor and Portman Squares.** In the 1920s and 1930s, the map publisher and retailer Stanford's had a contract with the Ordnance Survey and were able to use OS cartographic data to produce maps for London Transport. These included maps for display in specific Underground stations showing the local area within a quarter-mile radius. Print runs were small; the serial numbers on this map indicate that perhaps only 100 copies were printed.

Large chromolithographic poster with inset map of the area around Bond Street Station, printed in 4 colours, 1 sheet (double crown) 755 x 510mm, laid on linen.

£1,200-1,800

US\$1,600-2,300  
€1,400-2,000



88

088

LONDON UNDERGROUND – PICCADILLY STATION. *Map of district within ¼ mile radius of this station.* London: Stanford's, [1929].

**Large map of the area around Piccadilly, showing St James's and Soho in fine detail.** The serial numbers on this map indicate that perhaps only 50 copies were printed.

Large lithographic poster with inset map of the area around Piccadilly Station, printed in red and black, double royal 1005 x 620mm, laid on linen.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

088

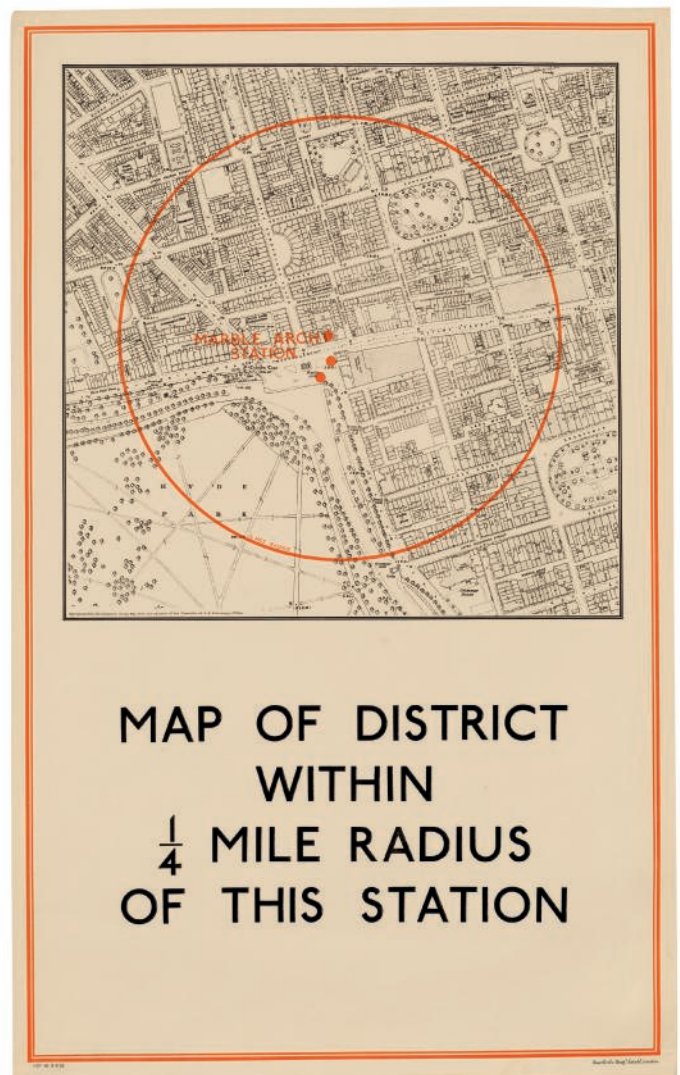
LONDON UNDERGROUND – PICCADILLY STATION. *Map of district within ¼ mile radius of this station.* London: Stanford's, [1929].

**Large map of the area around Piccadilly, showing St James's and Soho in fine detail.** The serial numbers on this map indicate that perhaps only 50 copies were printed.

Large lithographic poster with inset map of the area around Piccadilly Station, printed in red and black, double royal 1005 x 620mm, laid on linen.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



89

80

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.

090

LONDON UNDERGROUND – KNIGHTSBRIDGE STATION. *Map of district within ¼ mile radius of this station.* London: Stanford's, [1934].

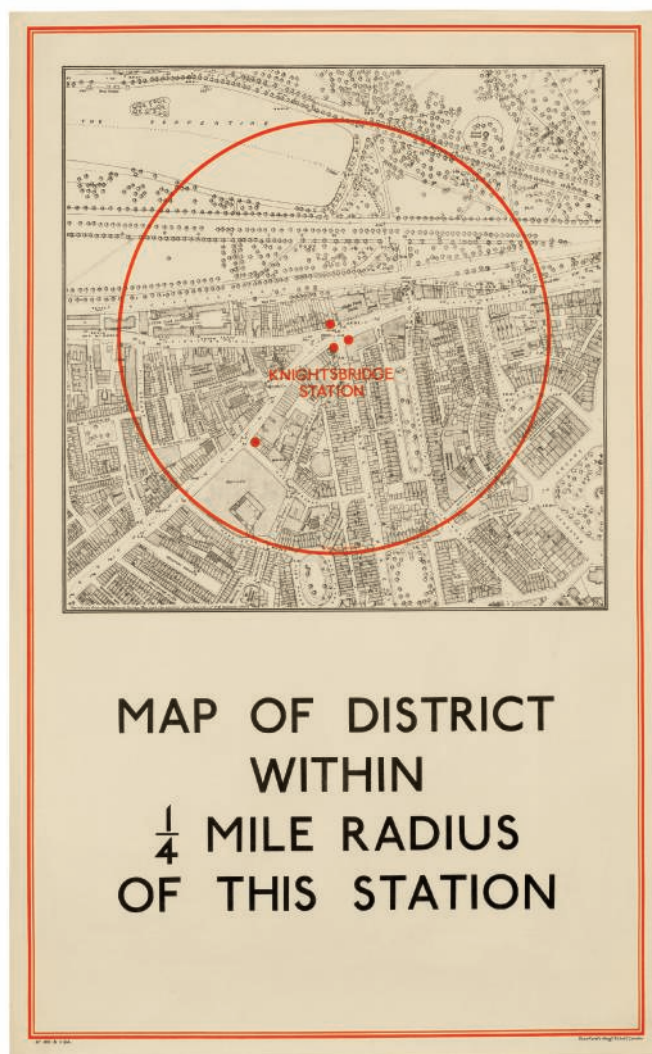
**Detailed map of the Knightsbridge area, showing a large part of Hyde Park, the Hyde Park Barracks, and Harrod's.** The serial numbers on this map indicate that perhaps only 100 copies were printed.

Large lithographic poster with inset map of the area around Knightsbridge Station, printed in red and black, three tube station entrances depicted with red dots, double royal 1005 x 620mm, laid on linen.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



90

091

LONDON UNDERGROUND – *St. Johns Wood.* London: Stanford's, [1939].

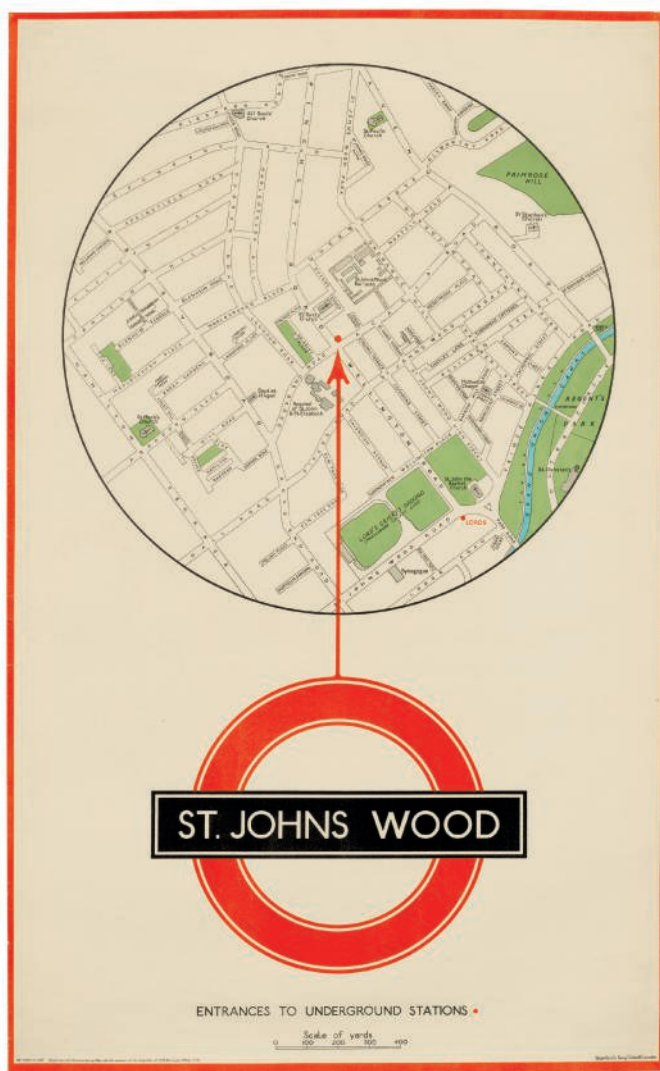
**Area around Lord's Cricket Ground depicted in a striking design, and including a portion of Regent's Park and Primrose Hill.** The map shows two different London Underground stations. The map is centred on the station called St. Johns Wood, which opened on 20 November 1939, and served the Stanmore branch of the Bakerloo line, nowadays the Jubilee Line. To the south, another tube station named Lord's is depicted at the junction of Wellington Road and St Johns' Wood Road. This was originally the Metropolitan Line station for Lord's Cricket Ground, but was closed on 19 November 1939. The map's serial number seems to indicate a publication date of March 1939, hence both stations are shown; the serial number also seems to indicate that only 100 copies were printed.

Large chromolithographic poster with circular map of the area around St. Johns Wood Station, the name of the station prominently displayed in the London Transport 'bar and circle' roundel beneath the map with a vertical arrow pointing directly to the main station entrance, entrance to Lord's Station indicated by red dot, printed in 4 colours, 10mm red border surround, scale of 1:3032 at bottom of map, double royal 1005 x 620mm, laid on linen.

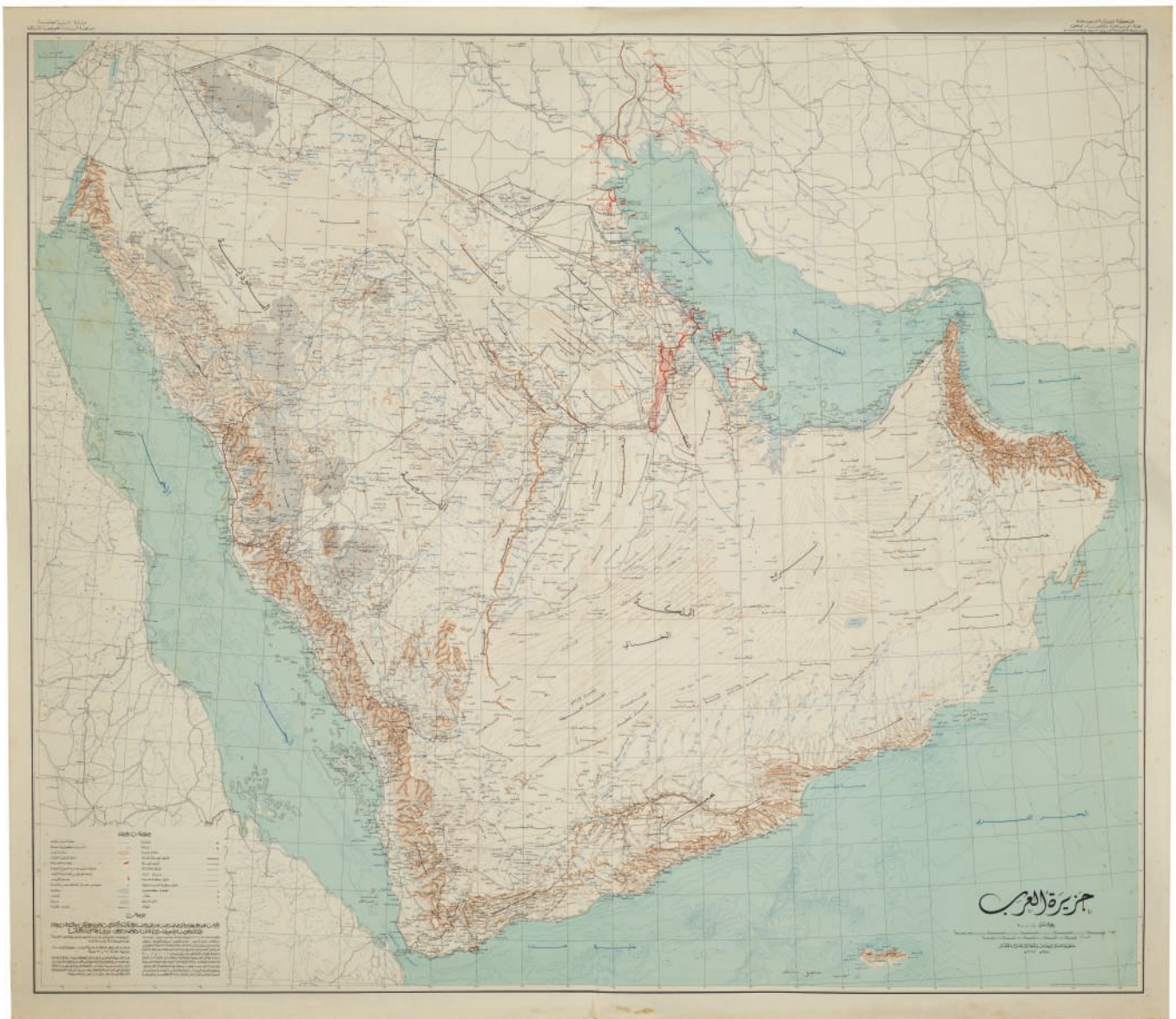
£1,000-1,500

US\$1,300-1,900

€1,200-1,700



91



## 092

UNITED STATES GEOLOGICAL SURVEY and the ARABIAN AMERICAN OIL COMPANY. *Arabian Peninsula* [in Arabic]. Washington DC: Department of the Interior, United States Geological Survey and the Kingdom of Saudi Arabia Ministry of Finance, 1958.

**First edition of the base map used in all future geological maps of the Arabian peninsula.** Under the leadership of King Abdulaziz Ibn Saud (1875-1953), the majority of the Arabian peninsula was unified and the Kingdom of Saudi Arabia established in 1932. One of his most pressing concerns was to ascertain what the country's natural resources were in general, and more specifically, its groundwater reserves. Consequently a partnership between the Kingdom and the United States Geological Survey was established. In 1945, the USGS together with Aramco surveyed much of western and central Arabia. Impressed, the Saudis expanded the survey and its objectives to include natural resources such as oil and gas, and added the innovative use of aerial photography and reconnaissance to speed up the process dramatically.

By 1953, the USGS, in conjunction with Aramco, the U.S. Ambassador to Saudi Arabia, and Sheikh Abdullah Sulaiman, then Minister of Finance of the Government of Saudi Arabia, formalised their commitment to a co-operative venture to geologically map the entirety of the Arabian peninsula. From the outset it was envisaged to create both Arabic and English versions of the cartography. The information they obtained formed the basis of all subsequent Saudi national development plans. To this day, all modern maps of the Kingdom can trace their roots back to these first publications. This map is the first topographic base map produced from this joint venture.

Large folding chromolithographic wall map, the Arabian peninsula shown with topographic relief, and with water pipelines, oases, oil fields, oil pipelines, ports and harbours, oil wells, natural gas fields, quarries and mines, key to lower left, Saudi Arabia's northern borders delineated, title to lower-right in Arabian Sea with scale 1:2,000,000, title and all toponyms in Arabic, 1220 x 1395mm.

£2,000-3,000

US\$2,700-3,900

€2,200-3,300



093

UNITED STATES GEOLOGICAL SURVEY and the ARABIAN AMERICAN OIL COMPANY. *Arabian Peninsula. Miscellaneous Geologic Investigations. Map I-270 B-2*. Washington DC: Department of the Interior, United States Geological Survey and the Kingdom of Saudi Arabia Ministry of Petroleum and Mineral Resources, 1963.

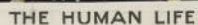
**Second, updated edition of the base map used in all future geological maps of the Arabian peninsula.** This map is the revised version of the previous lot, map I-270 B-1 published in 1958; and the greater topographic detail, including areas under cultivation, and depiction of infrastructure such as roads, pipelines, and increased geographical areas of oil fields stand in stark contrast to its earlier edition. It is a testament to the speed of growth and development of the Kingdom of Saudi Arabia in only 5 short years. This is the English edition of the USGS-Aramco joint venture base map.

Large folding chromolithographic wall map, the Arabian peninsula shown with topographic relief, and with water pipelines, oases, oil fields, oil pipelines, ports and harbours, oil wells, natural gas fields, quarries and mines, key to lower left, Saudi Arabia's northern borders delineated, title in cartouche to lower-right in Arabian Sea with scale 1:2,000,000, title and all toponyms in English, 1220 x 1380mm.

£2,000-3,000

US\$2,600-3,900  
€2,300-3,300

Sketch of the chemical functions of the body



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Journal of Internal Medicine 247: 351–357

# SCIENCE, MATHEMATICS AND MEDICINE (LOTS 94-116)

94

[KAHN, Fritz (1888-1968)]. *The Human Factory: Sketch of the Chemical Functions of the Body*. Stuttgart: Fricke & Co., [1931].

**Rare English language version of a famous anatomical-industrial poster by a pioneer of infographics.**

Fritz Kahn's magnum opus, *Das Leben des Menschen*, a five volume journey through the human body which illustrates biological processes using their mechanical equivalents, was published between 1922-1931 and included as a supplement the original German language version of the poster, entitled 'Der Mensch als Industriepalast'. We are aware of only a single copy of this English language version in institutional holdings, at the Wellcome Library, London. The Wellcome copy differs from the present copy in being backed onto linen and folded between wrappers, by the presence of an accompanying booklet not included here, and by the addition of an overslip at the imprint giving the publisher as 'George Philip & Son, Ltd'.

Chromolithographic poster (991 x 500mm). (Closed tears to upper and lower portions and blank area, these skilfully repaired and the whole backed onto archival paper, faint stains around head and nose.)

£2,000-3,000

US\$2,600-3,900

€2,300-3,300

095

ROESSLIN, Eucharius (d.1526). *Der Swangern Frauen und Hebammen Rosegarten*. [Cologne: Arnt von Aich, c.1518].

**Rare early edition, in a contemporary binding, of the first printed textbook for midwives.** One of three editions printed around the same time, of which this is probably the third, it including engravings attributed to the Frankfurt artist Martin Kaldenbach, a pupil of Albrecht Dürer. 'In the "Rosengarten" Roesslin spoke not only from his own obstetrical experience, but quoted passages from the best known medical authors of antiquity and the middle ages, such as Hippocrates, Galen, Rhazes, Avicenna, and Albertus Magnus. Distinguishing his work from the works of his predecessors are the gynecological and obstetrical descriptions which he added, and, above all, the seventeen little pictures of the different positions of the foetus *in utero*' (Hellman).

The work is based on the manuscripts of Soranus of Ephesus who wrote in the second century AD and the ninth-century Moschion Codex in the Royal Library at Brussels. In all probability Roesslin got his inspiration for the illustrations of the foetus in utero from the Heidelberg Codex in the Vatican Library. ABPC/RBH record no other copy sold at auction in the last 35 years. Garrison & Morton 6138; Choulant, *History and Bibliography of Anatomic Illustration* (1945) pp 73-75; Klein, *Eucharius Rösslin's 'Rosengarten' gedruckt im Jahre 1513. Facsimile mit Begleit-Text von G.Klein* (Munich 1910); Durling NLM 3894; Hellman, *A collection of early obstetrical books*; Waller 8091; VD-16 R-2850 (5 copies only).

Small quarto (202 x 142mm). Collation: A-O4, complete with final blank. Woodcut title border of 4 blocks, one full-page woodcut illustration, 20 small woodcuts, all but one foetal illustrations, the other of a birthing chair (quires B and K with small marginal stains, very small marginal worming from quire F to end, with the consequent loss of a couple of letters to leaves from K2 until end, some light spotting, soiling and browning throughout). Contemporary half calf over wooden boards, tooled in blind with floral roll, single ornament in compartments, remains of clasp (lower compartment repaired, splits at spine, upper cover almost detached). *Provenance*: [Irving Davis (named in Sotheby's catalogue, 2 April 1985, lot 81)] – [Jean Blondelet].

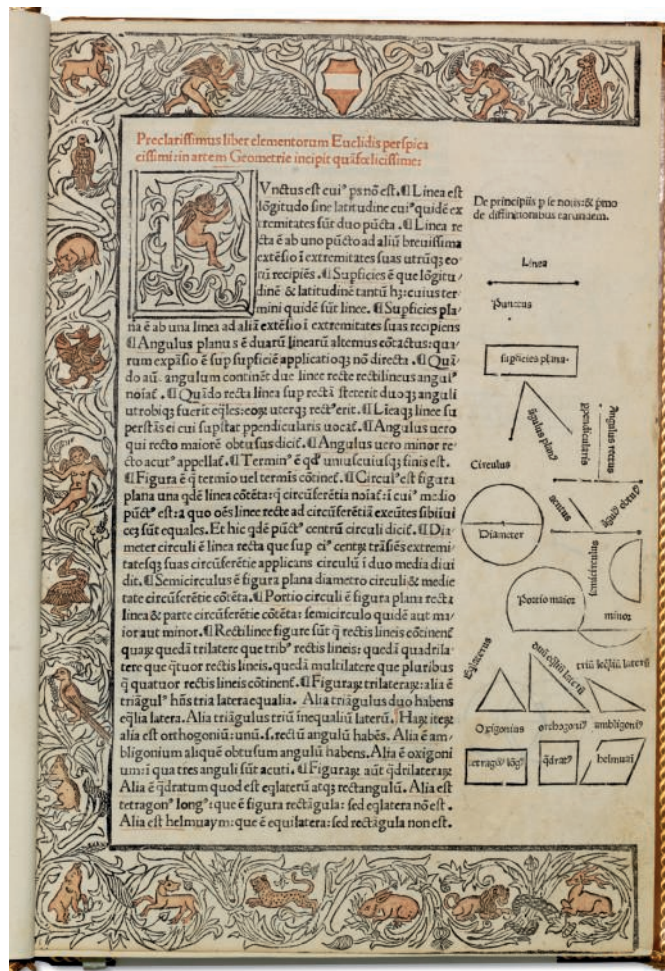
£25,000-35,000

US\$33,000-45,000

€28,000-39,000



95



096

EUCLIDES (fl. c.300 BCE). *Elementa geometriae*. Translated from Greek and Arabic into Latin by Adelard of Bath (fl. 1st half 12th century), revised by Campanus of Novara (d. 1296). Vicenza: Leonardus Achates de Basilea and Gulielmus de Papia, 13 May 1491.

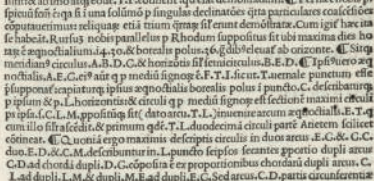
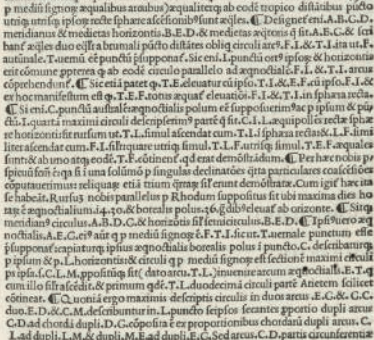
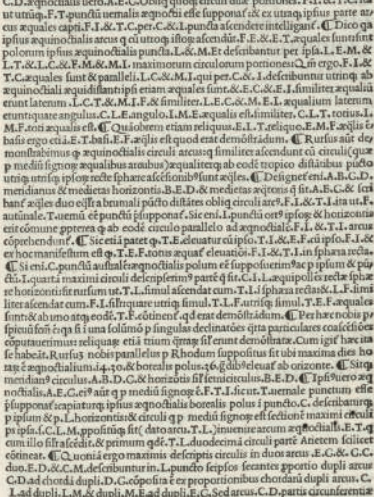
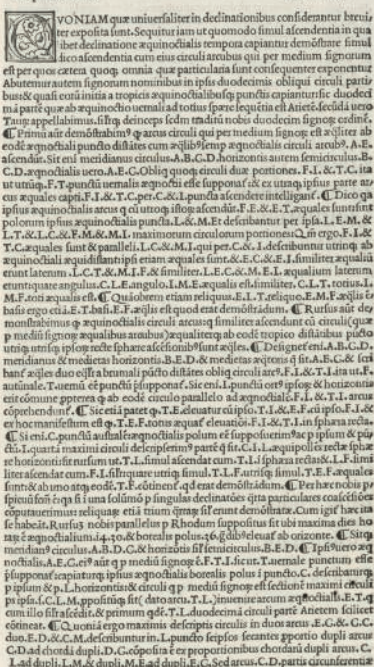
**Second edition, rarer than the first, of the standard medieval recension of the text.** Euclid's *Elements* is said to have 'exercised an influence upon the human mind greater than that of any other work except the Bible' (DSB). In printing the first edition in 1482 Ratdolt brilliantly solved the technical problems of relating, if not integrating, illustrations to text, and the Vicenza printers understandably copied his idea, setting short lines to provide adequate space for the diagrams in the right-hand margin. The Vicenza edition is much rarer than Ratdolt's; in the last 45 years only 4 other copies have appeared at auction, including the Honeyman and Beltrame copies. The *editio princeps* was not published until 1533 (Basel: Johann Herwagen). HC \*6694; GW 9429; BMC VII, 1033; Goff E-114; IGI 3723; BSB-Ink E-107; Bod-inc. E-037; Sander 2606; Klebs 383.2; ISTC ie00114000.

Super-chancery folio (308 x 210mm). 136 leaves (of 138, without first and final blanks). 2-line incipit on a2 printed in red, three-sided woodcut historiated border and matching initial P on a2, both heightened in pale red by hand, armorial shield completed, all other woodcut initials white-on-black, numerous woodcut and type-rule diagrams in the margins (border just shaved at lower edge, ink-stain on d4r affecting a few letters, minor damp-staining towards the end, some spotting). 18th-century English polished calf gilt, yellow edges. *Provenance*: a member of the Lucio family of Vicenza (arms), presumably the original owner – a few contemporary annotations, including to one diagram – Sir George Shuckburgh (armorial bookplate; sale Christie's 24 Nov. 1993, lot 33).

£50,000-80,000

US\$65,000-100,000  
€56,000-88,000

Capicollum =



gradus dupli et .7. per chorda et f. ubi nota partim .7. 6. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 8

	8	M.	
V	19	12.	X
Y	12	46.	III
II	19	17.	X
III	35	15.	III
IV	17	3.	III
V	16	28.	III

Rhodi.

III	17	30	4
IV	141	30	II

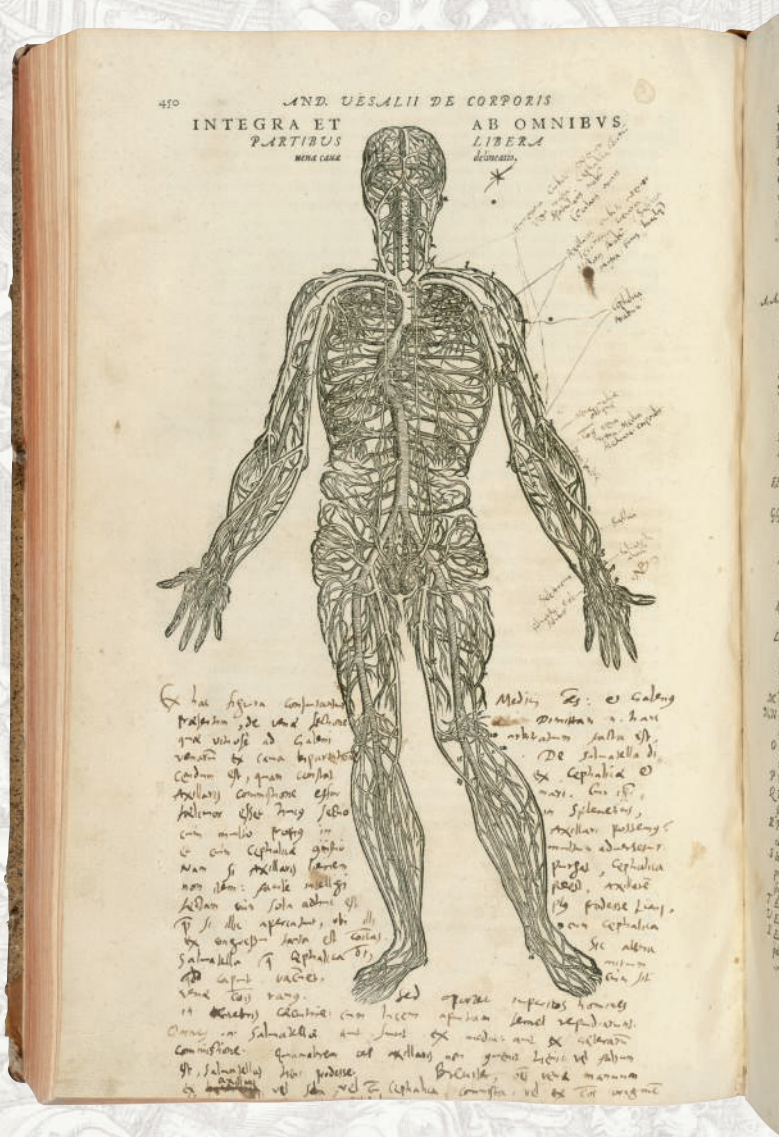
V	71	15
III	108	45



PTOLEMAEUS, Claudius (c.100-c.170). *Almagestum seu magnae constructionis mathematicae opus*. Translated from Greek into Latin by Georgius Trapezuntius, edited by Luca Gaurico. Venice: Luc'antonio Giunta, 1528.

Folio (313 x 215mm). Title printed in red and black, woodcut diagrams throughout, complete with final blank S8 (some very small wormholes extending through the text with associated loss of some letters, quires M-O with wormhole at gutter, some occasional light spotting). Contemporary painted purple vellum, upper cover with author's name in manuscript (worn and defective with loss at spine ends, faded and rubbed, ties lacking); modern cloth box. *Provenance*: old ink manuscript library classmarks on front pastedown.

US\$9,100-13,000  
€7,800-11,000



## 698

VESALIUS, Andreas (1514-1564). *De Humani Corporis Fabrica Libri Septem*. Basel: Johannes Oporinus, August 1555.

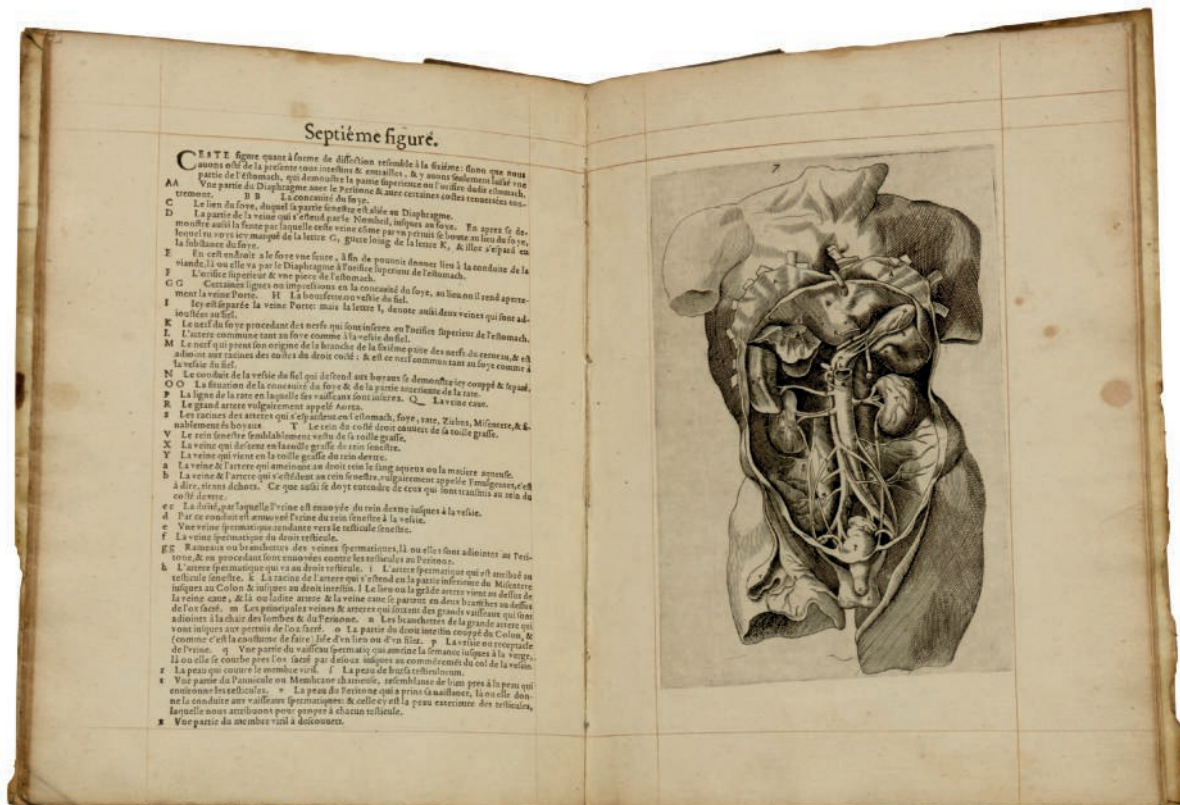
**Second folio edition, establishing the corrected and revised authorial text, a publication 'even more lavish than the first' (Heirs of Hippocrates).** It was printed on heavier paper with larger type, a new set of woodcut initials was cut, and the famous frontispiece depicting an anatomy was recut, now with a clothed (previously naked) figure perching on the left; the highly influential, elegant and scientific anatomical illustrations and portrait of Vesalius are printed from the original blocks. This copy has fine medical provenance, being from the library of Johann Hermann (1738-1800), the important French physician whose zoological collections formed the basis of the Natural History Museum of Strasbourg, and later belonging to Rudolf Virchow (1821-1902), the German physician regarded as the father of modern pathology.

The *Fabrica* is 'a complete anatomical and physiological study of every part of the human body... [dealing] with bones and muscles, blood vessels, nerves, abdominal viscera, thoracic organs and the brain' (PMM). It is considered not only the most famous anatomical book ever published but the most beautiful, combining scientific exposition, art and typography to create a Renaissance masterpiece. Garrison-Morton, 377; Horblit 98 (1543 edition); Dibner 122; PMM 71; Choulant pp. 181ff; *Heirs of Hippocrates* 283.

Folio (408 x 260mm). Woodcut dedicatory frontispiece showing Vesalius lecturing from the dissection table, portrait of Vesalius, about 200 woodcut text illustrations, 23 full-page, two folding, last leaf with printer's device on verso, historiated initials. Second folding plate bound between 2a5-6 (title with some creasing and small chip in blank lower fore-corner, short repaired tears in lower margins of s6 and t1, a few leaves lightly stained and finger-soiled). 18th-century marbled half calf over speckled paper boards, spine lettered in gilt (somewhat rubbed with loss of leather to foot of spine and one corner, minor worming in corner of upper board and endpaper). *Provenance*: several leaves annotated at an early date, some extensively – other inscriptions to lower margin of title and front endpaper – 'Bibliothecae Hermannianae Argentorati', i.e. Johann Hermann (French physician and naturalist, 1738-1800; inscription, with gift inscription to:) – Karl Sulzer (medical writer) – Rudolf Virchow (German physician and pathologist, 1821-1902; bookplate) – 'Virchow possedis, 1902-1940' (probably Hans Virchow, anatomist and son of Rudolf, 1852-1940; inscription) – 'H. Stieve...1940' (probably Hermann Stieve, German professor of anatomy, 1886-1952; inscription).

£35,000-50,000

US\$46,000-64,000  
€39,000-55,000



099

[VESALIUS, Andreas (1514-1564)]. *Description et demonstration des membres interieurs de l'homme & de la femme, en douze tables*. Lyon: Clement Baudin, 1560.

**Newly discovered, unique complete copy – only one other (imperfect) copy survives – of Vesalian anatomy, in strictly original condition.** As the title-page makes explicit, it was published for the use not only of doctors and surgeons but also artists such as portraitists. Both plates and text derive from Geminus's highly influential (pirated) redaction of Vesalius's original text; the engravings are reduced copies and the text is a French translation of his indices keyed to the plates. The only other known copy is an imperfect copy at the BnF, Paris; the copy cited by Baudrier and Cushing at the Royal Library, Stuttgart, was destroyed during World War II. A bibliophile copy with a handsome gilt binding, red-ruled pages and contemporary ownership signature of 'de Morogues'; a Nicolas de Morogues was secretary to the King in 1588. Baudrier V, 26-27; Cushing, *Vesalius*, VI-D.-2.

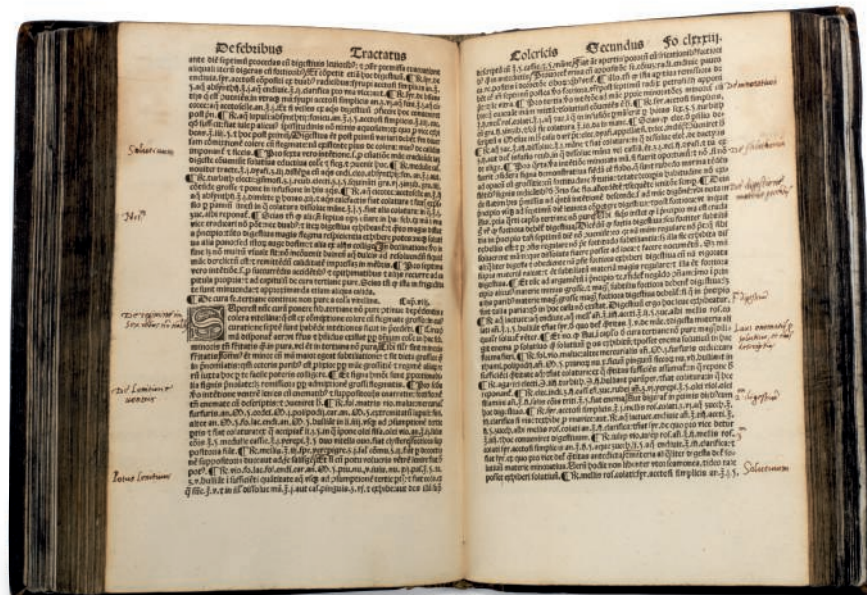
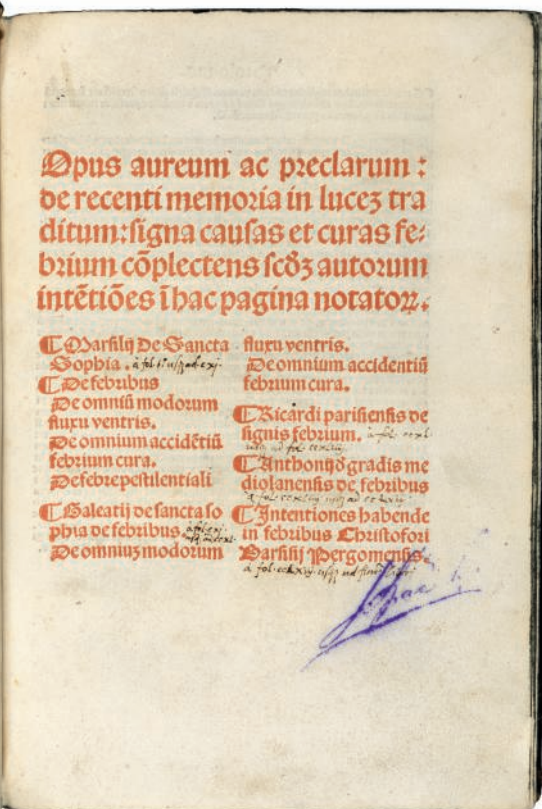
Quarto (248 x 182mm). 12 bifolia, each consisting of a full-page engraved numbered plate printed opposite its letterpress explication, their versos blank, and with title printed on the first recto, 13 anatomical engravings in total, pages ruled in red (a few small spots, small stain just intruding into final upper margins, single marginal wormhole in first 5 and final quire). Contemporary French gilt unlined vellum wrapper with central ornament, original flyleaves, gilt edges, manuscript title on spine, evidence of two fore-edge ties (small loss at edges of both covers, front flyleaf detached, a little soiled). *Provenance*: De Morogues (contemporary title inscription).

£5,000-8,000

US\$6,500-10,000

€5,600-8,800





0100

SANCTA SOPHIA, Marsilius (d. 1405), and others. *Opus aureum ac preclarum ... De febribus. De omnium modorum fluxu ventris. De omnium accidentium febrium cura. De febre pestilentiali. Galeatii de Sancta Sophia de febribus. De omnium modorum fluxu ventris. De omnium accidentium febrium cura. Ricardi parisiensis de signis febrium. Antonii de Gradis Mediolanensis de febribus ...* Lyon: October 1517.

**Very rare compilation of essays on the various types of fevers and their treatments.** The volume was edited by Michael de Capella (fl.1500-1538), the editor of Avicenna (Lyon, 1508), and contains the works of four important medieval physicians. This is the very rare second edition; we have not been able to trace any copies at auction in the past 40 years (ABPC/RBH), and there are only about 11 copies in institutions. The first edition of 1514, also published in Lyon, is even rarer, with no auction records and only 4 institutional copies traced. Adams S-251; Durling NLM 2972.

Quarto (202 x 140 mm). Title printed in red (leaves d1-3 with very minor marginal repaired tears affecting some marginalia, some very minor adhesion to f8v and g1r affecting a couple of letters, some variable spotting and browning, final quire waterstained and spotted). Contemporary Italian goatskin over thin boards, covers pannelled with blind and gilt fillets, gilt vine-leaf tools at corners in the style of the Mendoza bookbinder for Aldine bindings, diced spine, dark blue edges, 4 tie holes to each cover (ties lacking, spine and joints repaired). *Provenance:* early ink marginalia and annotation in two different 16th-century hands - 'Ex bibl. Casnacich' (19th-century inscription on front fly leaf and ink stamp on title, possibly Giovanni Augusto Casnacich, 1817-1883, collector and bibliographer of Dubrovnik).

£3,500-5,000

US\$4,600-6,500  
€3,900-5,500



90

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.



### 0101

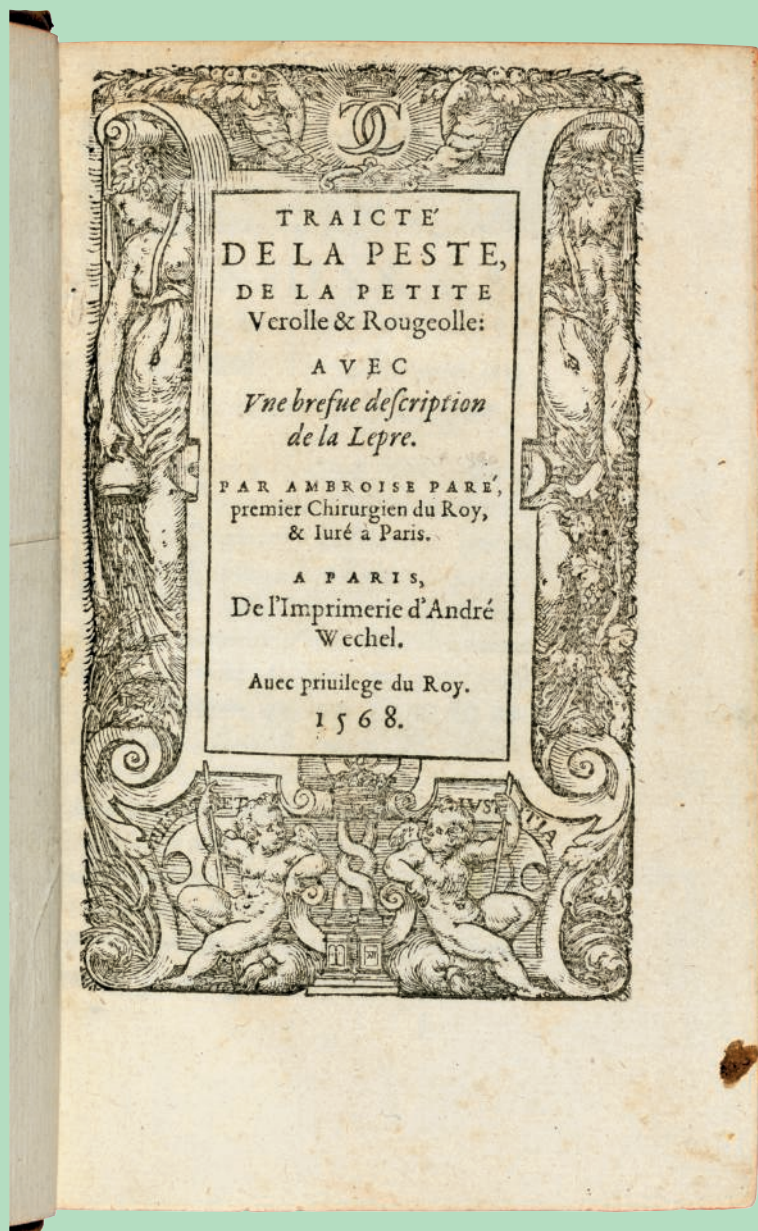
ACOSTA, Cristoval (1512-1580) and Garcia da ORTA (c. 1500-1568). *Tractado de las drogas, y medicinas de las Indias Orientales, con sus plantas debuxadas al bivo*. Burgos: Martin de Victoria, 1578.

**First edition of this highly influential work by the Portuguese physician and naturalist Cristoval Acosta.** It is an extended version of Garcia da Orta's important record of Indian plants and tropical medicine, first published at Goa in 1563. Acosta and Orta met in Goa where they both studied the indigenous flora and medicine. Acosta's enlargement 'clearly surpasses the earlier work in its systematic, first-hand observations of both East and West Indian plants and its illustrations after Acosta's own accurate drawings' (Norman 1). Among the Asian plants illustrated are cinnamon, mango, tamarind, pepper, nutmeg, ginger, cardomom, pineapple, sugar cane and the rubber tree. Alden-Landis 587/19; Blunt-Rahael pp.145-48; Garrison-Morton 1819; Hunt 130; NLM/ Durling 1064; Pritzel 13; Stafleu-Cowan 23.

Octavo (186 x 132mm). Woodcut title border incorporating arms of Burgos, woodcut portrait of Acosta, and 41 full-page woodcut illustrations of New World plants, 2 full-page woodcuts of elephants, 3 smaller illustrations of plants, historiated woodcut initials (short marginal tears to T1 and Z7, title cut close at foot, variable spotting, browning and staining throughout). 18th-century half sheep over marbled paper-covered boards (extremities rubbed, joints cracking). *Provenance:* Fernando de Henao Monsaraz (near contemporary ownership inscription on title) – evidence of stamp removed from front pastedown.

£6,000-9,000

US\$7,800-12,000  
€6,700-10,000



## 0102

PARÉ, Ambroise (c.1510-1590). *Traicté de la peste, de la petite verolle & rougeolle: avec une brefue description de la lepre*. Paris: André Wechel, 1568. [Bound with:] FACIO, Silvestro (fl.1550-1596). *Paradoxes de la peste, ou il est monstré clairement comme on peut viure & demeurer dans les villes infectées, sans crainte de la contagion*. Paris: F. Bourriquant, 1620.

**First edition of Paré's extremely rare treatise on the plague, smallpox and measles, based upon his own direct observations of these diseases.** 'Having passed the winter of 1564-65 on tour in Provence with Catherine de Medici and the young King Charles IX, where the ravages of a plague epidemic, added to poverty and general misery, were painfully apparent, Paré was requested by the queen mother to make whatever knowledge he possessed of the disease available to the world. He therefore puts into a book his ideas as to its cause, transmission, and treatment, and says he writes only of what he has seen by long experience during his three years at the Hôtel-Dieu, his travels, his practice in Paris, and his own slight attack while he was serving his internship. This is one of Paré's most systematic treatises; for its careful symptomatology

and thorough description of treatment, it deserves to rank among the best of his writings' (Doe). COPAC lists Wellcome only; ABPC/RBH record only two other copies at auction. The second work in the volume is the first edition in French of Facio's *Paradoxes de la peste*, a rare treatise in dialogue form on the plague epidemic in Milan. Doe 14; Krivatsky NLM 3526, 3870.

2 works in one volume, octavo (164 x 100mm). First work: Title within woodcut allegorical border, complete with 'Au Lecteur' leaf with very large woodcut printer's device on verso (light browning, dampstaining in upper margin, minor marginal worming sometimes into shoulder notes); second work: (light browning, dampstain to lower outer corner, A5-7 chipped at fore-edge with some loss of text). 17th-century mottled calf, morocco spine label, spine gilt (minor worming to upper part of spine, somewhat rubbed).

£18,000-25,000

US\$24,000-32,000  
€20,000-28,000



0103

RUINI, Carlo (c.1530-1598). *Dell'anotomia, et dell'infirmata del cavallo*. Bologna: heirs of Giovanni Rossi, 1598.

**Rare first edition, first issue of the first book devoted exclusively to the anatomy of an animal and the first monograph on horses: 'one of the great rarities of early zootomical literature'** (Cole). It 'is the first devoted to the anatomy of an animal, and is one of the finest achievements of the heroic age of Anatomy' (Singer). 'Besides being one of the foundation-stones of modern veterinary medicine, it contains a description of the lesser circulation. The admirable woodcuts were inspired by those in Vesalius's *De humani corporis fabrica* (1543)' (Garrison-Morton). It was reissued in 1602 by Bindoni at Venice with the Rossi sheets and new preliminaries. BM/STC Italian p. 592; Dibner, *Heralds* 186; Garrison-Morton 285; Mortimer, *Harvard Italian* 448; Norman 1858.

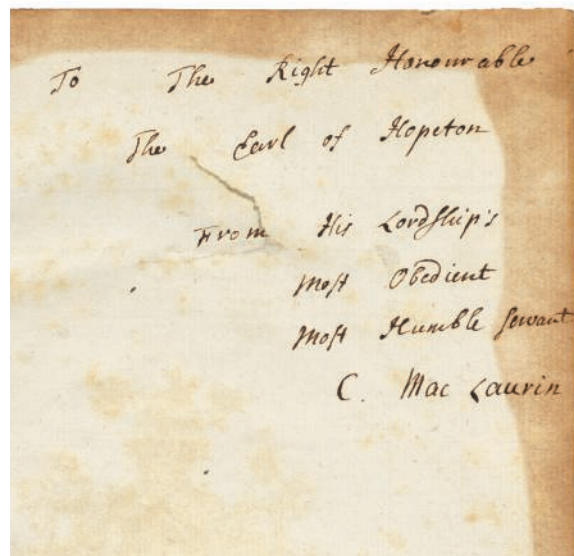
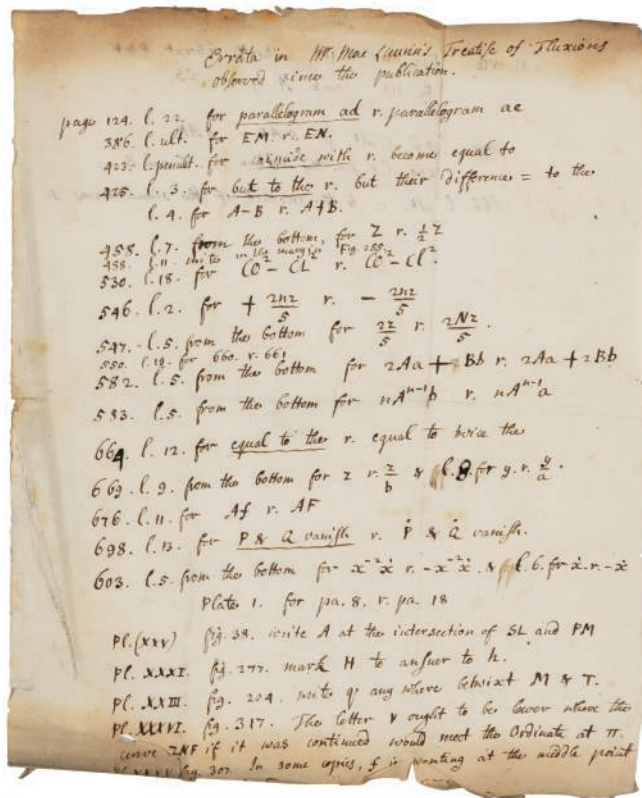
Two parts in one volume, folio (318 x 227mm). Woodcut arms of the dedicatee, cardinal Pietro Aldobrandini, on title-page, repeated on title for second part, 64 full-page woodcut illustrations, all in Book 1, gatherings \*-3\*6 bound at end of Book 2, with blank after second title but lacking final blank (fig. XI with 2 annotations in ink almost causing burn holes, light spotting throughout, quire O in Book 1 and a few other leaves heavily browned, last two quires with short wormtrack in margin near gutter, final leaf with small marginal repair). Near-contemporary vellum (lightly soiled, extremities faintly rubbed). *Provenance*: Count Paolo Merenda Salecchi of Forlì (Emilia-Romagna), son of Fabrizio and Maddalena dei conti Salecchi of Faenza, and brother of Giuseppe Merenda, architect, minister and Knight of the Order of St John of Jerusalem (c.1695-1757; ownership inscription on title) - deleted ownership on title - deleted marginalia on 2D2 in Book 2 - semi erased stamp on z1 in woodcut - [Jean Blondelet].

£25,000-35,000

US\$33,000-45,000  
€28,000-39,000







## 0106

MACLAURIN, Colin (1698-1746). *A Treatise of Fluxions. In Two Books*. Edinburgh: Printed by T.W. and T. Ruddimans, 1742 [-1743].

**First edition, a large and thick paper copy, presented by MacLaurin to the Earl of Hopetoun and with an autograph errata list: 'The earliest logical and systematic publication of the Newtonian methods' (DSB).** The *Treatise of Fluxions* of 1742 was MacLaurin's major work on analysis, incorporating – and somewhat dwarfing – what he had done earlier. It contains an exposition of the calculus, with old results explained and many new results introduced and proved. MacLaurin seems to have included almost everything he had done in analysis and its applications to Newtonian physics. A child prodigy, MacLaurin entered the University of Glasgow aged 11. At the age of 19 he was elected a professor of mathematics at Marischal College, Aberdeen, and two years later he became a fellow of the Royal Society, and became acquainted with Newton. On the recommendation of Newton, he was made a professor of mathematics at the University of Edinburgh in 1725. In 1740 he shared, with Leonhard Euler and Daniel Bernoulli, the prize offered by the French Academy of Sciences for an essay on tides. In the present work, MacLaurin expands upon the findings of the Paris prize paper. The *Treatise* was written partly as a response to the attack on the foundations of the method of fluxions and infinitesimal calculus made by George Berkeley in *The Analyst* (1734). 'The *Treatise* was generally cited by British fluxionists as the definitive answer to Berkeley's criticism, but MacLaurin had accomplished much more than this ... MacLaurin's work was cited with admiration by [the Continental analysts] Lagrange, Euler, Clairaut, d'Alembert, Laplace, Legendre, Lacroix, and Gauss' (*Landmark Writings in*

*Western Mathematics*, pp.143 and 157). Norman 1408; Honeyman 2084. J.V. Grabiner, 'Was Newton's calculus a dead end? The continental influence of MacLaurin's treatise of fluxions,' *American Mathematical Monthly* 104 (1997), pp. 393-410. Please also see lot 44 for an autograph letter by MacLaurin about this book.

Two volumes, quarto (232 x 177mm). Half-title in vol. I, not present in vol. II as issued. 41 folding engraved plates (a few leaves neatly and faintly dogeared, occasional faint and insignificant spotting, pl. XXIV with small marginal tear sometime repaired, a couple of plates faintly browned, 60mm tear to 3M3 in vol. 2, this evidently a production flaw with old paper repair on verso overprinted by the letterpress). Contemporary calf (rebacked preserving original gilt spines, extremities rubbed with some loss of gilt to spines). Provenance: authorial presentation inscription on front free endpaper to: – the Earl of Hopetoun (presumably John Hope, 2nd Earl. 1704-1781, who succeeded his father on 26 February 1742; although the book is dated 1742, the second volume was probably not published until 1743; armorial bookplates of the Earls of Hopetoun) – Dr James Cross (of Melbourne, Australia, stamp on half-title in vol. 1 and flyleaf of vol. 2).

The copy also includes an autograph errata list by MacLaurin, entitled 'Errata in Mr MacLaurin's Treatise of Fluxions observed since the publication'. 1½ pages, 235 x 193mm (dust-stained, worn at lower margin). (2)

£7,000-10,000

US\$9,100-13,000  
€7,800-11,000



## 0107

VICQ D'AZYR, Félix (1748-1794). *Traité d'anatomie et de physiologie, avec des planches coloriées représentant au naturel les divers organes de l'homme et des animaux...* Tome premier [all published]. Paris: Francois Ambroise Didot l'aîné, 1786.

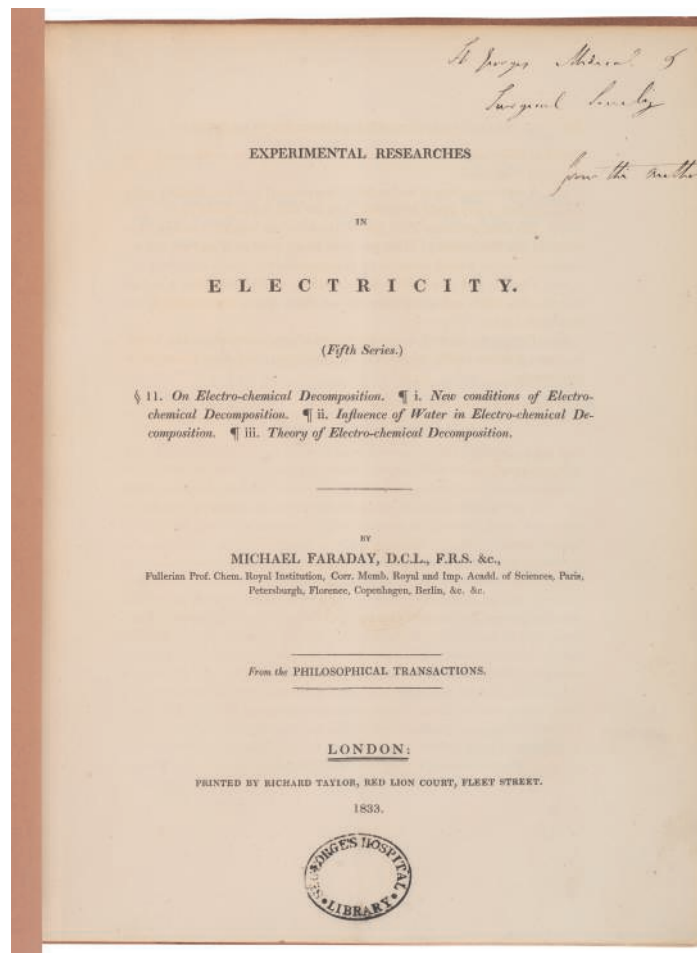
**First edition of 'the most accurate neuroanatomical work produced before the advent of microscopic staining techniques' (Garrison-Morton), this copy with the Prospectus bound in, not known in any other copy.** The

interest of the present work, projected as a multi-volume study of human anatomy and physiology but never finished, lies in its intelligent utilization of the new print-making technique of aquatint for the purpose of accurate anatomical illustration. Vicq d'Azyr had commenced publication of the work in parts, under royal patronage: the allegorical frontispiece shows Louis XVI as Apollo sitting on a cloud watching an anatomy scene with three goddesses around the corpse, one representing Study with an oil-lamp, one Medicine with a serpent, and the third the draughts-woman. However, the French Revolution prevented its completion, and, since the instructions for binding the work were probably never issued, copies differ in the order in which they are bound. Garrison-Morton 401.2; Heirs of Hippocrates 1073; Norman 2150.

Folio (493 x 328mm). Half-title, allegorical aquatint frontispiece printed in colour and finished by hand, engraved explanation leaf by Beaublé, typographic dedication leaf to Louis XVI, engraved title vignette, 69 engraved plates by and after Angelique Briceau, including 34 aquatints, some with stipple engraving, printed in two or more colours and representing the same figures as the line engravings, 4pp. letterpress prospectus bound after text and before the explanations of the plates (half-title and explanation leaf lightly creased, occasional light toning and spotting, title more heavily spotted, short marginal tear to plain pl. XIX, tiny chip to coloured pl. XXXII). Contemporary tree calf, covers with gilt border, flat gilt spine with green morocco gilt lettering-piece, gilt turn-ins, marbled endpaper with marbled edges (extremities rubbed, covers heavily, short split at upper joint at spine foot, corners lightly bumped). *Provenance:* [Jean Blondelet].

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000



## 0108

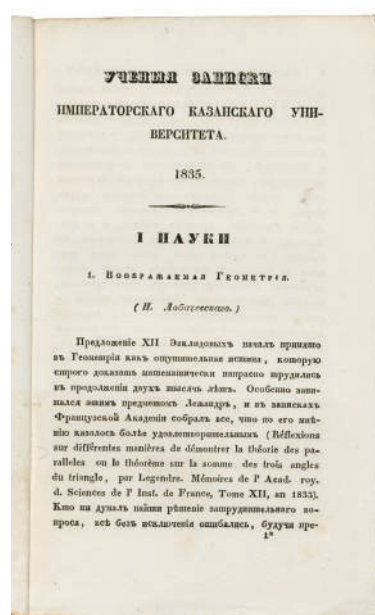
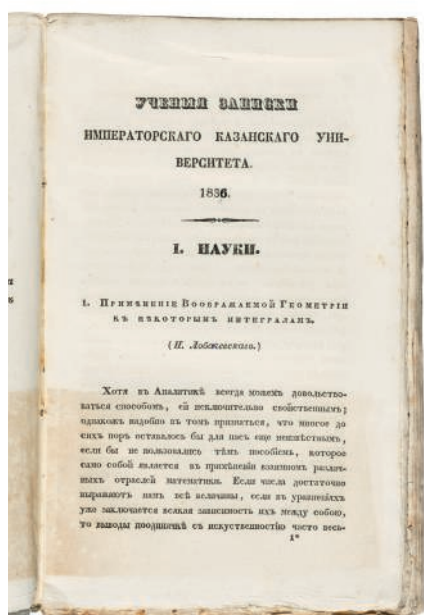
FARADAY, Michael (1792-1867). 'Experimental Researches in Electricity', the fifth and seventh series, 2 offprints from *Philosophical Transactions of the Royal Society of London*. London: Richard Taylor, 1833 and 1834.

**Two important offprints, one an inscribed presentation copy, on electrochemistry by 'one of the finest experimenters of all time' (PMM).** Faraday's laws of electrolysis are based on the data published here in the fifth series. In the same year, he collaborated with the polymathic wordsmith William Whewell to develop a vocabulary for the young science of electrochemistry based on ancient Greek, including words like *ion*, *electrode*, and *anode* still in use today. In 1834 after a brief hiatus to give his ideas time to be discussed, Faraday returned to electrochemistry with the seventh series. These two papers were a gift from the author, with the title of the fifth series inscribed 'St Georges Medical & Surgical Society / from the Author'. See PMM 308 (later book edition).

Two pamphlets, quarto (278 x 216mm). Series Five: [2], 675-710 pp.; one engraved plate (light spotting at end). Series Seven: [2], 77-122 pp.; one engraved plate (title reinforced at outer margin, some edge toning). Modern plain wrappers. *Provenance*: St George's Hospital Library (presentation inscription on the title of series five from Faraday; ink stamps in both offprints on various pages including plate, some effaced).

£3,000-5,000

US\$3,900-6,500  
€3,400-5,500



0109

LOBACHEVSKY, Nikolai (1792-1856). *Uchenye zapiski*. Kazan: at the University, 1834 Parts I and II; [together with:] 1835 Parts I and II; [and:] 1836 Parts I and II.

**Six complete issues of the scientific journal founded by 'the Copernicus of geometry' (PMM), mostly preserved in the original printed wrappers.** Lobachevsky's contributions to these early journal issues include: 'On the Convergence of Trigonometrical Series' (1834), a non-geometrical paper on the subject of algebra and the theoretical aspects of infinite series; a long article covering his ground-breaking discovery of 'Imaginary Geometry' (1835); and a continuation of this work entitled 'Application of Imaginary Geometry to Certain Integrals' (1836). Developed independently from the work of Carl Friedrich Gauss and János Bolyai, Lobachevsky's 'imaginary' (i.e. non-Euclidean) geometry 'was the product of some two millennia of criticism of the *Elements*. [...] It was Lobachevsky's merit to refute the uniqueness of Euclid's geometry, and to consider it as a special case of a more general system' (DSB).

6 volumes in 5, octavo (approx. 240 x 140mm). 1834 Parts I and II: folding table; 1835 Part I: engraved folding plate, 2 folding tables (quire 4 loose); 1835 Part II (faint marginal waterstain in quires 10-14, last leaf trimmed at lower margin); 1836 Part I: folding plate, folding table (some creasing at upper margin); 1836 Part II: 3 folding plates. Parts I and II of 1834 bound together in contemporary Russian blindstamped calf (extremities lightly rubbed); the remaining parts preserved in original printed wrappers (some faint staining, a few small tears and losses, larger tear at upper spine of 1836 Part II). *Provenance*: unidentified stamp on title verso and last page of 1834 volume and 1836 Part I – Biblioteka Leyb Gvardii Moskovskogo Polka [Library of Life Guards of the Moscow Regiment] (stamp on title verso and last page of 1835 Parts I and II and 1836 Parts I and II) – evidence of removed labels from spine, title verso and inner cover of each volume, except that of 1835 Part II, which bears the bookplate of – Tsar Alexander II (1818-1881; bookplate on inside upper wrapper of 1835 Part II. (5)

£40,000-60,000

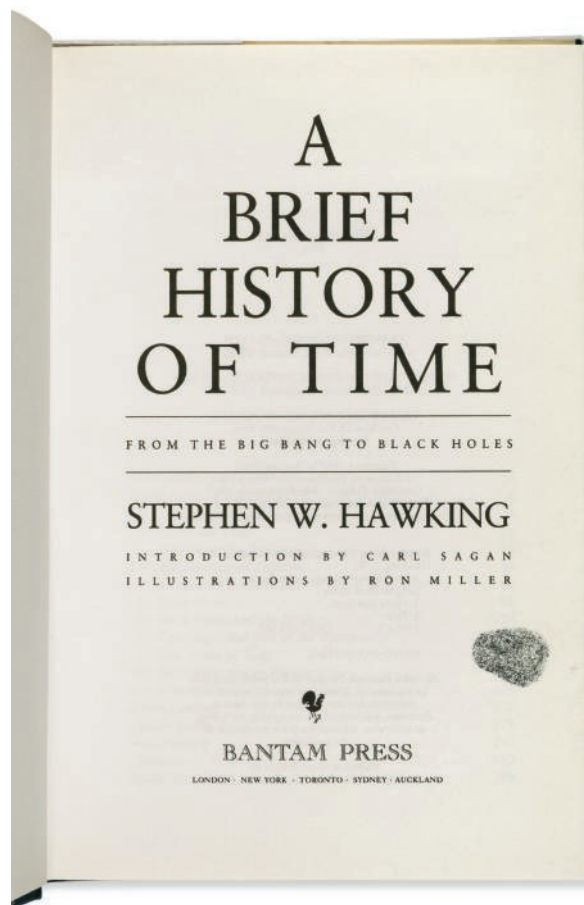
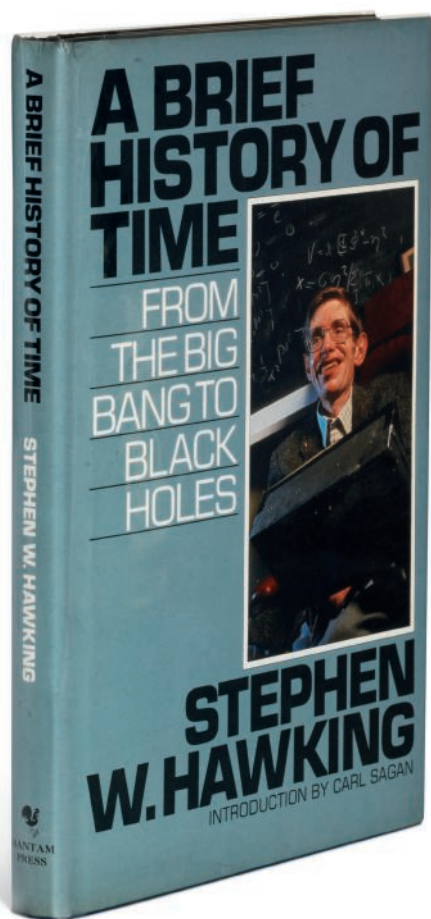
US\$52,000-78,000  
€45,000-66,000

The distinguished laryngologist David Howard was the surgeon who performed Stephen Hawking's laryngectomy in 1999, an operation which he had first proposed during a chance meeting on a flight the previous year, in order to resolve Hawking's increasing struggles to eat and breathe. The operation was a success, and enabled Hawking to breathe unassisted for a further five years.

'In 1998, my second wife, Elaine, and I, were on a flight to Crete to attend a conference. A fellow passenger on that flight was David Howard, an Ear Nose and Throat surgeon. He introduced himself as he had been watching me struggle to eat and breathe, and he told us that he could probably solve the problem for me, as he was a surgeon in London specializing in reconstructive throat surgery [...]

David admitted that the odds of me surviving the reconstructive throat surgery were slim, but then we also knew that my odds of enjoying life, or surviving for much longer, were also minimal. I decided to have the operation. I was admitted to the old Victorian hospital, the Royal National Throat Nose and Ear Hospital, in Gray's Inn Road, London, on the 4th of May 1999, less than a year after that coincidental meeting on the flight to Greece. By then my larynx had no useful function remaining.

Thanks to David and his team, my laryngectomy made my lungs safer, and my work of breathing easier, and I was able to breathe on my own for a further five years.' (Stephen Hawking, NHS Speech, 2017: <https://www.hawking.org.uk/in-words/speeches/speech-1>).



0110

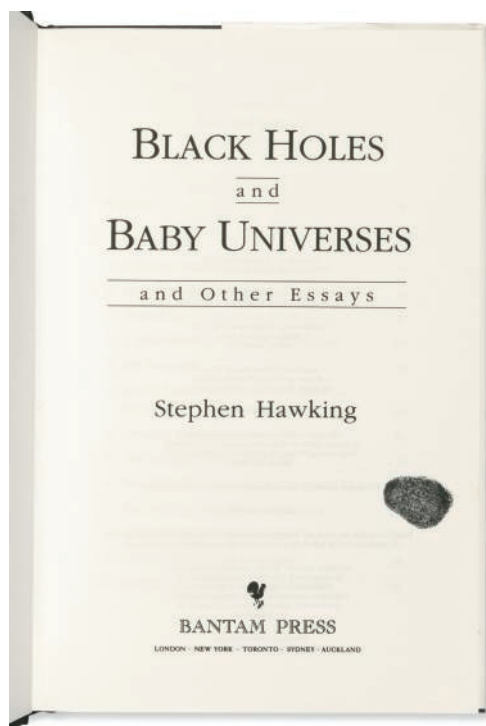
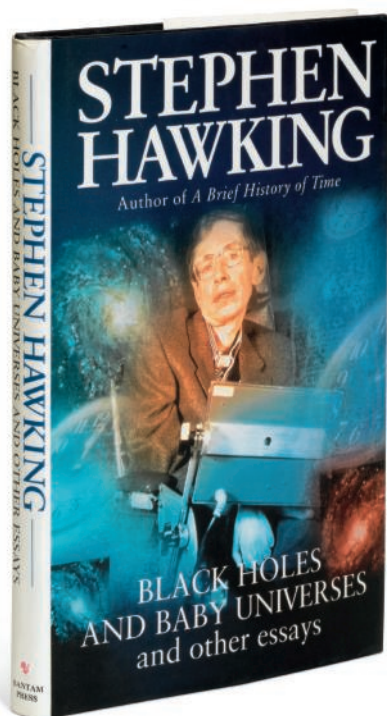
HAWKING, Stephen (1942-2018). *A Brief History of Time. From the Big Bang to Black Holes*. London: Bantam Books, 1988.

**First edition with authorial thumbprint of Hawking's bestselling science classic.**

Octavo (235 x 150mm). Half title, text-illustrations (fine condition internally). Publisher's blue cloth, blue pictorial dustjacket (the cloth and dustjacket in fine condition). *Provenance*: Stephen Hawking (thumbprint presentation to:) – David Howard (Hawking's laryngologist).

£3,000-5,000

US\$3,900-6,500  
€3,400-5,500



111

0111

HAWKING, Stephen (1942-2018). *Black Holes and Baby Universes and other essays*. London: Bantam Books, 1993.

**First edition of this collection of Hawking's essays and lectures, 'signed' with authorial thumbprint.** The book is mainly concerned with the makeup of black holes, and discusses black hole thermodynamics, special and general relativity, and quantum mechanics. The preliminary chapters are biographical, and the book concludes with the transcription of Hawking's interview on the BBC's *Desert Island Discs*.

Octavo (233 x 150mm). Half-title (fine condition internally). Publisher's black cloth, blue pictorial dustjacket (both cloth and dustjacket in fine condition). *Provenance*: Stephen Hawking (thumbprint presentation to:) – David Howard (Hawking's laryngologist).

£1,800-2,500

US\$2,400-3,200  
€2,000-2,800

0112

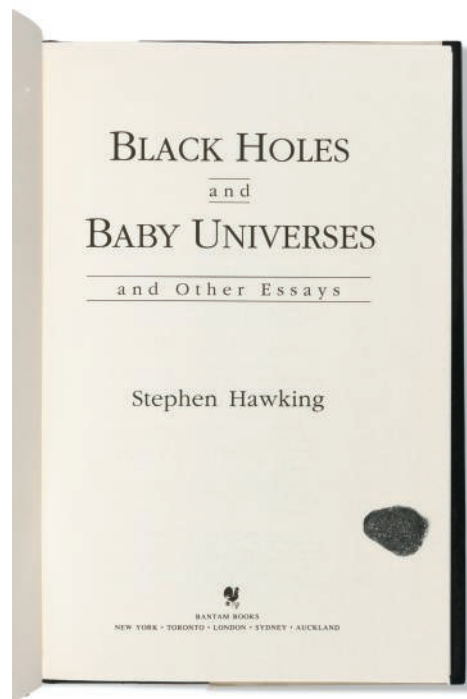
HAWKING, Stephen (1942-2018). *Black Holes and Baby Universes and other essays*. New York: Bantam Books, 1993.

**First U.S. edition of a collection of Hawking's essays and lectures, 'signed' with authorial thumbprint.**

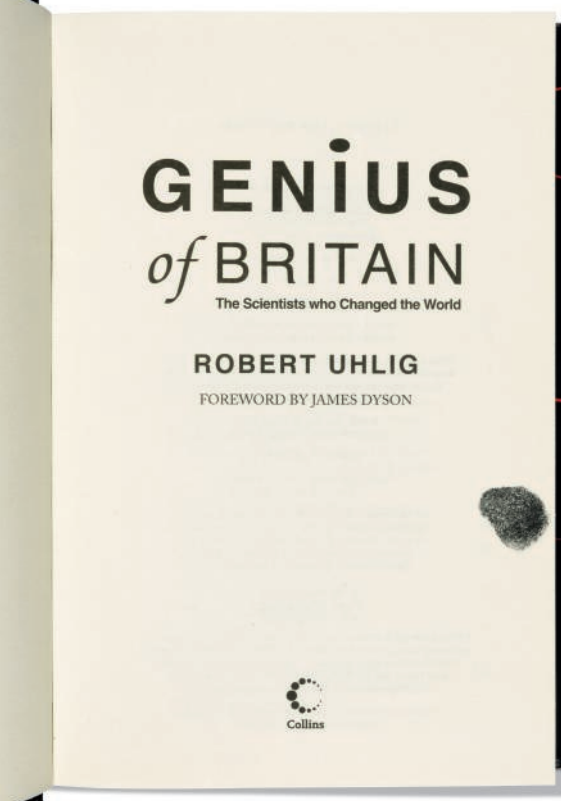
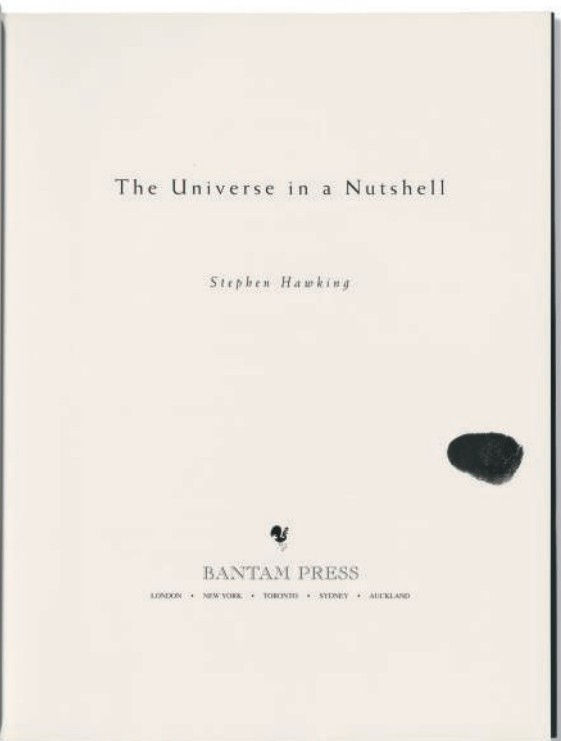
Octavo (229 x 150mm). Half-title (fine condition internally). Publisher's quarter black cloth over black boards, black pictorial dustjacket (cloth in fine condition, dustjacket with very small neat nick at head of spine, otherwise fine condition). *Provenance*: Stephen Hawking (thumbprint presentation to:) – David Howard (Hawking's laryngologist).

£1,200-1,800

US\$1,600-2,300  
€1,400-2,000



112



0113

HAWKING, Stephen (1942-2018). *The Universe in a Nutshell*. London: Bantam Press, 2001.

**A fine copy, 'signed' with an authorial thumbprint on title of Hawking's bestselling sequel to *A Brief History of Time*.**

Small quarto (250 x 190mm). Later printing. Half-title, text-illustrations (internally fine). Publisher's black boards, black pictorial dustjacket (fine copy). [Sold with:] – and Gene STONE, editors. *Stephen Hawking's A Brief History of Time. A reader's companion* (London, 1992). [And:] – *The Illustrated A Brief History of Time. Updated and expanded edition* (London, 1996). Provenance: Stephen Hawking (thumbprint presentations on all titles to:– David Howard (Hawking's laryngologist). (3)

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



113

0114

HAWKING, Stephen (1942-2018), editor. *On the Shoulders of Giants; the great works of physics and astronomy*. Philadelphia: Running Press, 2002.

**Hawking selects his five most important scientific works in a single-volume**, bringing together for the first time the breakthrough tracts by Nicolaus Copernicus, Galileo Galilei, Johannes Kepler, Issac Newton and Albert Einstein. Each are prefaced by a short introductory essay by Hawking, setting out the biographic and scientific context.

Octavo (228 x 152mm). Half-title. Text-illustrations (internally fine). Publisher's black cloth (faint dust-soiling to lower cover); pictorial dustjacket (a few minor minor creases). [Sold with:] – *The Illustrated On the Shoulders of Giants* (Philadelphia, 2004; dustjacket worn and frayed); [And:] Robert UHLIG. *Genius of Britain* (London, 2010). Provenance: Stephen Hawking (presentation copies of all three books with thumbprint on titles, to:– Prof. David Howard (Hawking's laryngologist). (3)

£1,000-1,500

US\$1,300-2,000  
€1,200-1,700

0115

HAWKING, Stephen (1942-2018) and Leonard MLODINOW (b.1954). *A Briefer History of Time*. London: 2005 [And:] – *The Grand Design*. London: 2010.

**Fine copies of Hawking's joint works with Leonard Mlodinow, signed with Hawking's fingerprints.** These popular works revise and expand sections of *A Brief History of Time*, and contain many colour illustrations.

2 volumes, octavo (229 x 146mm). Third printing of *A Briefer History*, second printing of *The Grand Design*. Half-titles, text-illustrations, many of which in colour (both vols internally in fine condition). Publisher's black cloth, pictorial dustjackets (faint stain to lower cover of *A Briefer History*, otherwise both volumes in fine condition). *Provenance*: Stephen Hawking (presentation copies 'signed' with thumbprint on half-title of *A Briefer History* and title of *The Grand Design*, to:) – David Howard (Hawking's laryngologist). (2)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



116

0116

HAWKING, Stephen (1942-2018), editor. *God Created the Integers*. Philadelphia: Running Press, 2005.

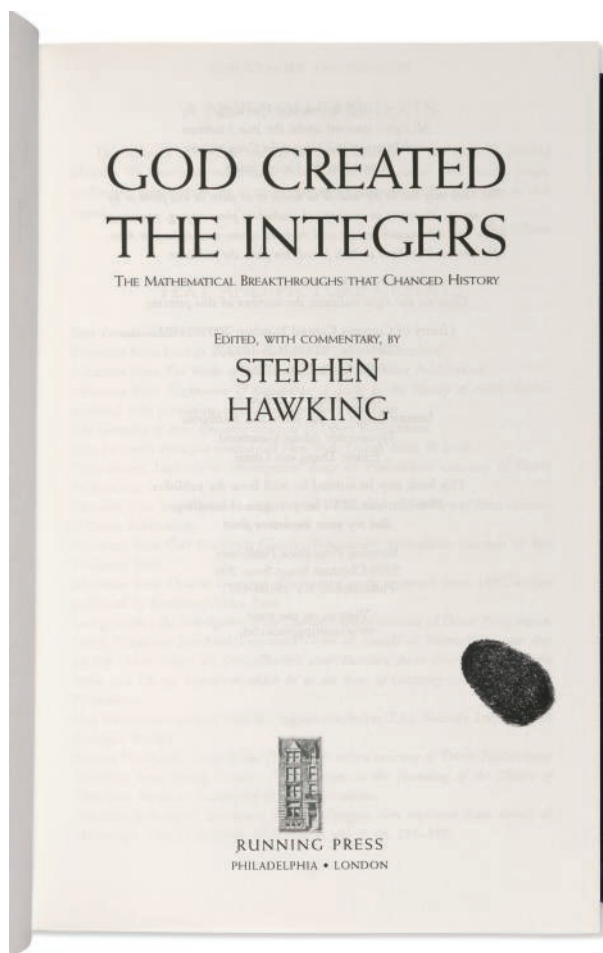
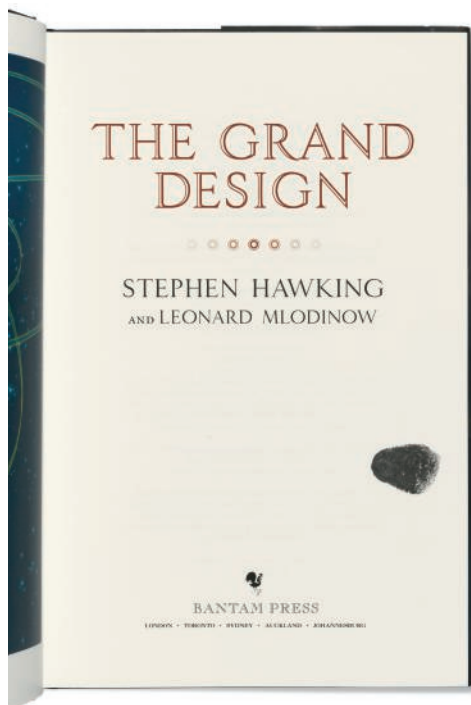
**Hawking selects his most important mathematical works in a single-volume,** bringing together for the first time tracts by Euclid, Archimedes, Descartes, Newton, Laplace, Fourier, Gauss, Boole, Riemann, Cantor, Gödel, Turing and others. Each are prefaced by a short introductory essay by Hawking, setting out the biographic and mathematical context.

Octavo (229 x 150mm). Later printing. Half-title, text diagrams (faint soil mark on fore-edge of text block, otherwise fine). Publisher's blue boards (one corner with tiny bump, otherwise fine); pictorial dustjacket (fine). [Sold with:] – *My Brief History* (London, 2013); [And:] – *The Illustrated Theory of Everything*. *The origin and fate of the universe*. (Beverly Hills, CA, 2003); [And:] – Lucy HAWKING. *George's Secret Key to the Universe* (London, 2007); [And:] – *George's Cosmic Treasure Hunt* (London, 2009). *Provenance*: Stephen Hawking (presentation copies 'signed' with thumbprint on half-title of *George's Secret Key to the Universe* and on titles of all the others) – Lucy Hawking (inscriptions on half-title and title of last two books listed, to:) – David Howard (Hawking's laryngologist). (5)

£1,000-1,500

US\$1,300-2,000

€1,200-1,700



**INCUNABULA AND  
OTHER PRINTING  
BEFORE 1700  
(LOTS 117-156)**



## 0117

ALLIACO, Petrus de (1351-1420). *Tractatus et Sermones*. [Brussels: Fratres Vitae Communis, between 9 June 1481 and 1483]. [Bound with:] *Passio Domini Iesu Christi secundum quattuor Evangelia*; *Guillelmus de Sancto Amore. Defensorium ecclesiae*. [Lübeck: Printer of Calderinus (Johann Snel or Lucas Brandis?), c.1480].

**Rare work from the press of the Brothers of the Common Life, the first and only press in Brussels in the fifteenth century.** This press produced about 37 works between 1475 and 1485, after which the monastery scriptorium continued to produce and bind books by hand. HC 850; GW M32023; BMC IX 174; Goff A487; ISTC ia00487000. The second work is rare; in the UK, ISTC lists only a copy of the *Defensorium* section in the John Rylands Library, Manchester. H 12440; GW M29625; Goff P129, ISTC ip00129000.

2 works bound in one volume, chancery folio (282 x 200mm). *Tractatus et Sermones*: 272 leaves (of 274), 2- to 8-line initials supplied in red, red paraphs and initial-strokes, blank leaves s7-8 with extra text supplied in contemporary manuscript 'de quatuor in quibus incipientes...' (lacking a1 with table and A1 blank, a2 with tiny hole with loss of two letters, i3, I1, m4, I6, and L5 with very small marginal chips, occasional light dampstaining mainly confined to margins); *Passio*: 70 leaves, 4-line initial supplied in red, red paraphs and initial-strokes, contemporary manuscript quiring in tiny letters. The text of the first work split between quires s and A with quires a-f of the *Passio* bound in between, and quires f-g of the *Passio* - containing *Defensorium ecclesiae* - bound at end of volume. Contemporary German blind-tooled panelled calf over wooden boards, outer roll-tooled border surrounding an inner border composed of circular and rectangular stamps, with a central panel of lozenge-shaped compartments each with a small fleur-de-lys stamp, metalwork corners, two clasps, pink alum-tawed index tabs along fore-edge (rebaked, joints just starting to crack). *Provenance*: Ampleforth Abbey (bookplate).

£5,000-8,000

US\$6,500-10,000  
€5,600-8,900

117

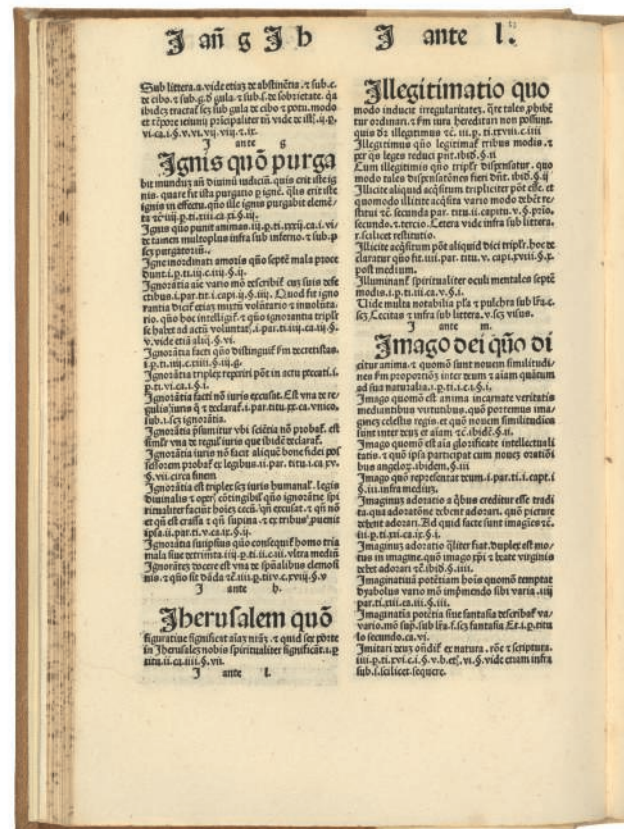
## 0118

ANTONINUS FLORENTINUS (1389-1459). *Tabula super Summam theologicam Johannis Molitoris*. [Cologne: Heinrich Quentell, not after 1486].

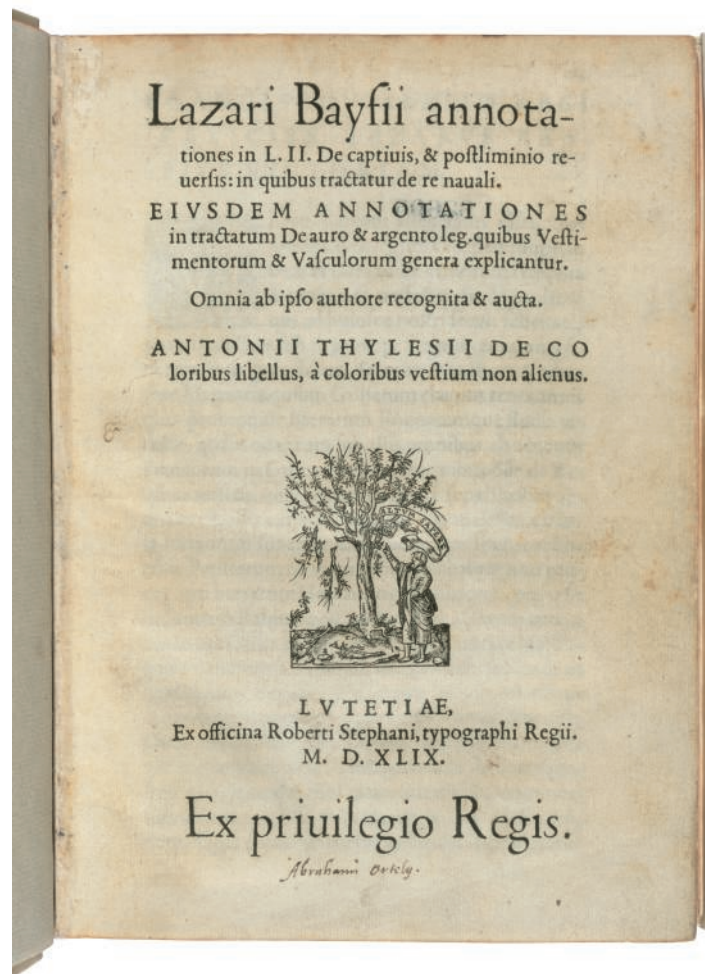
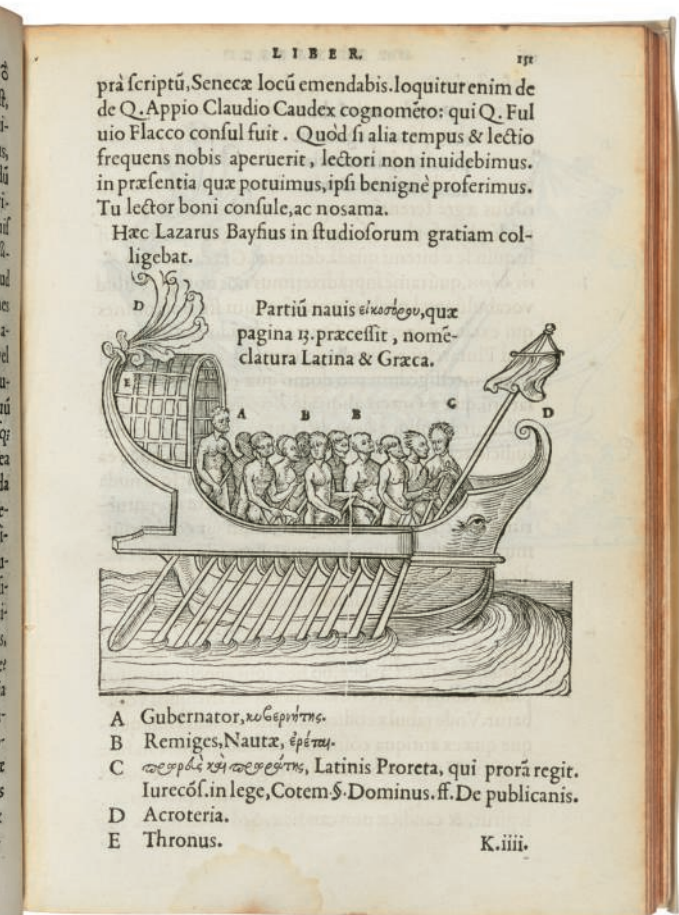
**Second separate edition** of Molitoris's index to and commentary on St. Anthony's great work of moral theology, the *Summa theologica*. HC 1261\* = H 1263 + 1264; GW 2200; BMC I, 275; BSB-Ink M-548; Goff A-881; ISTC ia00881000.

Chancery folio (267 x 188mm). 140 leaves. Initial spaces, bearer type impressions on title (single marginal wormhole at end, light dampstain in first few leaves and occasionally elsewhere). Modern half vellum, spine lettered in ink, earlier speckled edges.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

118



0119

BAIF, Lazare de (d. 1547). *Annotationes in L. II. De captivis & postliminio reversis; in quibus tractatur de re nauali*, and other texts. Paris: Robertus Stephanus, 1549.

#### Abraham Ortelius's copy of Baif's work on shipping in the ancient world.

One of the most famous cartographers of all time, Ortelius was also a Renaissance humanist, collector of pictures and coins, and dealer in books and prints. It was at the Frankfurt book fair in 1554 that he met Gerard Mercator. His library has been little studied; a portion was later acquired by Bishop John Moore and today is in Cambridge University Library, and others were given to the Plantin family. The appeal to Ortelius of Baif's work on shipping in the ancient world is natural, and if the few neat annotations are indeed his, they show his close, intelligent reading of the text. The present is the second Estienne edition and also includes works on ancient dress and vases and Telesio's *De coloribus*, the first published monograph on colours. See *Abraham Ortelius 1527-98, cartographe et humaniste* (Musée Plantin-Moretus, 1998), M. van den Broecke, P. van der Krogt and P. Meurer, *Abraham Ortelius and the first atlas*, 1998. Adams B-37; Schreiber 53 (1536 ed.).

Quarto (213 x 146mm). Greek, roman and italic types. Woodcut illustrations, woodcut initials from several sets, printer's device on title (small light stain in lower margins). Modern limp vellum. *Provenance*: Abraham Ortelius (title signature) – a few annotations in several hands, one of which could be Ortelius' (pp.47, 80, 91, 147) – modern ink stamp inventory number on verso of title.

£5,000-8,000

US\$6,500-10,000

€5,600-8,800

Abrahami Ortely.



## 0120

BIBLIA LATINA. With the Glossa Ordinaria ascribed to Walafrid Strabo and the interlinear glosses of Anselmus Laudunensis. [Strasbourg: Adolf Rusch, in part for Anton Koberger, not after 1480].

**First edition of the Latin Bible with the Glossa Ordinaria**, the chief exegetical commentary of the Middle Ages. A glossed edition of the entire Bible was a huge undertaking; earlier manuscripts had consisted of individual parts. While the types used to print this edition belonged to Johann Amerbach at Basel, contemporary evidence demonstrates that it was printed by Adolf Rusch at Strasbourg, financially supported in part by Anton Koberger of Nuremberg. Letters from Rusch to Amerbach discuss Rusch retaining types; a contemporary inscription in a copy at Strasbourg names Rusch as printer; Rusch is congratulated on having completed an edition of the Bible in a poem by Rudolf von Langen, which was published in 1486 (HCR 9894). The edition is dated not after 1480 on the basis of contemporary inscriptions dated 1480 in two copies (at Cambridge and Sion College); two other copies (Budapest and Munich) contain inscriptions dated 1481. The suggestion that the highly unusual signing of quires with repeated letters a-h may be press figures rather than quire signatures is supported by the more usual quiring by a contemporary hand, still visible in part. (See F. Geldner, 'Amerbach-Studien,' *Archiv für die Geschichte des Buchwesens* 23, 1982, particularly pp.684-8; C. de Hamel, *Glossed Books of the Bible*, London: 1984). With the first two type-settings as noted in GW. HC \*3173; GW 4282; BMC I, 92; Goff B-607; Polain(B) 682, 682A; ISTC ib00607000.

4 volumes, imperial folio (451 x 320mm). Collation as in GW, but with Hebrews bound at the end of the New Testament, and quires containing I Corinthians 8-15 reversed in binding with Romans XV-I Corinthians VII, with contemporary note in red directing the reader 8 leaves forward or back. 1210 (of 1211, without final blank) leaves. Initials, paragraph marks and capital strokes in red, initial B opening Psalms in vol. II with a painted miniature of David playing the harp, illuminated in silver (oxidized) and gold, initials in vol. IV in red and blue, many with Maiblumen decoration. (Occasional light dampstaining, upper blank margin of first leaf cropped, damp affecting first and final upper corners of volume I without loss of text, small wormtracks in final quires of vol. II affecting some letters, small wormholes in vol. IV touching some letters.) Not uniformly bound: vols. I, III: contemporary blindstamped pigskin over wooden boards, green edges (lacking clasps), later spine labels and oval onlay with gilt arms of Marie-Augusta de Sulzbach; vol. II: contemporary blindstamped pigskin over wooden boards, vellum MS pastedowns and quire-guards, leather index tabs, traces of chain staple (darkened, somewhat worn, wormed); vol. IV: early 16th-century pigskin over wooden boards, roll-tooled (lacking clasps); stamps not in Kyriass or Schunke *Schwenke-Sammlung*. Provenance: vols. I, III: Molsheim, Jesuit college (inscription dated 1581), neat contemporary marginal annotations; Marie-Augusta de Sulzbach (1721-1794, binding); II: Munich, Franciscans (17th-century inscription); IV: 2-leaf MS canon table at end, with corresponding notations in margins; Claudius Aichel, canon of Landshut (16th-century inscription).

(4)

£25,000-35,000

US\$33,000-45,000  
€28,000-39,000



## 0121

BIBLE, Slavonic. *Biblia sirech knigi vetkhago i novago saveta*. [Ostrog: Ivan Federov, 12 August] 1581.

**First edition of the Bible in Slavonic.** A feat comparable to the Luther Bible in terms of its cultural import as well as linguistic normative effect, this rare landmark of Russian printing was prepared by the great pioneer of Russian printing Ivan Federov under the auspices of Konstantin, Prince of Ostrog, who obtained a copy of the manuscript Bible of Gennadius. He also collected a large number of Greek and Slavonic manuscripts and editions, and with the help of assistants 'he tested the Slavonic text by the Greek and sometimes by the Latin, and substituted modern expressions for those which were obsolete or unintelligible and corrected errors' (Darlow & Moule). Variant 'B' with the colophon in Greek and Slavonic dated 12 August 1581. Cyrillic Books 35; Darlow & Moule 8370.

Folio (298 x 193mm). 626ff (of 628), without 2 blanks, text complete. Title, part headings and tables printed in red and black, engraved initials and tail-pieces, engraved arms of Konstantin Ostrozhkii on title verso, and Federov's engraved device in colophon (title defective with losses to woodcut border but not to text, remargined and with part of the text on the verso supplied in manuscript, lower outer corner of initial 10ff torn off and repaired with manuscript integration of lost text, several ff. repaired in the margins with occasional tears to text repaired (no further losses), a few leaves repaired at gutter, one detached, spotting, damp-staining). 18th-century calf, front cover panelled in blind (endpapers, brass corners, straps, clasps and catches renewed, extremities worn). *Provenance:* several 17th century ink marginalia perhaps from the circle of Avvakum Petrov (protopope of the Kazan Cathedral, who led the opposition to Patriarch Nikon's reforms of the Russian Orthodox Church, 1620-1682) - Pomeranian community of Old Believers (stamp on first two leaves).

£20,000-25,000

US\$26,000-32,000

€23,000-28,000

## 0122

EMBROIDERED BINDING – BIBLE, English. *The Holy Bible: containing the Old Testament and the New. Newly translated out of the originall tongues. and with the former translations diligently compared and revised: by his Maiesties speciall commandment. Appointed to be read in churches.* London: Bonham Norton, and John Bill, 1622 [but dated 1623 on colophon]. ESTC S90506.

[Bound with:] [SPEED, John (c.1552-1629)]. *The genealogies recorded in the Sacred Scriptures, according to every family and tribe. With the line of our saviour Jesus Christ, observed from Adam to the blessed Virgin Mary.* [London: Thomas Snodham, 1624 or 1625]. ESTC S102330.

[And:] *The booke of Psalmes, collected into English meeter, by Thomas Sternhold, John Hopkins and others: conferred with the Hebrew: with apt notes to sing them withall. Set forth and allowed to be sung in all churches.* London: Printed for the Company of Stationers, 1619. ESTC S102036.

**An exquisite contemporary Scottish embroidered binding worked in coloured silks and silver wire.** Decorated with finely embroidered Biblical scenes and a delightful range of flowers, this is a remarkable example preserved in fine condition.

3 works in one volume, quarto (215 x 160mm). Text in double columns throughout, titles of *Genealogies* and *Psalmes* within typographic border, *Holy Bible* within woodcut border, *Genealogies* with double-page woodcut map of the Holy Land, woodcut initials, head-and tailpieces (*Holy Bible* lacking the 'Apocrypha' CCC5-0008, some headlines, signatures and catchwords trimmed, E7 in *Psalmes* with small ink smudge). Contemporary embroidered binding, covers with an elaborate decorative border of silver wire surrounding a panel containing four large flowers, enclosing a circular centrepiece depicting on the upper cover Abraham and his son Isaac and on the lower cover David in prayer, spine divided into six compartments, each embroidered with a different flower, remains of silk ties, edges elaborately gilt and gaufered, red silk pastedowns (light wear to corners). *Provenance:* [Fort Augustus Abbey, Inverness].

£3,000-5,000

US\$3,900-6,500  
€3,400-5,500



## 0123

BIBLE, English. *The Holy Bible, containing the Old Testament, and the New: Newly Translated out of the Originall Tongues: And with the former Translations diligently compared and revised, by His Majesties speciall Commandment.* London: Robert Barker, 1634.

**A complete copy of the fourth folio edition of the King James Bible, arguably the most important book ever published in English. Very rare: RBH records just three complete copies at auction.** Preparation of the Royal Version took more than 5 years and was laboriously attended to by over 50 translators and researchers. Although this version appropriates much from the Tyndale, Coverdale, Geneva and Bishops' Bibles, it is unquestionably regarded as the greatest literary translation of the Bible ever produced. Herbert 487; STC 2312.

Folio (427 x 281mm). General title-page and section title for the New Testament within woodcut borders, calendar and almanac printed in red and black, 17 leaves of genealogical tables incorporating woodcut illustrations of Adam and Eve, Noah's Ark, the Tower of Babel and other Biblical subjects, double-page engraved map of the Holy Land by John Speed after Dr John More (variable waterstaining, 10 leaves with marginal chips or tears, some extending into printed text or borders, some repaired, small wormhole in first c.40 leaves sometimes affecting text, minor rust hole in upper left side of map affecting text at corner of inset map). 18th-century diced calf, sides with elaborately gilt borders, spine lettered in gilt on black morocco label and directly to one compartment, others decoratively gilt (somewhat rubbed, more heavily at corners and spine ends, some splitting at joints). *Provenance:* John Hutchinson (1732-1806; annotation to front endpapers recording deaths and birthdays in the Hutchinson family, opposite a contemporary manuscript index of 27 books).

£5,000-8,000

US\$6,500-10,000  
€5,600-8,900



0124

BIRGITTA, Saint (c.1302-1373). *Das buch der himlischen Offenbarung der heiligen wittiben Birgitte von dem Königreich Sweden*. Nuremberg: Florian Waldauf, Anton Koberger, 1502.

**First complete German edition, and first High German translation, hand-coloured throughout by a contemporary hand;** extracts in Low German had been printed in Lübeck c.1478, 1485 and 1496 (GW 4393-4395). The woodcuts are those used in the 1500 Latin edition. The work of preparing this edition for the press seems to have been done at the Brigittine monastery of Maihügen by Jörg Knösinger working at the behest of Florian Waldauf von Waidenstein whose arms appear here as they do in the Koberger 1500 Latin edition. USTC 627947; VD16 B-5596.

Folio (285 x 200mm). Without final blank, 17 full page woodcut illustrations including title-page, composed of 58 woodcuts and printed from 29 blocks, all hand-coloured by a contemporary hand (tiny marginal tears to L1 and c5, small marginal chip to T4, tiny wormhole to text from o2 until end with loss of some letters, some light browning, final quire stained). Slightly later blindstamped pigskin over wooden boards, clasps (extremities rubbed). *Provenance:* contemporary 16th-century marginalia in multiple hands – Ritman Library ('Philosophia Hermetica' bookplate).

£8,000-12,000

US\$11,000-15,000  
€8,900-13,000



0125

BOCCACCIO, Giovanni (1313-1375). *A Treatise excellent and compendious, shewing and declaring, in maner of Tragedye, the falls of sondry most notable Princes and Princesses*. Translated by John Lydgate. - John LYDGATE (c.1370-c.1451). *The daunce of Machabree*. London: Richard Tottel, 10 September 1554.

**The first edition in English of the Dance of Death, illustrated here with woodcuts commissioned for this edition which 'deserve to be ranked as among the best of English sixteenth century wood-engravings'** (Pforzheimer). The Dance Macabre is appended to the third edition of Lydgate's *Fall of Princes*, adapted from Boccaccio, and is often missing. The present edition of Lydgate's Boccaccio is considered "by far the best of the printed editions" being ...actually collated from several good manuscripts' (Pforzheimer); it is illustrated by a series of striking woodcuts which first appeared in the 1527 edition and which in turn are free copies of the 1476 Bruges edition. Lydgate based his translation of the Dance on a mural from the *Cimetière des Saints-Innocents* in Paris—the earliest known example of the *danse macabre* tradition, now lost. It is a perfect coda to the *Fall of Princes*, which recounts the vagaries of fortune in the lives of famous characters. An incomplete version of Lydgate's Dance of Death was included with a printed book of hours for Sarum use in 1521, surviving in a single copy. Pforzheimer 74; STC 3177; Luborsky & Ingram, *English Illustrated Books*, 3177; see Sophie Oosterwijk and Stefanie Knöll, *Mixed Metaphors: The Danse Macabre in Medieval and Early Modern Europe*.

Folio (280 x 190mm). Title with woodcut border, woodcut illustrations (wormholes and -tracks, heaviest in first and final 3-4 quires affecting some words and letters, marginal tear and holes in first first 3 leaves, some soiling, repair at upper inner side of title into border, neat tear into text on A4). Modern half calf over older marbled boards. *Provenance:* Theo[dore] Coke (early ownership inscription on title page) – Sion College Library (stamp on flyleaf and verso of title) – Blackwells (note, sold in 1977 to:) – William and Allison Kingsmill (grocery magnates and philanthropists).

£6,000-8,000

US\$7,800-10,000  
€6,700-8,800



0126

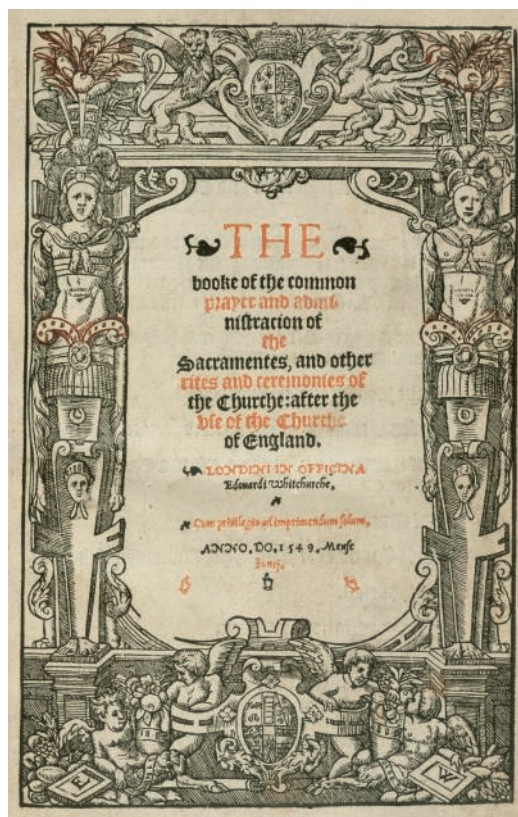
BOOK OF COMMON PRAYER, English. *The Booke of the Common Prayer and Administracion of the the Sacramentes, and other rites and ceremonies of the Church: after the use of the Church of England.* London: Edward Whitchurch, 16 June, 1549.

One of the sixteen editions of the Book of Common Prayer issued in its first year of publication, and is now 'as a source of spiritual inspiration ... for most Englishmen second only to the Bible' (PMM). The final paragraph contains a decree from the King regarding the price of the book. STC 16273.

Small folio (290 x 185mm). Black letter, woodcut title [McKerrow and Ferguson 68], title and calendar printed in black and red, woodcut initials throughout (title with 45mm marginal closed repaired tear just touching woodcut image, A7 and F5 with corner tips repaired, very small marginal worm hole starting at quire N and extending to end affecting a few foliation numbers only, occasional light spotting and soiling). 20th-century diced russia, covers with a blind-tooled border composed of strapwork sandwiched between heringbone roll tools and a double fillet, spine in 6 compartments, one lettered in gilt, the others decorated with foliate devices tooled in blind, gilt edges (upper joint split and front cover almost detached).

£5,000-8,000

US\$6,500-10,000  
€5,600-8,800



0127

BRANCA, Giovanni (1571-1640). *Le machine.* Rome: Giacomo Mascardi for Giacomo Manuci, 1629.

First edition of this rare treatise on machinery. Among the fine series of 77 woodcuts is the first printed representation of a steam turbine, first described by Leonardo in the *Codex Leicester*. It shows a pair of turbine-operated mortars which is driven by propelling steam which issues from the mouth of a bronze head; it marks the earliest depiction of the use of steam as motive power. Numerous other machines are shown, including a reversing hoisting engine. With the 'Imprimatur' on the verso of the title. Dibner *Heralds of Science* 175; Wellcome 1036; Norman 333.

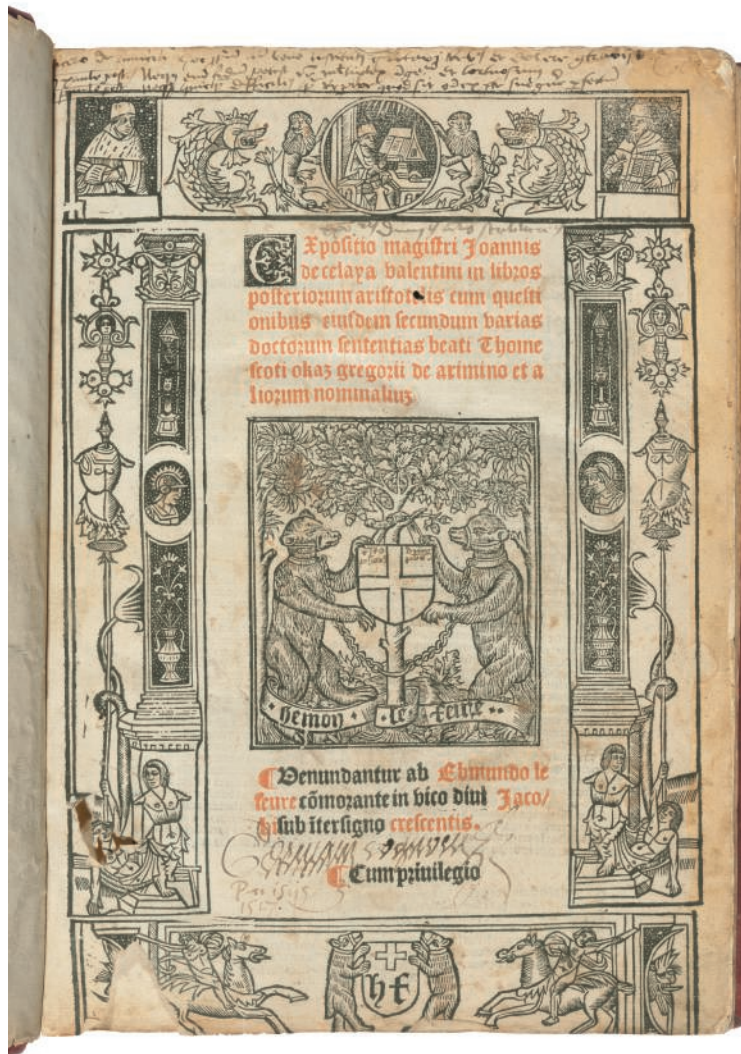
3 parts in one volume, quarto (202 x 152mm). Engraved title-page, 77 full-page woodcuts (a number of headlines and signatures trimmed, a few corners neatly restored, some marginal wormholes sometimes affecting headlines, a few repaired, larger repaired wormtracks into printed area on approximately 15 leaves). Modern pasteboard, spine ink lettered (lightly soiled, small wormholes). *Provenance*: erased stamp to title verso and verso of final leaf.

£2,000-3,000

US\$2,700-3,900  
€2,200-3,300







0130

CELAYA, Juan de (1490-1558). *Expositio in libros posteriorum Aristotelis*. [Paris:] Hemon Lefevre, 1517. Title printed in red and black and with multi-part woodcut border and printer's device, criblé initials (small tears in title with a little loss, some staining).

[Bound with:]

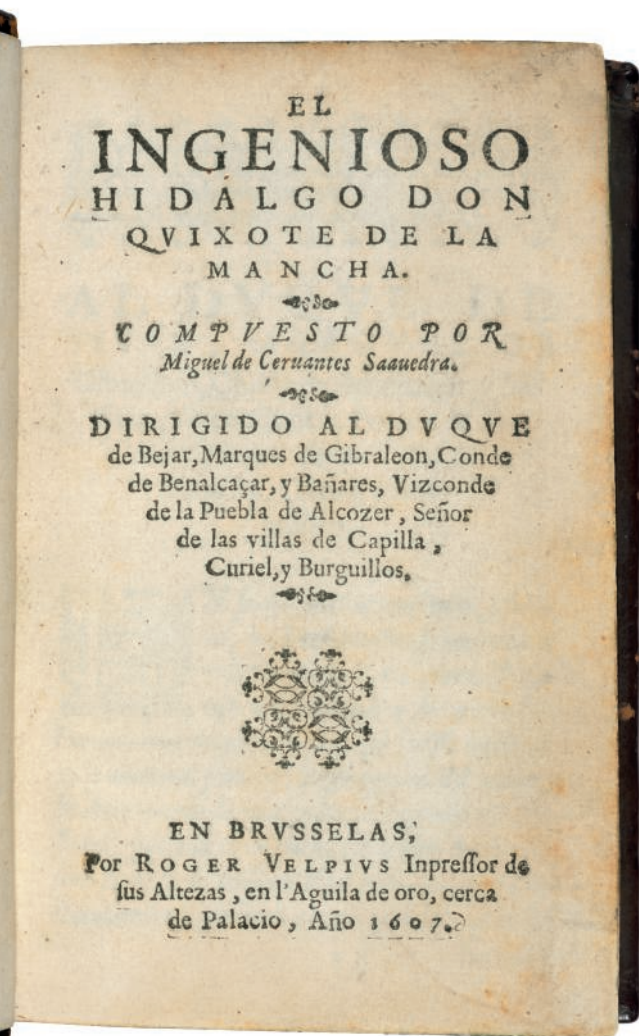
ENZINAS, Fernando de (d.1523). *Tractatus Sillogismorum*. Paris: [Jean de Gourmont,] 3 December 1518. Woodcut diagrams, one full-page, woodcut of St. George and the Dragon on part 2 title (lacks title, some staining).

**Two works, both extremely rare**, representing important Spanish contributions to scholastic logic at the university of Paris in the early 16th century. The first work, by mathematician, physicist, logician and philosopher Juan de Ceyala is his commentary on Aristotle's *Posterior Analytics*. WorldCat cites 2 copies only (Freiburg and Seville) and it is not known to Palau. The second work is on syllogism by Enzinas and is almost as rare. It is located in 5 copies, none in Spain. No copy of either work is recorded in ABPC or RBH. The full-page diagram in Enzinas illustrates the 'bridge of asses', the isoscles triangle theorem as a metaphor for finding the middle term of a syllogism. Palau 80128 (Enzinas).

Two works in one volume, folio (267 x 192mm). 20th-century red calf. *Provenance*: early annotations in both works.

£5,000-8,000

US\$6,500-10,000  
€5,600-8,800



0131

CERVANTES SAAVEDRA, Miguel de (1547-1616). *El Ingenioso Hidalgo Don Quixote de la Mancha*. Brussels: Roger Velpius, 1607.

**The first Brussels edition, freshly preserved in a 17th-century English binding, of the novel 'which is to Spanish literature what Shakespeare is to English' (Bloom).** This copy is from the library of Arthur Charlett (1655-1722), Master at University College, Oxford, and bears his engraved bookplate designed by Samuel Pepys (1633-1703). It was later in the collection of bibliographer Jean Peeters-Fontainas (1891-1975), who compiled the definitive work on Spanish books printed in Belgium.

Ruiz notes that this edition was the most finely printed of the early versions to date. *Don Quixote* won immediate fame when first printed in 1605 for its 'variety, liveliness, and gibes at the famous.' Its subdued pathos and universal humanity have assured it a place as 'one of those universal works which are read by all ages at all times' (PMM). It quickly went through numerous editions, translations, and piracies. This edition is the seventh overall—all early editions are rare. Velpius's edition, which introduced the text to Northern Europe, is based on Cuedra's second (with many misprints and other textual infelicities

corrected). RBH records only 3 other copies at auction since 1978. Palau 51981; Ruiz 7; USTC 5039050; cf. PMM 111; Bloom, *Miguel de Cervantes's Don Quixote*, p. 1.

Octavo (166 x 102mm). Woodcut initials and ornaments (title with small portion of blank lower outer corner restored, some insignificant browning). Near-contemporary English polished calf, sides with blind-ruled triple fillet border, red morocco spine label lettered in gilt 'HISTORY OF DON QUIXOTE' and gilt leaf motif repeated four times, green edges, binder's waste from an unidentified edition of Aristotle's 'On the Soul', Book III (joints lightly rubbed, short splits at foot of joints, some repairs to extremities). *Provenance:* Arthur Charlett (1655-1722; engraved book-plate with monogram AC and motto: 'Animus si aequus, quod petis hic est') – Ellis, New Bond Street (bookseller's label on rear pastedown) – Jean Peeters-Fontainas (1891-1975; bookplate, sale Sotheby's, 22-23 May 1978, Lot 113, sold £1200).

£40,000-60,000

US\$52,000-77,000  
€45,000-66,000

# 0132

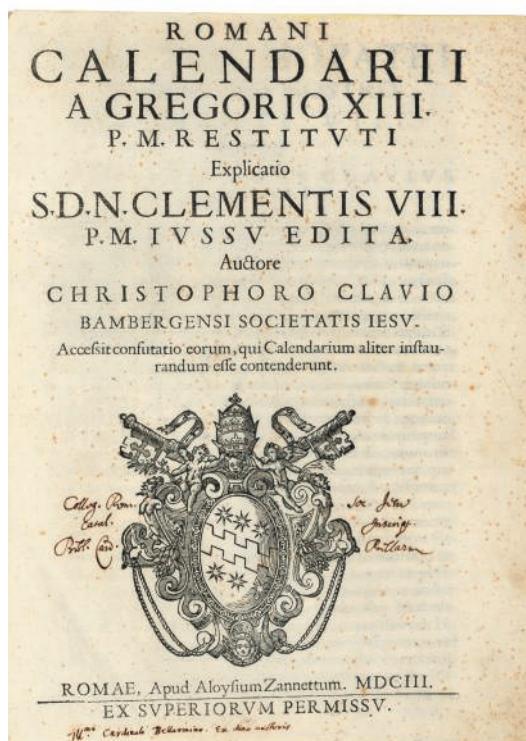
CLAVIUS, Christoph (1537-1612). *Romani calendarii a Gregorio XIII. P.M. restituti Explicatio S.D.N. Clementis VIII. P.M. iussu edita*. Rome: Aloysius Zanettus, 1603.

**Presentation copy of the first edition of Clavius's foundation work on the Gregorian calendar.** This had been adopted in Catholic countries in 1582 after his own proposals for reform, based on Reinhold's 'Prussian Tables', had been accepted by the Pope. Necessitating the loss of ten days in October 1582, the calendar met with considerable opposition from scientists such as Viète and Scaliger and from the protestants. BL/STC 17th-century Italian I, p.240; Honeyman 717.

Folio (310 x 232). Arms of Clement VIII on title, letterpress tables, some with border of printer's flowers, xylographic ornaments (some spotting, several leaves browned). 18th-century green half morocco. *Provenance:* Robert Bellarmine (1542-1621, Italian Jesuit and cardinal of the Catholic Church, he was canonized a saint in 1930; presentation inscription on title, 'Ill.mi Cardinali Bellarmino ex dono authoris', and a further inscription recording the book's presence in his library at a Jesuit College, Rome).

£3,000-5,000

US\$3,900-6,500  
€3,400-5,500



# 0133

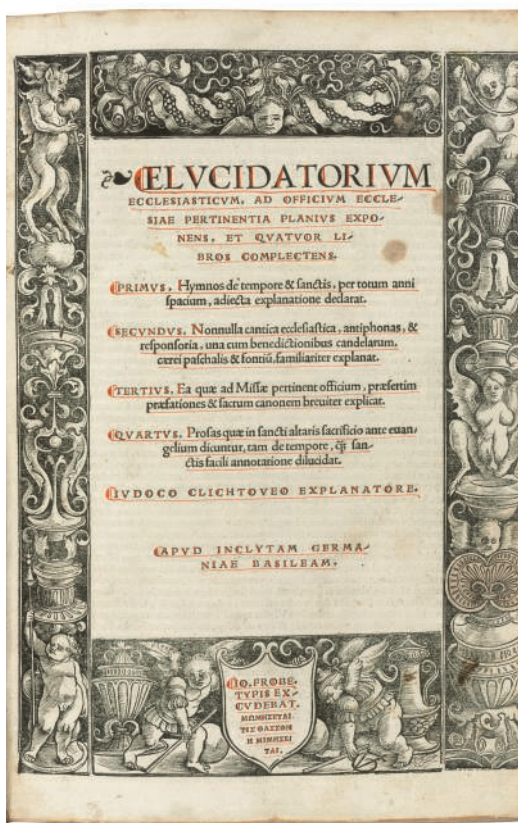
CLICHTOVEUS, Jodocus (1472/3-1543). *Elucidatorium ecclesiasticum*. Basel: Johannes Froben, August 1517. [Bound with:] Ps-DIONYSIUS Areopagiticus. *Theologia vivificans ... coelestis hierarchia. Ecclesiastica hierarchia*. Translated by Ambrose the Camaldule (1386-1439) and with commentaries by Jacques Lefèvre (?1450-1536) and Josse Clichtove. Paris: H. Estienne, 14 April 1515. [And:] JOHANNES DAMASCENUS (St., c.676-c.756). *Theologia quattuor libris explicata*. Translated by Jacques Lefèvre and with commentary by Josse Clichtove. Paris: H. Estienne, 5 February 1512.

**A humanist Sammelband from the library of the Dukes of Arenberg.** It brings together highly influential works by so-called Dionysius the Areopagite and St. John of Damascus, both important for the transmission of neo-platonic thought. They are published here in the translation of or with commentary by Josse Clichtove and Jacques Lefèvre, humanist theologians at Paris, whose work was responsible for the majority of publications at the press of Henri Estienne. I: Adams C-2201; II: Adams D-523; not in Schreiber; III: Adams J-278; Mortimer, *Harvard French* 329; Schreiber, *Estiennes* 12.

3 works in one, folio (304 x 195mm). First work with 4-part title border by Urs Graf, historiated and ornamental initials, Froben device on final recto, second and third works with full-page title-borders with letterpress inset, woodcuts diagrams and tables, woodcut historiated, ornamental and crible initials, contemporary rubrication throughout (first title border just shaved at fore-edge, neat repaired tear in o1 of first work, single small wormhole in last c.10 leaves, without final blank). Contemporary Cologne blindstamped calf over thick wooden boards bound at the I.V.B. bindery [EBDB w002798], most metal corner-pieces remain, back pastedowns from a 13th-century German breviary manuscript on vellum (rebaked preserving original backstrip). *Provenance:* Dukes of Arenberg (Nordkirchen armorial bookplate).

£2,500-3,500

US\$3,300-4,500  
€2,800-3,900





0134

COMMELIN, Jan (1629-1692) and Caspar COMMELIN (1667-1731). *Horti Medici Amstelodamensis rariorum tam orientalis, quam Occidentalis Indiae, aliarumque peregrinarum Plantarum magno studio ... Beschryvinge en curieuse Afbeeldingen van rare vreemde Oos- West-Indische en andere gewassen*. Amsterdam: P. & J. Blaeu, 1697-1701.

**Hand-coloured first edition of this important description of East- and West-Indian plants, by the director of the Amsterdam Physic Gardens.** Jan Commelin's work was edited posthumously by F. Ruysch and F. Kiggelaar, while the second volume is by his nephew, Caspar Commelin. This latter contains an enlargement on some of the notes in Jan's book, with further notes on African plants. Cleveland Collections 304 (GC copy this copy); Dunthorne 81; *Great Flower Books* (1990) p.88; Hunt 399; Nissen *BBI* 389; Stafleu-Cowan TL2 1187.

2 volumes, folio (395 x 252 and 380 x 252 mm). Latin half-titles, hand-coloured engraved frontispieces, Latin title-pages printed in red and black followed by Dutch title-pages printed in black, 5 hand-coloured engraved plates of arms, and 224 hand-coloured engraved plates on 222 leaves with pls 42-44 in vol. 1 on one leaf, Latin and Dutch text printed in two columns (plates 7 and 100 and text for pl. 7 supplied from shorter copies, pl. 100 with some small tears without loss and the whole sometime repaired and backed, vol. 1 with minor worming at beginning and small hole in plate 45, vol. 2 with small marginal worm holes and tracks to plates 88-112 filled and repaired but with some very small loss to a couple of letters in captions of pls 102-106). 18th-century mottled calf (rebacked, preserving original gilt spines, extremities rubbed, scoring to upper cover of vol. 2). (2)

£15,000-20,000

US\$20,000-26,000  
€17,000-22,000

mi dixè hauere diligentemēte examinate tutte le  
sue cose & non trouare altri disegni pertinenti a  
tale sito che quello che lui ci monstro, et per que  
sta ragione giudicando io pure che questi disegni  
fussino necessarij, & hauendo anchora fresca la  
immagine che Antonio mi haueua di quelli dietro  
alla mente segnata, mi messi per più uostra &  
mia satisfatione a tentare di produrla di fuo  
ri in acto secondo che io la haueuo dentro in con  
cepto. Et perche nel fare questo mē appuntito ac  
caduto quello che lui disse, & che anchora io mi  
imaginauo del non si potere fare questi disegni,  
secondo la uerita della cosa sono stato constretto  
per la breuita delli spatij non solo a lasciare in  
dietro molte cose, ma a porne anchora (come uoi  
uedrete) molte false & fuori delle loro debite pro  
portioni. Bisognera adunq; che doue è macata la  
industria, o intercessa la impossibilita suplisca lo  
gegno & la discretione uostra. Questo è el pri  
mo de sei disegni che noi conuenimo con Antonio  
che si douessino fare per intelligentia di questa  
fabbrica & architettura dello Inferno depso no  
stro Poeta. .



Imaginatui che questo tondo sia tutto el corpo  
dello aggregato dell'acqua & della terra, &  
che questo triangolo che occupa (come uoi uede  
te) la sexta parte di detto aggregato, & che  
O iiii

## 0135

DANTE Alighieri (1265-1321). *La Commedia*. – MANETTI, Antonio (1423-97). *Dialogo*. Florence: Filippo Giunta, 20 August 1506.

### First edition of Manetti's important work on determining the size, shape and location of Dante's Hell, a work that shaped the science of Galileo.

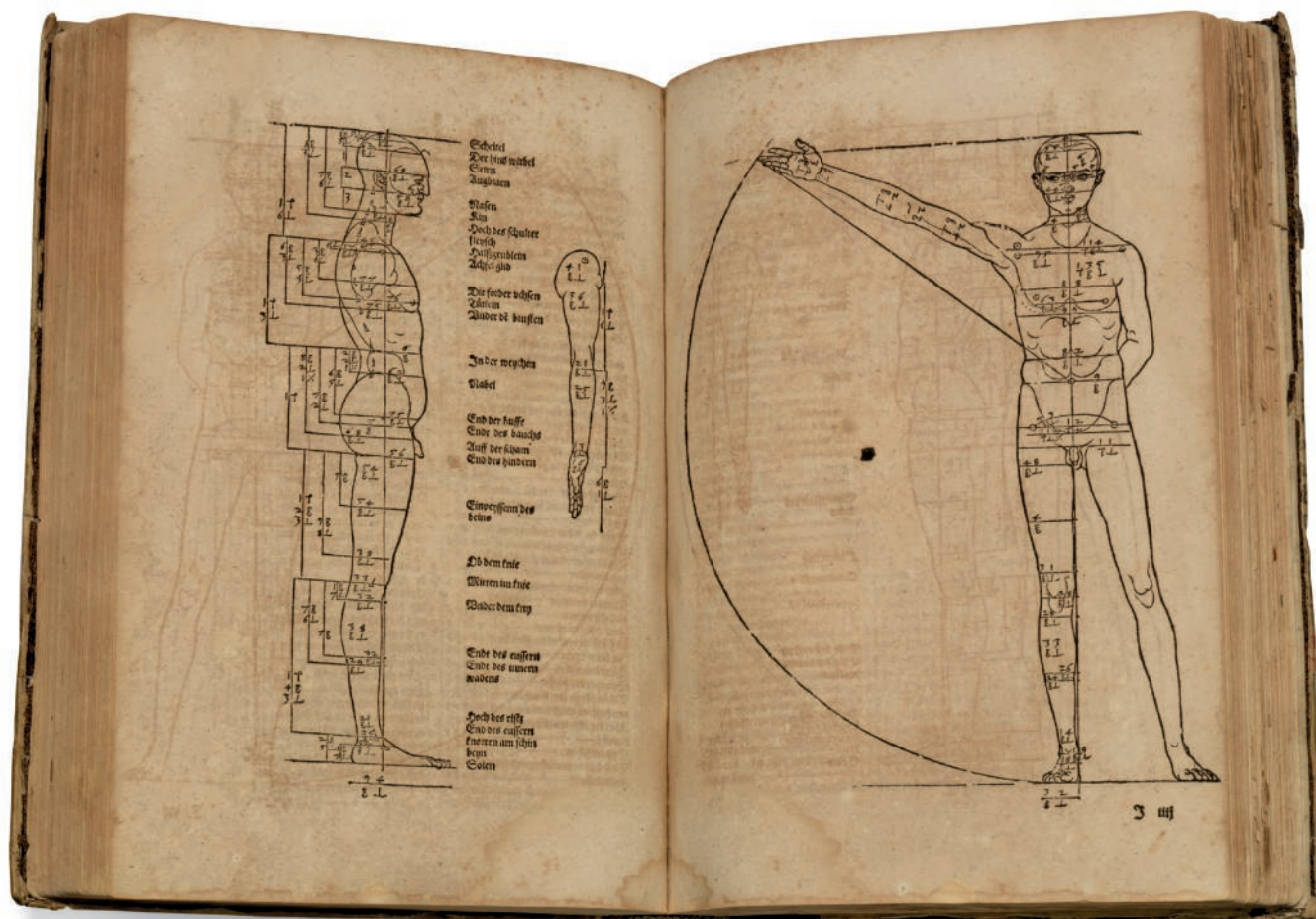
Manetti, an architect and member of the Florentine Academy, analysed clues given by Dante to map Hell. He sited it directly under Jerusalem and gave it a conical shape, with a dome resembling the dome of the Florentine cathedral, built by Brunelleschi, whose biography Manetti also wrote. The woodcuts here are the first printed maps of Dante's Hell. Manetti's influence was widely felt, not only reflected in Botticelli's Chart of Hell and subsequent artworks, but also in the work of Galileo. Galileo's first public lectures, in 1588, were on Dante's Inferno, when he argued in support of Manetti against a rival analysis by Alessandro Vellutello. Critical to Galileo's argument was scaling up. According to Mark Peterson, Galileo himself soon realised he

had miscalculated scaling up, and his subsequent work anticipated scaling as a fundamental principle of structural engineering (cf. 'Petersen, 'Galileo's Discovery of Scaling Laws'). Galileo returned to tackle scaling at the end of his life in his final book, the *Discorsi* of 1638. Adams D-85; Gamba 386 ('molto raro'); Brunet II:509; Camerini, *Giunti*, 17; Sander 2317; EDIT 1146.

Octavo (149 x 91mm). Full-page woodcut of Dante and the 3 beasts opening the text and 7 half-page woodcuts mapping Hell (occasional small stain or spotting, light smear on &8, repaired marginal tear in B4, first 2 leaves tipped at hinge, inscription partly removed from title). 19th-century vellum, gilt spine (unobtrusive stain). *Provenance*: a few marginal doodles or annotations – Petrus Camozzinus, doctor of law (17th-century inscription on title) – another title inscription crossed through.

£7,000-10,000

US\$9,100-13,000  
€7,800-11,000



### 0136

DÜRER, Albrecht (1471-1528). *Opera. Das ist, Alle Bücher des weitberühmbten und Künstreichen Mathematici und Mahlers*. Arnheim: Johan Jansen, 1604-1603.

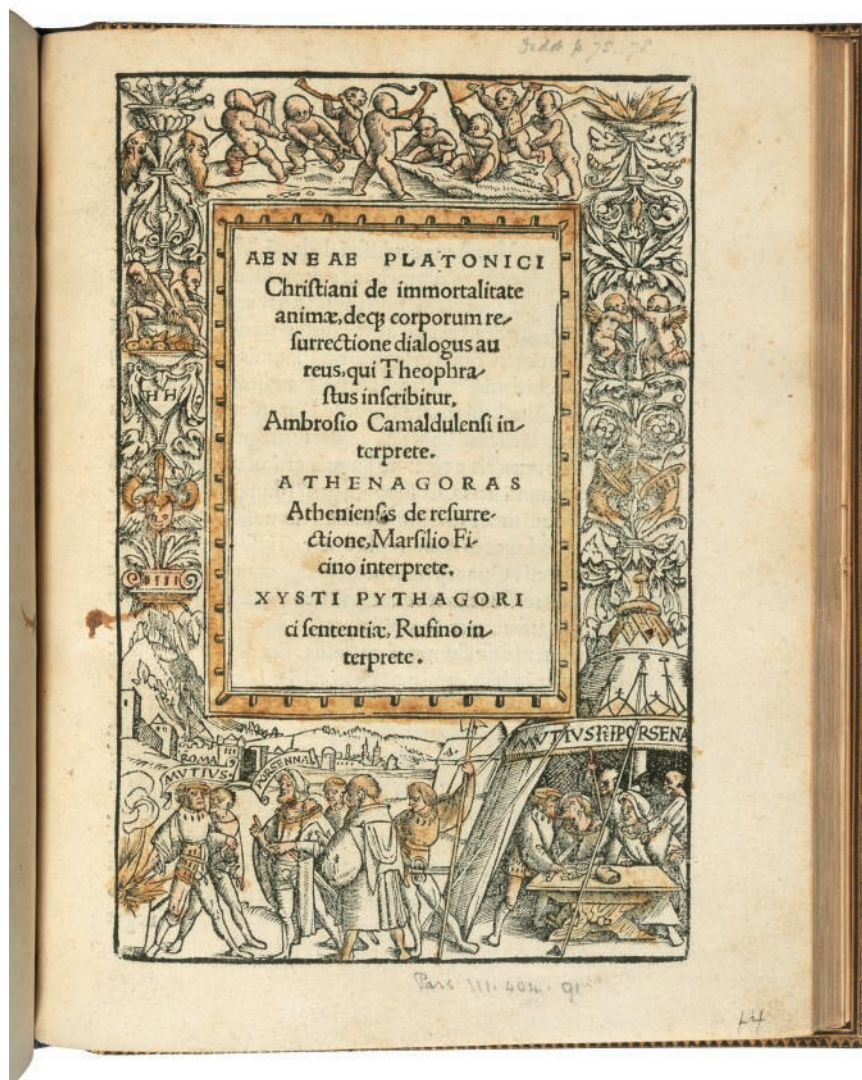
**First complete edition of Dürer's collected works in German.** It brings together his three major treatises: on measurement, symmetry, perspective and construction of the letters of the alphabet; on the proportions of the human body; and the design of fortification systems. The edition is illustrated with numerous woodcuts Dürer made with the original blocks from the editions of 1525-1528, and include overslips and double-page or folding leaves. Bruckner 3, with main title in variant  $\beta$ ; Meder XXVI, XXVIII and XXIX.

3 parts in one volume, folio (295 x 193mm). Dürer's woodcut monogram on main title and on first 2 part-titles, woodcut initials and numerous text-illustrations, many full-page, double-page or folding. Part 1 with 2 printed woodcut folding overslips on P4 and Q1, and complete with final blank Q4; part 2 complete with final blank Z6; part 3 title with large woodcut coat of

arms of Ferdinand I (small worm track at centre of gutter extending from beginning through first 6 leaves, title trimmed at top by 15mm, presumably to erase provenance; part 2 with short tear to B4 just into woodcut on recto, tiny marginal nick to K3, lower corner tips of M6 and P4 with neat repairs, U5 trimmed close into woodcut on verso, X2 with large 140mm tear into image with small amount of loss, many of the female genitalia stained in an attempt to censor with occasional loss of a few letters; part 3 with leaf B6 separated from B1 and loosely inserted, D3.4 with tiny repair on creasefold, F2.3 with short tear along creasefold in blank area; variable browning, spotting and staining throughout the whole work, a few leaves with edges frayed). Contemporary binding reusing late 13th-century manuscript vellum leaf from a missal (short splits to joints at head and tail of spine, original manuscript erased from spine and contemporary title and classmark added in ink manuscript). *Provenance:* Mich[ael] Streiter (late 18th/early 19th-century inscription on title).

£3,000-5,000

US\$3,900-6,500  
€3,400-5,500



### 0137

ERASMUS, Desiderius (1466-1536). *De duplici copia verborum ac rerum commentarii duo*. Basel: Johann Froben, 1517. [Bound with:] – *Querela pacis*. Basel: Johann Froben, 1518. [and:] – *Bellum*. Basel: Johann Froben, 1517. [and:] – *Sileni alcibiadis*. Basel: Johann Froben, 1517. [and:] AENEAS OF GAZA (d. c. 518). *De immortalitate animae*. Basel: Johann Froben, 1516. [and:] FORTEGUERRI, Scipione (1466-1515). *Scipionis carteromachi pistoriensis oratio de laudibus literarum Graecerum*. Basel: Johann Froben, 1517.

**The Dyson Perrins copy of a Sammelband of six rare editions printed by Johann Froben, including four works by Erasmus.** It includes the first separate editions of two important Erasmus publications, *Bellum*, a treatise on the adage 'Dulce bellum inexpertis', and *Sileni alcibiadis*, on the need for church reform. The title-page of the fifth work in the volume, *De immortalitate animae*, includes a delightful woodcut border illustrating the story of Mucius Scaevola and King Porsenna after a design by Hans Holbein. Bezzel 742, 1668, 134, 150; Adams A-246; USTC 692594.

6 works in one volume, quarto (209 x 163mm). 7 impressions of 5 woodcut borders, 6 woodcut impressions of 3 devices, woodcut initials, some woodcuts with contemporary hand colour; the 1st part of *Sileni alcibiadis* bound after the 2nd (small wormholes touching some letters, heavier in final 2 works, some light spotting, a few leaves in final work stained in margin). 20th-century brown panelled morocco, spine lettered in gilt, edges gilt (corners lightly rubbed). *Provenance*: early marginalia occasionally trimmed – Charles William Dyson Perrins (1864-1958; sale Sotheby's, 10 March 1947, Lot 613). (7)

£5,000-8,000

US\$6,500-10,000

€5,600-8,900



0138

EXQUEMELIN, Alexandre Olivier (1645?-1707). *Bucaniers of America: Or, a true Account of the Most remarkable Assaults Committed of late years upon the Coasts of the West Indies, By the Bucaniers of Jamaica and Tortuga, both English and French.* London: for William Crooke, 1684.

**First edition in English of this classic account of the pirates, then at the apogee of their power and menace.** 'The "classic" of all buccaneering books ... Exquemelin's account became the inspiration for a vast number of novels, plays, and imaginary voyages' (Hill). First issued in Dutch in 1678, this English translation was based on a Spanish edition of 1681, with the result that it emphasised the worst aspects of English pirates. As a result some former buccaneers sued the publisher for libel; Sir Henry Morgan, honoured with a portrait and a view of his destruction of the Spanish fleet, won a judgment and was awarded £200 and a public apology. The fourth part (Ringrose) published as a second volume in 1685 is not present here. Church 689; Hill 578; Sabin 23479; Wing E-3894.

Quarto (234 x 170 mm). One engraving in the text and 9 engraved portraits, views and plans, 3 of which double-page (small 15mm hole to D3 with loss of letters to 4 words, 40mm marginal tear to K2 affecting side note on verso, tiny rust hole to Bb1 affecting a couple of letters in 2 words, small stain to Ff3r affecting a couple of letters, repaired marginal tear to Fff4 just into text but without loss, occasional light staining slightly more pronounced in part 2). 19th-century half calf (restored and refurbished).

£2,000-3,000

US\$2,600-3,900

€2,300-3,300

0139

HORAE, use of Rome, in Latin and French – *Hore intemperate Virginis Mariae secundum Usus Romanum.* [Paris:] Thielman Kerver for Gilles Remacle, 5 January 1500 [1501].

**The Doheny-Nakles copy of a rare Book of Hours, printed on vellum by Thielman Kerver.** Soon after his first appearance as *libraire* in 1497, Kerver set up his own press in partnership with Georg Wolf, with material from Wolf's previous association with Johann Philippi. Printing largely for other publishers, during the first few years Kerver's output was evenly divided between classical and humanist texts and Books of Hours; it was later weighted more heavily to production of the more lucrative liturgical texts. He continued printing until his death in 1522. Only 7 other copies are recorded in ISTC, of which this is one of 3 printed on vellum. R 1542; Bohatta *Livres d'heures* 593; Brunet V, 1617, *Heures gothiques* 166; Pollard, *Morgan* 581; Goff H-402.

Median octavo (168 x 112mm). Printed on vellum. 120 leaves. Printer's unicorn device (Renouard 499), 17 large and 27 small metalcut illustrations (2 repeated), metalcut historiated and decorative borders on every page, including a Creation series, a Biblia Pauperum series, orders of the Church, Last Judgement, grotesques, etc. One- and two-line initials, paragraph marks and line fillers illuminated in gold on alternating red and blue grounds (unobtrusive marginal repairs to d3-4 touching border of d4). 18th-century French mottled calf, narrow gilt floral roll and fillet panel on sides, single gilt fleuron on compartments of spine, edges stained green (corners lightly rubbed). *Provenance:* F.C.M. (19th-or



20th-century inscription on front free endpaper) – Alice Millard (1933 collation note) – Estelle Doheny (bookplate, sale Christie's New York, Part I, 27 October 1987, lot 129) – Ned. J. Nakles (sale Christie's New York, 17 April 2000, lot 167).

£8,000-12,000

US\$11,000-15,000

€8,900-13,000

120

**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.**

0140

HORAE, use of Rome, in Latin and French – *Hore beate marie virginis secundum usum Romanum totaliter ad longum sine require com multis suffragiis & orationibus de novo additis*. Paris: for Germain Hardouin [n.d., almanac for 1528-1545].

**Printed on vellum and illuminated throughout in gold and colours by a contemporary hand.** Although Davies described a copy of this edition, unusual by having painted, not metalcut, borders, he did not enumerate the woodcuts, perhaps owing to their invisibility beneath heavy overpainting. They clearly differ from Hardouin's previous sets, and, while following a similar cycle of subjects, they add cuts for the Agony in the Garden, Adam and Eve, the Virgin in a mandorla, and Job on his dunghheap. In spite of the break in collation, the table of contents makes it clear that the book is complete without quire L. Davies, *Murray German*, 274. Not in Brunet or Lacombe.

Octavo (166 x 104mm). Printed on vellum. 88 leaves. 16 large metalcuts, large Hardouin device, planetary man, and 25 smaller cuts, illuminated in gold and colours by a contemporary hand, to a rectangular format although the metalcuts beneath – some of which are only partly coloured – are within oval medallion, an armorial painted on device, red-ruled gold painted border to each page, liquid-gold initials and line-filler on alternate pink and blue ground, yellow capital strokes (a few borders just fractionally cropped by the binder). Contemporary French calf tooled in blind with vertical rolls, edges with later gilding (spine repaired and with later gilt lettering, sides rubbed). *Provenance*: small passages deleted by crossing through; coat-of-arms painted on first leaf – William Foyle (booklabel; sale Christie's 11-13 July 2000, lot 203).

£8,000-12,000

US\$11,000-16,000

€8,900-13,000



0141

JOHANNES JOHANNIS (d.1361). *Concordantie Biblie et Canonum - Modus legendi abbreviatus in utroque iure*. Basel: Nicolaus Kesler, 22 June 1487; 12 July 1487.

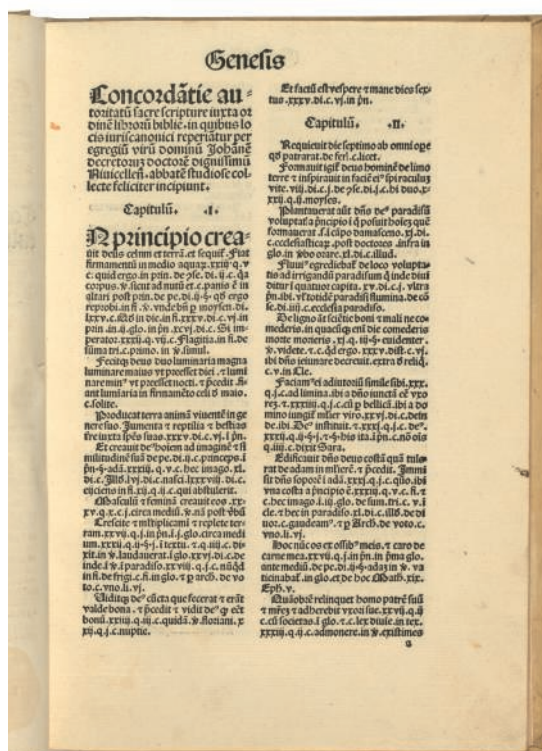
**Second edition of this Bible concordance**, previously attributed to Johannes Nivicellensis. HC 9416\*; BMC III 765; BSB-Ink. I-604; Bod-Inc. J-172; CIBN J-252; Sack(Freiburg) 2105; Goff J-380; ISTC ij00380000.

Chancery folio (275 x 187mm). 98 leaves, with the two blanks. (Faint stain on title, single small wormhole towards the end increasing to 3.) 20th-century vellum-backed boards, flat spine with red and green leather label. *Provenance*: a few early annotations.

£1,200-1,800

US\$1,600-2,300

€1,400-2,000





## 0142

KIRCHER, Athanasius (1602-1680) *China monumentis, qua sacris qua profanis, nec non variis naturae & artis spectaculis*. Amsterdam: Joannem Janssonium, 1667.

**A fine copy of the first edition of a richly illustrated account on China, bound in a handsome contemporary binding of blindstamped pigskin.** It was an 'influential general description of China' (Lust) with sections on language, Chinese script, natural history and one devoted to the 8th-century Nestorian stele, excavated in 1625. The Latin text is based on descriptions by European explorers, many of them Jesuits - as Kircher was himself - in China, India, and other Asian countries. The engravings were based on explorers' sketches and original images imported from Asia. Honeyman V, 1824; Caillet 5773; Brunet III, 666; Lust 37.

Folio (374 x 242mm). Engraved frontispiece, vignette on title, portrait, one folding and one double-page map, 8 tables, one folding, 15 plates, one folding, and 59 illustrations, all engraved (folding table with long neat tear into image repaired without loss, very occasional variable light browning and spotting). Contemporary blindstamped pigskin over wooden boards, sides panelled, one Spes roll with initials I.W., metal cornerpieces and clasps (extremities lightly rubbed). *Provenance*: panels on upper cover rubbed, presumably to remove contemporary name/date.

£3,000-5,000

US\$3,900-6,500  
€3,400-5,500

0143

KORAN – *Refutatio Alcorani* and *Alcorani textus universus*. Edited by Ludovico Marracci. Padua: Seminary Press, 1698.

**A fresh, crisp uncut copy with extremely large margins of the third printed edition in Arabic: a monument of Koran transmission in the western world and a philological work that served as the basis for numerous subsequent editions and translations.** The first edition, printed in c.1530, was ordered to be destroyed and survives in just one copy; the second edition was printed in Hamburg in 1694. Marracci's translation followed that of Robert Ketenensis in 1143 and both were the basis of numerous subsequent editions and translations into modern languages. Brunet III, 1307 ('a sought-after edition, examples of which are very uncommon').

2 parts in one volume, folio (378 x 255mm). Text in Arabic and Latin, with index, *elenchus correctionum* and *in notis & refutationibus* bound between the two parts, woodcut initials (Z4 in part 1 with large marginal chip at fore-edge, otherwise clean, crisp and fresh). Contemporary half calf, uncut (upper joint just starting to crack at head, repairs to joints and spine, extremities lightly rubbed). *Provenance*: Bibliotheek van de Vereenigde Doopsgezinde Gemeente te Amsterdam (paper spine label, bookplate and stamp on first title).

£2,500-4,000

US\$3,300-5,200  
€2,800-4,400



0144

LONICER, Adam (1528-1586). *Kreuterbuch, künstliche Conterfeytunge der Bäume, Stauden, Hecken ... Jetzo gantz fleissig von newem durch sehen, gebessert und weit uber alle vorige Edition gemehret*. Frankfurt: M. Lechler for heirs of Chr. Egenolff, 1573.

**Beautifully contemporary hand-coloured example of Lonicer's popular herbal.** This is the fifth German edition, and deals not only with trees, shrubs and herbs and the creation of gardens, but also the art of distillation, animals, ores, precious stones and metals. The woodcuts are for the most part copied from designs by Rößlin and Hieronymus Bock, and include mythical creatures such as unicorns, griffins and dragons. VD 16, L 2420; Nissen *BB1* 1228; Pritzel 5599.

Folio (305 x 195mm). Title printed in red and black, this being a variant omitting date and with a large rectangular woodcut 94 x 167mm, the date supplied by a later stamp at foot of title, woodcut printer's device on verso of final leaf, numerous woodcuts throughout, coloured by a contemporary hand (woodcuts on H2v and H3r uncoloured, two long repaired tears to K5 120mm and 80mm in length and repaired on verso with loss of a few letters, tiny marginal hole in cc6, lower marginal corners of a4 and Aa6 chipped and repaired, light spotting and soiling throughout, slightly heavier to the central gatherings). Contemporary blind stamped pigskin (rubbed, the lower cover more heavily affected and scored, one clasp defective). *Provenance*: Carl Ehinger von Balzheim (inscription on front free endpaper dated 1615 recording that the book was a gift to the new [unidentified] owner – Kaspa [sic] Graf von Westerstorf (inscription dated 1816).

£2,000-3,000

US\$2,600-3,900  
€2,300-3,300



# Roseni exercitiorū spūalū et sacrarū meditationū.

In quo etiam habetur materia p̄dicabitis per totū anni circulum.

Nolle volens dictus cur sit liber iste rosetū  
Hoc epigramma breue lector amice nota  
Nempe velut cicū pacatis semib9 horēt  
Et tamen eximio flore roseta nitet  
Sic liber aspectu licet horridulus videatur  
Precipuos fructus proferet iste tibi.  
De q̄ roie primū granoso corice claule.  
Vtiliter paulatim pandere se q̄ solent.  
Sic cōpleta breui pus hic res carmine q̄q̄  
Quo melius teneas. iacius inde patet.

Florib9 est hōdē duplex gen9. hoc iud9. illū  
Cādicat. at dulce fragrat utriq̄ nimis.  
Haud sec9 hic suauit nūc mēl ardētis amōē  
Nūc candere sacris acib9 induitur.  
Deniq̄ victores sūt effect9 q̄ rosetū.  
Comptures. hūc qui cōueniunt opes.  
Scilicet exornant cōfortant epularant q̄.  
Olfactū recreant invalidos q̄ iuuant.  
Carpe rolas igitur q̄ nō marcescere nozāt.  
Illas inuenies hoc. mihi crede. libro



0145

MAUBURNUS, Johannes (c.1460-1501). *Rosetum exercitiorum spiritualium et sacrarum meditationum*. [Zwolle: Pieter van Os,] 1494.

**The Sussex-Crewe-Schaefer copy of the first edition** of the principal devotional work of Jan Mombaer of Brussels, whose ideal of asceticism and contemplation was widely admired among the monastic and lay followers of the *Devotio moderna*: the Windesheim Congregation and the Brethren of the Common Life. It is even said to have influenced the *Spiritual Exercises* of Ignatius of Loyola. Mombaer served as inspector of libraries of the Congregation and was one of the first to insist that Thomas à Kempis and not Jean Gerson was the author of *Imitatio Christi*. The title illustration is the only evidence of survival of any block from the blockbook Song of Solomon. The mnemonic hand woodcut is an enlarged copy of one used by Van Os in 1491. HC \*13995; CA 1224; BMC IX, 88; BSB-Ink M-272; ILC 1556; Goff M-376; ISTC im00376000.

Chancery folio (285 x 208mm). 290 leaves, with both blanks. Xylographic 2-line title. Large woodcut on title-page is the upper block from the first illustration in the Netherlandish blockbook *Canticum canticorum* (c.1465, Schreiber I), full-page woodcut of a mnemotechnical hand on c1v, both with contemporary hand-colouring, initial spaces with printed guide-letter. (Some light marginal dampstaining, small marginal stain in quire E.) Contemporary Netherlandish calf over wooden boards diapered in blind, later red edges (18th-century reback, back board detached, worn); modern green leather-backed box. *Provenance*: Augustus Frederick, Duke of Sussex (bookplate) – Robert Crewe-Milnes, Earl of Crewe (bookplate; Sotheby's 26 October 1970, lot 149, to) – [M. Breslauer, Catalogue 102, no. 107; sold to:] – Otto Schaefer (monogram stamp at end, Arnim catalogue 228).

£6,000-8,000

US\$7,800-10,000  
€6,700-8,800



## 0146

NICOLAY, Nicolas de, seigneur d'Arfeville (1517-1583). *Le Navigationi et Viaggi nella Turchia*. Venice: Francesco Ziletti, 1580.

### Contemporary hand-coloured engravings, among the finest and most influential illustrations of Turkish characters and costumes.

Nicolay accompanied Gabriel d'Aramont, French diplomat and ambassador, on a mission to Constantinople in 1551. While there he wrote this account and sketched his remarkable figures of Ottomans, Arabs, Armenians, and islanders in costume. Brunet IV, 67; Adams, N-253. Colas II, 220.

Folio (300 x 204mm). Woodcut device on title, initials and headpieces, 67 engravings of Turkish costumes all coloured by a contemporary hand, mis-paginated at pp. 50 and 143-144 as issued, complete with final blank M8 (very many marginal repairs, E3 extensively remargined with some loss to printed

border and replaced with facsimile, E6 mounted on a stub and lower margin renewed, leaves F3-5, L1, L6, L8, M4 and M5 mounted on stubs, G1 extensively repaired at gutter, H4 with short tear in image and with small marginal repair, some colour-bleed, show-through, light staining and spotting). Modern marbled paper-backed limp pasteboard (soiled and rubbed). *Provenance*: Abbot Niccolo Strozzi (canon of Florence, fl. 1642; inscription) – Carlo Tommaso Strozzi (1666- after 1720; inscription) – Duke of Genoa (title with book label 'Biblioteca di S.A.R. il Duca di Genova' and stamp 'Biblioteca del Duca di Genova', this latter repeated in margin of B4r and G2r; presumably Ferdinando Maria Alberto Amedeo (1822-1855), Duke of Genoa).

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000



(actual size)

0147

[KABBALAH]. POSTEL, Guillaume (1510-1581), translator. *Abrahami Patriarchae liber Iezirah, sive Formationis mundi*. Paris: for Guillaume Postel, 1552.

**The foundation stone of the Kabbalah: the Roxburghe copy of the first edition of *Sefer Yetzirah*, the oldest known text of the Kabbalah.** One of the most renowned and influential mystical texts, 'The book of formation' (*Sefer Yetzirah*) conceives the Cosmos as constructed by '32 wondrous paths of wisdom' deriving from the 22 letters of the Hebrew alphabet and the ten divine numbers.

The present text is translated by the linguist-mystic Guillaume Postel, one of the most accomplished Christian Kabbalists of his generation. Postel had traveled to Istanbul in 1536 as an interpreter with the French embassy to Suleiman, sparking an interest in comparative religions and Semitic linguistics. His increasingly heterodox beliefs put him in the crosshairs of the Inquisition, resulting in his confinement on grounds of insanity (perhaps to protect him from execution as a heretic). Postel's Latin edition is the first printing of the *Yetzirah* in any language.

This handsome copy is from the celebrated library of John Ker, 3rd Duke of Roxburghe, the legendary auction of which in 1812 marked the height of bibliomania in England and inspired the formation of the Roxburghe Club. Wellcome 5227.

16mo (106 x 73mm). Roman, Greek, and Hebrew types. Woodcut initials (some inkstains and light toning). 18th-century red morocco gilt with crowned unicorn stamped at centre of both boards, gilt-patterned edges (light wear, a few ink stains). *Provenance*: John Ker, 3rd Duke of Roxburghe (1740-1804, prolific Scottish bibliophile).

£8,000-12,000

US\$11,000-16,000  
€8,900-13,000

0148

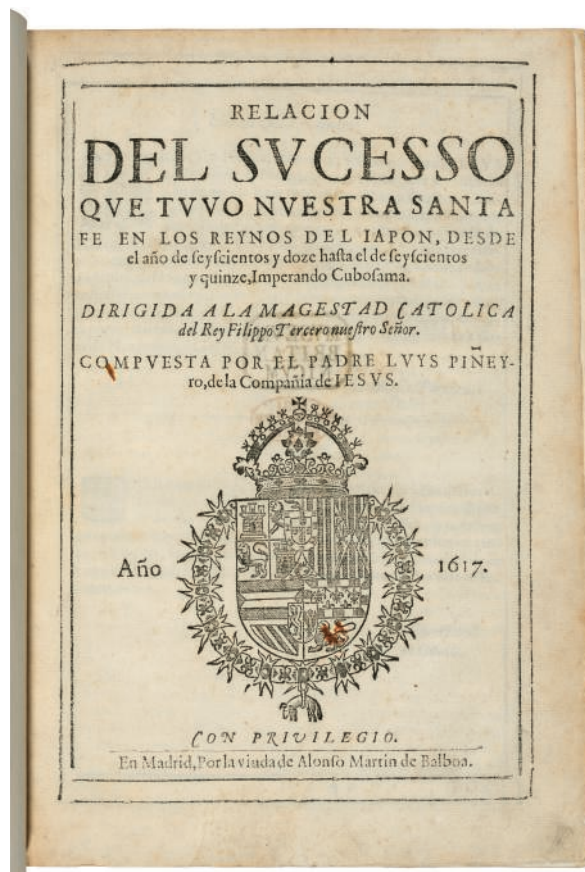
PIÑEYRO, Luis (1560-1620). *Relacion del Sucesso que tuvo Nuestra Santa Fe en los Reynos del Japon*. Madrid: Alonso Martin de Balboa, 1617.

**First edition of a rare source book on Japanese-Western affairs in the early seventeenth century, written by a Spanish Jesuit.** The work is divided into five parts, on the Japanese and the causes of their persecution of Christians, and on the expulsion of the missionaries and its effects, principally covering the period 1612-1615. It includes a list of Christian martyrs 1574-1615 and the location of the Jesuit missions in Japan. The imperial edict of 1614 which ordered the expulsion of the missionaries marked the beginning of the end of the Christian Church in Japan. Cordier *Japonica*, 290; Palau XIII, 226932 ('Muy raro').

Folio (283 x 197mm). Woodcut arms on title, woodcut initials, text printed in double column with double ruled border (a few minor marginal spots or stains). 19th-century blue morocco by Emile Rousselle, sides with gilt triple rule, spine richly gilt in compartments, all edges gilt (extremities lightly rubbed). *Provenance*: British Museum (stamps on title verso and final leaf, '1831 Duplicate for Sale' stamp on title verso).

£6,000-8,000

US\$7,800-10,000  
€6,700-8,800



0149

[ROCHEFORT, Charles de (1605-1683)]. *Histoire naturelle et morale des Iles Antilles de l'Amerique ... Avec un vocabulaire Caraibe*. Rotterdam: Arnould Leers, 1658.

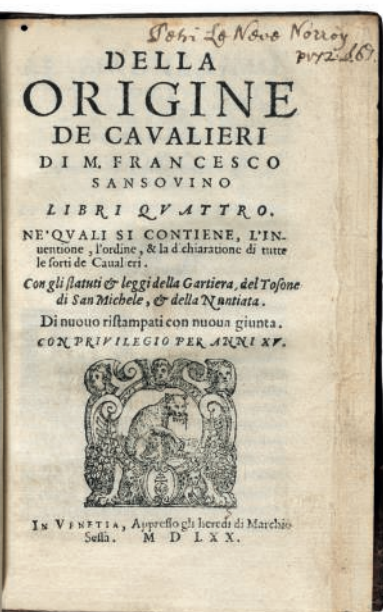
**First edition of this important work on the islands of the Caribbean and their natural history.** Considered a Huguenot emigration guide to America, Rochefort also provides interesting details on Florida and Georgia, as well as contemporary information on the European settlements developing on the Caribbean islands, particularly the French and British sugar plantations. This issue is with the dedicatory epistle signed 'C. de Rochefort'. Brunet III, 206; Sabin 72314.

Quarto (225 x 168 mm). Additional engraved title-page, engraved portrait, and 43 engraved illustrations in the text, many full-page (some of the full-page illustrations trimmed close at foot sometime into plate mark but without loss to image, quire Pp starting to come loose, small marginal chips to Y2 and Nnn3, tiny marginal wormtrack at foot of gutter from quire Zz to end). Contemporary vellum (front hinge weak, covers lightly rubbed and soiled). *Provenance*: evidence of removed bookplate.

£1,200-1,800

US\$1,600-2,300  
€1,400-2,000





0150

[ELIZABETH I (1558-1603); binding] – SANSOVINO, Francesco (1521-1583). *Della origine de cavalieri*. Venice: heirs of Marchiò Sessa, 1570.

**First edition, bound for Queen Elizabeth I**, of a work on the orders of chivalry, including the Order of the Garter, whose exclusive members rests entirely at the discretion of the monarch. The volume later graced the notable collections of bibliophiles Thomas Rawlinson and Peter Le Neve. Le Neve was a senior herald, rising to Norroy King at Arms, and the first President of the Society of Antiquaries. He signed himself Norroy on the title-page, thereby dating his ownership to not before May 1704. Adams S-352; EDIT 30210.

Octavo (146 x 94mm). With blank V8, italic types, 4 full-page woodcut coat-of-arms, printer's device on title (lacking V7, blank except for unnecessary catchword 'Fer-', paper flaw at lower corner of N5 affecting about 4 words). Bound for Queen Elizabeth I in contemporary English gilt-tooled calf, Royal arms [Oldfield stamp 5] at centre flanked by initials E R on a semé of quatrefoils, arabesque corner tools, flat spine tooled in compartments, gilt and gauffered edges, traces of 2 pairs of fore-edge ties (discreet repair at head of spine and other extremities); modern morocco box. *Provenance*: Elizabeth I (binding) – Thomas Rawlinson (1681-1725; his 'C & P' collation note) – Peter Le Neve, Norroy King at Arms (1661-1729); sale 1731 – [with Bernard Breslauer; note on the provenance by Bent Juel-Jensen laid in].

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000

0151

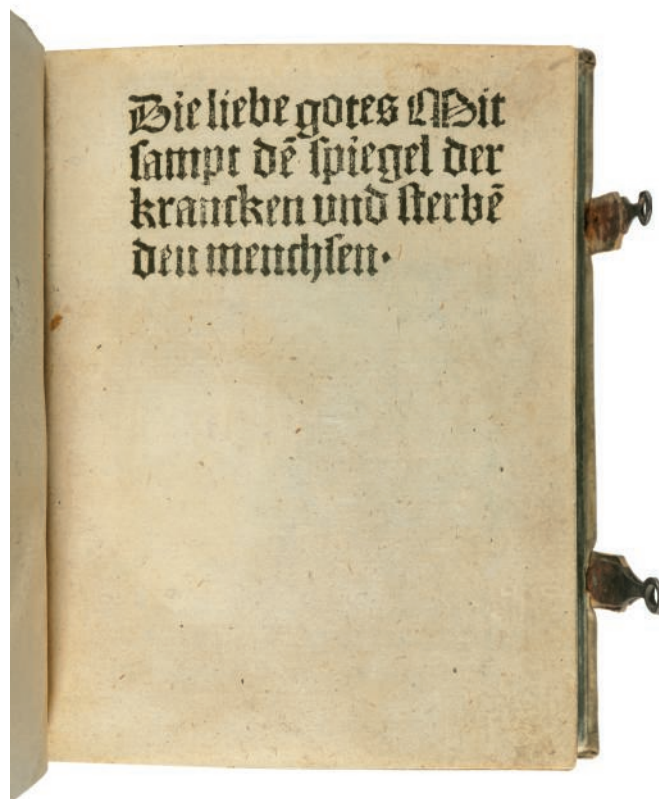
[PEUNTNER, Thomas (c.1390-1439)]. *Büchlein von der Liebe Gottes mitsamt dem Spiegel der kranken und sterbenden Menschen*. Augsburg: Johann Schönsperger, 26 July 1498.

**Schönsperger printing of Peuntner's widespread work on the love of God.** Although anonymous, this work is now attributed to Thomas Peuntner. From 1426, Peuntner was pastor and preacher in Vienna at the court of Duke Albrecht V (1397-1439; later elected King of the Romans as Albert II, Duke of Luxembourg, in 1438). On 3 April 1436, Peuntner was installed as a canon in the respected collegiate monastery of St. Stephan, which was closely connected to the court and university of Vienna. Goff B1270; HC 4064; BMC II 372; BSB-Ink P-403; GW 5690; ISTC ib01270000.

Octavo (114 x 87mm). (Without the final 2 blanks, a few leaves cropped close, occasional faint and insignificant browning and staining.) Modern blind-stamped pigskin to style, blue edges, clasps (covers lightly soiled).

£3,000-5,000

US\$3,900-6,500  
€3,400-5,500



0152

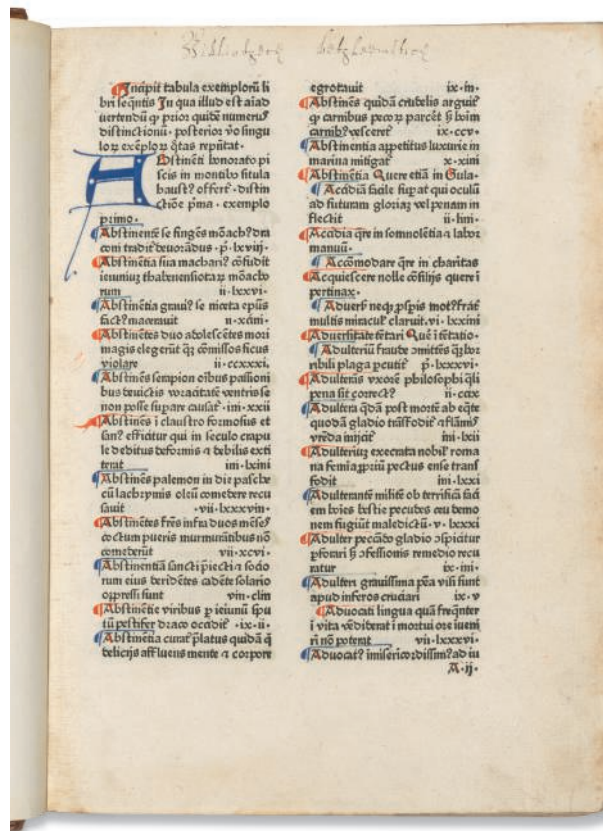
*Speculum exemplorum*. Deventer: Richardus Pafraet, 2 May 1481.

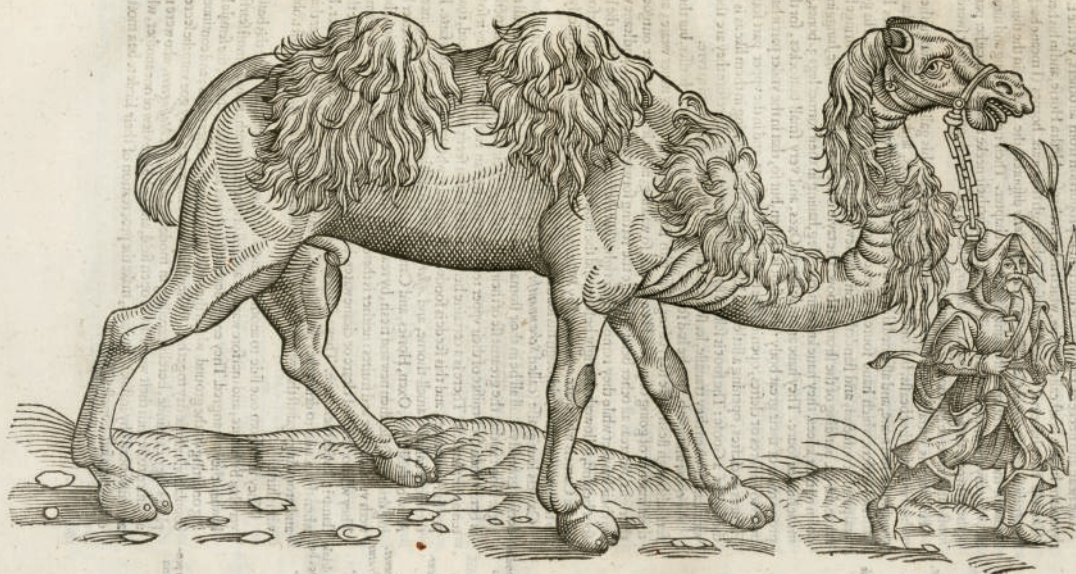
**First edition** of moralising tales compiled from various sources, including the *Vitae Patrum* of St. Jerome and *Dialogues* of Pope Gregory. Section 10 is of especial importance as containing tales known to the compiler only from oral sources. The localisation of this oral tradition to northern Netherlands supports the identification of the compiler as Johannes Busch (1399/1400-after 1475) instead of the earlier attribution to Aegidius Aurifaber. Busch was a proponent of the *Devotio Moderna* and member of the house at Windesheim, the centre of the movement. The work opens with praise of the invention of printing and the dissemination of books throughout the world. HC 14915; BMC IX, 43; Camp-Kron 1568; ILC 2005; Brussels exhib.1973, cat. 141; CIBN S-344; Bod-inc S-264; Goff S-651; ISTC is00651000; **not in BSB**.

Chancery folio (281 x 205mm). 502 (of 503 leaves, without first blank). 6-line illuminated initial on a2 on a blue ground with pink floriated infill and pink penwork extensions, rubricated in red and blue (occasional small stain at extreme margin, upper blank corner of p1 replaced, marginal flax or repair in 3 leaves, light smudge on kk 5-6). Modern tan pigskin, spine lettered in gilt, top edge gilt, early index tabs, by Dubois d'Enghien, Brussels (pencil attribution). *Provenance*: Bethlehem [Herent] near Louvain, monastery of Augustinian canons (contemporary inscriptions below colophon, 17th-century inscription on first leaf).

£5,000-8,000

US\$6,500-10,000  
€5,600-8,900





Of the Cammell.

93

# THE HISTORIE OF FOVRE-FOOTED BEASTES.

Describing the true and lively figure of every Beest, with a discourse  
of their severall Natures, Conditions, Kinds, Uses (both naturall and  
medicall) Countries of their habitation, their manner of Living, and the  
severall manner of their Use, by Edward Topsell.

By Edward Topsell, Author of the first and second parts of the Historie of Four-footed Beastes, and the  
Historie of Serpents. London: Printed by W. Iaggard, 1607.



LONDON,  
Printed by W. Iaggard.  
1607.

## 0153

TOPSELL, Edward (1572-1625). *The Historie of Foure-Footed Beastes ... collected out of all the volumes of Conradus Gesner*. London: William Jaggard, 1607 [With:] – *The Historie of Serpents*. London: William Jaggard, 1608.

**First edition, issue with the gorgon on title of *Foure-Footed Beastes*.** These two works are the first of Topsell's translations from Gesner's *Historiae animalium*. Topsell was a Church of England clergyman who viewed the study of nature as a spiritual exercise, and in his dedication to Richard Neile, Dean of Westminster, stresses that his work is suitable sabbath reading. Both books derive almost entirely from Gesner's works of some fifty years earlier, and the woodcut illustrations are almost exact copies of those used by Gesner. The first word of the title is xylographic. Nissen ZBI 4145 and 4146; Wood p. 599; STC 24123; Wellisch 23/24.7 and 27.4.

Two works in one volume, folio (334 x 223mm). Preliminary blanks [A1] to both works and final blank [3Y8] to first work present. Woodcuts on titles and in the text, some full-page (first work: small marginal tears to B1, H3, gathering 3D and leaf 2X3, this latter just into text but without loss of letters, 150mm closed tear to B5 with old tape repair on verso just into text, H4-5 with tiny marginal rust mark with associated hole, K2 trimmed affecting head of giraffe on verso, 3M3 with small marginal loss to corner, final blank torn and soiled; second work: light soiling to extreme margin of fore-edge of H5v, tear associated with paper flaw on L3 into text but with loss to a couple of letters and repaired with old paper on verso, very short marginal tear to V4, tiny marginal rust spot and associated hole to 2H1-2). Contemporary calf, covers with central panel formed by single gilt fillet with small rosette corner tools, enclosing ?later gilt arabesque (rebacked preserving original morocco lettering piece, extremities rubbed).

£7,000-10,000

US\$9,100-13,000

€7,800-11,000

## 0154

VERGILIUS MARO, Publius (70-19 B.C.). *Bucolica, Georgica. Aeneis cum Servii commentariis accuratissime emendatis*. Venice: Bernardino Stagnino, 1507.

### ***Editio princeps* of Marcus Valerius Probus's commentary on Virgil's *Eclogues* and *Georgics*, attractively illustrated with 17 woodcuts in the text.**

This edition also includes commentaries by the ancient grammarians Maurus Servius Honoratus and Aelius Donatus, and the Renaissance humanists Christophoro Landini and Antonio Mancinelli. Adams V-459.

Quarto (203 x 130mm). Woodcut vignette on title depicting the author offering the manuscript of the Aeneid to the emperor Augustus, various other woodcuts throughout with some touches of early colouring, printer's woodcut device on colophon (title skilfully restored, 2A1 remargined and apparently supplied from another copy, 2I1 with large chip to lower corner neatly repaired with loss of some letters). Contemporary blindstamped pigskin over wooden boards, the author's name in early manuscript on fore-edge (lacking clasps, a few repairs at joints, somewhat rubbed and marked). *Provenance*: numerous early annotations throughout, including 14pp. manuscript index at end – Cancelled 16th-century ex libris on title – Engelbart ?Grossner (17th-century inscription on title) – J.C. Bernhold, Altdorf, 1 August 1735 (inscription on pastedown) – Livio Ambrogio (bookplate).

£5,000-7,000

US\$6,500-9,000

€5,600-7,700



154

## 0155

ROBERTUS of Reims (c.1055-1122). *Bellum Christianorum Principum*. – COLUMBUS, Christopher *Epistola*. Basel: Henricus Petrus, 1533.

[Bound second with:]

WIDUKINDUS Corbeiensis (c.925-after 973). [*Res gestae Saxonicae*:] *Rerum ab Henrico et Ottone I Imp. Festarum Libri III*. Basel: Johannes Hervagius 1532.

**First edition of both works; the second containing first or early editions on the discovery of America, the expulsion of the Moors from Spain, and a history of the Turks**, among other texts. It reprints Columbus's famous letter to Gabriel Sanchez announcing his discovery, in the Latin translation of Leandro di Cosco (first published in 1493); Robertus' eye-witness account of the First Crusade (first published in 1472); Carolus Verardus' account of the expulsion of the Moors from Granada in 1492 (first edition here); Baptista Egnatius' history of the Turks to 1461 (first edition); Pomponius Laetus' on the origin of the Moors (first edition); and letters by the king of Ethiopia explaining the customs of his land to Pope Clement VII and the king of Portugal. The first work in the volume is the Saxon chronicle by Widukind, 10th-century monk of Corvey. His work was popular and 'is great value, because it is often the sole authority for the events mentioned' (*Catholic Encyclopedia*). I: Adams W-215; VD-16 ZV 7827. II: Adams R-612; Church 66; Sabin 72023; VD-16 R2681; not in Göllner, *Turcica*.

Two works in one volume, folio (305 x 201mm). With blank a4 in second work, printer's devices on title and final verso of first work, device on final verso of second work, historiated and ornamental initials in both works. Contemporary German pigskin over wooden boards tooled in blind, sides panelled with floral rolls and bouquet stamp, fore-edge clasps, fore-edges lightly striped and with author's names lettered (lightly rubbed).

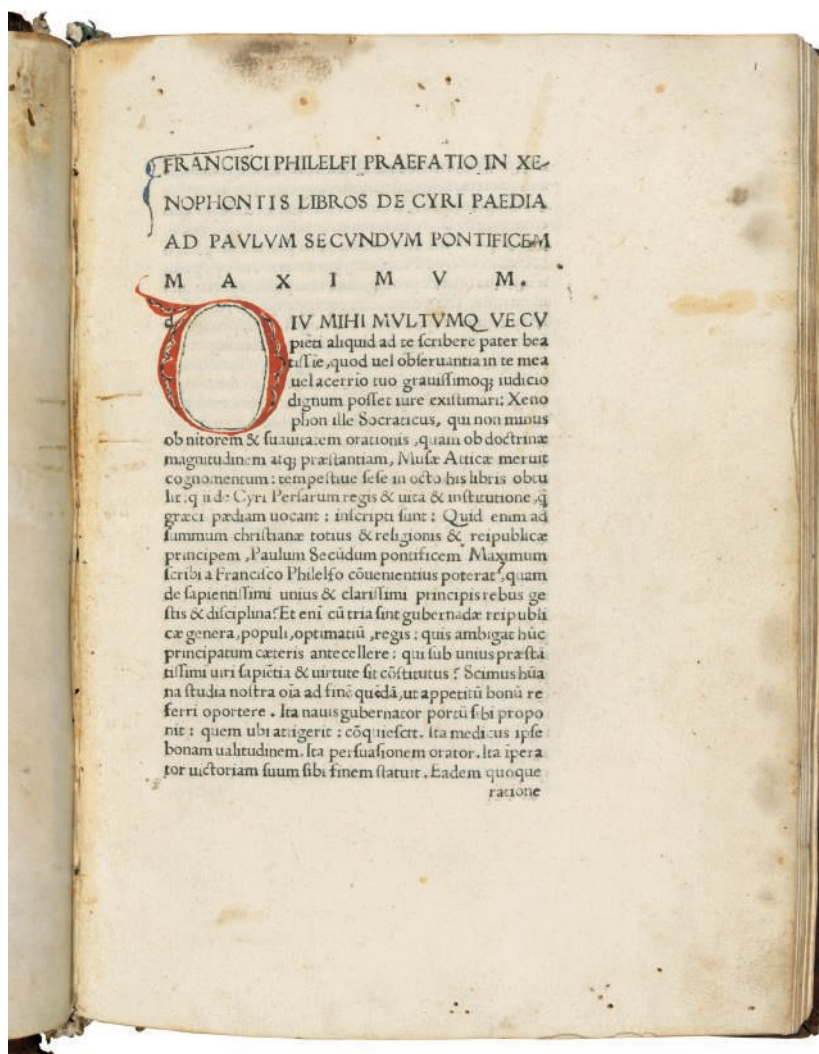
£5,000-8,000

US\$6,500-10,000

€5,600-8,800



155



0156

XENOPHON (c.430–c.354 B.C.). *Cyropaedia*. Translated from Greek into Latin by Franciscus Philelphus. [Milan: Simon Magniagus, before 18 February 1477].

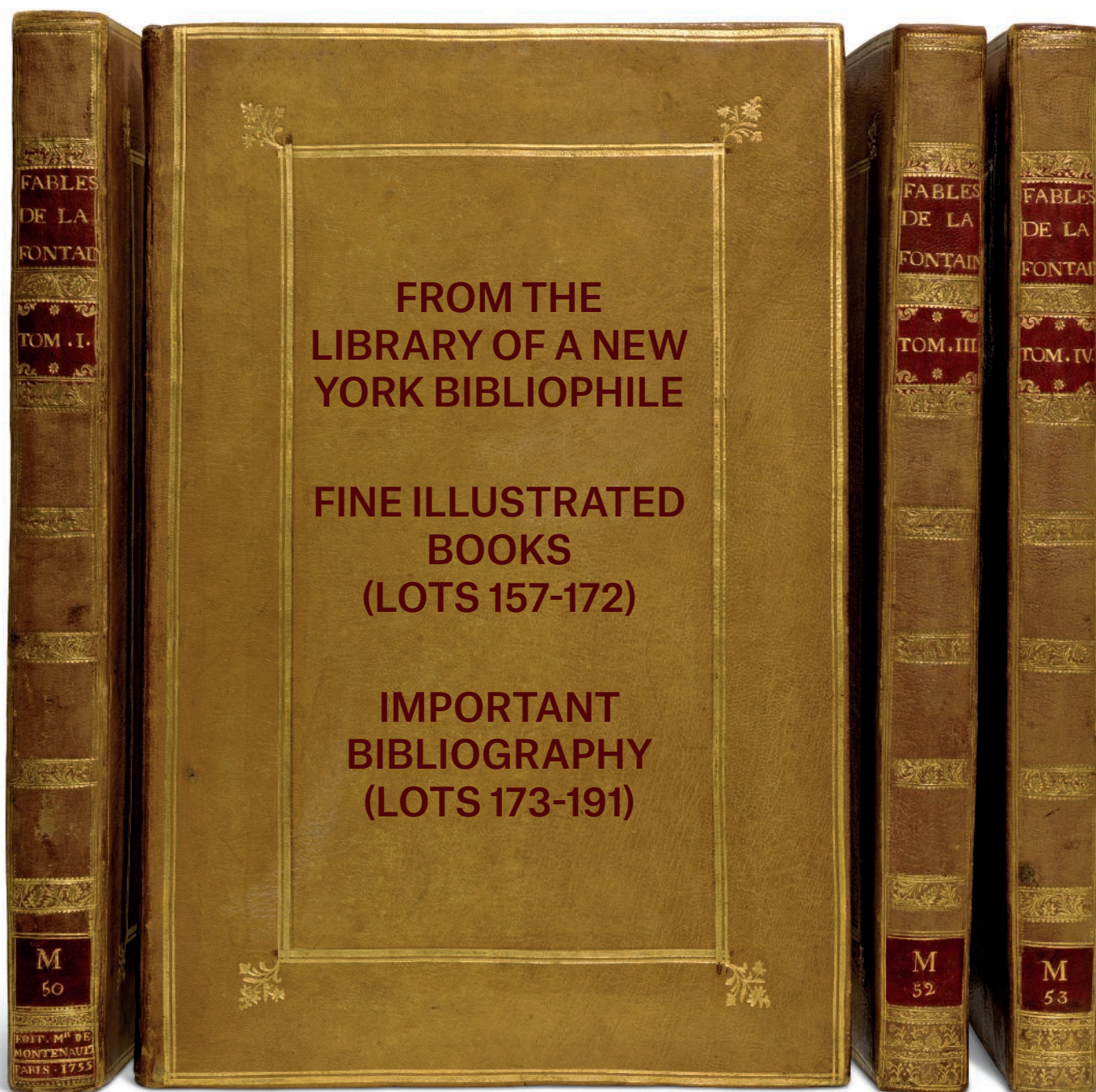
**Rare first edition; no copy recorded at auction since 1947.** The *Cyropaedia* is Xenophon's biography of Cyrus, founder of the first Persian empire. Xenophon accompanied Cyrus the younger to Persia and presumably gleaned information about the elder Cyrus while there; parts of his biography are recognised as fictionalised but its verity is considered at least as great as Herodotus. The work was read in the Renaissance as a guide for princes and rulers on political virtue, and Machiavelli's *The Prince* is much indebted to it (cf. Nadon, *Xenophon's Prince*, 2001). Copies are also known with a false colophon assigning the book to Rome and the otherwise unknown printer Arnoldus de Villa. HCR 16227; Bod-inc. X-002; BSB-Ink. X-1; BMC IV 52 and VI 734; IGI 10404; Goff X-5; ISTC ix00005000.

Royal quarto (272 x 195mm). 146 leaves, issue without false Rome colophon, major initials in red or blue (the first with contrasting penwork), red paragraph marks (a few small wormholes in first and final quire, very occasional light marginal stain). Contemporary Italian red-brown goatskin over wooden boards with inner bevel, panelled and tooled in blind to a ropework design, two shaped metal catchpieces on lower cover, single vellum flyleaf at each end (worn with loss of leather at spine and front board); modern cloth box. *Provenance*: a few contemporary Italian marginal annotations (lightly washed).

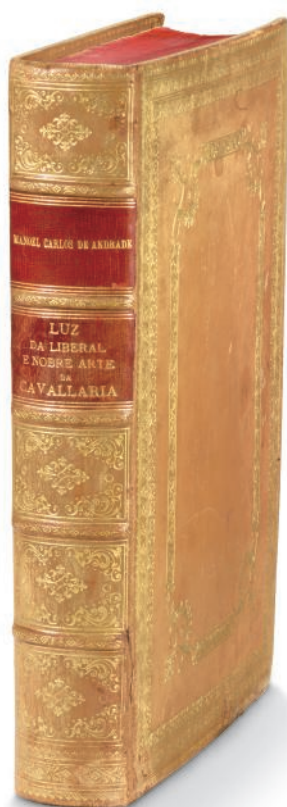
£20,000–30,000

US\$26,000–39,000  
€23,000–33,000

## END OF MORNING SESSION



## AFTERNOON SESSION AT 2PM (LOTS 157-292)



0157

ANDRADE, Manoel Carlos de (c.1755-1817). *Luz da liberal, e Nobre Arte da Cavallaria*. Lisbon: Regia Officina Typographica, 1790.

**A very large copy with wide margins of this handsome work on equestrianism.** The plates depict every stage of the training of horses, and includes schematic floorplans, as well as the equipment required including bits and bridles. Most of the illustrations show courtiers of the day - identified in the explanatory text and by their armorials in the engravings - with their horses. 'One of the two most important works on the subject in the Portuguese language' (Koert van der Horst, *Bibliotheca Hippologia Johan Dejager; Great Books on Horsemanship*, p.489). Brunet I, 264 ('ouvrage bien exécuté'); Huth p.56.

2 parts in one volume, large quarto (352 x 250mm). Engraved portrait frontispiece of John VI of Portugal, 93 plates, 23 of which double-page, by Frois, Martini, M. Alegre, Martini, L. F. Piedra and Silva, after Silva, engraved title vignette and 2 engraved head-piece vignettes, 3 engraved historiated initials, woodcut tailpieces, blank leaf \*\*\*\*2 and errata leaf at end (70mm tear without loss to errata, quire Eee misbound after Ggg, occasional faint and insignificant spotting and browning). Contemporary polished calf, covers pannelled in gilt with various scroll and roll-tools, spine with raised bands in 6 compartments, two red morocco lettering-pieces, the others ornately gilt, top edge red, marbled endpapers, others uncut (repairs to lower portion of upper joint and lower edge of upper cover, extremities very lightly rubbed).

£7,000-10,000

US\$9,100-13,000  
€7,800-11,000





0158

BIBLE, in French – DORE, Paul Gustave Louis Christophe (1832-1883).  
*La Sainte Bible selon La Vulgate. Traduction nouvelle.* Tours: Alfred Mame et  
 fils, 1866.

**First edition, one of only seven copies printed on chine, of one of the great monuments of French illustrated book production in the 19th century.**  
 Doré's illustrations for *La Grande Bible de Tours* are renowned. Celebrated for their composition and finesse, they metamorphosed in larger format into dioramas and even are seen as having influenced early cinema, such as Cecil B. de Mille's *Samson and Dalila* (cf. *Gustave Doré, 1832-1883*, exhibition catalogue, Strasbourg, 1983, nos. 403-406). They required a large team - the leaf of 'Noms des coopérateurs' at end of vol. 2 names 27 engravers - to produce the wood-engravings from his original drawings. The 'Formation of Eve' plate is in first state with Adam partially clothed by a robe; the second edition replaced 13 of the original illustrations. The text is presented in double column, the letterpress separated by central elaborate woodcut columns by H. Giacomelli.

2 volumes, folio (421 x 308mm). Half-titles, 228 wood-engraved plates by Doré, and 15 full-page illustrations in the text (half-titles with light vertical crease, occasional very faint and insignificant spotting, slightly heavier in half-title of vol. 2). Contemporary brown morocco by David of Paris, purple watered-silk doublures, gilt inner dentelles, edges gilt and marbled, contained in two contemporary marbled paper-covered slipcases (covers faintly discoloured, extremities faintly rubbed). *Provenance*: J.H. (small booklabel). (2)

£8,000-12,000

US\$11,000-16,000

€8,900-13,000



0159

BOCCACCIO, Giovanni (1313-1375). *Il Decamerone*. 'Londra' [Paris]: n.p. [Ranieri & Giovanni Antonio de' Calzabigi and François Gerbault], 1757 [-1761].

'One of the masterpieces of the illustrated book' (Ray). Some of the finest illustrators of their day contributed to this *Decameron*, including Eisen, Boucher, and Cochin, but it is rightly considered Gravelot's masterpiece: more than two-thirds of the plates and all of the tailpieces are by him. The same publishers issued a French translation in the same year, but 'the earlier Italian text has better impressions of the illustrations' (Ray). Cohen-de Ricci 158-160; Ray, *French*, 15.

Five volumes, octavo (205 x 125mm). 116 engraved plates, including the portrait of Boccaccio and five frontispieces, most by Le Mire after Gravelot, many with a printed mark on the verso in the lower margin, engraved head- and tail-pieces throughout (first frontispiece cut-down and mounted, occasional faint and insignificant browning). Contemporary French red morocco with flat spines gilt in compartments, sides with triple gilt fillet border with small corner fleurons, gilt edges and turn-ins, marbled endpapers; housed in two modern cloth boxes. *Provenance*: Maire (contemporary Lyon bookseller's letterpress label on front pastedown in vol. I).

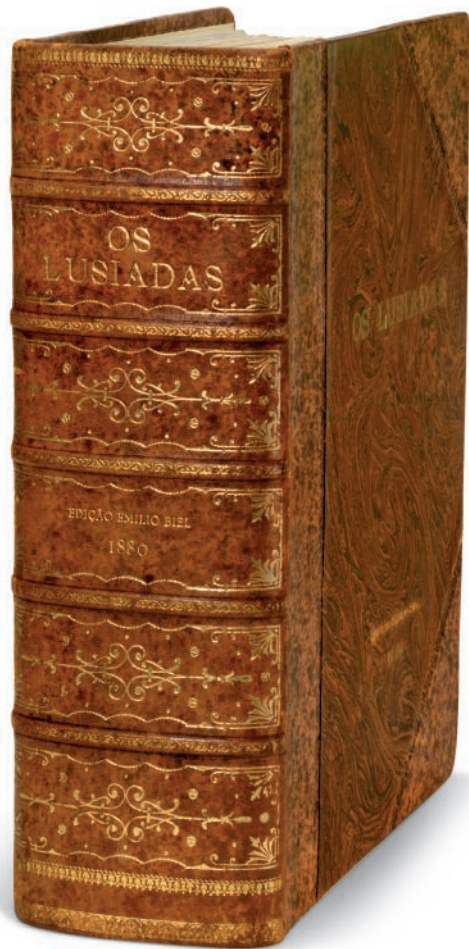
(5)

£3,000-5,000

US\$3,900-6,500

€3,400-5,500





## 0160

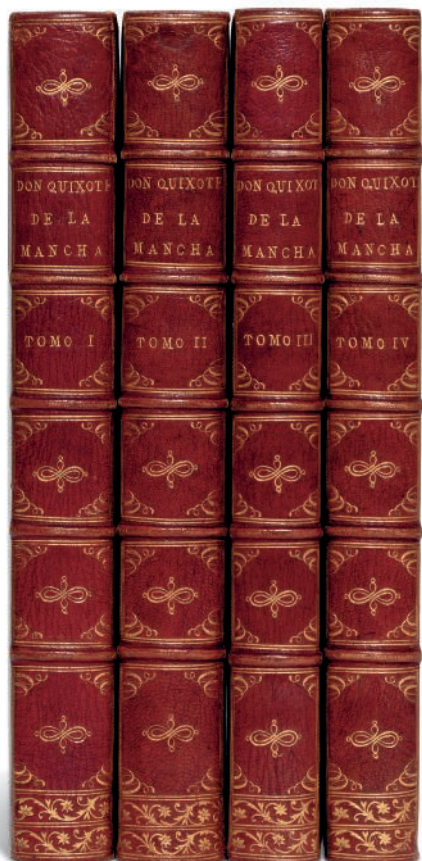
CAMÕES, Luís Vaz de (124/5-1580). *Os Lusíadas*. *Edição crítica-comemorativa do terceiro centenário da morte do grande poeta*. Publicada no Porto por Emilio Biel. Leipzig: Typographia Giesecke und Devrient, 1880.

**Deluxe publication of the most important work of the Portuguese language, one of only 12 copies printed on vellum.** Frequently compared to Virgil's *Aeneid*, Camões's epic poem celebrates the discovery of a sea route to India by the Portuguese explorer Vasco da Gama (1469-1524). Written when Camões was an exile in Macau, it was first printed in 1572, three years after the author returned from the Indies. This edition was published by Emilio Biel (i.e. Karl Emil Biel), who was born in Germany in 1838, emigrated to Portugal in about 1860, and died in Porto in 1915. The print run was 100 copies, of which 12 were printed on vellum, this copy – number 6 – assigned to the collector Antonio Augusto de Carvalho Monteiro (1850-1920).

Folio (405 x 605mm). The introductory matter printed on thick paper, the main text printed on vellum. 23 steel-engraved plates on india paper and mounted, including portrait frontispiece of Camões and portrait of Pedro II, Emperor of Brazil, steel-engraved dedication leaf, 10 chromolithographic plates at beginning of each canto; limitation leaf, text within printed red rules throughout (faint soiling in margins of gathering 23\* and on verso of final leaf). Contemporary three-quarter sheep by Jaime M. Alves of Lisbon, with his small round gilt ticket, gilt spine, lettered in gilt on upper cover, preserving original printed wrapper. *Provenance*: Antonio Augusto de Carvalho Monteiro (1850-1920) – Mundo do Livro (bookseller's letter about the book and other other items addressed to:) – José Maria de Almeida Garrett (collector of Castelo Branco) – Casa de S. Sebastiao, Castelo Branco (small ink stamp on verso of front wrapper) – J. Pinto Ferreira (bookplate).

£6,000-9,000

US\$7,800-12,000  
€6,700-9,900



0161

CERVANTES SAAVEDRA, Miguel de (1547-1616). *El Ingenioso Hidalgo Don Quixote de la Mancha*. Madrid: Joaquin Ibarra, 1780.

**A masterpiece of Spanish typography and 'the finest edition of *Don Quixote* that has ever been printed' (Updike), sumptuously bound in contemporary French crimson morocco.** Printed by Spain's greatest printer of the 18th century, Ibarra's celebrated edition firmly established *Don Quixote* in the literary canon while setting new standards of beauty and quality of production. First published in 1605, *Don Quixote* won immediate fame in Spain and beyond for its 'variety, liveliness, and gibes at the famous,' while its universal humanity has assured its status as 'one of those universal works which are read by all ages at all times' (PMM). Cohen-de Ricci 218-19; Palau 52024; cf. PMM 111.

4 volumes, quarto (301 x 220mm). 4 engraved titles, engraved portrait of the author, 31 engraved plates *hors texte*, double-page map partly hand-coloured in outline. Contemporary French crimson morocco, sides with gilt triple fillet border, spines lettered and decorated in gilt, turn-ins handsomely gilt (very minor wear at extremities); housed in two modern cloth boxes. *Provenance*: Baron de La Roche Lacarelle (1816-1887; booklabel, sale Paris, 30 April 1888, Lot 387) – Cortlandt F. Bishop (1870-1935; booklabel, sale Anderson Galleries, 8 April 1938, Lot 408). (4)

£15,000-20,000

US\$20,000-26,000

€17,000-22,000



## 0162

DORAT, Claude Joseph (1734-1780). *Les Baisers, précédés du mois de Mai, poème*. The Hague and Paris: Lambert & Delalain, 1770.

'The twenty-two headpieces and twenty-two tailpieces with which Eisen adorned Dorat's hundred odd pages of text turn the book into a veritable paean to voluptuousness. And far from being a handicap, the small scale of the illustrations intensifies their appeal ... This triumph of miniature art is the apotheosis of the vignette' (Ray). Two editions were published, this being the earlier edition with titles in red and black, and numerous mispaginations in *Mois de Mais*. Cohen-de Ricci 308-311; Ray *French* 31; Sander 495.

Octavo (210 x 135mm). Extra-illustrated with an engraved portrait of the author inserted before engraved title by N. Ponce, additional letterpress title printed in red and black with vignette by J. Aliamet, one engraved plate by Longueil, 44 head- and tailpieces, all after Eisen (occasional faint spotting or thumb-soiling). Blue morocco by Lortic, signed and with ticket, sides elaborately decorated in gilt with wide tooled border of fleurons with small birds, spine with raised bands, lettered in two, the others elaborately gilt with central floral motif with vases and small birds with foliate surround, wide gilt turn-ins composed of birds nestling in a vine filled with leaves and grapes, marbled endpapers, gilt edges (raised bands faint rubbed, otherwise in fine condition). *Provenance*: 'EOB' (small booklabel).

£1,200-1,800

US\$1,600-2,300

€1,400-2,000



## 0163

ERASMUS, Desiderius (1466-1536). *L'Eloge de la folie*. [Paris: n.p.,] 1751.

A deluxe copy, printed on large paper, in a fine contemporary binding with tools designed specifically for the work, and with the pages ruled in gold, blue or red. The special bindings, incorporating a 'fool' tool, have been assigned to Derome le Père by Esmerian and Cohen-de Ricci (see Esmerian III, 1973, no. 27 and plate for nearly identical binding). 'Eisen's plates follow the triumphant course of Folly throughout society. He is shown in person lecturing a polite audience which includes an attentive monkey, encouraging a duel, and leading a hunt [...] The book should be sought in the superior quarto edition, for which Eisen provided the frontispiece with a fine rococo frame. It shows Folly offering his bauble to the goddess of Wisdom' (Ray). Even among the large-paper copies, the present one stands out as a luxury object; the copy described by Ray was unruled and bound merely in quarter brown morocco. Cohen-de Ricci 348-349; Ray, *French* 24.

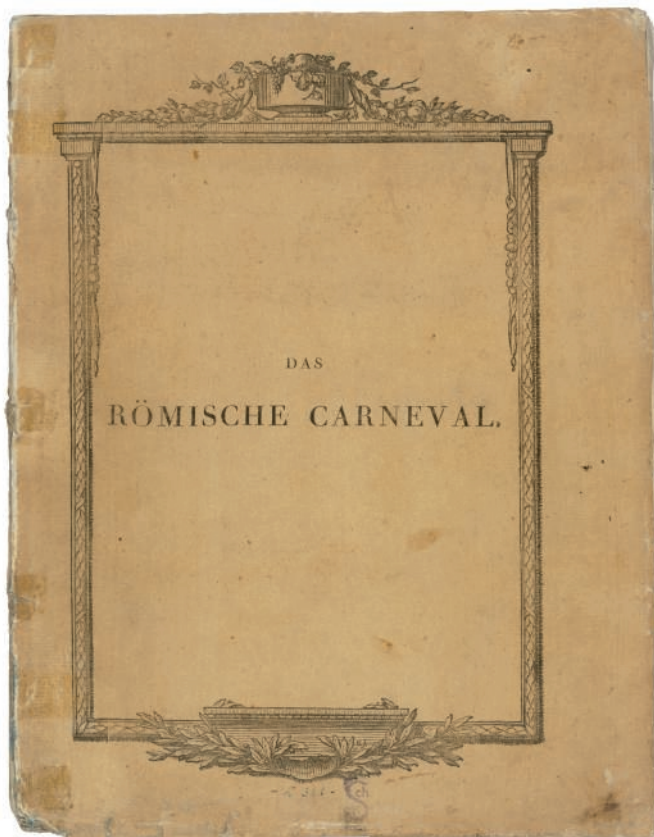
Quarto (236 x 176mm). Title printed in red and black, engraved frontispiece, title vignette and 13 engraved plates by Eisen, the text ruled in red and blue throughout, plates ruled in gold and red, each plate and leaf of text within elaborate rococo border (some minor browning, a few trivial stains). Contemporary French olive morocco possibly by Derome le Père, sides with elaborate gilt dentelle borders incorporating 'fool' and butterfly tools, gilt 'fool' motif repeated in compartments, red morocco spine label lettered in gilt (trivial rubbing at extremities); modern cloth box.

£4,000-6,000

US\$5,200-7,700

€4,500-6,600





## 0164

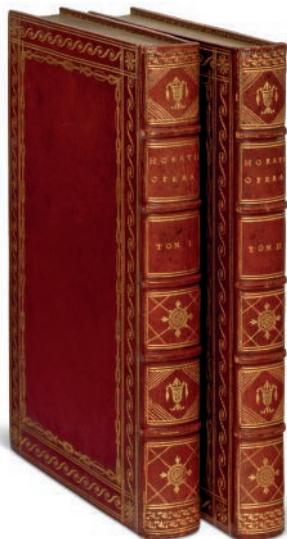
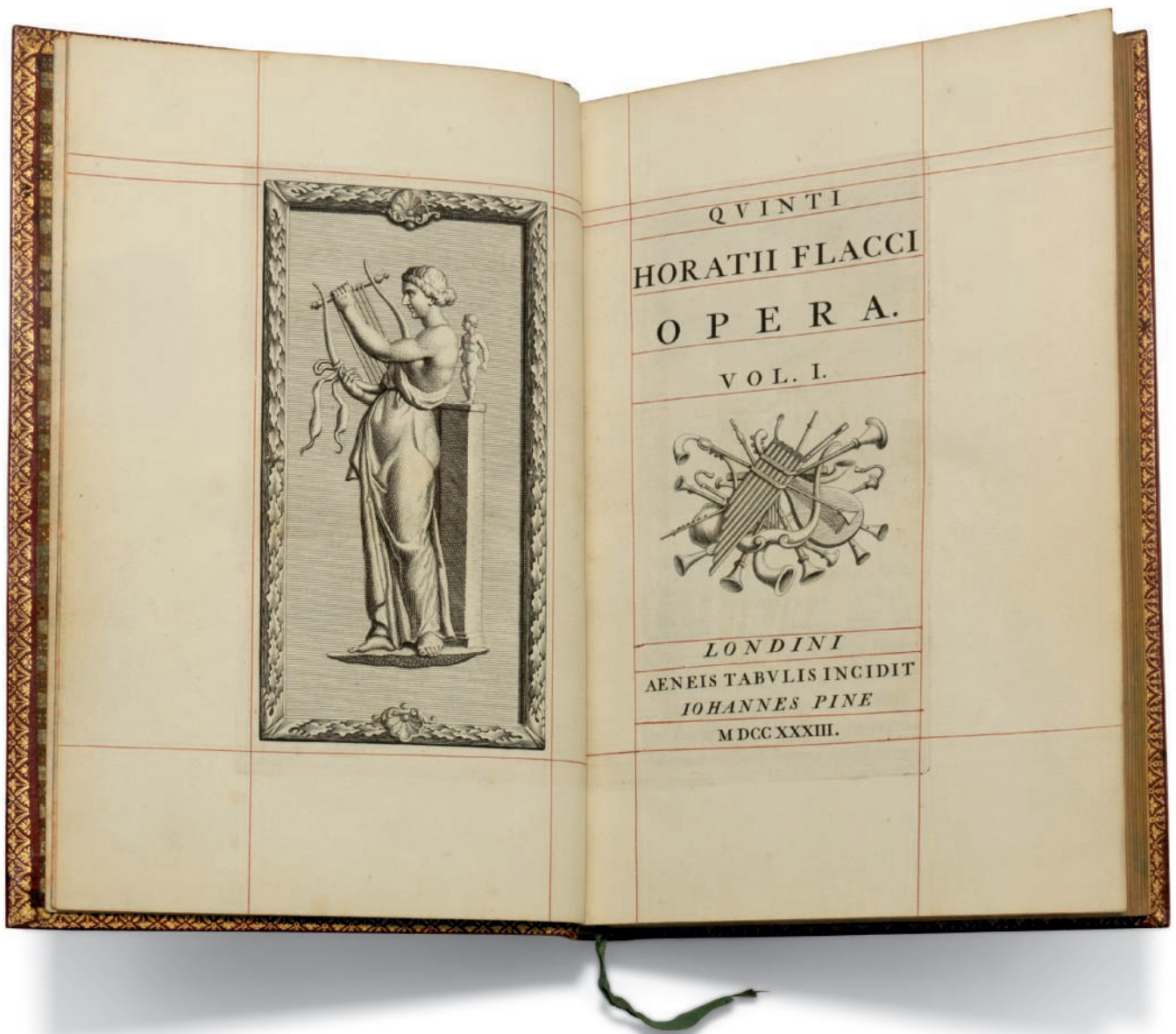
[GOETHE, Johann Wolfgang von (1749-1832)]. *Das Römische Carneval*. Berlin: Johann Friedrich Unger, and Weimar and Gotha: Carl Wilhelm Ettinger, 1789.

**First edition, preserved in the original printed wrappers, of a rarity in German literature and 'the most luxurious edition of a single work produced during Goethe's lifetime' (Unsold, p.80).** With only 318 copies printed, the edition sold out very quickly and was immediately considered rare. When Goethe gave the copy from his own library to replace a stolen copy from the library at Wilhelmshöhe, he was unable to source another, even finding himself outbid on a copy offered at auction. The text attempts an objective description of the Roman carnivals Goethe attended in 1787 and 1788, and the temporary dissolution of normal behaviour in which 'the difference between the social orders seems to be abolished'. It is illustrated by 20 hand-coloured engraved plates of carnival scenes after sketches by Johann Georg Schütz, with whom Goethe lived in Rome. Hagen 193; Lipperheide Sn 15; Rümman 353; Siegfried Unseld. *Goethe and His Publishers*. Chicago: University of Chicago Press, 2019.

Quarto (276 x 215mm). Title with engraved vignette of 3 masks surrounding a sculpted vase by H. Lips, 20 hand-coloured engraved plates after Johann Georg Schütz, errata leaf, bound without the rare slip offering instructions to the bookbinder (title with short marginal tear neatly repaired, A3-4 lightly stained at upper corner, a few faint spots). Original printed wrappers depicting ornate frame, the upper wrapper titled to centre (lightly rubbed and stained, evidence of former tape repairs to joints, slight loss of wrapper to spine); mostly untrimmed; housed in modern half morocco box. *Provenance*: unidentified stamp and manuscript note on upper wrapper.

£30,000-40,000

US\$39,000-51,000  
€34,000-44,000



# 0165

HORATIUS Flaccius, Quintus (68-8 BCE). *Opera*. London: John Pine, 1733-1737.

## First edition, first issue of a 'tour-de-force, with the entire text and all the illustrations engraved'

(Blumenthal, *Art of the Printed Book*). John Pine (1690-1756) drew on imagery of classical seals, paintings and sculpture for the over 324 illustrations and vignettes, and the work was to be found in the most noble libraries of the day, as the illustrious list of subscribers makes clear. Without the printed list of antiquities in one of the three Rothschild copies. Brunet III, 320: 'remarquable par l'élégance des ornements'; Cohen-de Ricci 497; Lewine p. 246; Rothschild 1546-1547.

2 volumes, octavo (221 x 140mm). Engraved throughout, frontispieces, title vignettes, 8 full-page illustrations, culs-de-lampe, and 4-line opening initial to each poem. Contemporary red morocco gilt, sides with neo-classical rolls, classical urns in spine compartments, gilt turn-ins, gold-printed decorated endpapers, edges marbled and gilt (small spot on front cover of vol. II); modern folding box. (2)

£2,000-3,000

US\$2,600-3,900

€2,300-3,300



# 0166

LA FONTAINE, Jean de (1621-1695). *Fables Choisies, mises en vers*. Edited by C. P. de Monthenault d'Egly. Paris: Charles-Antoine Jombert for Desaint & Saillant and Durand, 1755-1759.

**The Lamoignon copy of the most deluxe issue of 'one of the most ambitious and successful of all illustrated books' (Ray), finely bound by the French Royal bookbinder.** 'Undoubtedly the most famous French illustrated book of the eighteenth century' (Wormsley 59), the Oudry La Fontaine realises the vibrancy of Oudry's original drawings, made while he was director of the Beauvais tapestry factory, remarkably interpreted as engravings by and under the direction of Cochin. 'Never before had the French countryside been so comprehensively presented. ...Cochin's sure and experienced hand enhanced Oudry's designs' (Ray). In addition to the rich engravings is a significant series of wood engravings.

The Prospectus describes three issues on different paper: ordinary, 'papier moyen de Hollande'; and très grand papier de Holland', priced at 216, 252 and 288 livres, respectively. In addition, Cohen-de Ricci describes a fourth issue on even larger paper (très grand papier de Hollande), copies of which are 'fort rare et très recherché'. The Lamoignon copy belongs to this most deluxe issue and has the plate *Le Singe et le Léopard* in the first state without lettering on the banner (vol. III, facing p. 111).



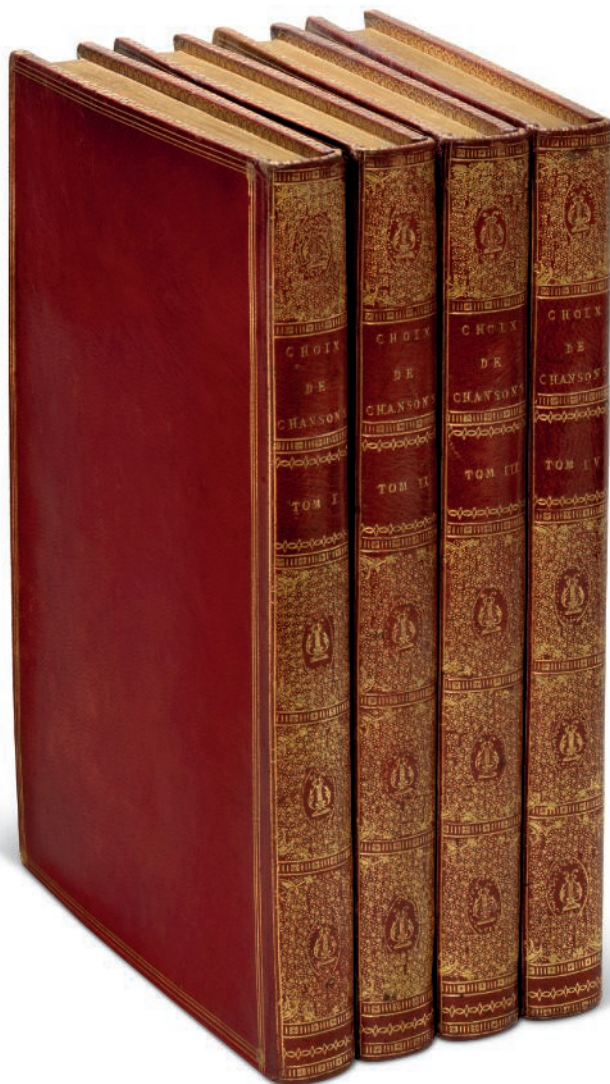
The Lamoignon library was begun by Guillaume I de Lamoignon (1617-1677) and continued by several generations of the family. It was greatly enriched when the collection of Nicolas-René Berryer – including the Oudry La Fontaine – passed to his daughter, wife of Chrétien-François de Lamoignon. The Lamoignon library was sold in 1791, where this copy is lot 2731, described as ‘très -grand papier’. It subsequently entered the collection of the Earls of Warwick where it resided until its acquisition by the current owner. Many of the Lamoignon bindings are traditionally attributed to French Royal Binder Pierre Anguerrand, and the library is the earliest ‘to have the place and date of printing consistently tooled at the tail of the spine (on vol. 1 only in sets)’ (Barber, *Waddesdon* 474). Rochambeau, *Bibliographie des Oeuvres de La Fontaine* 86; Cohen-de Ricci 548; Ray, *French* 5.

4 volumes, printed on *très grand papier de Hollande*, folio (495 x 328mm). Engraved and etched frontispiece and 275 plates after Jean-Baptiste Oudry by Cochin, Tardieu, Prévost, Chedel, Lempereur and others, 209 woodcut title vignettes, head- and tailpieces after Bachellier; engraved portrait of Oudry by J. Tardieu after V. de Largillière loosely inserted in vol. I. Among the watermarks is ‘Dupuy Fin Auvergne’. (Very occasional light toning, very occasional single or light spotting almost always marginal.) Bound by Pierre Anguerrand, French Royal Binder: contemporary French citron morocco gilt, sides panelled with fleurons at corners, flat spine gilt with Lamoignon shelf-mark label at each spine foot, label with edition details at foot of vol. I, gilt edges (very slight rubbing at extremities, tiny puncture on front cover of vol. II, discreet minor repairs at spine ends). *Provenance*: Nicolas-René Berryer (1703-62; name written in vol. III; in favour with Madame de Pompadour, Minister of the Marine, and passionate bibliophile, his collection passed to his daughter, who married:) – Chrétien-François de Lamoignon, Marquis de Basville (1735-1789; binding, booklabel, monogram stamp on A2 of each volume, shelfmarks) – Earls of Warwick. (4)

£70,000-100,000

US\$91,000-130,000  
€78,000-110,000





0167

LA BORDE, Jean Benjamin de (1734-1794). *Choix de Chansons mises en musique*. Paris: de Lormel, 1773.

**A magnificent set bound by Bradel, from the library of Prince C. Sczaniecki.** It is celebrated as one of the most beautiful books of the 18th century, and its first volume especially is recognised as a masterpiece, owing to Moreau's perfection in designing and engraving the plates. He 'created an idealized world, extending from the countryside to the city, in which ... every scene is entrancing'. After a falling-out between author and artist, the final volumes were illustrated by Le Barbier, Le Bouteux and Saint-Quentin. With the author portrait, often lacking; Ray seems to call – erroneously – for an additional frontispiece in vol. II. Cohen-de Ricci 538-8: Ray, *French*, 49.

4 volumes, large octavo (242 x 160mm). Engraved throughout: engraved text and musical notation by Moria and Mlle. Vendôme, author portrait engraved by Masquelier after Denon dated 1774, engraved dedication leaf with arms of Marie-Antoinette by Masquelier after Moreau, 3 half-titles and 100 plates after Moreau, Le Bouteux, Le Barbier, and Saint-Quentin, engraved by Moreau, Masquelier, and Née. Contemporary French red morocco gilt by Bradel, with his ticket: triple filet on sides, smooth spines tooled with massed small tools and lyres, marbled endpapers, gilt edges; 20th-century green hard-grained morocco boxes and slipcases lined with yellow kidskin, Sczaniecki tooled on lower lip of slipcases.

*Provenance:* Prince Sczaniecki (Bibliothèque d'un Amateur sale, Drouot, Paris 1974; armorial booklabel, slipcases, 'CSS' on final flyleaf).

(4)

£8,000-12,000

US\$11,000-15,000

€8,900-13,000



0168

MEURER, Noe (1525/1528-1583). *Jag und Forstrecht, das ist ... von verhauung und widerhauung der Wäld und Gehölztz*. Frankfurt: Paul Reffeler for Sigismund Feyerabend, 1576. [Bound with:] – MEURER. *Wasser Recht und gerechtigkeit fürnemlich des Weitberühmbten und Goltreichen Rheinstrams*. Frankfurt: Nicolaus Basse for Sigismund Feyerabend, 1570.

**The Donaueschingen copy of an important work on hunting and forestry law, the first to be illustrated by Jost Amman; bound with the first edition of the first German work on river rights and laws.** Jost Amman (1539-1591) was born in Zürich, before moving to Nuremberg in 1560. There, he became one of the 16th century's leading producers of book illustrations, with a tremendous output, much in close co-operation with the Frankfurt publisher Sigismund Feyerabend. This volume was owned by Baron Joseph Maria Christoph von Lassberg, who, like his father, was in the service of Prince von Fürstenberg, and became chief warden of the forests in 1804. This work therefore, one of approximately 12,000 in his library, must have had special significance. Before his death, Lassberg sold this library to the Court Library at Donaueschingen. Lindner 11.1435.03; VD16 M4997 (first work), M5018 (second work).

2 parts in one volume, quarto (312 x 196mm). Titles printed in red and black, complete with blanks Ee6 in first work and )(8 in second work (short marginal tears in g2 and Dd3 in first work and final leaf in the second, some light insignificant sporadic spotting and soiling, mainly confined to margins, light browning as usual). Contemporary vellum, spine lettered and with old shelf-label (without ties, extremities lightly rubbed, some light soiling, very short scored split in lower cover). *Provenance*: early 17th-century purchase inscription 'Gekauft umb xxii bay' on title (perhaps 'Bavarian thalers') – Constanzt, Jesuit college (title inscription dated 1641) – Baron Joseph Maria Christoph von Lassberg (1770-1855; inscription on front flyleaf, later sold to:) – Donaueschingen, Fürstlich Fürtenbergischen Hofbibliothek (stamp on first title verso).

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000





169

others by Choffard, Lemire, Basan and others (very occasional light spotting or light browning, label removed from first pastedown). Contemporary French red morocco gilt, triple fillet border on sides, gilt spine in compartments with two green morocco lettering-pieces, blue endpapers, gilt edges. (4)

£5,000-8,000

US\$6,500-10,000  
€5,600-8,800

## 0169

OVIDIUS NASO, Publius (43 BCE-?17 CE). *Les Métamorphoses*, in Latin and with French translation by l'Abbé [Antoine] Banier (1673-1741). Paris: Pault for Hocheau (vol.I), Leclerc (vol.II), Delalain (vol.III), and Guillyn (vol.IV), 1767-1771.

**A fine set of 'the supreme anthology of French rococo book illustration ... a high point among illustrated books of the eighteenth century'** (Ray). The imaginative and elegant illustrations were designed by the best French painters of the day and engraved under the supervision of Le Mire and Basan. They were issued separately as a suite in 1770 before being incorporated into this diglot edition with Banier's new translation. Cohen-de Ricci 769: 'Superbe ouvrage... C'est un des plus galamment illustrés de tout le siècle.'; Ray, *French* 62a.

4 volumes, quarto (243 x 183mm). Parallel text in French and Latin, titles in red and black, half-titles, engraved title, 3pp. dedication, title vignettes, 30 headpieces, one full-page cul-de-lampe and 139 plates after Choffard, Boucher, Eisen, Gravelot and



170

## 0170

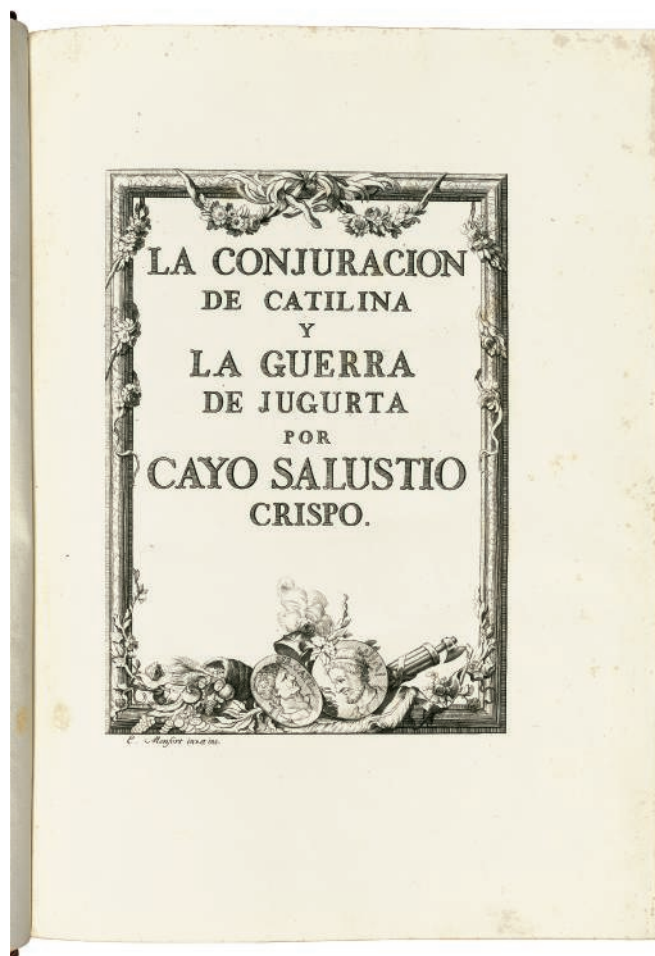
ROSSET, Pierre Fulcrand de (1708-1788). *L'Agriculture. Poëme*. Paris: l'Imprimerie Royale, 1774-82.

**First edition, complete with both parts, and extra-illustrated with a portrait and 16 proofs of plates, vignettes and headpieces.** 'So easily, firmly modelled, and well arranged are Louthembourg's compositions that they achieve a natural poetry quite as appealing as the magnificent confections of Moreau for the *Chansons of La Borde*' Ray - see lot 169). A French-British artist, Louthembourg (1740-1812) was elected to Royal Academies on both sides of the Channel. Noted for his naval scenes and landscapes, he also achieved renown as a designer of theatre sets, working with Garrick to revolutionise British stage design. Cohen-de Ricci 899; Ray, *French* 65 (part I only).

2 parts in one, quarto (265 x 204mm). Engraved title vignette to each part, 8 engraved plates after Louthembourg (6) and Saint-Quentin engraved by de Ghendt, Le Gouaz and others, 2 headpieces by Marillier, and 5 headpieces after Saint-Quentin engraved by Ponce, Leveau, and others, extra-illustrated with author portrait by St-Quentin engraved by Masquelier, and 16 proofs, comprising both title vignettes, 4 plates, and 10 proofs of 7 headpieces (dedication leaf headpiece in 3 proofs, including one etching and aquatint printed in bistre; headpiece to first verse in 2 proofs), several printed on heavy paper or on chine mounted or window-mounted (occasional spotting, effecting one proof plate). Partly unopened, untrimmed, some deckle edges. Contemporary French quarter red straight-grained morocco, straight-grained paper sides, gilt border, flat spine ruled and lettered in gilt (light wear at extremities); modern cloth folding box.

£2,000-3,000

US\$2,600-3,900  
€2,300-3,300



0171

SALLUST (86-35 BCE). *La conjuración de Catilina y la guerra de Jugurta*. Translated by Infante Gabriel of Spain. Madrid: Joachin Ibarra, 1772.

**Ibarra's 'stupendous Sallust' - one of the finest works of Spanish typography** (Bodoni). Of this work by the virtuoso typographer Ibarra, Dibdin wrote that 'the annals of the press can boast no more perfect volume than this.' Ibarra printed his bilingual edition of Sallust's thrilling accounts of the Catilinarian conspiracy and the war against Jugurtha in only 120 copies, given as gifts to the friends of the work's royal translator: the Infante of Spain. Brunet V, 921; Palau 288134; Cohen-de Ricci 938; see Dibdin, *An introduction to the knowledge of rare and valuable editions of the Greek and Latin classics*, p. 387.

Folio (353 x 249mm). Half title, engraved title by E. Monfort, engraved map of North Africa, medallion portrait and 8 plates, headpieces, culs-de-lampe and vignettes (MM2-3 misbound with NN2-3, lower corner tips of QQ3-4 and RR3 neatly repaired). Contemporary Spanish red morocco gilt, covers with narrow roll-tool border enclosed by a tooth-edged roll, spine with raised bands, green morocco gilt lettering-piece in one compartment, the others with gilt foliate surround enclosing small central wheel device, blue silk doublures, gilt edges (extremities faintly rubbed); modern black cloth box..

£10,000-15,000

US\$13,000-19,000

€12,000-17,000



## 0172

TASSO, Torquato (1544-1595). *La Gerusalemme liberata ... con le figure di Giambattista Piazzetta*. Venice: Giambattista Albrizzi, 1745.

**First edition with Piazzetta's illustrations, the most important Venetian illustrated book of the eighteenth century. All plates and the portrait of the Empress are in the first state,** with the dedications beneath each plate and the rococo scrolls around the culs-de-lampes which were omitted in the second state. Andrew Robison has drawn attention to a copy of the prospectus issued by Albrizzi in the Pierpont Morgan Library, in which the publisher declares: 'Nothing will be lacking, neither in the correctness of the text, nor in the quality of the type, and of the paper: but above all I have endeavoured to distinguish my edition with the singularity and perfection of more than sixty plates, all of different designs, drawn by the celebrated Painter Piazzetta, and incised in copper by the most talented Engravers. This printing will satisfy not only the Poets, but also the Painters, and the Sculptors; and I expect that so many, and such fine ornamentations may never again be seen in any book'. 'Albrizzi's patronage of Piazzetta reached its climax in the most famous of all Venetian eighteenth-century books – the *Gerusalemme Liberata* ... For this book Piazzetta produced some seventy drawings' (Haskell, *Painters and Patrons*, pp. 335-336). At the height of Venetian book production, Piazzetta's Tasso stands out as one of the grandest examples, and a paradigm of the Venetian pastoral style. 'It is apt to consider the most beautiful illustrated book, the *Gerusalemme Liberata* by Piazzetta. Piazzetta proceeds from

miracle to miracle – gives a bold proportion and transforms vignettes into the first real decorative etchings, which occupy a full-page' (Morazzoni). The vignettes are inspired genre scenes with shepherds, animals, nudes and richly clad Venetian ladies. The 20 head-pieces contain the 'argomenti' to each Canto. George Knox, *Piazzetta. A tercentenary exhibition of drawings, prints, and books* (Washington, 1983), p.168; Lanckoronska 240; Morazzoni 256; Andrew Robison, 'The Albrizzi-Piazzetta Tasso,' in: *Non Solus I* (Urbana-Champaign, IL), 1974.

Large folio (440 x 305 mm). Half-title, title printed in red and black with engraved vignette, engraved allegorical frontispiece, engraved portrait of the dedicatee, Empress Maria Theresa, by Felix Polanzani after Giambattista Piazzetta, extra-illustrated with an additional portrait printed on thick paper of the Empress showing her in later life; 20 plates with ornamental borders, 20 pictorial head-pieces and 20 culs-de-lampe, 5 of which full-page, full-page double portrait of Piazzetta and Albrizzi at end, all engraved by M. Schedl after Piazzetta, engraved historiated initials (small stain in leaf 2r). Contemporary half sheep over marbled paper-covered boards, gilt spine, decorative endpapers, red edges (head and tail of spine with some repaired losses, modern green morocco gilt spine label, extremities rubbed). *Provenance:* George Meare Tracy (armorial bookplate).

£5,000-8,000

US\$6,500-10,000  
€5,600-8,900

# IMPORTANT BIBLIOGRAPHY (LOTS 173-191)



0173

ASHENDENE PRESS – [HORNBY, Charles Harry St. John (1867-1946)].  
*A Descriptive Bibliography of the Books Printed at the Ashendene Press*  
MDCCCXCV - MCMXXXV. London: Ashendene Press, 1935.

**Limited edition of the press's final book.** This copy is number 355 of 390 (340 for sale), signed by Hornby, with errata slip and additional errata slip tipped in at end and with a loosely-inserted *A Farewell Notice to the Subscribers to the Books of the Ashendene Press* (1935) and sample first quire of Horace, *Carmina* (1903) with gold initial painted by Hewitt. Hornby XL.

Folio (332 x 230mm). Half title, printed in black, red and blue, Ptolemy type, with tipped-in specimen leaves, hand-coloured initials by Graily Hewitt, collotype and photogravure illustrations by Emery Walker, errata slip. Original brown calf, upper cover gilt-stamped with variant of printer's mark D, spine gilt-lettered, top edge gilt, others uncut; slipcase.

£1,200-1,800

US\$1,600-2,300  
€1,400-2,000

0174

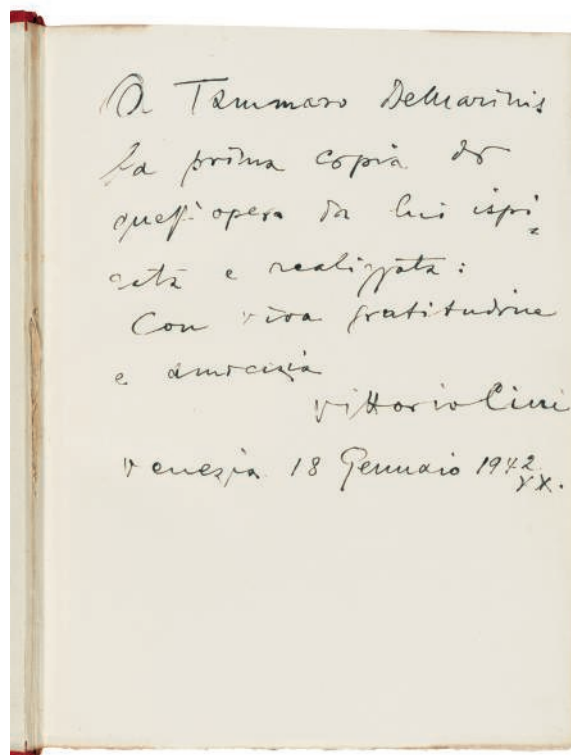
DE MARINIS, Tammaro (1878-1969). *Il Castello di Monselice. Raccolta degli antichi libri veneziani figurati*. Verona: Hans (Giovanni) Mardersteig at the Officina Bodoni [for conte Vittorio Cini], 20 December 1941.

**De Marinis's own copy of his catalogue of early Venetian illustrated books, one of a limited edition of 310 copies.** The catalogue is an important complement to Essling's *Livres à figures vénitiens de la fin du XVe siècle et du commencement du XVIe* (Paris 1907). 'Within a few years of their having been acquired by Cini, he completed the catalogue of Prince d'Essling's Venetian illustrated books -- more than seven hundred of them, including sixty from other sources, which the new owner had housed in his Castle of Monselice in the Veneto ... There can be little doubt that De Marinis undertook this task because he had played a rôle in placing the collection' (B.H. Breslauer, 'Tammaro De Marinis Remembered' in *Ulrico Hoepli 1847-1935*, 1997, p. 267). The collection is now in the Fondazione Cini on San Giorgio Maggiore, Venice.

Large quarto (316 x 238mm). Handmade wove paper by the brothers Magnani of Pescia. 92 plates (some double-pages, a few in colour). Red half morocco, top edges gilt, others uncut; matching slipcase. *Provenance:* the author's copy, with presentation inscription to him by the collector, Vittorio Cini: 'A Tammaro de Marinis la prima copia di quest' opera da lui ispirata e realizzata: Con viva gratitudine e amicizia. Vittorio Cini, Venezia 18 Gennaio 1942.' – [Count Andrea Bocca; notes identified as in his hand loosely inserted] – Bernard Breslauer (sale Christie's, Bibliotheca Bibliographica Breslaueriana, 27-28 June 2005, lot 1515).

£2,000-3,000

US\$2,600-3,900  
€2,300-3,300





## 0175

DEBURE, Guillaume-François (1731-82). *Bibliographie instructive: ou traité de la connoissance des livres rares et singuliers*. Paris: Didot for Debure le Jeune, 1763-69 [tome dixième: Demonville for Goguée & Née de la Rochelle, 1782].

**Superb complete set of the large-paper issue, limited to 50 copies only, of the Bible of 'haute bibliophilie'.** More than any other book, catalogue, or event, it is seen by historians as codifying the transition from Gabriel Naudé's universal library of best books to the world of rare books. Its continuing influence today, albeit indirect, is real. The condition of the Mackenzie-Kann-Escoffier-Breslauer set embodies several of the work's essential concepts: special paper (large throughout, blue in the final volume), rarity (50 copies issued), fine binding (gold-tooled morocco), significant provenance (Mackenzie, Goldschmid, Kann, Escoffier, and Breslauer). The work is strictly complete in nine volumes, the 2-volume Gaignat sale catalogue being expressly intended as a supplement; from the beginning, however, booksellers, collectors, and Debure himself have added the 2-volume catalogue of the first La Vallière auction, because in order to prepare it he had had to interrupt his work. The final volume, designated *tome dixième*, appeared from a different source after the work had already established itself as the classic guide, in the year of Debure's death. A 1787 calf-bound manuscript record of prices for books discussed by Debure, which were realized in 34 major sales between 1707 (Jean Giraud) and 1784 (La Vallière), has been added to the lot as a demonstration of the canonical status of *Bibliographie instructive*. A list of the volume titles is available on request.

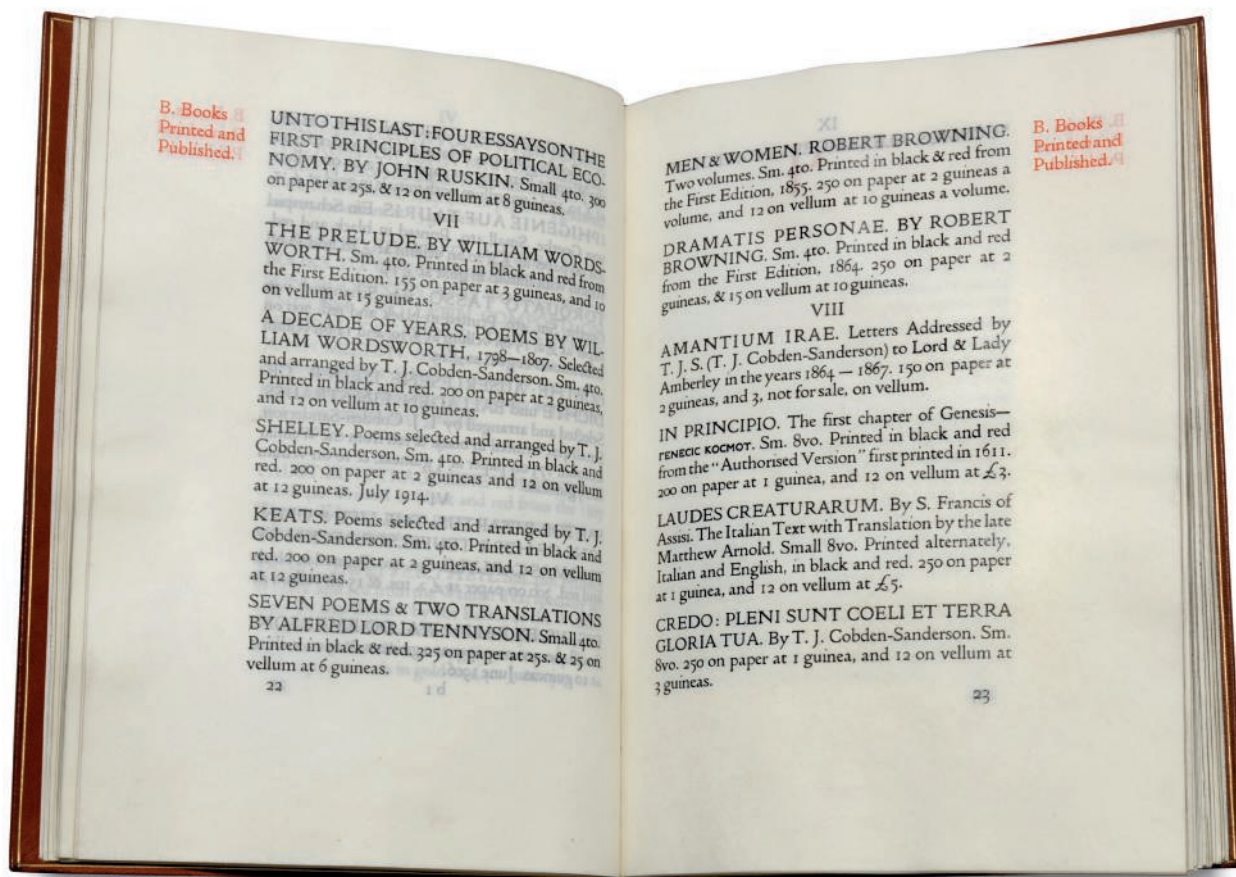
12 volumes, quarto (218 x 166mm), *tome dixième*: large quarto (254 x 198mm). Uniformly bound in contemporary French gold-tooled red morocco, triple fillet on sides, raised bands on spines with floral tooling in compartments and lettering, roll-tooled turn-ins, marbled endpapers, gilt edges (*tome dixième* decorated with different tools to the same design, tiny repair to a few joints); modern folding cloth cases. *Provenance*: 18th-century French bookseller's price code in vol. 1 – John Whitefoord Mackenzie (1794-1884; armorial bookplate, sale Edinburgh, 5 April 1886, lot 2095, described as super extra gilt) – Edmund Marsden Goldsmid (1849-1894), bibliographer of Aldines and Elzeviers (bookplate) – Edouard Kann (Paris sale, Georges Andrieux expert, 14 November 1930, lot 58) – Maurice Escoffier (his mimeographed catalogue c. 1935, no. 37) – Bernard Breslauer (sale Christie's, Bibliotheca Bibliographica Breslaueriana, 21 March 2005, lot 48).

CHEVALIER. *Bibliographie instructive ou notice du prix ou ont été portés à diverses ventes les livres rares dont fait mention Guillaume-François de Bure le Jeune, libraire à Paris, quai des Augustins*. Bibliothèque de Mr. le Bon. de Stonne, Capitaine au Regiment de Dauphiné. Fait à la plume par Chevalier à Montpellier 1787. Manuscript on wove paper, 290 pages, title-cartouche drawn in pen-and-ink. Octavo (195 x 120mm), original marbled calf gilt, gilt edges (repair to front joint); modern chemise and slipcase. (12)

£40,000-60,000

US\$52,000-77,000

€45,000-66,000



0176

DOVES PRESS - Thomas James COBDEN SANDERSON (1840-1922). *Catalogue raisonné of books printed & published at the Doves Press 1900-1916*. Hammersmith: Doves Press, 1916.

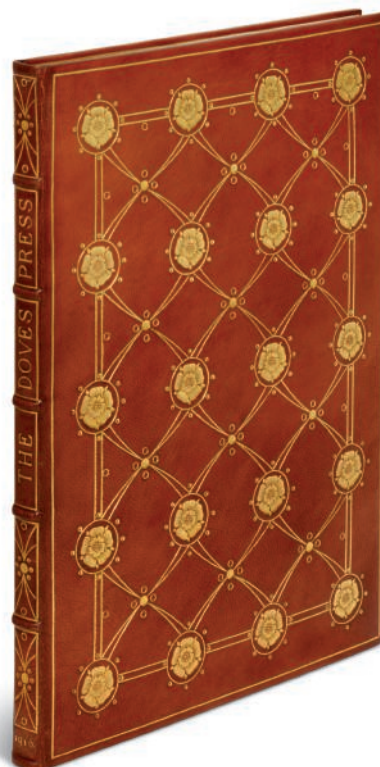
**The Breslauer copy of the last book from the Doves Press, in a splendid binding designed by Cobden-Sanderson and executed at the Doves Bindery. Limited edition of 160 copies, of which this is one of ten copies printed on vellum.** In addition to the Doves Press catalogue, the book contains by way of introduction, 'Salve aeternum aeternumque vale', a farewell to the Press, its craftsmen and friends, as well as miscellaneous lectures, letters, advertisements and notes by Cobden-Sanderson. Accompanying this copy are a Doves Press prospectus annotated by Paul Hirsch and an annotated proofsheets from the Doves Press of Emerson's *Essays* of 1906.

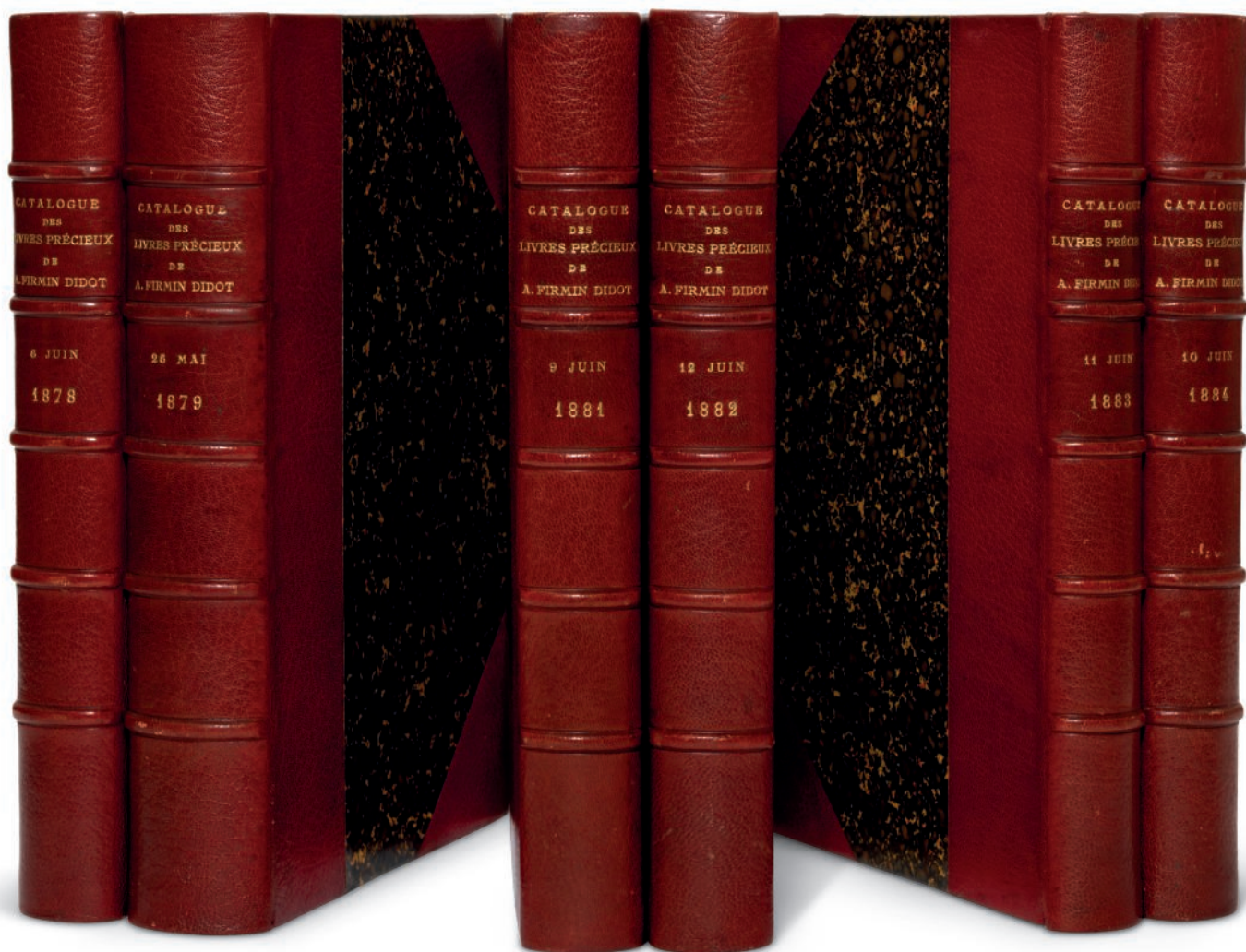
Quarto in 8s (231 x 161mm). Printed on vellum in red and black. Etched portrait of Cobden-Sanderson by A. Legros, printed on paper, mounted on vellum and inserted as frontispiece (as issued). Gold-tooled orange-brown niger morocco designed by Cobden-Sanderson and executed at the Doves Bindery, covers with circled rosettes and large solid dots surrounded by ringlets and connected by straight and curved fillets, spine tooled and lettered, double fillet on turn-ins, signed and dated 1918 on rear turn-in, gilt edges; housed in cloth folding case by Sangorski and Sutcliffe. *Provenance*: Ernst Kyriss, German binding historian and collector (discreet collector's stamp) - John A. Saks (bookplate, Christie's New York, 22 May 1981, lot 408) -- H. O'More (bookplate, sale Sotheby's New York, 10 November 1989, lot 279) - Bernard Breslauer (1918-2004, sale Christie's NY, June 27-28, 2005, Lot 1128).

£30,000-50,000

US\$39,000-65,000

€34,000-55,000





# 0177

FIRMIN-DIDOT, Ambroise (1790-1876) -- *Catalogue illustré des livres précieux, manuscrits et imprimés, faisant partie de la bibliothèque de M. Ambroise Firmin-Didot*. Paris: Adolphe Labitte & the widow Labitte, Librairie & Typographie Firmin-Didot & Cie., 1878-1884.

**A very fine set of the limited edition on large paper**, one of 500 copies, the first two volumes of the set subscribed to by Laurence Potier. Although the 3,320 lots sold in these six sales only represented a small portion of the vast collection of books and manuscripts assembled by Ambroise Firmin-Didot during his long life, they were the most valuable ones, realizing the vast sum of 2,612,743 frs, 25 centimes, including the 5% sales tax – the most important sale held in France since the MacCarthy-Reagh sale of 1815. Gustave Pawlowski, Firmin-Didot's old librarian and secretary, again collaborated in the compilation of the sale catalogues, as he had already done in the sale catalogue of the drawings and engravings in 1877. On the printed front wrappers, at least of the six volumes of the ordinary edition, underneath the names of Delestre and Labitte, is the note 'Se Vend Au Profit Des Pauvres,' a fact that has remained unrecorded by DBF, Jammes, and other authorities. Blogie II, cols. 150,154,159,164,168,172.

6 volumes, quarto (290 x 192mm). Approximately 200 plates. Indices and printed price lists.

Contemporary crimson half morocco, marbled sides, top edge gilt, others uncut, by Edouard Pagnant.

*Provenance:* Laurence Potier (d. 1880, original subscriber) – Conte Andrea Bocca (bookplates) – Bernard Breslauer (sale Christie's, Bibliotheca Bibliographica Breslaueriana, 22-23 March 2005, lot 623). (6)

£2,000-3,000

US\$2,600-3,900

€2,300-3,300

0178

FISHER, Richard (1809-1890) & R.C. FISHER (1841-not before 1906) -- *Catalogue of the Valuable and Interesting Library of R.C. Fisher, Esq. (of Hill-Top, Midhurst, Sussex), which will be sold by auction.* London: Dryden Press, J. Davy and Sons for Sotheby, Wilkinson & Hodge, 21-24 May 1906.

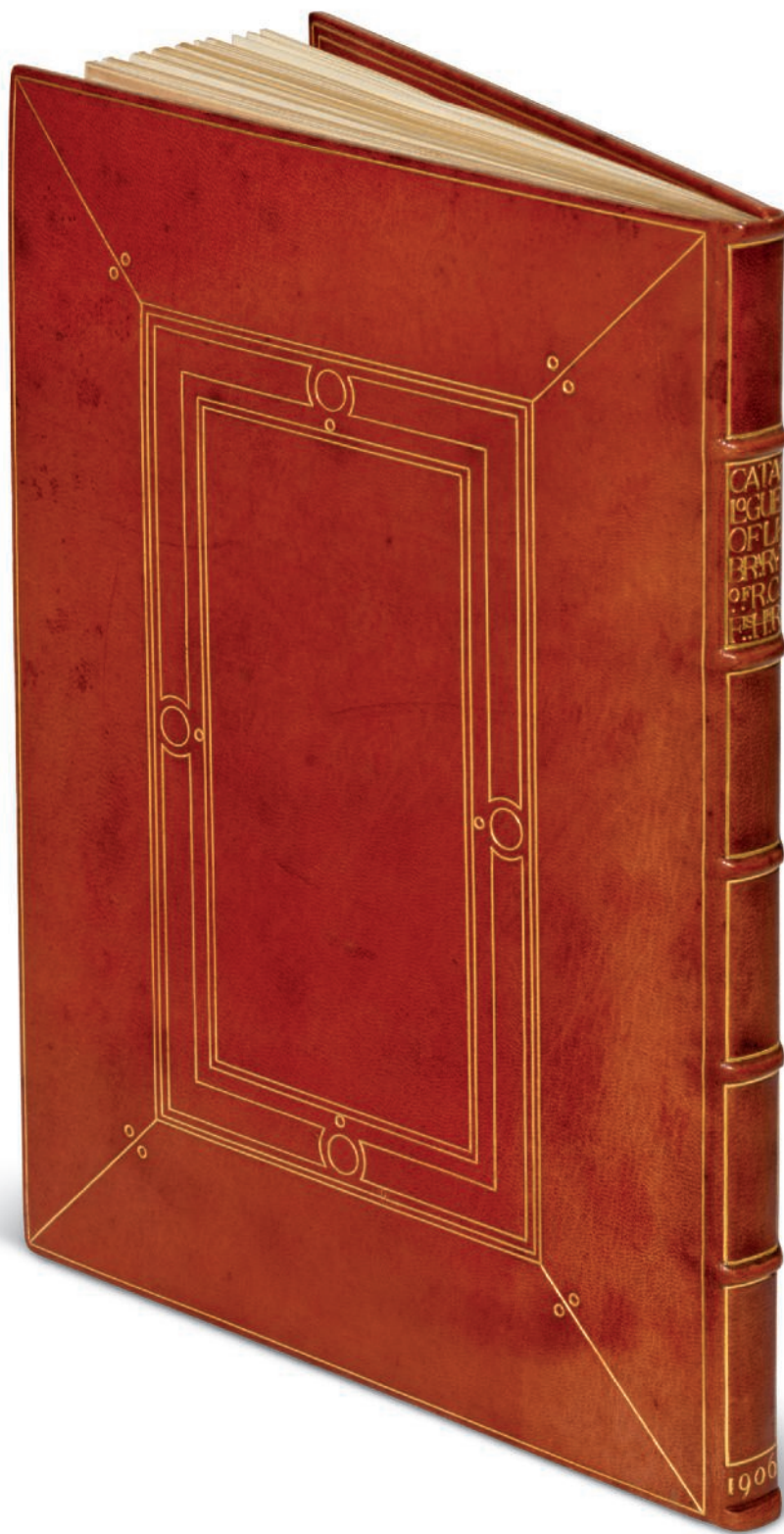
**Bound to a design by T.J. Cobden-Sanderson and executed at his Doves Bindery, presumably as a gift for R.C. Fisher, his brother-in-law.** Fisher had made important additions to his father's extensive collection of early illustrated books, including some in fine bindings. Although the collection was destined to be auctioned and this catalogue prepared, it was bought en bloc before the auction by C.W. Dyson Perrins for more than £10,000 (cf. P. Needham, 'Lessing Rosenwald and the 'Magnificent Library' of C.W. Dyson Perrins,' in: D. DeSimone, *A Heavenly Craft: the woodcut in early printed books*, Library of Congress 2004, p. 9). Fisher was married to Kate Cobden, sister of Annie Cobden-Sanderson. M. Tidcombe, *The Doves Bindery* 726; exhibited at Harvard, 1991, no. 50 and repr. (binding there described as a present from Cobden-Sanderson to Fisher).

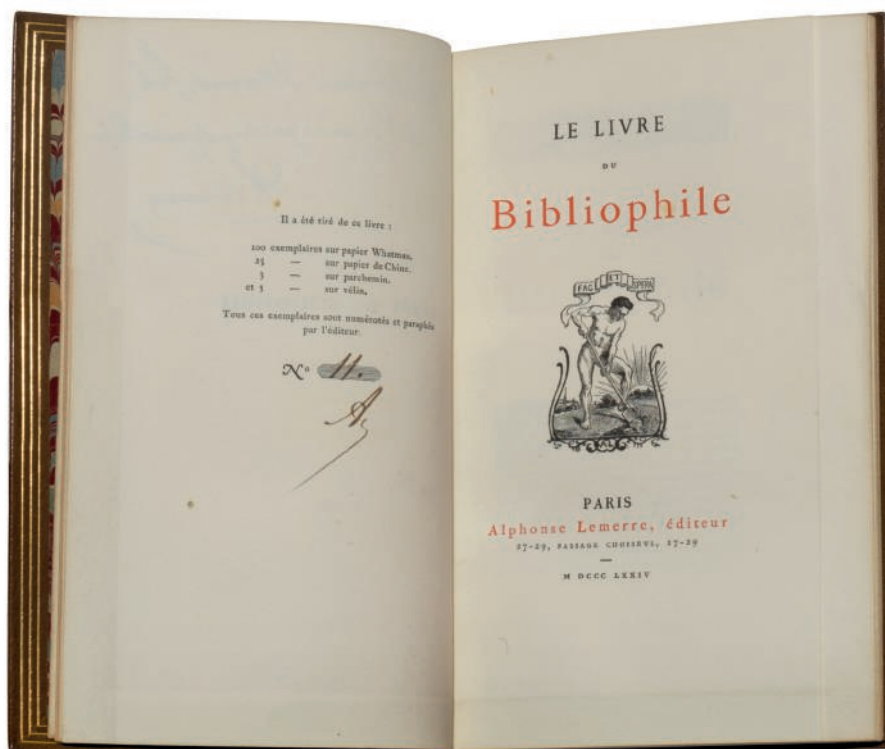
Quarto (247 x 182mm). 6 chromolithographic plates by W. Griggs (occasional faint spotting). Bound at the Doves Bindery to a design by T.J. Cobden-Sanderson: gold-tooled russet goatskin, panelled sides with multiple fillets and open circles, spine panelled and lettered in compartments, gilt turn-ins signed and dated 1908, gilt edges (a few minor spots). *Provenance*: Sydney Cockerell (autograph note of identification on a cutting of a Times article dated 26 Feb. advertising the sale, loosely inserted), whose brother Douglas had been apprenticed to Cobden-Sanderson and one of whose bindings was bought by Fisher (cf. Tidcombe p.68) - Bernard Breslauer (sale Christie's, Bibliotheca Bibliographica Breslaueriana, 21 March 2005, lot 121).

£3,000-5,000

US\$3,900-6,500

€3,400-5,500





0179

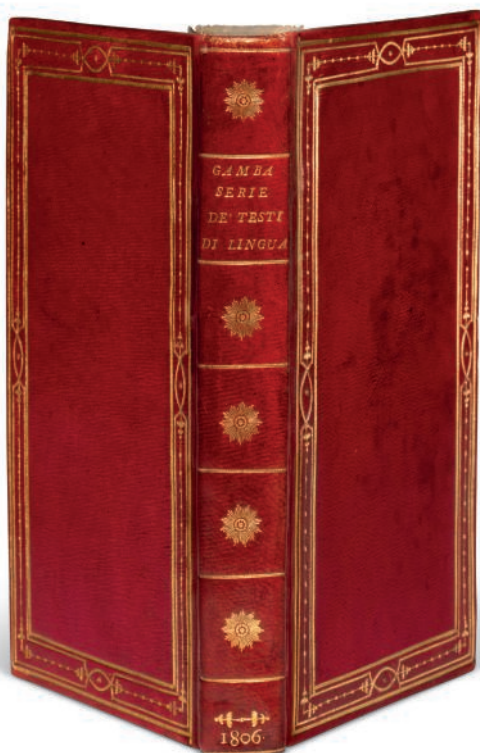
[FRANCE, Anatole (1844-1924, pseudonym of Jacques-Anatole THIBAUT).] *Le Livre du Bibliophile*. Paris: J. Claye for Alphonse Lemerre, 1874.

**First edition**, presented by the publisher to Henri-François Marius Michel and bound by Marius Michel at the bindery he had founded with his father just two years earlier. The younger Marius Michel would later become an important innovator of binding design. Exhibited at Harvard in 1991, no. 70.

12mo (164 x 97mm). Printed on Whatman paper, no. 11 of 100 copies, signed with initials by the publisher. Title in red and black with publisher's device. Bound by Henri Marius Michel for himself: gold-tooled chestnut brown morocco, sides inlaid with black morocco to a retrospective interlace design, inlaid and gilt fleuron in compartments of spine, signed on front turn-in, top edges gilt, others uncut; modern clamshell box. *Provenance*: Henri-François Marius Michel (1846-1923; bookplate, binding), presented to him by the publisher: 'à Monsieur Marius, fils. Hommage bien sympathique, A. Lemerre' – Claude Guérin (Paris sale, 7 December 1990, lot 79) – Bernard Breslauer (sale Christie's, Bibliotheca Bibliographica Breslaueriana, 27-28 June 2005, lot 1348).

£1,500-2,000

US\$2,000-2,600  
€1,700-2,200



0180

GAMBA, Bartolommeo (1766-1841). *Serie de' testi di lingua*. Bassano: Tipografia Remondiniana, 1805.

**First edition** of the classic bibliography of Italian literature, whose fourth edition of 1839 retains its currency as a general reference work today. It treats the authors cited by the *Vocabolario della Crusca*, with a supplement of other writers important for the study of Italian. Apart from being a tireless printer, bibliographer and autograph collector, Gamba also owned a bookshop. Thus, his bibliographical notes on the different editions of Italian literature also include values and degrees of rarity. This is a fine copy in what appears to be an Austrian binding.

Octavo (201 x 122mm). Crusca woodcut device on title and at the end (faint spotting on title). Contemporary straight-grained red morocco gilt, border on sides, flat spine decorated in compartments, tooled turn-ins, gilt edges, marbled endpapers (faint spotting on upper cover, very minor repairs at spine ends). *Provenance*: Pietro Accordi, Milanese man of letters (presentation inscription from Tito Vanzetti, perhaps the son of the dedicatee of this edition, Lorenzo Vanzetti) – Bernard Breslauer (sale Christie's, Bibliotheca Bibliographica Breslaueriana, 21 March 2005, lot 76).

£1,500-2,000

US\$2,000-2,600  
€1,700-2,200



## 0181

HEAL, Sir Ambrose (1872-1959). *The English Writing-Masters and their Copy-Books, 1570-1800. A biographical dictionary & a bibliography. With an introduction to the development of handwriting by Stanley Morison.* London: [Cambridge University Press for the] First Edition Club, 1931.

**The Major Abbey-Breslauer copy, specially bound for the former by Sydney M. Cockerell: a limited edition of 100 copies, this numbered XVII.**

The authoritative work on the subject. Its author, Sir Ambrose Heal, was the head of the celebrated London furniture shop, Heal's, and himself a furniture designer. He also wrote on tradesmen's cards, signboards of shops, London furniture makers and goldsmiths. H.M. Nixon & M. Kennedy, *Modern British Bookbindings in the Collection of J.R. Abbey* (London: Arts Council, 1965) no. 5.

Folio (318 x 220mm). Engraved frontispiece, 81 plates. Black morocco-backed vellum-covered boards, bound for J.R. Abbey by Sydney M. Cockerell, with decoration designed in 1965 by Joan Rix Tebbut, the upper cover decorated with a calligraphic design of gold-tooled fillets and pen-drawn lines on which is superimposed a semi-abstract shape of a cockerell in bold gilt fillets, filled with a semi of stars, the lower cover decorated with a matching design of gilt and pen-drawn fillets, the spine undecorated but boldly lettered in gilt, vellum turn-ins decorated with gilt dots, liners and endleaves of patterned 'Cockerell' paper, binder's gilt stamp on rear turn-in, contained within a velvet-lined blue morocco-backed cloth box. *Provenance:* Major John R. Abbey (1894-1964; bookplate, sale Sotheby's 19 October 1970, lot 2723, sold £180 to) — Bernard Breslauer (sale Christie's NY, Bibliotheca Bibliographica Breslaueriana, 27-28 June 2005, Lot 1550).

£7,000-10,000

US\$9,100-13,000  
€7,800-11,000



## 0182

HOBSON, Geoffrey Dudley (1882-1949). *Bindings in Cambridge Libraries*. Cambridge: Walter Lewis at the University Press, 1929.

**Limited edition, one of 230 copies, of Hobson's important study, specially bound for Major J.R. Abbey** by Roger Powell and Peter Waters, in collaboration with Sheila Waters. The decorative panels reproduce English Gothic and Renaissance panels represented in the Abbey collection. The binding was exhibited at The Arts Council in 1965 and at the Wittockiana in 1986. Roger Powell (1896-1990) did not take up binding professionally before 1930. He worked as a partner in Douglas Cockerell & Son from 1935 until 1947, when he set up on his own, taking Peter Waters (1930-2003) into partnership in 1956.

Folio (369 x 238mm). 72 plates including 27 in colour. Bound by Roger Powell Bookbinders, signed on back turn-in and dated 1963: gold-tooled and blind-stamped citron morocco, sides and flat spine with vertical fillets, three rows of historiated and decorative panels after English Renaissance examples, pastedowns with ink impressions of the same, gilt edges; matching chemise and slipcase. *Provenance*: Major Abbey (bookplate, Sotheby sale 1970, Part VI, lot 2726) – Bernard Breslauer (sale Christie's, Bibliotheca Bibliographica Breslaueriana, 27-28 June 2005, lot 1381).

£8,000-12,000

US\$11,000-15,000  
€8,900-13,000

# 0183

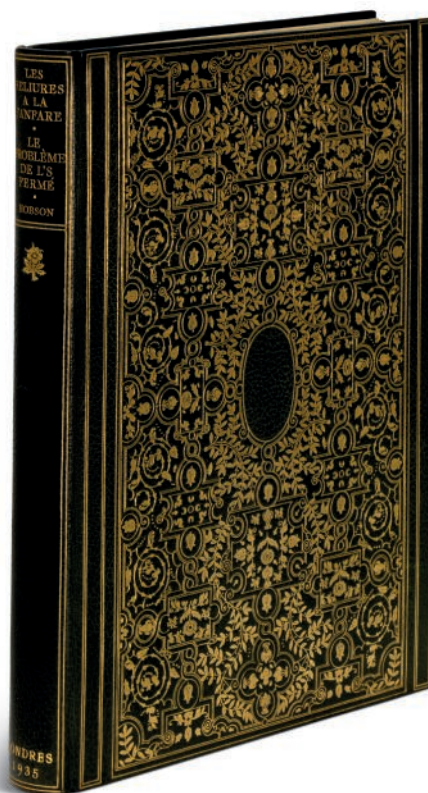
HOBSON, Geoffrey Dudley (1882-1949). *Les reliures à la fanfare. Le problème de l's fermé*. London: Chiswick Press for the Société des Bibliophiles François, 1935.

**Author's copy, specially bound à la fanfare, of a limited edition of 252 copies, 36 of which were reserved for the members of the Bibliophiles François.** Fanfare bindings 'were the subject of one of Geoffrey Dudley Hobson's most ingenious investigations, written in French' (Breslauer, *Uses* p. 14). Complete with A.R.A. Hobson's *Additions et Corrections* (Amsterdam: 1970) laid in, and with three letters of appreciation from members of the Bibliophiles François and a correspondence between Hobson and Fred Adams on a Madruzzo binding.

Large quarto (310 x 235mm). 37 plates, some in colour. Bound à la fanfare for the author by Leighton-Straker: gold-tooled green morocco, top-edges gilt, others uncut, morocco-backed chemise lettered in gilt, slipcase. *Provenance*: G.D. Hobson (author's copy), inscribed by him on endpaper: 'The author's copy: it differs from the other copies printed on handmade paper in the following respects: 1. It is bound in morocco, not niger. 2. It contains the cover, preliminary leaves, & colophon, of the copies prepared for the Société des Bibliophiles français, thirty-six in number. 3. It contains the photograph of the binding from which the cover was copied.' – Bernard Breslauer (sale Christie's, Bibliotheca Bibliographica Breslaueriana, 27-28 June 2005, lot 1382).

£2,500-3,500

US\$3,300-4,500  
€2,800-3,900



# 0184

HOE, Robert (1839-1909) -- Arthur SWANN. *Catalogue of the Library of Robert Hoe of New York*. New York: Anderson Auction Company, 24 April 1911-11 November 1912.

**Major Abbey's very fine set of catalogues of the library of Robert Hoe, specially bound for Abbey and annotated by him with his purchases of Hoe books at the Schiff sale.** A founder and first President of the Grolier Club, Hoe was 'infected by book collecting', counting among his treasures a Gutenberg Bible on vellum (\$50,000, then the highest price ever paid for a book), a Shakespeare First Folio, the Book of St. Albans (all bought for Henry E. Huntington), a Gutenberg Bible on paper (bought by Quaritch, now at Harvard) and a *Morte d'Arthur* (bought for J.P. Morgan). 'In the manner of the disposition of his library, Hoe formed a careful plan. He was appalled at the condition of some of the institutional libraries he had seen in Europe and determined that his own books should never meet that fate. Arrangements leading up to the auction at the Anderson Auction Company in New York were elaborate. The annotated catalogs were done by talented bibliographer Arthur Swann and carried a special foreword by Hoe's friend and notable collector Beverly Chew [who called the collection "the finest the country has ever produced"]... The record-breaking prices paid by the glamorous bidders were reported as news events in the daily press.' (Dickinson, p.161). The sale realized an unprecedented \$1,932,000, a record held until the Thomas W. Streeter sale in 1966.

4 volumes, octavo (228 x 147mm). Plates. Contemporary vellum-backed marbled boards, upper covers with gilt arms of J.R. Abbey, gilt-lettered spines, original printed wrappers bound I; housed in 2 vellum-backed boxes, spines lettered in gilt. *Provenance*: J.R. Abbey (bindings, bookplate) – Bernard Breslauer (sale Christie's, Bibliotheca Bibliographica Breslaueriana, 22-23 March 2005, lot 895).

(4)

£2,500-3,500

US\$3,300-4,500  
€2,800-3,900





0185

KELMSCOTT PRESS – William MORRIS (1834-1896). *A note on his aims in founding the Kelmscott Press. Together with a short description of the Press by S.C. Cockerell, & an annotated list of the books printed thereat.* Hammersmith: Kelmscott Press, sold by the Trustees of the late William Morris, 4th March 1898.

**A fine example, one of only 12 copies on vellum, of the last book printed at the Kelmscott Press.** It contains Morris's ideas on fine printing and book illustration, Sydney Cockerell's history of the Press and, most usefully, a bibliography of Kelmscott productions. The paper issue consisted of 525 copies. Loosely inserted are a woodcut on paper by Burne-Jones and an autograph thank-you note by Cockerell addressed to Bernard Breslauer, dated 20 July 1954.

Octavo (210 x 142mm). Printed on vellum in red and black with Golden, Troy and Chaucer types. Two woodcut borders and other floral and foliate ornaments, large woodcut illustration of 'Psyche borne off by Zephyrus' by William Morris after Sir Edward Burne-Jones (1883-1898). Loose erratum slip on paper. Original holland-backed blue-grey boards by J. & J. Leighton. Folding cloth case. *Provenance:* Douglas Geoffrey Bridson (1910-80, broadcaster; bookplate) – Bernard Breslauer (1918-2004, sale Christie's NY, 27-28 June 2005, Lot 1143).

£8,000-12,000

US\$11,000-15,000  
€8,900-13,000



# 0186

NAPLES, Biblioteca Brancacciana -- *Bibliothecae S. Angeli ad Nidum ab Inclyta Brancatorum Famila Constructae, et ab aliis deinceps auctae Catalogus*. Naples: Stefano Abbate & Joseph Raymund, 1750.

**Catalogue of the first public library in Naples.** It was founded by Cardinal Francesco Maria Brancaccio (1592-1675), who left his collection to be housed in the church of Sant'Angelo a Nido in Naples and instructed that the library should be open to scholars. In 1691, a new building for the library was opened adjacent to the church, and the collection now forms part of the Bibliotheca Nazionale di Napoli. The catalogue lists approximately 10,000 works in alphabetical order by author and is alphabetical by title for anonymous works.

Folio (341 x 228mm). Engraved vignette on title (occasional light spotting and light staining along margins.) Contemporary Italian half vellum, hand-coloured patterned paper boards, spine gilt-lettered, speckled edges (minor repairs along edges, rear cover with some light scuffing); modern clamshell box. *Provenance:* Bernard Breslauer (sale Christie's, Bibliotheca Bibliographica Breslaueriana, 22-23 March 2005, lot 828).

£1,500-2,000

US\$2,000-2,600

€1,700-2,200



# 0187

PÂRIS DE MEYZIEU, Jean-Baptiste (d.1778) – *Catalogue des livres de la bibliothèque de feu M. Pâris de Meyzieu, ancien conseiller au Parlement, & ancien intendant de l'Ecole Royale Militaire*. Paris: Nicolas-Léger Moutard, Libraire-Imprimeur de la Reine, et al, 15 March 1779.

**A handsome copy, priced throughout in a contemporary hand, of the extensive library of a 'fameux bibliophile'.** Its sale realized 54,000 livres, considered an extraordinary sum, with the Bibliothèque du Roi among the buyers. This copy belonged to an heir or executor of Pâris who was disappointed with the catalogue, blaming himself for it, according to his note on a front flyleaf: 'Si ce catalogue n'eut pas été fait par un ignorant, et que je n'eusse pas eu l'imbécillité de le choisir, il pouvait être utile aux amateurs.' Horne wrongly claims that the library was later sold in London by Edwards in the catalogue *Bibliotheca Parisiana*, ... 26th of March, 1791, confusing Pâris de Meyzieu with Pâris d'Illins. Guigard II, p.90. Horne, pp.716-720; North 276; Olivier V, p.516; Peignot, p.116.

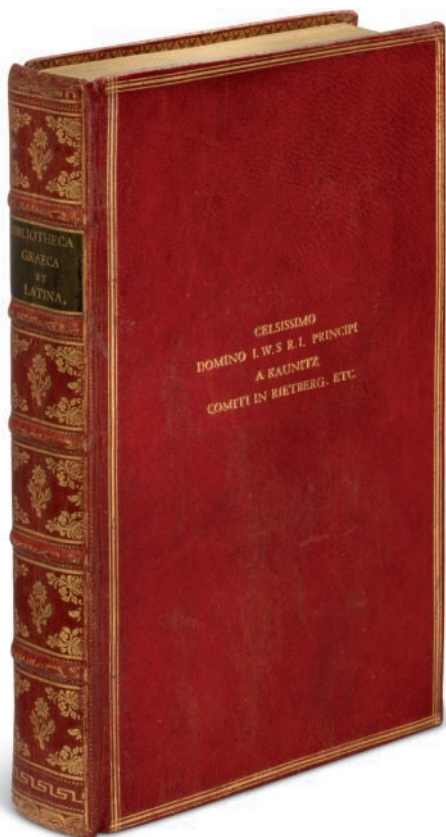
Octavo (198 x 114mm). With 'Nouveau Supplément' and table at end. Contemporary Parisian crimson morocco gilt, triple gilt fillets on sides, smooth spine richly gilt-lettered and -decorated in compartments, edges gilt, possibly by Derome le jeune; red cloth folding case. *Provenance:* an heir or executor of Pâris (inscription on flyleaf, see below) – 'Triphook 1811' (note on flyleaf, referencing the London bookseller) – Bernard Breslauer (sale Christie's, Bibliotheca Bibliographica Breslaueriana, 22-23 March 2005, lot 488).

£4,000-6,000

US\$5,200-7,700

€4,500-6,600





## 0188

[REVICZKY, Károly Imre Sándor (Count, 1737-93)] 'Periergus Deltophilus. *Bibliotheca Graeca et Latina*. Berlin: privately printed by Johann Friedrich Unger for Reviczky, 1784.

**Rare first edition, privately printed in only a small number of copies, in a fine presentation binding.** Prince Kaunitz (1711-94) was Austria's greatest diplomatist before Metternich. As Chancellor he was the superior of Reviczky, who served as imperial ambassador to the Court of St. James's. Reviczky's catalogue describes in detail his own magnificent collection of *editiones principes* and other editions of the classics. In 1790 the collection was purchased *en bloc* by the second Earl Spencer (now at the John Rylands University Library, Manchester). Taylor 257-258; De Ricci p. 73.

Octavo (201 x 122mm). With the 16-page Lettre/Avertissement but without the 29-page Supplements apparently issued in 1786-88 (faint spotting on half-title). Contemporary German presentation binding: gold-tooled crimson red morocco, triple-fillet border on sides, presentation inscription lettered at centre of front cover: *celsissimo domino I.W.S.R.I. principi a Kaunitz comiti in Rietberg. etc.*, quotation from Horace on back cover: *Serus in coelum redeas...*, spine decorated in compartments, with green morocco lettering-piece, roll-tooled border on turn-ins, gilt edges, marbled endpapers; modern box. *Provenance*: Wenzel Anton, Fürst von Kaunitz-Rietberg (presentation inscription on binding) – Bernard Breslauer (sale Christie's, Bibliotheca Bibliographica Breslaueriana, 21 March 2005, lot 68).

£3,000-5,000

US\$3,900-6,500  
€3,400-5,500



## 0189

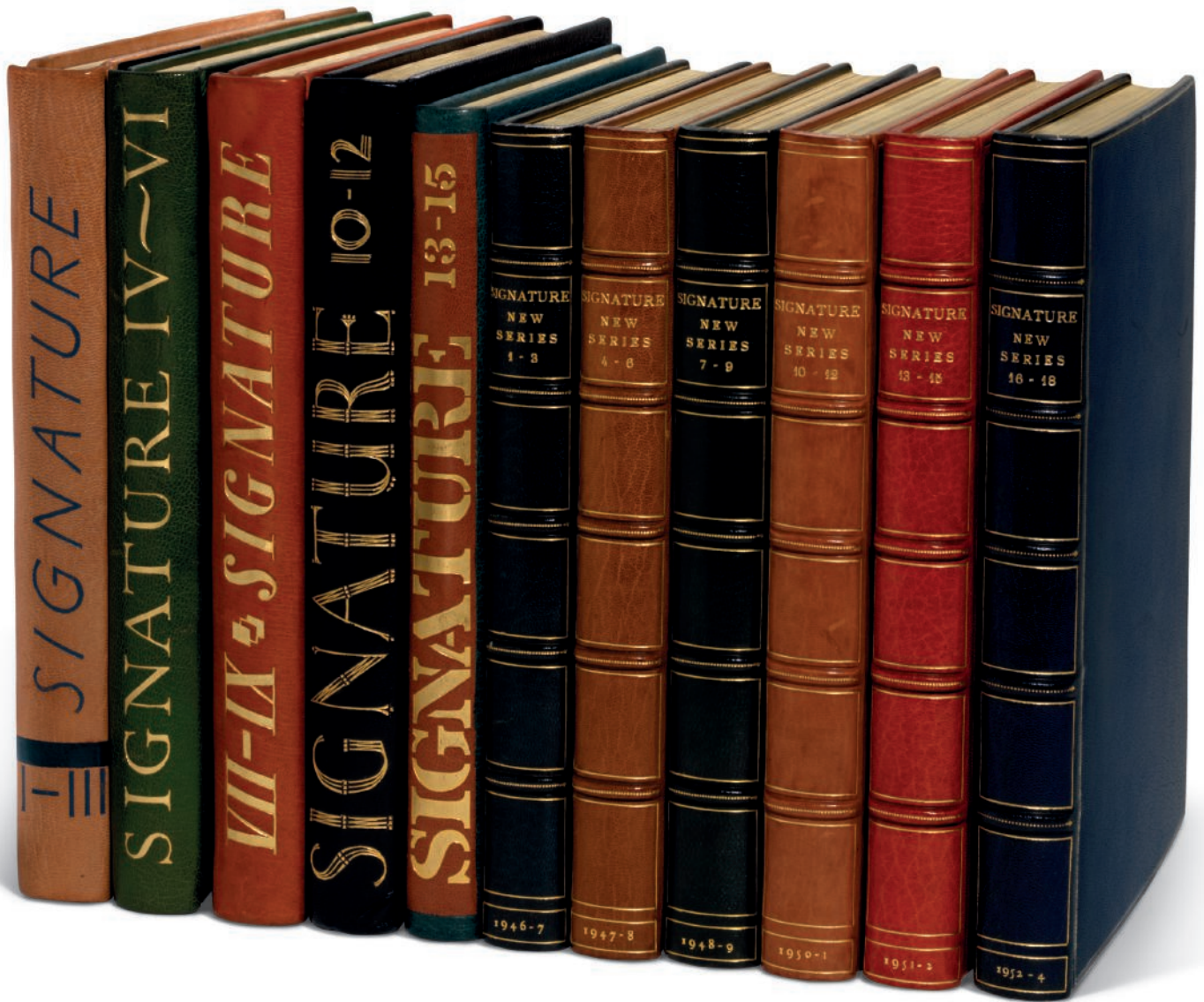
ROTHSCHILD, Baron James de (1844-1881) -- Emile PICOT (1844-1918). *Catalogue des Livres Composant la Bibliothèque de feu M. le Baron James de Rothschild*. Paris: D. Morgand, 1884-1920.

Limited edition, number 127 of 400 copies. 'One of the principal bibliographical reference works, especially for French fifteenth- and sixteenth-century books. It describes the unrivalled collection which, during his short life Baron James de Rothschild had built up with almost unlimited means at his disposal. Picot's detailed and erudite catalogue is exemplary. It also includes many important seventeenth-century books and some outstanding examples of the following century. It was bequeathed to the Bibliothèque Nationale, Paris' (Breslauer & Folter 135).

5 volumes, large octavo (245 x 165 mm). Numerous plates, many in colour, some folding. Contemporary red half morocco gilt. *Provenance*: Bernard Breslauer (sale Christie's, Bibliotheca Bibliographica Breslaueriana, 22-23 March 2005, lot 416). (5)

£1,200-1,800

US\$1,600-2,300  
€1,400-2,000



## 0190

*Signature: A quadrimestrial of typography and graphic arts.* London: 1935-1954.

**The very fine Abbey copy of a complete set of this important periodical.** The first series is variously one of either 25 or 20 copies to be specially bound; the second series are unlimited.

First series, nos. 1-15 bound in five volumes, second series, nos. 1-18 bound in six volumes, quarto (255 x 190mm). Plates, samples, illustrations, some mounted, some coloured. The first series variously bound in original variously-coloured morocco bindings, with gilt tooling and onlays from designs by Paul Nash (1 vol. containing parts 1-3), Reynolds Stone (parts 4-6), Barnett Freedman (parts 7-9), Lynton Lamb (parts 10-12) and John Piper (parts 13-15), all top edge gilt (occasional very slight discoloration or rubbing), all contained within two cloth boxes with red morocco lettering-pieces to spines; the second series bound in variously coloured morocco by Sangorski & Sutcliffe, uniform tooling in gilt, gilt turn-ins, gilt edges. *Provenance:* Major John Roland Abbey (bookplates; sale Sotheby's 19 Oct. 1970, lot 2840) – Bernard Breslauer (sale Christie's, Bibliotheca Bibliographica Breslaueriana, 27-28 June 2005, lot 1614). (11)

£4,000-6,000

US\$5,200-7,700  
€4,500-6,600



0191

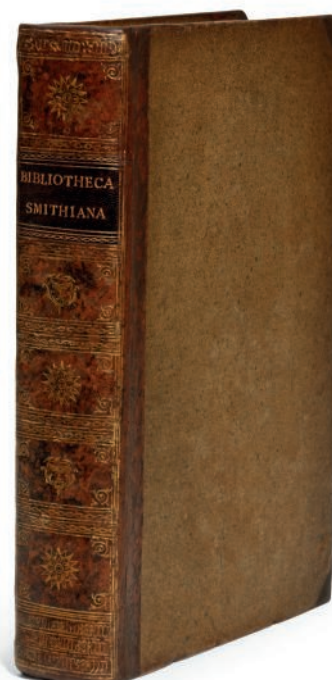
SMITH, Joseph, Consul (1682-1770) – PASQUALI, Giovanni Baptista (1702-84). *Bibliotheca Smithiana, seu Catalogus librorum d. Josephi Smithii Angli per Cognomina Authorum dispositus*. Venice: G.B. Pasquali, 1755.

**The third (first complete) edition of the catalogue of Consul Smith's library,** containing all the books in his library as of 1751, including some manuscripts. The collection was bought en bloc by George III for £10,000 in 1765 as a foundation collection for the King's Library, now at the British Library. As British consul at Venice, Smith was a patron of artists and of the Pasquali press, as a focal point for British travellers on the Grand Tour. 'Although there is no evidence that the Bibliotheca Smithiana was originally intended to be a sale catalogue, in the event it turned out to be just that' (Morrison). The present copy belongs to the first issue, without the woodcut at the head of the Addenda & Corrigenda; the 352-page Appendix reprints in full some 200 prefaces, dedications, and epilogues in the incunables described. De Ricci, pp. 54-55; Morrison, 'Records of a Bibliophile,' in *The Book Collector*, vol. 43, no 1 (Spring 1994), no. 4; Taylor, pp. 261-62.

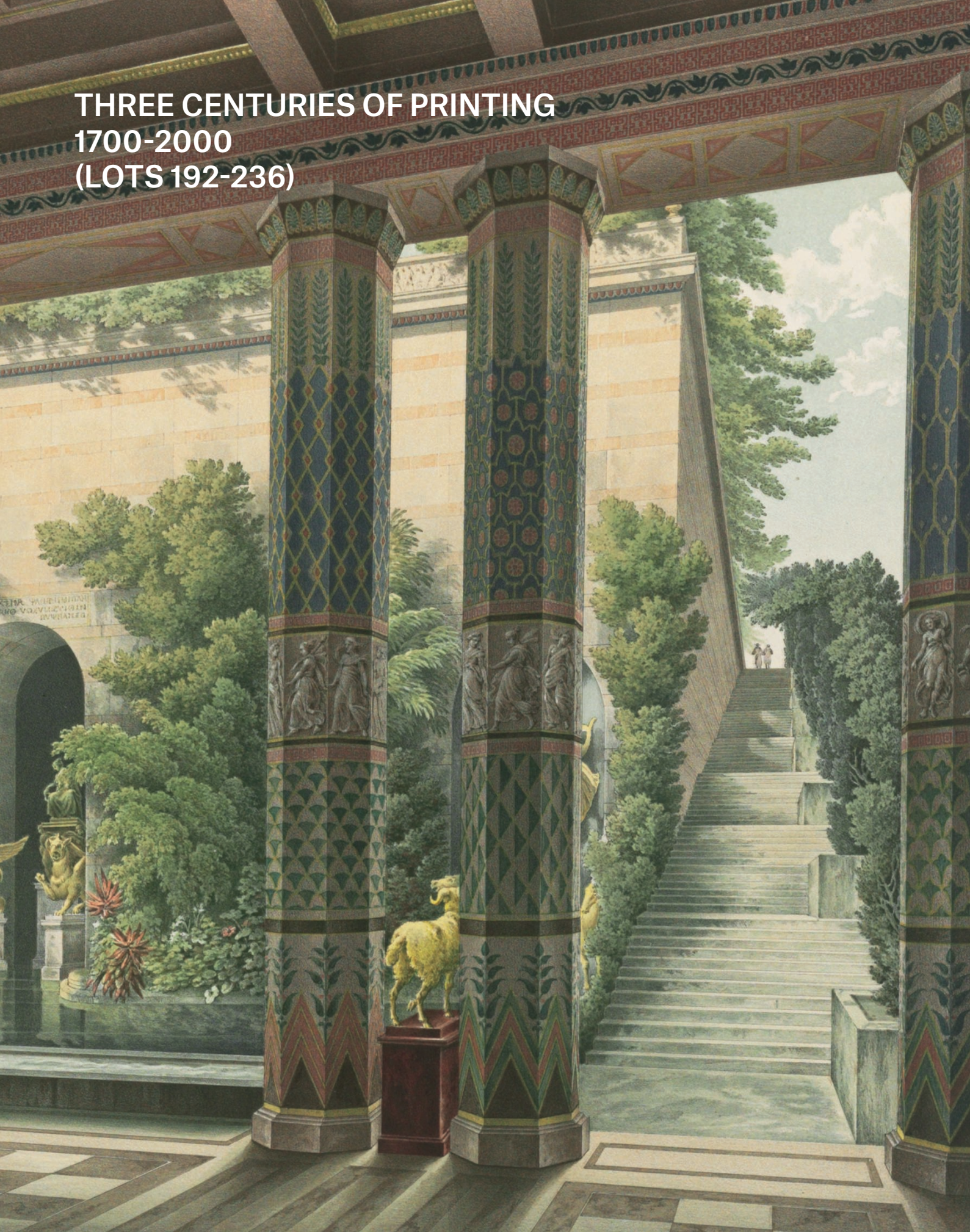
Quarto (239 x 172 mm). Title printed in red and black, with an impression of Smith's bookplate, engraved by A. Visentini. Contemporary Italian sprinkled boards, smooth calf spine richly gilt, black morocco lettering-piece (minor restorations at extremities); modern folding case. *Provenance:* Bernard Breslauer (sale Christie's, Bibliotheca Bibliographica Breslaueriana, 22-23 March 2005, lot 807).

£1,500-2,000

US\$2,000-2,600  
€1,700-2,200



THREE CENTURIES OF PRINTING  
1700-2000  
(LOTS 192-236)





#### OTHER PROPERTIES

0192

BUONANNI, Filippo (1638-1723). *Musaeum Kircherianum*. Rome: Georgio Placo, 1709.

**First edition of this important and richly illustrated catalogue of items in the collection of Athanasius Kircher, from the library of Sir Andrew Fountaine.** 'Kircher, like his contemporary Henry Ashmole, was a collector of curiosities. He was in an excellent situation, at the hub of the Jesuit order, to gather relics, specimens, manuscripts, and any oddities or rarities his fellow Jesuits brought back to Rome from all parts of the world' (Merrill, p.xxvii). Fountaine was Vice-Chamberlain to Princess (and later Queen) Caroline and succeeded Sir Isaac Newton as Master of the Mint, as well as a serious connoisseur and bibliophile in the circles of the Earl of Pembroke, and the Duke of Devonshire. Caillet 5784; Nissen ZBI 2198; Wellcome II, 271.

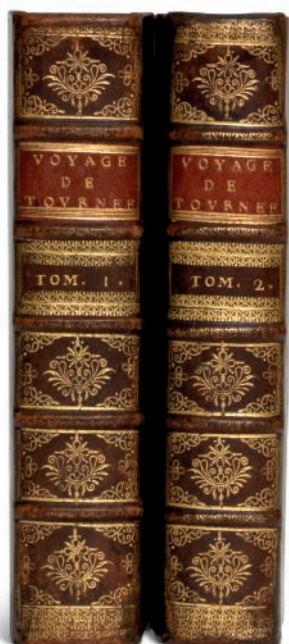
Folio (369 x 233mm). Engraved portrait frontispiece and 172 engraved plates, of which 2 folding (title lightly creased, light marginal soiling and staining affecting only a few text leaves, pl. LXV with tiny marginal chip at head, a couple of plates with very light even browning). Contemporary English mottled calf, spine in 7 compartments with raised bands, red morocco gilt lettering-piece in second, the others richly gilt-tooled with the Fountaine elephant crest, red edges (extremities lightly rubbed). *Provenance:* Sir Andrew Fountaine (1670-1753, sale, Christie's 27 Nov. 1996, lot 309).

£4,000-6,000

US\$5,200-7,800  
€4,500-6,600







# 0194

TOURNEFORT, Joseph Pitton de (1756-1708). *Relation d'un voyage du Levant*. Paris: Imprimerie Royale, 1717.

**First edition.** 'In 1700, under a commission from the Comte de Pontchartrain, Tournefort left Paris for the East to collect plants and undertake other types of observations. He was accompanied by the German botanist Gundelsheimer and the artist Aubrier. He spent two years travelling through the islands of Greece and visited Constantinople, the borders of the Black Sea, Armenia and Georgia. He was preparing to go to Egypt, but news of the plague that was ravaging the country forced his early return to Paris. On his travels he is said to have collected 1356 specimens, but his system of classification, based on the form of the corolla, eventually fell out of favour' (Howgego, p.1035). Atabey 959; Blackmer 1318; Brunet V, 903; Lipperheide 1442; Nissen ZBI 4154; Weber 458.

2 volumes, quarto (248 x 183mm). Final final in vol. 2 present, 152 engraved plates, of which 5 folding (tiny marginal burn hole to plate opposite p.379 in vol. 2, occasional light brownning and spotting). Contemporary calf, gilt spine, red morocco gilt lettering-pieces, gilt turn-ins, marbled endpapers, red edges (extremities faintly rubbed). *Provenance*: bookplates removed. (2)

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



0195

MERIAN, Maria Sibylla (1647-1717). *Erucarum ortus, alimentum et paradoxa metamorphosis*. Amsterdam: Johannes Oosterwijk, [1718].

**First Latin edition of the Raupenbuch, with plates in counterproof before letters and coloured by hand.** Although the *Erucarum ortus* appeared a year after Merian's death, she was very much involved in its publication. From at least 1705 she had intended to issue her work on European insects in Latin as well as Dutch, completing it with a third part. Ill health at the end of her life delayed publication of the third part until just after her death, but Johannes Oosterwijk, an Amsterdam publisher who acquired all the plates and texts of Merian's works, published it posthumously.

Merian herself adopted the technique of printing her engraved plates in counterproof — whereby prints are taken not from the engraved printing plate but from a freshly printed image — to great effect. Counterproofs replicate as closely as possible the original drawing of the artist, since they are oriented in the same direction, show no plate mark, and have only a lightly inked image, making them highly suitable for delicate colouring. What had originally been a utilitarian process became for Merian the means to a higher aesthetic end. Hand-coloured counterproof copies were painstaking to print, and were commensurately more expensive; their rarity shows that it was one reserved for a few select clients. Coloured copies of the *Erucarum ortus* are very rare; only 5 coloured copies have been sold at auction in the past 40 years (ABPC/RBH), and Landwehr — despite being a previous owner of the present lot — does not record any coloured copies. Copies with the plates in counterproof are even rarer. Landwehr 135; Nissen BBI 1342.

3 parts in one volume, quarto (225 x 176mm). Engraved allegorical frontispiece by Simon Schijnvoet dated 1717, engraved armorial headpiece opening dedication, 150 engraved in counterproof delicately coloured by a contemporary hand (without engraved portrait and sectional titles, the frontispiece and title supplied from another copy and window-mounted, small marginal chip to pl. 14, pls. 111-112 stained, light scattered unobtrusive spotting). Contemporary vellum (? front pastedown possibly renewed, lightly soiled, lower cover with some small, light stains, extremities lightly rubbed). *Provenance*: 18th-century ink annotation to text in Roman and Gothic script and adding numbers to many of the plates — John Landwehr (bookplate).

£30,000-40,000

US\$39,000-52,000

€34,000-44,000





## 0196

[BLAEU, Willem (1571-1638) and Joannes BLAEU (1596-1673).] *Nieuw Vermeerderd en Verbeterd groot Stedebboek van Piemont en van Savoye*. The Hague: Rutgert Christoffel Alberts, 1725.

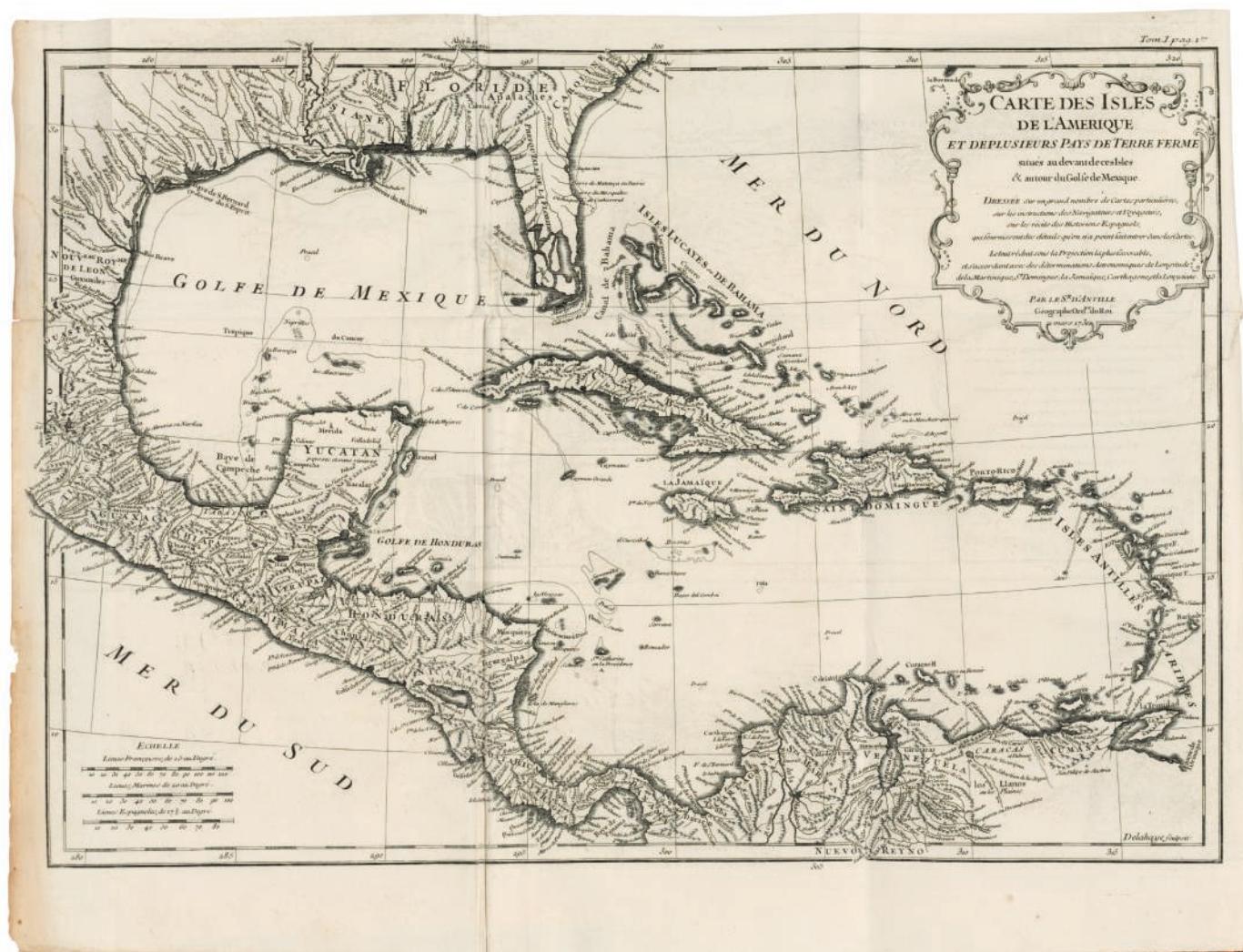
**Third Dutch edition on large paper, the plates with excellent dark impressions, handsomely bound in a contemporary Dutch binding.** The maps, plans, bird's-eye-views, topographical views, plates of monuments and architectural highlights cover every major town and city in the region, including Turin, Nice, Asti, Cuneo, Novara, Vercelli, Alessandria and Savona. Van der Krogt 43:331.1-2.

2 volumes in 2 parts in 4 volumes, folio (590 x 370mm). Large paper. Dutch text. 4 letterpress titles printed in red and black, 4 engraved titles in 3rd state, 4 engraved portraits, one of which double-page, engraved plate of coat-of-arms, double-page genealogical table, 136 engraved maps, plans, bird's-eye views, or plates, together with the additional single-page plate of

the monument to Charles Emmanuel II on the Voie Sarde, engraved head- and tailpieces and initials (occasional very light and insignificant browning, a few plates with some scattered light spotting confined to extreme margins). Contemporary Dutch mottled calf, three gilt panels on covers formed by an wide outer border composed of a chained roll sandwiched by fleur-de-lys and palmette rolls, enclosing a narrower lace roll with large cornerpieces composed of volutes and other scrolls terminating in fleur-de-lys, the inner panel formed by a simple chained roll with very small cornerpieces enclosing a gilt lozenge formed from similar tools as those used for the large cornerpieces with the addition of two fans at the sides of the losenge, spine with raised bands forming 9 compartments, morocco labels in second and third, the others filled with gilt corner- and centrepieces and filled with stars, stencilled floral decorative endpapers, gilt edges (extremities rubbed, especially at heads and tails of spines which have some expert repairs). (4)

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000



0197

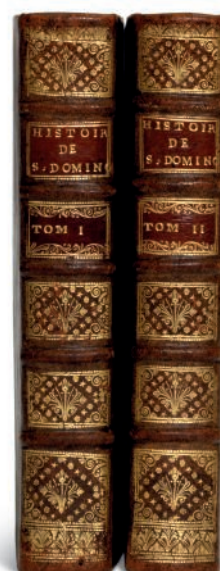
CHARLEVOIX, Pierre Francois Xavier de (1682-1761). *Histoire de l'isle Espagnole ou de S. Domingue*. Paris: Francois Barois, 1730-1731

**First edition of this history of Hispaniola, now the Dominican Republic and Haiti.** The author was a great traveller, a Jesuit and an expert on the French colonisation of the area. The maps are detailed, including one showing Central America, West Indies, Florida and the southern portion of America. The book covers the history of Hispaniola from its discovery until 1724, and contains much information on the exploration of the Antilles and the continent, on the Indian revolts and the arrival of the Dominicans, as well as on pirates and buccaneers. This book appeared under the imprint of at least three printers, with no known priority. Alden & Landis 730/45; Palau 67166; Sabin 12127.

2 volumes, quarto (250 x 190mm). Woodcut device on titles, 18 engraved maps and plans, of which 11 folding, errata at end of both vols, privilege leaf at end of vol. 2 (very small marginal tear to leaf b1 due to paper flaw and minor marginal chip to Bb2 in vol. 2, occasional very minor and insignificant spotting). Contemporary calf, gilt spines, each with two red morocco gilt lettering-pieces, marbled endpapers, red edges (extremities lightly rubbed). *Provenance:* Kleinheubach Hofbibliothek (stamps in margins of dedication in vol. 1 and on title of vol. 2) – evidence of bookplates removed. (2)

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



0198

BUCK, Samuel (1696-1779) and Nathaniel BUCK (fl. 1724-1759). *To the Noble & Generous Encouragers of this work by Subscription this first [second, third] Sett of Twenty four views as Follows in the Principality of Wales.* London: S. & N. Buck, 1740-1742.

**80 Welsh views constituting a 'national survey of ruins of the period, and ... an indispensable record of what ... Welsh towns looked like before the industrial revolution' (ODNB).** Samuel Buck started his career as an artist making sketches of Yorkshire that were intended to illustrate a county topography. In 1720, he published proposals for two large engravings of Leeds and Wakefield which were the first in a series of 10 views of English towns printed on two sheets. Moving to London, Samuel started to work closely with the Society of Antiquaries, generating subscribers for further projects illustrating 'antiquities', and these proved to be a commercial success. By the mid 1720s, Samuel had ambitious plans to systematically record ruins throughout England. His brother, Nathaniel, was engaged with this project from the start, and he accompanied Samuel on his tours of the English counties. Starting with the northern counties, by the 1730s they were covering the south of England, before culminating with these final three 'Setts' of Welsh views which completed the 'antiquities'.

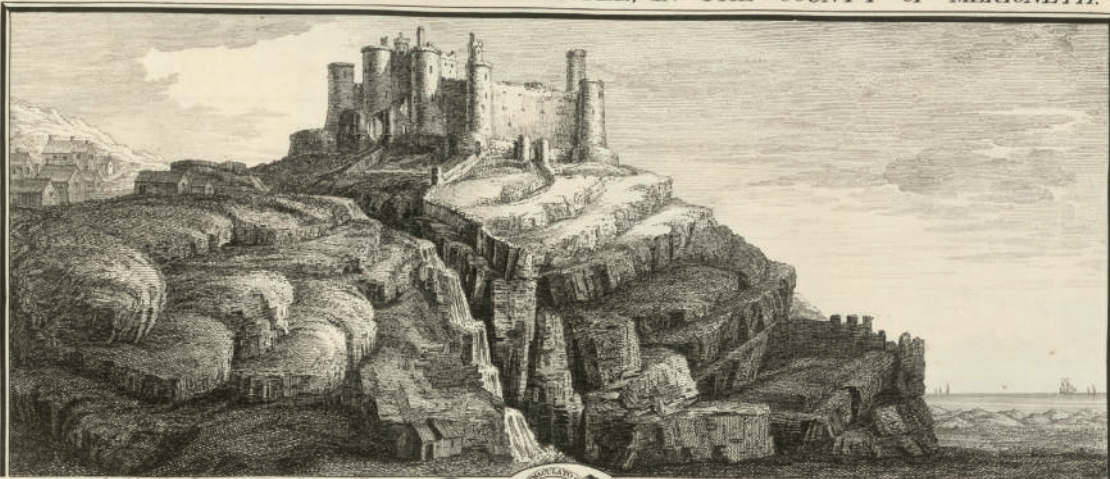
3 parts in one volume, oblong folio (279 x 450mm), the section devoted to Wales, complete. 3 engraved titles and 80 engraved plates (the plates to the 3rd part bound out of number sequence, occasional very faint spotting mostly confined to margins). Contemporary mottled calf, covers with gilt-tooled cornerpieces, gilt spine with two red morocco gilt lettering-pieces, marbled endpapers, red edges (extremities rubbed, joints splitting but holding, head- and tailcaps defective).

£3,000-5,000

US\$3,900-6,500

€3,400-5,500

THE NORTH WEST VIEW OF HARLECH CASTLE, IN THE COUNTY OF MERIONETH.



To William Vaughan Esq;  
A member of the Shire for the County of Merioneth  
This Prospect is humbly Inscribed by  
his most Obedt. Servants  
Sam. & Nath. Buck



THIS Castle is situated close by the Irish Sea, on a steep Rock from whence it seems to take its present Name. It was originally a strong Fort of the Ancient Britons and by them called Ure Brannwen, from a Lady of that Name who lived about AD. 200. It was rebuilt about the Year 877. by Ithellgarth ap Ithellgarth, and thereupon changed its Name to Harlech. This Castle held out strenuously against Edward I. But at length it was with much difficulty taken by the Earl of Chester. This Castle suffered one of the last of K. Edward I. but surrendered on four Conditions to the Parliament then sitting 16<sup>th</sup> of March 1230. It is now in the Possession of the Crown.  
Engraved by Nath. Buck del. et sculp. Published according to the of Parliament April 2. 1742.



0199

DU HALDE, Jean Baptiste (1674-1743). *Description Géographique, Historique, Chronologique, Politique et Physique de l'Empire de la Chine et de la Tartarie Chinoise*. Paris: P.G. Le Mercier, 1735.

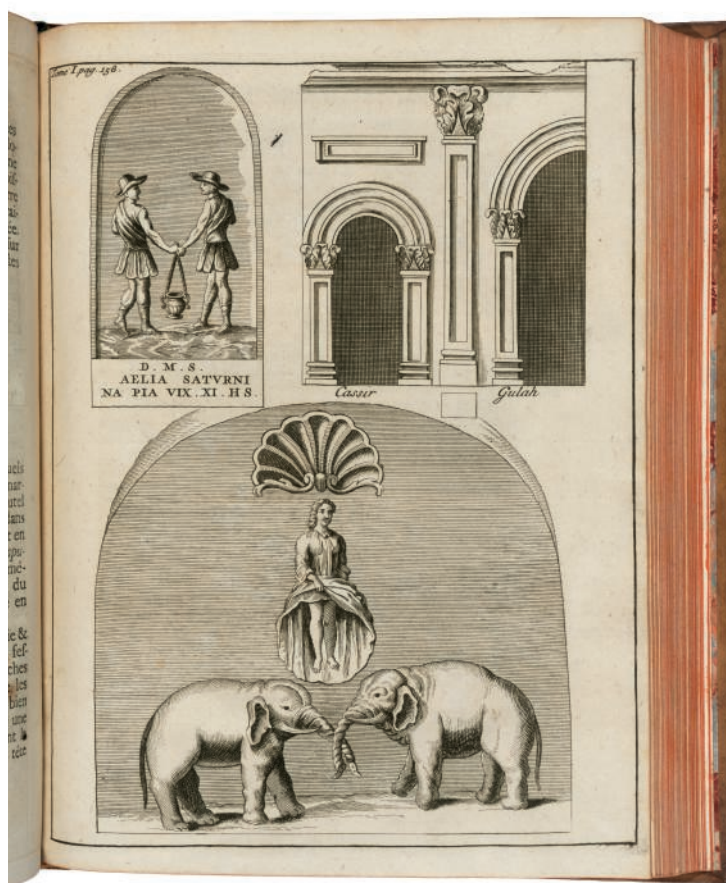
**First edition of an 'encyclopedic survey of China' (Lust).** It is monumental in size and scope and provided an extensive and authentic account of China for the West. Its influence was profound, further disseminated via works such as Diderot's *Encyclopédie*. Du Halde covers all aspects of Chinese achievements — in literature, science, art, and philosophy — and details geography, economy, government, religion, customs, natural history; it is one of the earliest European sources on Chinese porcelain. As editor of Jesuit missionary reports sent back from China, Du Halde had available first-hand information, and he was assisted by fellow Jesuit Cyr Contancin as corrector, newly returned from 32 years there. The 43 maps and plans are based on a survey of China commissioned by the Kangzi emperor between 1708 and 1717 and drawn by d'Anville. The map in vol. IV illustrating Bering's 1728 voyage through the eponymous straits is the first printed map of present Alaska (S.I. Schwarz and R.E. Ehrenberg, *The Mapping of America*, p.151). Brunet II, 870; Cordier *Sinica* I, 45-48 (calling for only 4 rather than 5 plates in volume III); Lust, *Western Books on China* 12; Reed and Dematté, *China on Paper*, 2007, no. 8.

4 volumes, folio (430 x 285mm). Half-titles, title-pages printed in red and black, engraved title vignettes by M. Baquoy after A. Humblot, 4 engraved head-pieces after Humblot, 53 engraved maps of which 23 folding, 17 double-page, and 3 with contemporary outline-colouring, 11 engraved plates, of which 9 double-page, and one of printed music by Delahaye, Desbrulins, and Fonbonne after Antoine Humblot, Lucas, Le Parmentier and others, text illustrations, engraved and woodcut initials, woodcut headpieces, extra-illustrated with an engraving by Bassire cut down, mounted and inserted at p. 127 in vol. II (very occasional light spotting, staining or pale browning, small puncture at gutter in some quires in vol. II, vol. III with quire 61 misbound before 7D). Contemporary calf, gilt spine, red edges (rebacked preserving original backstrip, new spine labels, a few repairs). *Provenance*: ?Mazuyer de la Tourette, Lyons (armorial stamp) — ?Picache (ex libris stamp obscured) — Pierre Goyet, canon of Villefranche (bookplate) — Arthur Brölemann (1826-1905; President of the Tribune de Commerce, Lyons; armorial bookplate) — [sold Christie's, 26 September 1997, lot 97]. (4)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000



## 0200

SHAW, Thomas (1694-1757). *Voyages ... dans plusieurs provinces de la Barbarie et du Levant: contenant des observations geographiques ... sur les royaumes d'Alger et de Tunis, sur la Syrie, l'Egypte et l'Arabie Petree*. The Hague: Jean Neaulme, 1743.

**First French edition splendidly bound for the the Dukes of Luynes, with 3 more plates than usually called for.** 'Shaw was chaplain to the English factory at Algiers from 1720 to 1733. During this period he visited Egypt, Sinai, Palestine, Cyprus and most of North Africa ... Shaw's *Travels* has been praised by Dibdin and others. It is especially esteemed for its botanical and zoological plates, in addition to the information Shaw imparts on the antiquities, geology and geography of the areas he visited. The appendix includes catalogues of plants and animals of Barbary, Egypt and Arabia' (Blackmer). Blackmer 1536; Rohricht 1352.

2 volumes, quarto (251 x 192mm). With a total of 36 engraved plates, comprising 14 maps and plans, of which 10 folding and 22 plates, of which 8 folding, titles printed in red and black (vol. 1 without the dedication leaf called for in Blackmer nor final blank F4, both evidently never bound in, occasional light browning heavier to quire Bb and plates at p.260 and p.326 in vol. 1 and to first 3 quires of vol. 2, lower corner tip of F4 in vol. 2 with old repair, occasional scattered insignificant light spotting). Contemporary mottled calf, gilt Luynes arms on covers, gilt spines each with 2 red morocco gilt lettering-pieces, others with gilt crest of Luynes, marbled endpapers, red edges (extremities faintly rubbed). *Provenance*: Dukes of Luynes (binding, Château De Dampierre bookplates; sold Sotheby's Paris, 22-23 Oct 2013, lot 449). (2)

£8,000-12,000

US\$11,000-16,000

€8,800-13,000



## 0201

KNORR, Georg Wolfgang (1705-1761). *Les délices des yeux et de l'esprit, ou collection générale des différentes espèces de coquillages que la mer renferme*. Nuremberg: 1764-1765-1768-1770-1771-1773.

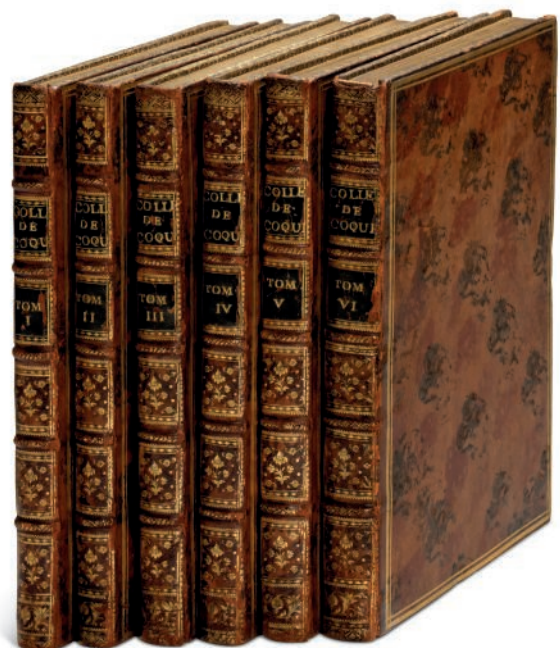
### One of the most beautiful books of the 18th century devoted to seashells.

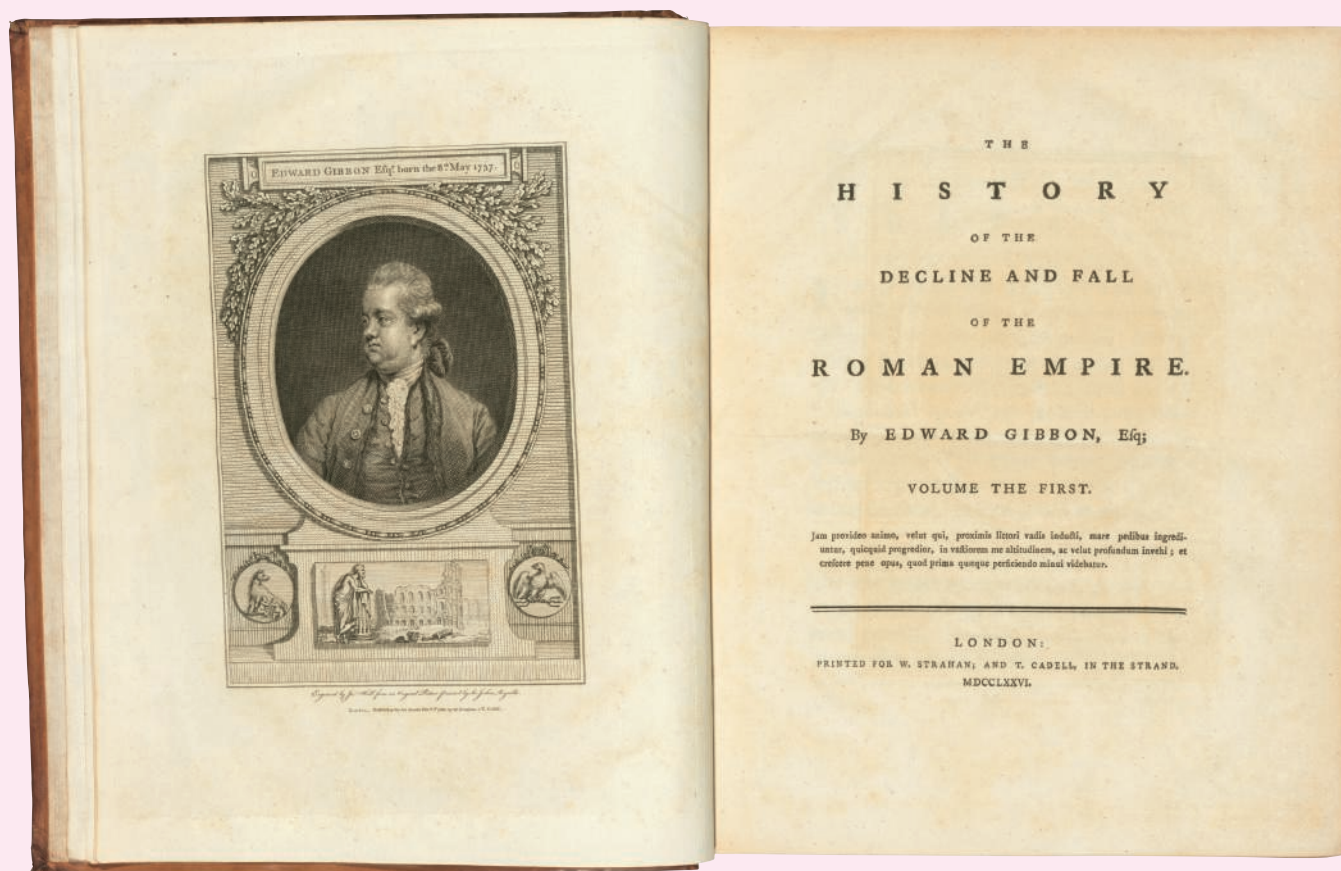
Knorr one of the main palaeontologists of the 18th century. A native of Nuremberg, he was apprenticed to Leonhard Blanc as a copper engraver. His first published illustrations appeared in Jacob Scheuchzer's *Physica Sacra* (1731), which prompted him to take an interest in natural history. Knorr then developed his knowledge with the help of Christoph Jakob Trew (1695-1769), owner of a menagerie and a natural history cabinet. Trew had surrounded himself with a group of scientists, artists and printmakers, who made Nuremberg one of the most important centres for publishing natural history books in the 18th century. Nissen *ZBI*, 2235.

6 parts in 3 volumes, quarto (250 x 198mm). Letterpress title in vol. I dated 1764, sometimes found in a few copies. 6 engraved titles and 190 plates, all coloured by a contemporary hand (occasional faint and insignificant browning). Contemporary catspaw calf, covers with gilt borders, gilt spines, turns-ins and edges, marbled endpapers. (6)

£5,000-7,000

US\$6,500-9,100  
€5,600-7,700





## 0202

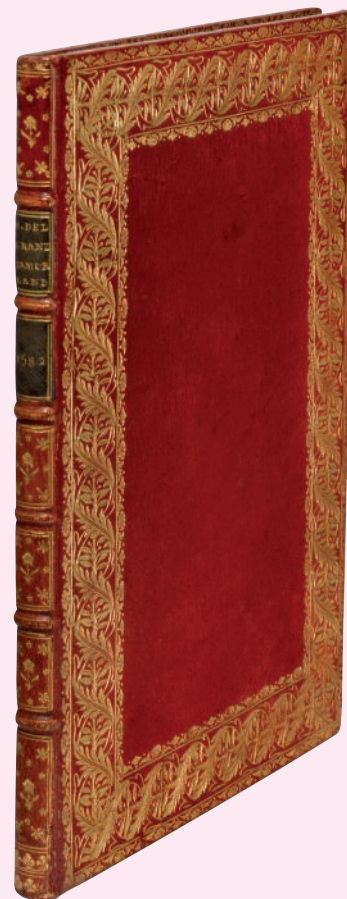
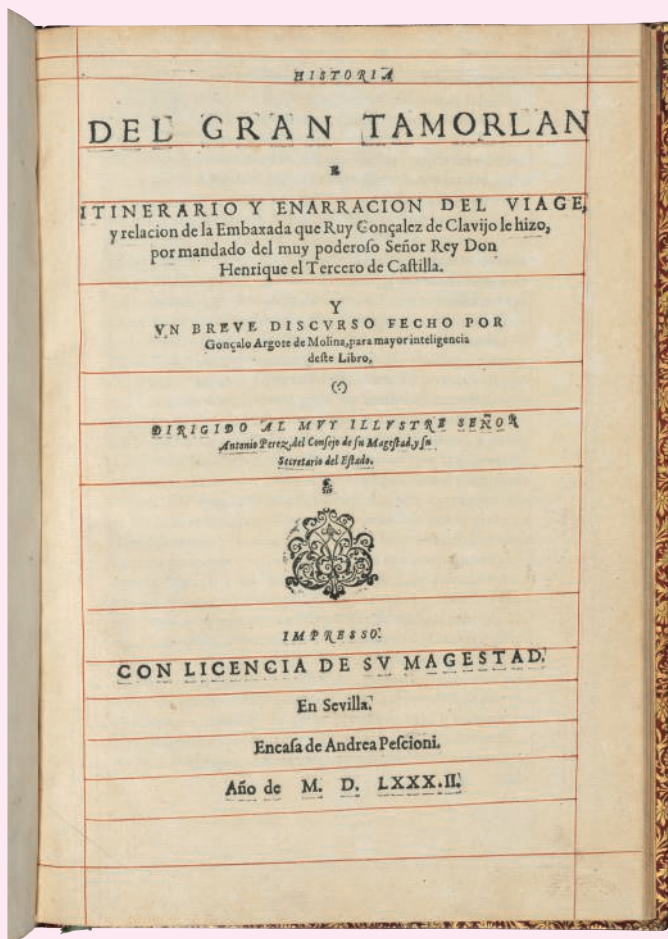
GIBBON, Edward (1737-1794). *The History of the Decline and Fall of the Roman Empire*. London: for W. Strahan and T. Cadell, 1776-1788.

**First edition of this 'masterpiece of historical penetration and literary style', which remains, despite the numerous later works devoted to this voluminous subject, 'the only historical narrative prior to Macaulay which continues to be reprinted and actually read' (PMM).** During the publication of the first edition Strahan predicted the popularity of the work and doubled the print run from 500 to 1000 copies, entailing resetting of sheets. Strahan's instincts proved correct, and the entire first thousand copies sold out in a fortnight. Grolier English 58; Norton 20, 23, 29; PMM 222; Rothschild 942.

6 volumes, quarto (284 x 220mm). Half-titles, errata leaves at end of vols 1-3. Illustration: portrait frontispiece in vol. 1 engraved by Hall after Reynolds; vol. 2 with engraved folding map of the Western Empire and folding 'A Map of the Parts of Europe and Asia adjacent to Constantinople'; vol. 3 with folding map of the Eastern Empire; vol. 1 with errata uncorrected, and all volumes with the usual cancels and points (occasional light scattered spotting and browning, more heavily affecting first and last few leaves and quire 3H of vol. 2, as well as quire D in vol. 3, adhesion to clv in vol. 1 obscuring a few words, leaves \*G with old marginal repair to very short tear at gutter and U3 with tiny marginal chip in vol. 2). Contemporary polished calf, green morocco lettering pieces (rubbed with headcaps to all vols slightly defective and exposing headbands, some losses to spine label on vol. 1 and crack to spine of vol. 3, but the whole established and refurbished to a good standard). *Provenance*: sparse contemporary pencil marginalia in vols 4-6 cropped by the binder. (6)

£4,000-6,000

US\$5,200-7,700  
€4,500-6,600



0203

GONZALEZ DE CLAVIJO, Ruy (d.1412). *Historia del Gran Tamorlan e Itinerario y Enarracion del Viage*. Sevilla: Andrea Pescioni, 1582.

**First edition of a first-hand account of the embassy of Henry III of Castile to the Court of Tamerlane. A splendid copy from the library of William Beckford.** Gonzalez de Clavijo chronicles his three-year journey to and from Samarkand, via Constantinople, Trebizond, and Tehran, and 'describes travels which are equal in interest to those of Marco Polo and of Sir John Mandeville' (Markham). It is the most authoritative account we have of Tamerlane and his court, and 'the oldest Spanish narrative of travels of any value'. Markham, *Narrative of the Embassy of Ruy Gonzalez de Clavijo* (Hakluyt Society, 1859); Palau 105218.

Folio (272 x 188mm). Printed in double columns, ruled in red throughout, printer's device at end (light browning, 30 leaves with margins strengthened or extended, in 4 cases with running headlines completed in manuscript facsimile, small rust hole in E5 affecting a few letters). 18th-century French red morocco, broad gilt foliate border, gilt panelled spine with floral stamp in compartments, green morocco lettering pieces, all edges gilt, green silk marker. *Provenance*: a few later marginal annotations — Girardot de Préfond (d. c. 1800; gilt stamp on inner turn-in; sale Paris, 1757, lot 1065) — William Beckford (1759-1844; Hamilton Palace sale, 30 June, 1882, lot 376, £29-10-0, to Nutt).

£3,000-5,000

US\$3,900-6,500  
€3,400-5,500



## 0204

COOK, James (1728-1779) and KING, James (c.1750-1784). *A Voyage to the Pacific Ocean. Undertaken by the Command of his Majesty for making Discoveries in the Northern Hemisphere*. London: W. and A. Strahan for G. Nichol, 1784.

**The first edition of Cook's third voyage, describing his final mission and death.** With orders to seek the Northwest Passage, and return Omai to Tahiti, Cook set sail again in the *Resolution* for the final time. 'This voyage resulted in what Cook judged his most valuable discovery - the Hawaiian islands' (Hill). After charting the American West coast from California to the Bering Strait, where he was stopped by the pack ice, Cook returned to Hawaii to overwinter. The legendary captain was killed during an ill-advised attempt to kidnap Kalani'opu'u-a-Kaiamamao as part of a disagreement over a boat. This set has particularly wide margins. Beddie 153; Hill 361; Holmes 47.

Four volumes, comprising 3 vols of quarto text (295 x 230mm) and folio atlas (575 x 420mm). 87 engraved maps, charts, plates and views, 14 of which folding, folding letterpress table of world languages (without the rare 'Death of Cook' only found in a few copies, atlas volume with a few very minor marginal tears and occasional scattered spotting, text vols with some offsetting to text from plates and some light scattered spotting and browning). Text volumes in contemporary polished calf, flat spines ruled in gilt with red morocco gilt lettering pieces (extremities lightly rubbed), atlas in contemporary half calf over marbled-paper covered boards (rebacked, preserving original spine, extremities rubbed). (4)

£4,000-6,000

US\$5,300-7,800  
€4,400-6,600





0205

HELMAN, Isidore Stanislas Henri (1743-c.1809). *Faits Mémorables des Empereurs de la Chine, tirés des Annales Chinoises*. Paris: for the author and M. Ponce, 1788.

**First edition, deluxe issue, with the plates printed on papier de Hollande and coloured by hand.** This copy has been further enhanced for a wealthy 19th-century Russian owner by the addition of manuscript captions in Russian summarising the French text. As recently recognised, Helman's *Faits* is based on a 16th-century work, the *Dijian tushuo*, commissioned to educate the Ming dynasty Wanli emperor in moral precepts by presenting short histories of good and evil emperors throughout the ages (Marcia Reed and Paola Dematté, *China on Paper*, 2007, no. 20). The engravings are largely based on drawings by Jean Denis Attiret (1702-1768), sponsored by the Emperor. Attiret was a Jesuit painter active in China, where he was appointed imperial Painter and made a mandarin. The work was originally issued in 4 fascicles of varying refinement; the present deluxe hand-coloured issue cost 48 livres, 4 times the price of the basic issue. Cohen-de Ricci 479; Cordier 587-8; Lust 1133 (not calling for a dedication leaf).

Quarto (274 x 207mm). Engraved throughout, including title, 24 hand-coloured engraved plates by Helman after Father Attiret, here with manuscript captions in Russian, and 24 leaves of text (lacking dedication leaf, thumb-soiling at lower corners, occasional small stain or spotting, occasional short marginal tear). Near-contemporary red straight-grained morocco gilt, blue silk liners, gilt edges (a little stained and rubbed, light restorations, liners remounted). *Provenance*: old Russian inventory stamp on title - W. Klotzschkoff, bookseller at St. Petersburg (label at end). *Provenance*: [sold Christie's 26 September 1997, lot 98].

£1,500-2,000

US\$2,000-2,600  
 €1,700-2,200



0206

HARRIS, Moses (1730-1787/89). *L'Aurelien ou Histoire naturelle des chenilles, chrysalides, phalenes et papillons anglois; avec les plantes dont ils se nourrissent*. London: for J. Edwards, 1794.

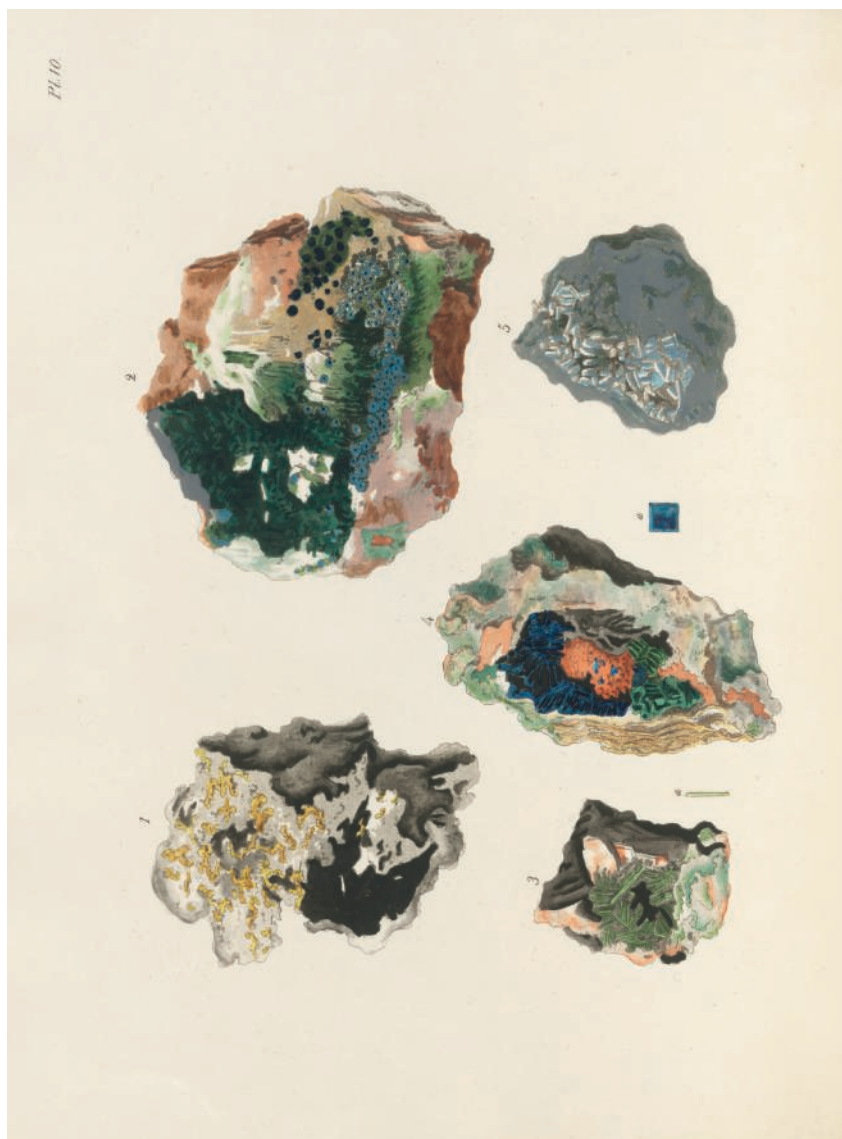
**Extremely beautiful plates of butterflies drawn by Moses Harris from nature.** This is the third Edition, the second with French text, but the first to contain the English and French texts face-to-face (and not in two columns as in the 1778 Edition). The plates illustrate the fronts and backs of specimens at different stages of development, as well as their habitat, ecosystem and food supply. Lisney 234; Nissen ZBI 1835.

Folio (412 x 319 mm). Text in French and English. Title and 45 engraved plates including one containing the table of technical terms used, all finely coloured by a contemporary hand (without an English title as issued, occasional light soiling mainly confined to margins). Contemporary English binding of green straight-grained morocco, covers with narrow borders composed of gilt single fillets and roll tools, marbled endpapers, gilt edges (extremities lightly rubbed).

£3,000-4,000

US\$3,900-5,200  
€3,400-4,400





## 0207

RASHLEIGH, Philip (1729-1811). *Specimens of British Minerals Selected from the Cabinet of Philip Rashleigh*. London: W. Bulmer & Co. for G. & W. Nicol and J. White, 1797-1802.

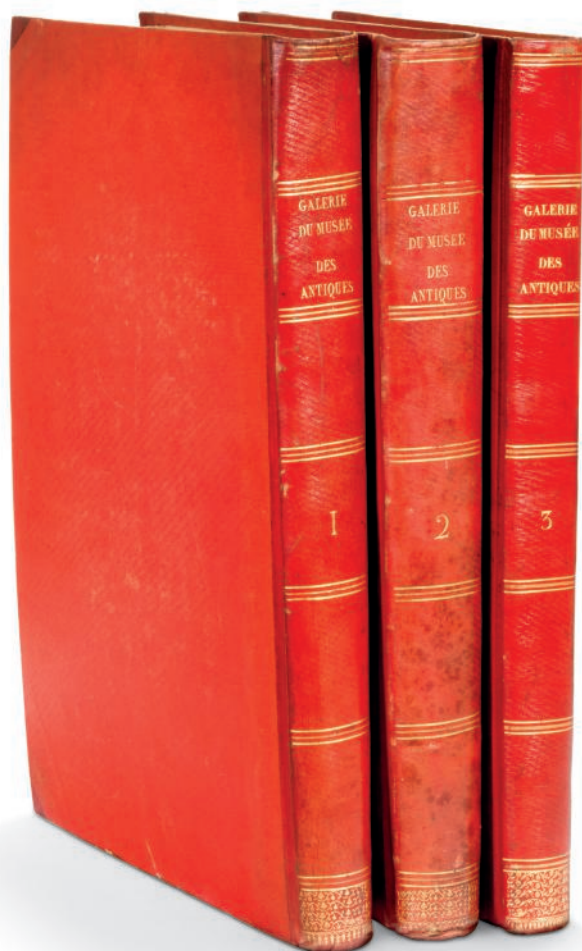
**One of the most attractive books on minerals.** Philip Rashleigh was head of the Cornish branch of the family and served as the M.P. for the local family constituency of Fowey from 1765 until 1802. His main residence was Menabilly, situated between Fowey and St.Austell. The latter was an important centre for China clay mining and Rashleigh was ideally placed to pursue his interest in geology, forming one of the most distinguished early collections of minerals. Of particular note are his unsurpassed examples of Cornish minerals, which are meticulously detailed in the present work, and which secured his election as F.S.A. and F.R.S. in 1788. Many of Rashleigh's specimens were used by the Sowerby family in their publications. The collection is now in the Natural History Museum in London. BM(NH) IV, p.1646; Ward & Carozzi 1833.

2 parts in one volume, quarto (290 x 229mm). 54 engraved plates, most with aquatint, 51 hand-coloured, by Medland and others, after J.R. Underwood and others (occasional light scattered spotting and soiling). Contemporary calf (sometime refurbished with neat repairs, some light rubbing to covers and extremities).

£3,000-5,000

US\$4,000-6,500  
€3,300-5,500





## 0208

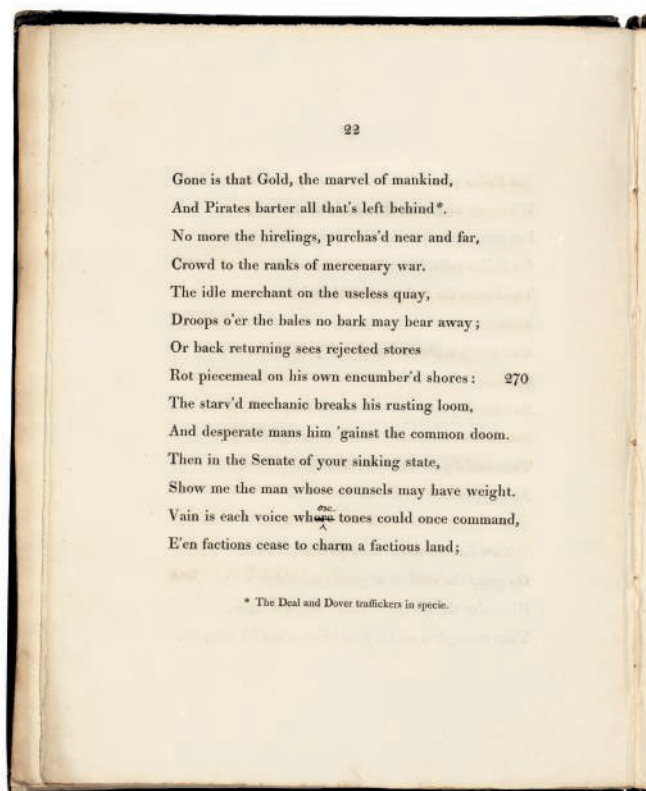
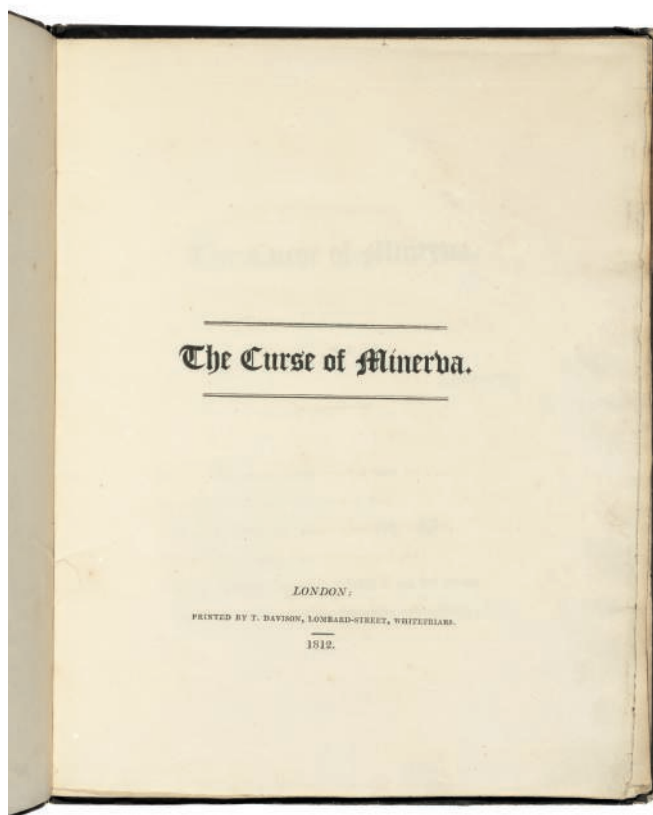
BOUILLON, Pierre (1776-1831). *Musée des antiques dessiné et gravé par P. Bouillon. Avec des notices explicatives par J.B. de Saint-Victor*. Paris: Didot l'aîné, [1811-1827].

**First and only edition of this monumental publication on classical sculpture.** The first volume is devoted to classical deities, the second to mythological and historical Greek and Roman personages, and the last on altars, vases, candelabra, tombs, ornaments, inscriptions, etc. A very good, untrimmed copy. Brunet I, 1170 ('ce bel ouvrage se recommande par l'exactitude scrupuleuse des dessins'); Graesse I, 510; Blackmer 181.

3 volumes, folio (544 x 350mm). Half-title to the whole work in vol. 1, half-titles for each vol, each volume title with large engraved vignette, 276 engraved plates, vol. 1 with engraved headpiece and large cul-de-lamp 'Fragments du Parthénon' (tiny marginal tear to plate of Alexander the Great in vol. 2, occasional light spotting, one or two plates slightly more heavily affected). Contemporary red half morocco over red cartonnage boards, flat spine ruled and lettered in gilt (extremities lightly rubbed). *Provenance*: Duca de Luynes (Château De Dampierre armorial bookplates; sold Sotheby's Paris, 22 Oct 2013, lot 535). (3)

£3,000-5,000

US\$3,900-6,500  
€3,400-5,500



0209

[BYRON, George Gordon, Lord (1788-1824)]. *The Curse of Minerva*. London: Printed by T. Davison, 1812.

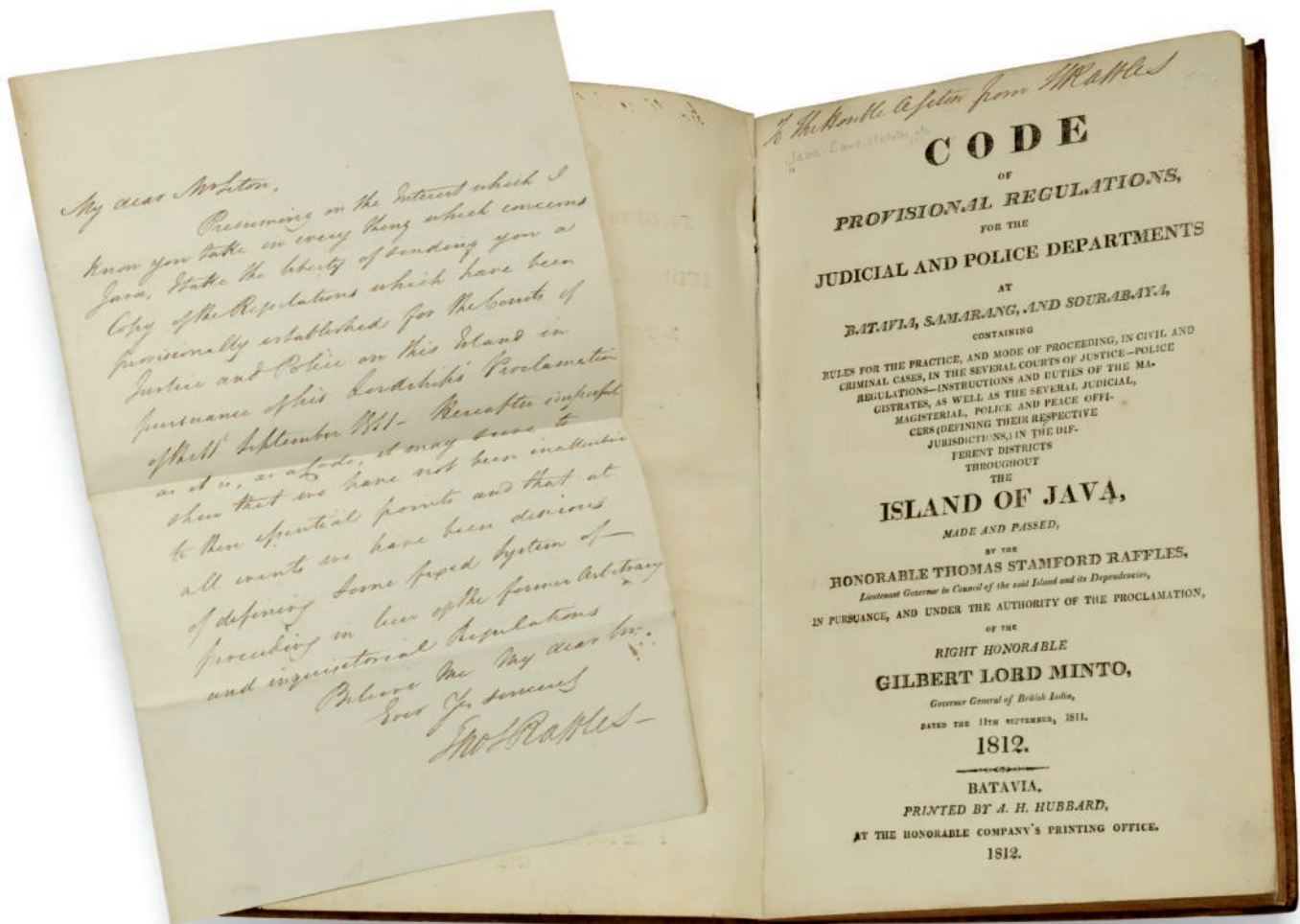
**Exceptionally rare privately printed first edition, complete and uncut in contemporary boards.** Composed at Athens in 1811, *The Curse of Minerva* is Lord Byron's scornful response to the removal from Greece of the Elgin Marbles. The most famous contemporary critic of Lord Elgin, Byron 'deserves more credit than he has been given for inventing the terms of the argument to restore the marbles to Greece' (Hubbell). 'The key premise was that of cultural nationalism: the Marbles were Greek and belonged in Greece. Since Byron, that premise has been solidly built into Western thought' (Merryman). Wise tentatively suggests a print run of just 100 copies, adding that he knew of only five perfect copies and one imperfect copy. We are unable to trace any complete copy at auction since 1945. J. Andrew Hubbell, *Byron's Nature: A Romantic Vision of Cultural Ecology*, 2017; John Henry Merryman, *Thinking about the Elgin Marbles*, 2009; Randolph p.117; Wise pp.69-70.

Quarto (284 x 229mm). With the imprint leaf (a few insignificant spots, short marginal tear to fore-edge of C3). Uncut in contemporary black paper covered boards (lightly rubbed, minor chips and tears to spine). *Provenance*: two amendments to the text in a contemporary hand – p.13: changing 'accurs'd' to 'accursed'; and p.22: changing 'where' to 'whose'.

£20,000-30,000

US\$26,000-39,000  
€23,000-33,000





0210

RAFFLES, Sir Thomas Stamford Bingley (1781-1826). *Code of Provisional Regulations for the Judicial and Police Departments at Batavia Samarang and Sourabaya*. Jakarta: A.H. Hubbard at the Honorable Company's Printing Office, 1812.

**Raffles' presentation copy of his code of laws for Java, which he had drawn up and passed under the authority of Lord Minto, Governor-General of India.** Raffles' ability and knowledge of the Malay language impressed Minto, and he was sent to Malacca. The global reach of the Napoleonic Wars meant that Raffles mounted a military expedition in 1811 as part of the British campaign against the Dutch colonies in Java that were now under French Napoleonic rule. The British won a swift victory, and Minto appointed Raffles as Lieutenant-Governor of the Dutch East Indies. In this role, Raffles wrote and instituted this legal code, and this is the author's presentation copy to the distinguished East India Company administrator Archibald Seton (1758-1818), complete with an accompanying. Seton, who had previously been Resident in Delhi from 1806 to 1811, took part in the invasion of Java as the

newly-appointed Governor of Prince of Wales Island [Penang], before being promoted in 1812 to a seat on the Supreme Court of Bengal. Raffles's letter refers to Seton's interest in 'every thing which concerns Java', and notes of his new legal code that 'imperfect as it is, as a Code, it may serve to shew that we have not been inattentive to these essential points and that at all events we have been desirous of defining some fixed system of proceeding in lieu of the former Arbitrary and inquisitorial Regulations'. **Extremely rare: the only copy we have been able to trace in the UK is held at the Royal Asiatic Society; 6 other copies are recorded in institutions, all of them in the Netherlands.**

Folio (315 x 195mm). (Without pp.137-152). Contemporary pigskin (new endpapers). *Provenance:* authorial presentation inscription on title, and with autograph letter signed by Raffles to Seton, n.p., n.d., one page, folio, in pocket on front free endpaper to: - Archibald Seton (1758-1818, signature) - Los Angeles Law Library (bookplate).

£18,000-25,000

US\$24,000-32,000  
€20,000-28,000



0211

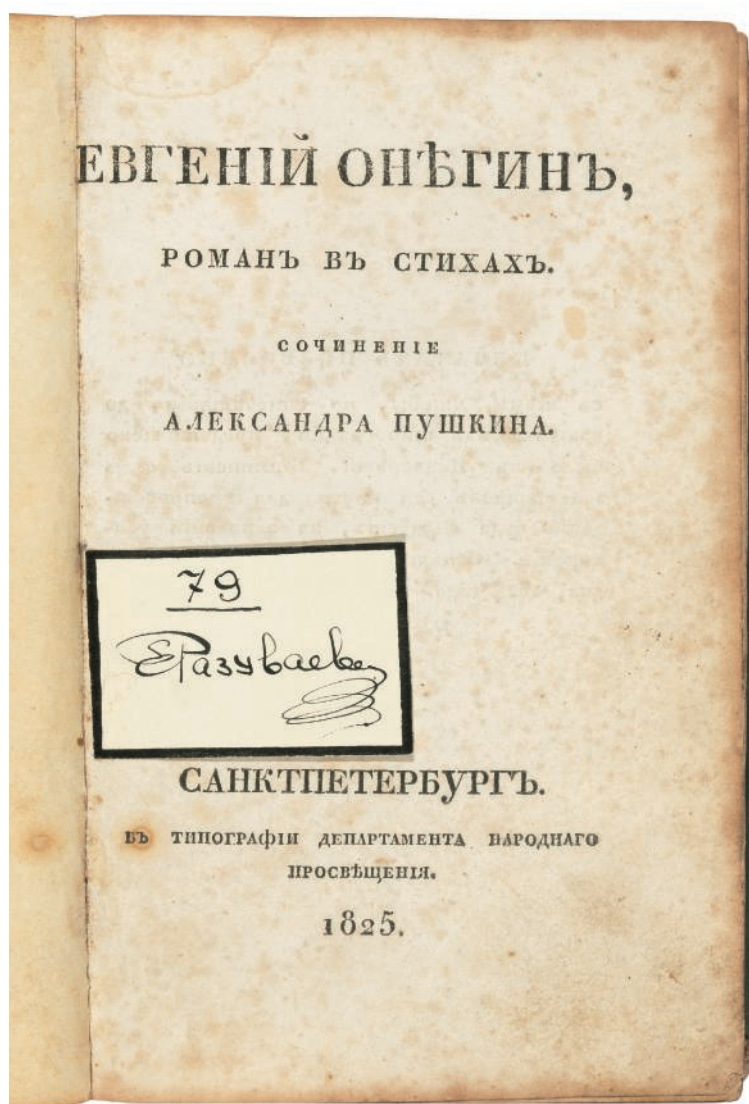
GAERTNER, Friedrich von (1791-1847). *Vues des principaux monuments grecs de la Sicile. Ansichten der am meisten erhaltenen griechischen Monumente Siziliens*. Munich: J. G. Zeller, 1819.

**First edition of this monumental work, an incunable of lithography, with the largest images hitherto produced by that printing process.** Gaertner made the trip to Sicily in 1816 and presented the drawings to the Münchner Akademie a year later. The plates show views of Greek monuments in Sicily in splendid impressions, using a yellow ochre tint. 'The views in this work illustrate the antiquities in Agrigentum, Taormina etc., together with plans and diagrams' (Blackmer). Blackmer 653; Ornamentstichkat. Bln. 1913.

Oblong elephant folio (578 x 790mm). 2 lithographic titles in French and German, 10 tinted lithographic plates, 6 plans, and 4 leaves of letterpress text in French and German (French title faintly spotted in right-hand margin, a couple of other scattered spots to a few plates, plans more heavily spotted, first two plates with very minor old marginal repairs on verso faint vertical fold crease to whole). Modern red half morocco to style with red morocco gilt label on upper board.

£7,000-10,000

US\$9,100-13,000  
€7,800-11,000



## 0212

PUSHKIN, Alexander (1799-1837). *Evgenii Onegin. Part I.* [Eugene Onegin]. St Petersburg: Dep. of Public Education, 1825. [with] *Evgenii Onegin. Part II.* St Petersburg: Dep. of Public Education, 1830. [with:] *Evgenii Onegin. Part III.* St Petersburg: Dep. of Public Education, 1827. [with] *Evgenii Onegin. Parts IV and V.* St Petersburg: Dep. of Public Education, 1828. [with] *Evgenii Onegin. Part VI.* St Petersburg: Dep. of Public Education, 1828. [with] *Evgenii Onegin. Part VII.* St Petersburg: Dep. of Public Education, 1830. [with] *Evgenii Onegin. Part VIII.* St Petersburg: Dep. of Public Education, 1832.

**Rare full set of this masterful novel, with the first lifetime editions of Parts I, III-VIII, and the second lifetime edition of Part II – ‘an encyclopaedia of Russian life’ (Belinskii).** ‘The second edition of Part II is especially rare’ (Smirnov-Sokol’skii). Pushkin wrote the first part of his masterpiece during his years of exile. He had few hopes that his verse novel, which he saw as a satire of contemporary Russian society, would ever be approved by the censors. It was, with an imprint of 2400 copies, and it became the talk of literary circles in St Petersburg. The following parts were mostly printed in 1200 copies. The second edition of Part II was an exact reprint of the first of 1826, except for isolated minor revisions. Upon its first publication, the third part was praised as ‘a work of genius’. Parts IV-V, VI and VII first appeared during a period of open war between Pushkin and the government. However, Tsar Nikolai I

himself, who, on recalling him to St Petersburg, had vowed to be Pushkin’s personal censor, took the poet’s defence against a critical review of Part VII by Bulgarin. Critics and readers universally welcomed with saddened enthusiasm the publication of the last part. Albeit already the proud owner of a complete set of first editions, the bibliographer Smirnov-Sokol’skii ‘forced himself’ to purchase an additional set only to lay his hands on the second edition of Part II. Smirnov-Sokol’skii, *Moia biblioteka*, 991, 1010, 997, 1001, 1002, 1008, 1014; Smirnov-Sokol’skii, *Pushkin*, 5, 24, 11, 15-16, 22.

7 parts in 1 volume, octavo (152 x 96mm). With six half-titles (Part I wanting half-title, title repaired, Part II wanting pp. 33-36 of text, Part V wanting pp. 75-92 of text, Part VIII wanting last leaf of text, somewhat dampstained and thumbled, edges softened, couple of tears to lower margins, one touching text, few small repairs at gutter, hole to blank sections of three leaves, the odd ink splash). Contemporary green russia, bordered with a floral roll in blind, raised bands, spine gilt (rebacked, extremities and joints rubbed, gild oxidised). *Provenance:* inscription ‘79 E. Razuvayev’ (contemporary tipped-in paper slip) – small colour transfer stickers (pasted on four leaves).

£70,000-100,000

US\$92,000-130,000  
€77,000-110,000



### 0213

MAKRYJANNIS, Yannis (1797-1864). *Histoire picturale de la Guerre de l'indépendance hellénique*. Geneva: Editions d'Art, and Paris: Jean Budry, [1926].

**First edition, number 44 of 140 copies, of a series of plates illustrating the Greek War of Independence.** The illustrations, after works by the Greek painter Zographos, commissioned by the military officer General Makryjannis, vividly depict scenes from battles during the struggle. According to the descriptive text which accompanies the portfolio, plate 15, showing the siege of Missolonghi, includes a depiction of Lord Byron.

2 volumes, comprising text, folio (515 x 325mm) and portfolio (695 x 530mm). Text: 3 plates loosely inserted (heavily spotted throughout); portfolio: 28 facsimile reproductions, numbered 1-24 and with plates 4, 12, 13, and 14 in duplicate (plate 1 with top and bottom border added in by hand with some associated smudging, plates with vestiges of mounts on versos, the duplicate plate 4 browned at extremities, plates 12 and 22 with mounting marks to recto); with additional related publication dated 1966 loosely inserted. Text in original printed wrappers (upper wrapper stained and with short marginal tears); plates in original portfolio with printed paper label and large Hellenic flag to upper board (somewhat worn and soiled, extremities rubbed).

£6,000-9,000

US\$7,900-12,000  
€6,600-9,900



## 0214

FORBES, James (1773-1861). *Pinetum Woburnense, or a catalogue of coniferous plants in the collection of the Duke of Bedford at Woburn Abbey*. London: 1839.

**First edition, one of 100 copies, a presentation copy with two letters from the Duke of Bedford to Lady Grenville, and an extremely rare offprint of the first description of *Pinus Lambertiana* (sugar pine) in California.**

Following the printing of his catalogue of willows at Woburn Abbey, the 7th Duke issued this catalogue of pines, 'systematically arranged' by his gardener, James Forbes. Through this publication the Duke hoped to encourage fellow horticulturalists and land-owners to cultivate 'this truly valuable family of trees'. The first letter inserted in the book reveals the Duke was inspired by a visit to Grenville's house, Dropmore, where she and her husband, Lord Grenville (former Prime Minister, who died in 1834), had established a famous pinetum: 'I hope you will allow me to offer you the first copy of my "Catalogue of Pines" that I have sent out – the partiality I feel for this tribe of plants first originated from Dropmore, and I owe much of the pleasure I have experienced in the cultivation of this interesting Genus, to the same source'. The second letter, dated 17 February 1839, describes a delay in the volume being sent direct from the printer's, hence the presentation inscription on the limitation leaf is in a clerk's hand.

David Douglas (1799-1834), was a Scottish botanist who made 3 separate expeditions to North America, the second of which was to the Pacific Northwest 1824-1827. The offprint of his description of *Pinus Lambertiana* (sugar pine) from *Transactions of the Linnean Society*, vol. XV, pp.497-500, 1827, is pasted onto the verso of the plate illustrating this species opposite p.77. BM(NH) II, p.592; Nissen BBI 641.

Large octavo (270 x 187mm). Lithographic frontispiece after Lady Charles Russell, 68 hand-coloured engraved plates by E.S. Weddell, 56 double-page, many heightened with gum arabic, 4pp. bifolium offprint pasted onto verso of plate 30 (offprint folded with light creases and dogearing, occasional light unobtrusive spotting or browning, particularly affecting frontispiece and title). Original wavy-grained green cloth, red morocco gilt spine label (extremities lightly rubbed with a couple of minor splits to joints at head and tail, spine a fraction sunned). *Provenance*: Francis Russell, 7th Duke of Bedford (1788-1861, presentation inscription on limitation leaf in a clerk's hand, and two letters in autograph to:) – Anne Grenville, Baroness Grenville (1772-1864).

£2,000-3,000

US\$2,700-3,900  
€2,200-3,300



0215

ECKERT, Heinrich, and Dietrich MONTEN. *Les Armées d'Europe* [Sämtliche Truppen von Europa]. Würzburg: Christian Weiss, 1838-1842.

**First edition. A remarkable survival in the original printed livraison wrappers of one of the finest and rarest suites of hand-coloured lithographs of European military uniforms.** Part 1 comprising 48 livraisons gives a comprehensive overview of the German and Austrian armies. Part 2 contains the rare section on the Russian army, as well as the Swedish, Swiss and French armies. Bibliographers disagree on the exact number of plates, with Colas noting that 'it is difficult to establish the exact content of this collection as, apart from the numerous variants, the known examples vary in content'. Colas 935; Lipperheide I, Qc26.

2 parts, folio (approx. 380 x 270mm). 590 hand-coloured lithographic plates, the vast majority tipped-in as issued, on leaves with printed captions and with the publisher's blind-stamp in the lower margin, part 1 with 3pp. letterpress content bifolium, part 2 with lithographic dedication to tsar Nicholas I (5 plates present in ?later issue being printed with captions on single sheet, these cut shorter and with light toning; a few other plates with some marginal tears and repairs; contents bifolium detached into 2 separate leaves, tape marks, soiling and extensive annotation). Each livraison in original printed grey wrappers, numbered in ink manuscript (extremities rubbed, creased and with short nicks and tears, about one-third with splits to joints, some almost detached, livraison 25 of part 2 with crude tape repairs to joints); part 1 contained in the original portfolio with printed paper-covered sides, green silk ties (extremities rubbed, a couple of short splits to joints); sold with a near contemporary metal box used to house at least part of the set (splits to joints, some resoldered).

£15,000-25,000

US\$20,000-32,000

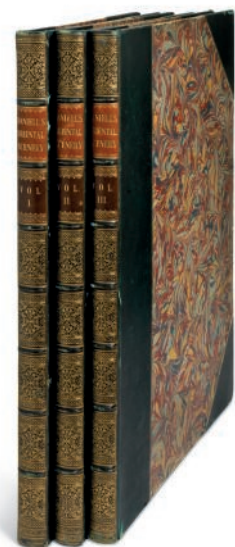
€17,000-28,000



0216

DANIELL, Thomas (1749-1840) and William DANIELL (1769-1837). *Oriental Scenery*. London: 1795-1808 [but 1847].

**Elephant folio set of 'the finest illustrated work ever published on India' (Tooley), with the colours bright and fresh.** The Daniells, uncle and nephew, spent nine years traversing India, drawing and recording views and sites meticulously. On their return to London in 1794 they set about to produce one of the finest, most ambitious, and most influential series of aquatints: *Oriental Scenery*. It made 'a completely new contribution to British knowledge of India' (Archer, p.222). In addition to views familiar to early travellers are those made by Europeans for the first time, such as in the Garwhal mountains, and even the views of Madras are the first made by Europeans on the spot. The Daniells tapped a vein of nostalgia among colonial administrators, curiosity among European travellers (both active and armchair), and pride among the British for victorious military campaigns there. Their classical style of composition and use of a camera obscura ensured an unrivalled accuracy, which in turn facilitated the work's influence on other spheres of European art. Scenes appeared on Staffordshire blue-and-white pottery and wallpapers produced by Zuber at Mulhouse and Dufour at Macon. The Daniells inspired architecture either directly or indirectly, ranging from a folly at Melchet Park to the grand country house and landscape gardens of Sezincote, and, through patrons such as Thomas Hope, their influence was also evident in furniture design.





The work was originally issued over the course of 13 years from 1795 to 1808, but after their deaths in the 1840s, the London publisher Bohn bought the remaindered stock from the Daniells' estate. The present set proves that Bohn must have got hold of the original coppers as it is printed on sheets of Whatman wove paper with watermarks dating between 1842-1845; the binding matches Bohn's advertisement, and is thus the publisher's half morocco. *Abbey Travel* 420, note on p.377; Tooley 172; RIBA 799-804, note on I, p. 446; Archer, *Early views of India*, passim; Sutton, *The Daniells*, 1954, p.156.

6 parts, bound in 3 volumes, elephant folio (740 x 540mm). 6 hand-coloured aquatint title-pages and 144 plates (part 5 bound at end of vol. II and part 4 bound at the beginning of vol. III, plates 14, 17, 24, 47 and 48 lightly soiled, pl. 20 with repaired marginal tear just into image). Publisher's green half morocco over marbled paper-covered boards, spines in 8 compartments, second and third compartments with gilt lettering pieces, the others filled with foliate tools, marbled endpapers, gilt edges (extremities a little rubbed, some corners scraped). *Provenance*: Konrad Prinz von Bayern (1883-1969; bookplates). (3)

£70,000-100,000

US\$91,000-130,000  
€78,000-110,000





**\*217**

[CHRISTMAS] – 'A Merry Christmas and a Happy New Year to You.' London: Published at [Felix] Summerly's Home Treasury Office [by Joseph Cundall, for Henry Cole, December 1843].

**First printing of the first commercial Christmas greetings card, published in the same month as Charles Dickens's *A Christmas Carol*, together with a signed proof printed in red.** Commissioned by Henry Cole and designed by John Calcott Horsley, the hand-coloured central panel shows a family toasting the health of an absent friend – the addressee – with all holding glasses except for the three smallest children who are tasting plum pudding, and is flanked by images of charitable acts. The idea of the card proved popular, but it was not immediately reprinted due to criticism by the Temperance League. Other cards were designed and printed from November 1844 onward, but the Horsley-Cole card remains the earliest in the long continuing tradition. This rare card is believed to survive in just 21 copies (in varying condition), and is inscribed by the sender to 'My very dear Father & Mother' and signed 'Their loving son, Joe'. The proof, believed to survive in just 5 copies, is signed by Henry Cole in 1865 to Mr. and Mrs. George Wallis and family. See Buday, *History of the Christmas Card* (London, 1954).

Hand-coloured lithographed card (82 x 130mm) and proof printed in red (119 x 163mm). (Some minor soiling). Mounted and housed together in a linen album within a linen folding box.

£5,000-8,000

US\$6,500-10,000  
€5,600-8,800



0218

SCHINKEL, Karl Friedrich (1781-1841). *Werke der Höheren Baukunst für die ausführung erfunden von Schinkel*. Postdam: Ferdinand Riegel, 1848.

**Impressive large format architectural studies, one to transform the Acropolis into a palace to house the Greek royal family, the other developing the Orianda Palace in Crimea.**

Elephant folio (805 x 578mm). Letterpress title printed in black within gilt and black borders by Eduard Haenel, single-sheet letterpress key to plate 'Grundriss der Königl. Palastes auf der Akropolis' bound adjacent to plate, with a total of 24 plates comprising 8 etched plates, one of which 'Haupt-ansicht des Königlichen Palastes auf der Akropolis' hand-coloured and folding, and 3 others with partial hand-colouring, and 15 lithographic plates, of which 12 chromolithographs with some hand-colour finishing, 7 of these separately printed and mounted onto sheets with lithographic captions, the final plate folding (variable spotting throughout). Publisher's purple roan-backed cloth, covers with plain borders in gilt and blind enclosing large panel with large and impressive stamped cornerpieces each composed of two griffins among large foliate scrolls, upper cover with central gilt title 'Akropolis und Orianda', turquoise watered silk moire endleaves, gilt edges (extremities faintly rubbed, spine fractionally sunned). *Provenance*: Dukes of Luynes (Château de Dampierre bookplate; sold Sotheby's Paris, 22-23 Oct 2013, lot 417).

£25,000-35,000

US\$33,000-45,000  
€28,000-39,000







## 0220

BELCHER, Captain Sir Edward (1799-1877). *Narrative of the Voyage of H.M.S. Samarang, during the years 1843-46; employed surveying the islands of the eastern archipelago ... with Notes on the Natural History of the Islands* by Arthur Adams. London: Reeve, Benham, and Reeve, 1848.

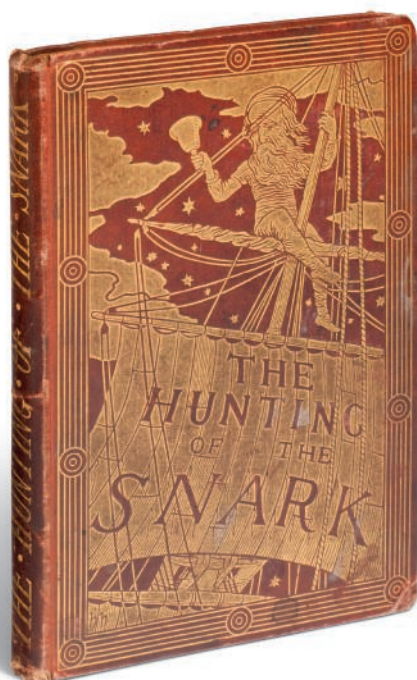
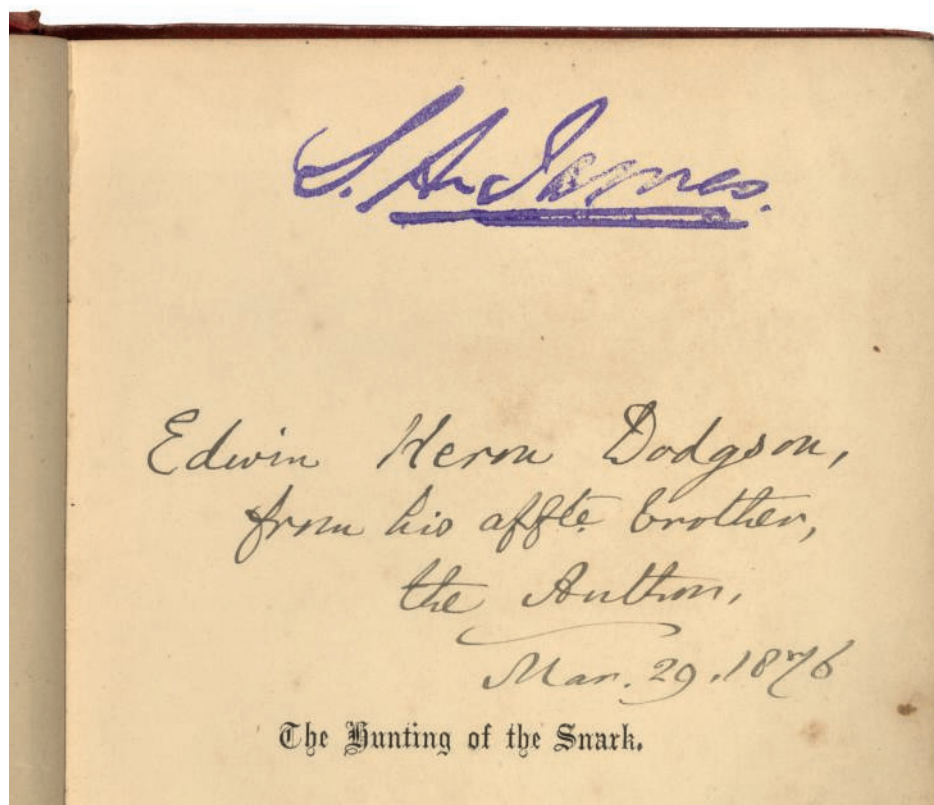
**An important survey of the Treaty Ports.** 'The determination of the British government to survey the approaches to ports laid open by the new treaty with China led to this expedition. Extensive accounts are given of Singapore, Borneo, Hong Kong, Macao, the Philippine Islands, Celebes, the Moluccas, Formosa, the Ryukyu Islands, Quelpert Island of Korea, and Japan' (Hill). Abbey, *Travel* 528; Hill 105; Löwendahl 1079.

2 volumes, octavo (224 x 141mm). Half-titles. 3 folding engraved maps in pocket, 2 further maps, 30 lithographic plates of which 9 tinted, the frontispiece to vol.2 printed on india paper and mounted (T7 in vol. 2 with short marginal tear, some faint spotting to endpapers and to a few adjacent leaves at beginning and end of volumes). Contemporary half calf over marbled paper-covered boards by J. Carss of Glasgow with their ticket (extremities faintly rubbed). *Provenance*: Campbell of Stonefield (armorial bookplates). (2)

£1,200-1,800

US\$1,600-2,300  
€1,400-2,000





#### 0221

DODGSON, Charles Lutwidge ('Lewis Carroll', 1832-1898). *The Hunting of the Snark*. London: Macmillan and Co., 1876.

**A remarkable presentation copy of the first edition, inscribed by Carroll to his brother on the day of publication: 'Edwin Heron Dodgson, from his aff[ection]al brother, the Author, Mar. 29. 1876'.** Edwin Dodgson (1846-1918) was the 11th and youngest of the Dodgson children, whose career as a clergyman saw him undertake missionary work in Zanzibar, Cape Verde, St Helena, and Tristan da Cunha in the south Atlantic Ocean, the most remote human settlement in the world, where he spent eight years as a school teacher.

Further to the publisher's cream cloth binding in which this work was generally issued to the public, Carroll also ordered a number of special bindings in blue, green, white and, 'to match Alice', 100 copies in the present red cloth. The author's own copy, sold at the sale of his books in 1898, was also bound in red cloth. 'The poem describes with infinite humour the impossible voyage of an improbable crew to find an inconceivable creature. It has been called the "Odyssey of the Nonsensical"' (Williams-Madan-Green-Crutch). Williams-Madan-Green-Crutch 115; Williams 31.

Octavo (183 x 123mm). 9 illustrations after Henry Holiday (some small stains, heavier to pp.18-19). Original red cloth, gilt-stamped, spine gilt lettered, gilt edges, Burn & Co. binder's ticket at rear inside cover (some faint marks, lightly rubbed at extremities, short splits at lower joint and hinges). *Provenance*: Edwin Heron Dodgson (presentation inscription from his brother dated March 29, 1876 on half-title) – S. A. James (inscription and ink stamp on half-title) – a few pencil annotations.

£8,000-12,000

US\$11,000-15,000  
€8,900-13,000



0222

RACINET, Auguste (1825-1893). *Le Costume Historique*. Paris: Firmin-Didot and Co., 1888.

**First edition, folio issue. The William Randolph Hearst copy in a fine binding by Cobden Sanderson of 'the most important general survey on costume' (Colas).** Racinet's is the most famous of the 19th-century books on dress, and the first fashion book to use colour lithography. It is a wide-ranging survey of costume through time, an encyclopaedic work in the tradition of the costume books that began to appear from the 16th-century in the wake of the age of exploration. Publication was made possible by significant developments in colour printing technology, and a resurgence of interest in 'the other' as a new period of European colonialism gathered pace from the mid-19th century. The emphasis here is on continuity in traditional dress, rather than innovation in fashion, and linking costume to local history, custom and social organization. Racinet was keen to produce a visually appealing book that deployed chromolithography to full effect; in his enthusiasm he sometimes toyed with authenticity by adding colour to some of his sources. Colas 2471-2; Lipperheide Ad52; Tidcombe, Doves Bindery, 193; Vicaire VI, 945-6; Vinet 2141.

6 volumes, folio (402 x 284mm). 500 plates on 473 leaves, most chromolithographs heightened with gold and silver, and tinted lithographs. Red crushed levant, by Cobden Sanderson at The Doves Bindery, with his initials and dated 1895, the sides with a rule and dot border in gilt, the spines richly gilt in compartments with foliate sprays, gilt turn-ins with foliate corner tools, vellum endpapers, gilt edges; later morocco-backed cases lined with velvet (each volume expertly rebacked preserving the original spine panels). *Provenance:* William Randolph Hearst (1863-1951) – John Howell, bookseller (description laid-in recording the earlier provenance).

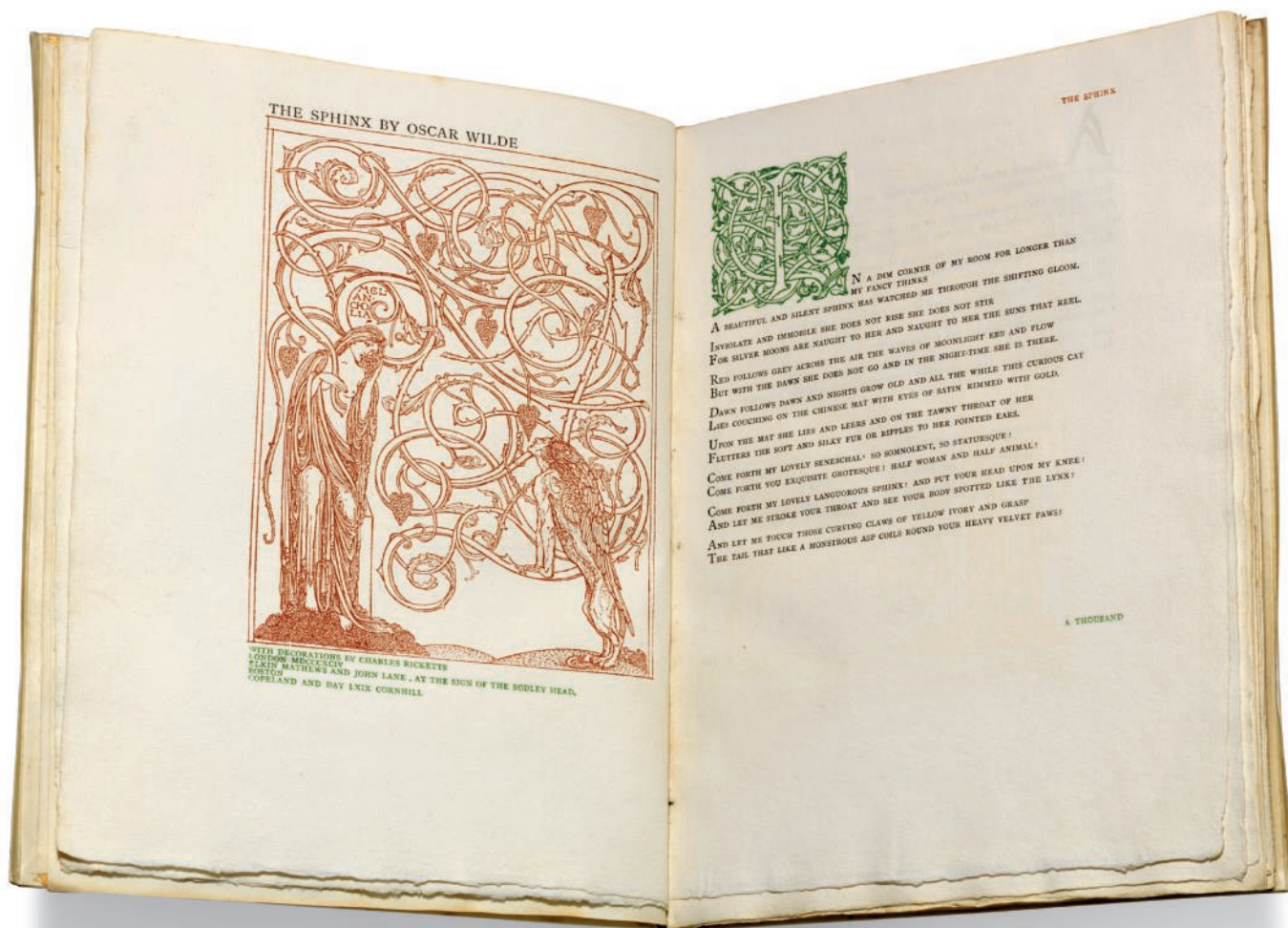
(6)

£6,000-9,000

US\$7,800-12,000

€6,700-9,900





FROM A PRIVATE COLLECTION

## 0223

WILDE, Oscar (1854-1900). *The Sphinx*. London: Elkin Mathews and John Lane. The Ballantyne Press. 1894.

**Limited edition, one of 25 deluxe large paper copies.** Dedicated to his friend the symbolist poet Marcel Schwob (1867-1905), who had worked with Wilde on translating his infamous play *Salome*, *The Sphinx* is 'a fairy tale for adults in Wilde's most jewelled and extravagant style' (*Collected Poems*, p.xxii). Charles Ricketts 'was requested by Wilde to design this first edition of *The Sphinx*, and it is the first book over which he exercised complete control of illustration, page, and binding design' (*The Turn of the Century* 10). 'No illustrated book was ever more thoroughly planned [...] The result is a perfect whole, as harmonious as it is dazzling' (Ray, *The Illustrator and the book in England* 262). Mason 362.

Quarto (256 x 187mm). Printed in green, red and black on hand-made paper, illustrations and ornamentation by Charles Ricketts. Original gold-tooled vellum, signed with initials CR (Charles Ricketts) and HL (Henry Leighton, binder), original cloth ties, yapp edges (tiny spot to upper cover); housed in an attractive modern quarter gilt vellum box by Sangorski & Sutcliffe/ Zaehnsdorf. *Provenance*: faint evidence of erased inscriptions to half-title and dedication leaf, the latter being an apocryphal presentation inscription from Wilde to 'Walter du Bosque' in 1897) – Emile du Bosque (bookplate) – Parke-Bernet, 10 December 1957, lot 247 (offered as a genuine presentation copy).

£12,000-18,000

US\$16,000-23,000  
€14,000-20,000



#### OTHER PROPERTIES

**0224**

KIPLING, Rudyard (1865-1936) – DETMOLD, Charles Maurice (1883-1907) and Edward Julius DETMOLD (1883-1957). *Sixteen Illustrations to Rudyard Kipling's 'Jungle Book'*. London: Macmillan, 1903.

**Famous large-scale illustrations for Kipling that ensured the Detmold twins' commercial artistic success.** Maurice and Edward Detmold's precocious talent led to their exhibiting watercolours at the Royal Academy and the Royal Institute of Painters in Water Colours at the age of 13, where they were spotted by Edward Burne-Jones. Subsequently they mastered various techniques with watercolours, etchings and drawings, and turned these to effective use in book illustration. It was this publication for Macmillan that established the high demand for their work.

Large folio (545 x 395mm). Bifolium text leaf with title and list of illustrations, 16 mounted coloured plates, each plate with an accompanying caption leaf, tissue guards, all loose, as published (title very faintly spotted, some light scattered spotting to caption leaves). Publisher's gilt-stamped pictorial green cloth folder (extremities fractionally rubbed and soiled).

£2,500-3,500

US\$3,300-4,500

€2,800-3,900





# 0225

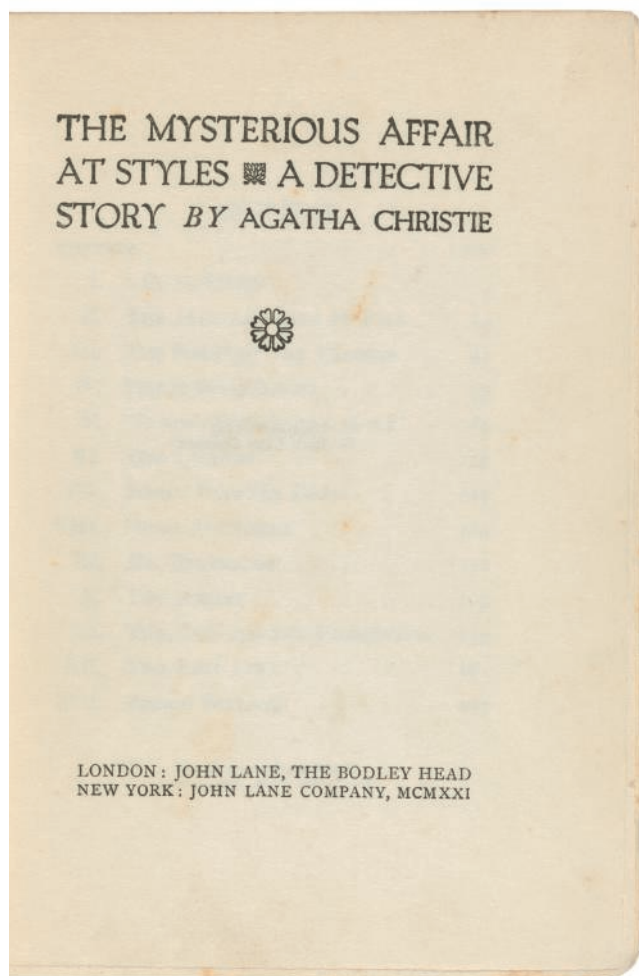
GONCHAROVA, Natalia (1881-1962), illustrator – RUBAKIN, Aleksandr. *Gorod*. [The City.] Paris: for the author, 1920.

**First edition, illustrated by Goncharova throughout.** One of 300 copies on arches paper, this one not numbered. MoMA, *The Russian Avant Garde Book*, 292.

Octavo (230 x 150mm). 52 illustrations by Goncharova, of which 9 full-page (faint marks at gutter on first two leaves, otherwise fine and clean throughout). Original printed wrappers, uncut and unopened (top edge of front wrapper lightly crumpled, tiny nick to fore-edge of front wrapper, insignificant faint soiling to wrappers); contained within later slipcase.

£2,000-3,000

US\$2,600-3,900  
€2,300-3,300



0226

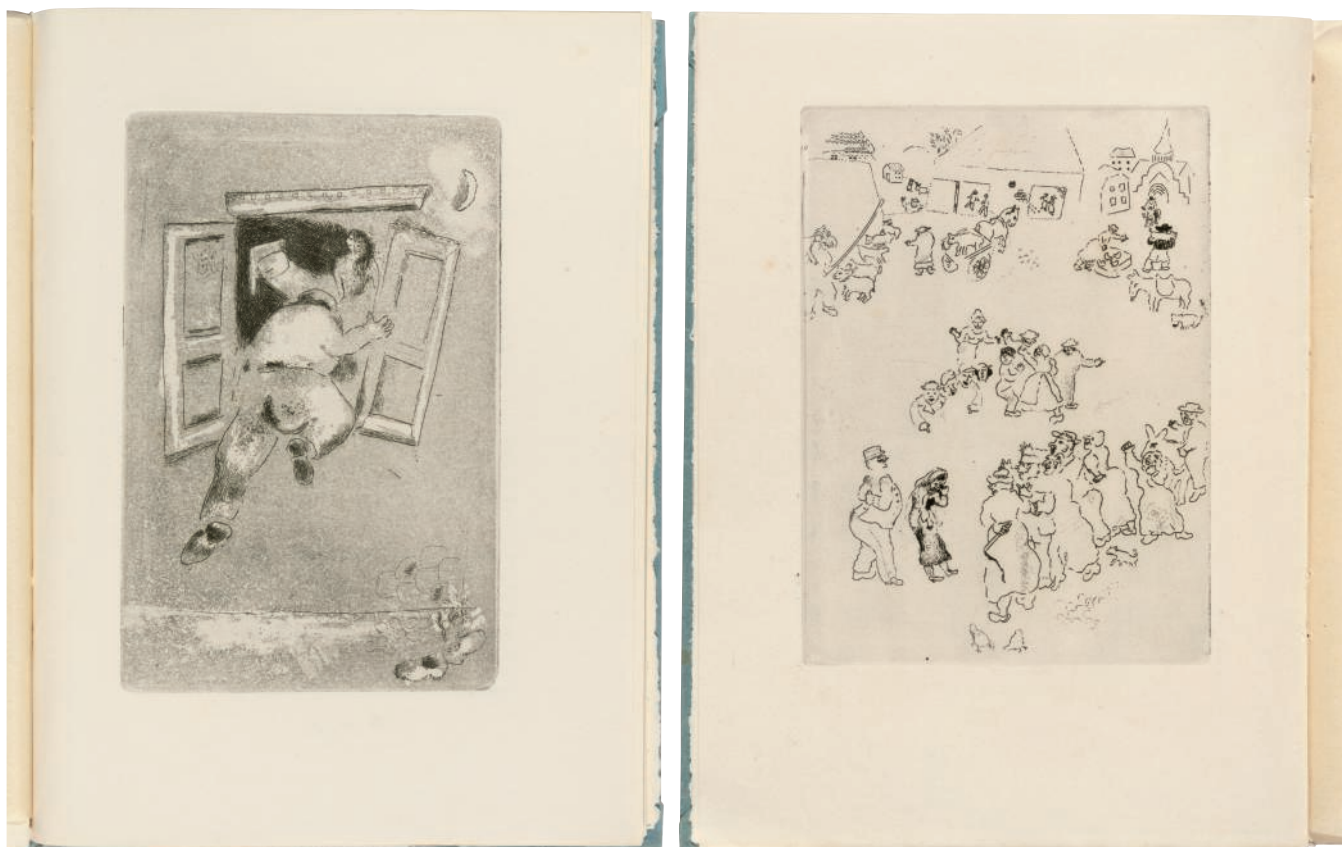
CHRISTIE, Agatha (1890-1976). *The Mysterious Affair at Styles*. London: The Bodley Head, 1921.

**First British edition of the 'Queen of Crime's' first novel; the centenary of the debut of Hercule Poirot.** Christie wrote the draft for this, her first novel, in 1916, as a result of a bet with her sister Margaret ('Madge'). Agatha had worked as a nurse during the First World War, and the character of Poirot was based both on wounded Belgian soldiers she had treated and Belgian refugees living in her home town of Torquay. Her medical training also gave her an understanding of poisons, which lie at the heart of the novel. Her original manuscript was rejected by Hodder & Stoughton and Methuen. Eventually, John Lane at The Bodley Head offered her a contract subject to her changing how the solution was revealed. It was published in the United States in October 1920, before being published in the U.K. on 21 January 1921.

Octavo (190 x 126mm). Half-title, text-illustration (3 leaves lightly dogeared, occasional faint spotting or staining, this insignificant and mostly confined to margins). Publisher's tan cloth with design and lettering in black on upper cover and spine (lower joint splitting and cloth fraying, light abrasions to covers with associated loss of colour, extremities rubbed). *Provenance:* 'J.A.K.' (pencilled initials on upper cover).

£1,000-1,500

US\$1,400-2,000  
€1,100-1,600



## 0227

CHAGALL, Marc (1887-1985) – ARLAND, Marcel (1899-1986). *Maternité. Récit orné de cinq gravures hors texte de Marc Chagall*. Paris: 1926.

**Hors commerce copy of Arland's work illustrated by 5 fine plates by Marc Chagall:** 'La Honte', 'La Naissance', 'La Rixe', 'Couple au lit' and 'La Visite par la fenêtre'. The edition run was 960 copies, of which 765 were printed on Lafuma de Voiron paper; a few copies were hors commerce and signed by the editor, but no signature nor number appears in this copy.

Small quarto (210 x 160mm). Half-title, etched frontispiece and 4 plates (very small stain to lower edge of textblock). Publisher's blue wrappers, unopened and uncut (spine lightly creased, small marginal stain on upper wrapper, extremities lightly rubbed), contained in later blue chequered portfolio boards, lettered in silver on spine, and within matching slipcase (fine condition).

£1,500-2,000

US\$2,000-2,600  
€1,700-2,200



0228

[BAKST, Leon (1866-1924)], REAU, Louis, et al. Inedited Works of Bakst. New York: Bentano's, 1927.

**First edition, an outstanding, fresh copy.** The beautifully produced series of plates immortalizing the famous costume designs of Bakst, the first artistic director of the Ballet Russes, was produced in 600 copies only. Bakst's stage designs and the exotic, vibrantly chromatic costumes were very influential in fashion. The plates record, among other creations, those for *The Sleeping Princess*, *Daphnis and Chloe*, *The Marvellous Night*, *Fantastic Shop*, *Boris Godunov*.

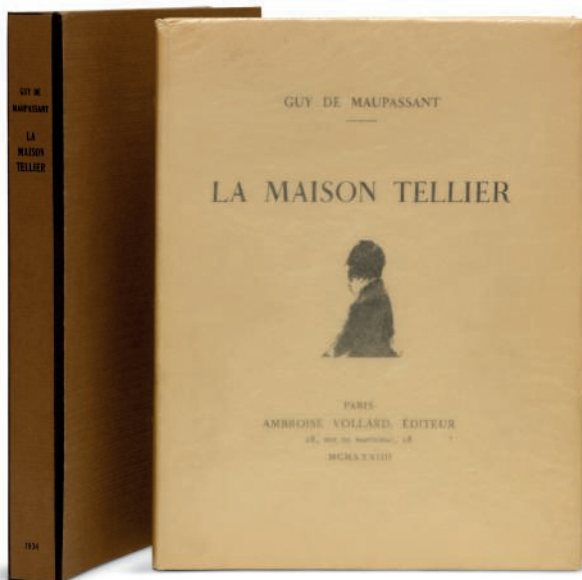
Folio (330 x 250mm); with 30 full-page illustrations, of which 20 coloured by hand or pochoir and many highlighted in silver, 13 mounted coloured plates, captioned tissue guards, and illustrations and decorations in text (some faint marginal spotting). Original pictorial boards, dust jacket with one of the coloured illustrations repeated on upper cover (dustjacket with upper wrapper detached, one or two chips).

£3,000-5,000

US\$3,900-6,500

€3,400-5,500





**0229**

DEGAS, Edgar (1834-1917) – MAUPASSANT, Guy de (1850-1893). *La Maison Tellier*. Paris: Vollard, 1934.

**Number 124 of 305 copies printed on vélin de Rives. A fine copy.**

Quarto (330 x 255mm). Half-title with limitation on verso. 19 engraved plates and 17 woodcuts text-illustrations after the original compositions in black and in colours by Edgar Degas, 4 key plates at end (one or two tissue guards creased). Loose in the publisher's printed boards with glassine jacket as issued, the whole housed in a later cloth-backed paper-covered boards portfolio and slipcase (extremities faintly rubbed).

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

To  
Gustav Zumsteg  
with many thanks and  
best wishes  
James Joyce  
Zurich  
New Year 1941

## 0230

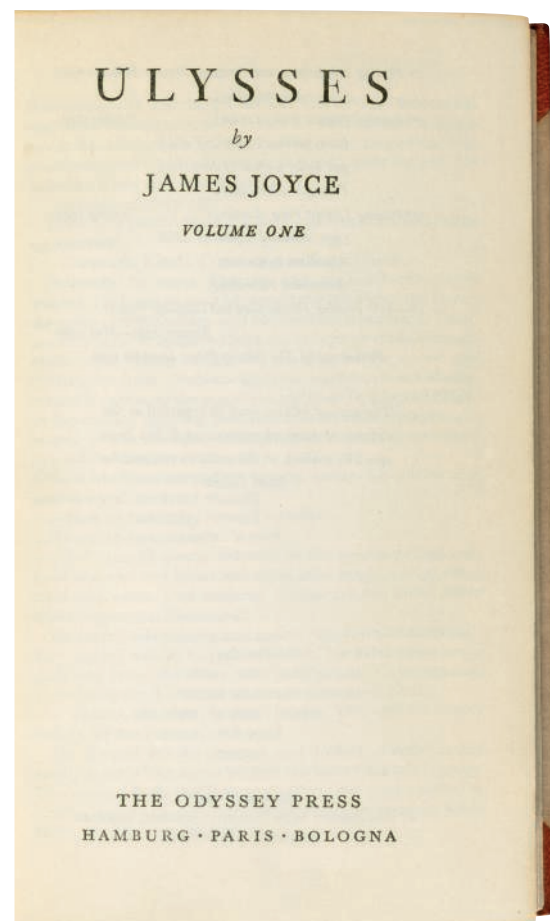
JOYCE, James Augustine Aloysius (1882-1941). *Ulysses*. Hamburg: Odyssey Press, 1932.

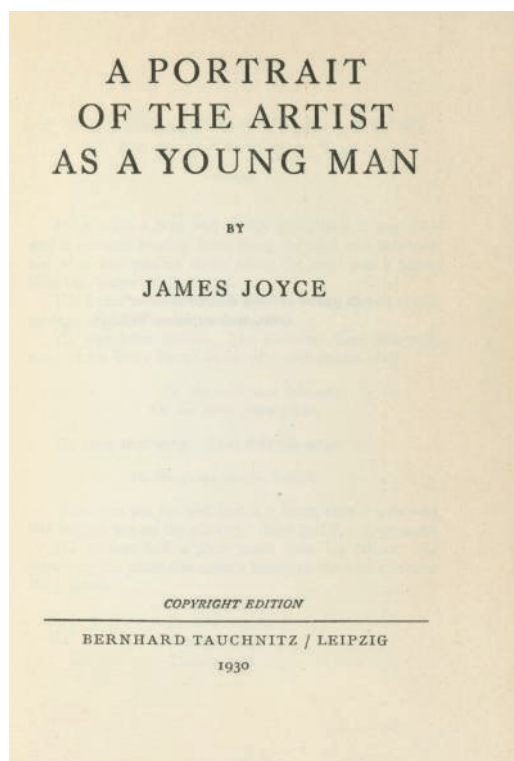
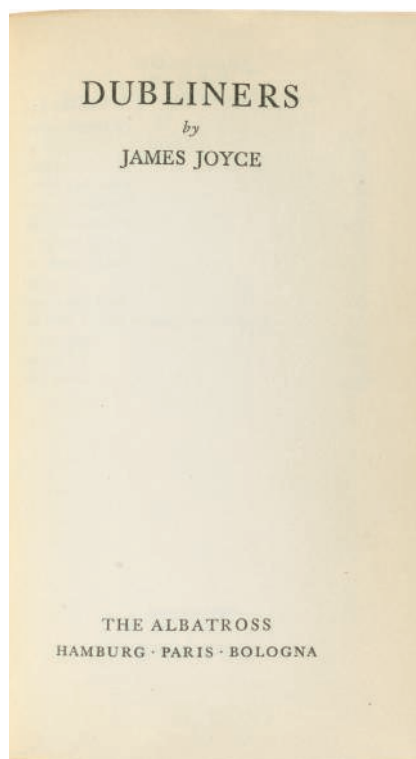
**Author's presentation copy to Gustav Zumsteg, son of Hulda Zumsteg, the notable proprietors of the famous Kronenhalle restaurant in Zürich, just a few days before Joyce's death.** Joyce's travels over continental Europe often took him to Zürich, which he first visited in 1904. He wrote portions of *Ulysses* while in the city during the First World War, and later 'Work in Progress', or *Finnegans Wake*, as it came to be known. With the invasion of France in 1940, Joyce managed to secure exile in Zürich, arriving there on 17 December 1940. He was a frequent visitor to the Kronenhalle; in an interview with the *New York Times* in 1987, Gustav Zumsteg claimed that, 'Joyce lived here for eight years ... He came here every day. And he left this place to die' (<https://www.nytimes.com/1987/01/04/travel/zurich-s-haven-of-genius-and-joviality.html>). The present lot is inscribed 'New Year 1941'; just a few days later, Joyce was struck down with acute abdominal pains, but after an operation to remove a perforated duodenal ulcer, never sufficiently recovered, and passed away on 13 January. The impact of Joyce's *Ulysses* was revolutionary in its own time, and the book continues to stand as the single most significant English language novel of the last century. The complexity of it is revealed in the statement on verso of the present lot's title: 'The present edition may be regarded as the definitive standard edition, as it has been specially revised, at the author's request, by Stuart Gilbert'. It predates the first edition to be printed in England by 4 years. Slocum and Cahoon 20 ('generally considered to be the most accurate and authoritative text').

2 volumes, octavo (175 x 111mm). Standard Odyssey edition. Half-titles and final blanks in both vols. Contemporary half roan over paper-covered boards (extremities lightly rubbed, joints more heavily). *Provenance*: author's presentation copy (inscribed in green ink on half-title of vol. I, 'With many thanks and best wishes ... Zurich New Year 1941' to:) - Gustav Zumsteg (1915-2005). (2)

£15,000-20,000

US\$20,000-26,000  
€17,000-22,000





## 0231

JOYCE, James Augustine Aloysius (1882-1941). *Dubliners*. Hamburg: Albatross, 1932

**Author's presentation copy to Gustav Zumsteg.** The present lot is inscribed on 4 January 1941; just six days later, Joyce was struck down with acute abdominal pains, but after an operation to remove a perforated duodenal ulcer, never sufficiently recovered, and passed away on 13 January. The book itself, Joyce's earliest masterpiece and arguably the greatest collection of short stories in English, is the Albatross edition published in Hamburg in 1932. See Slocum and Cahoon 10 note.

Octavo (176x106mm). Second impression. Half-title 'The Albatross Modern Continental Library Volume I' (faint marginal stain on p.9). Contemporary half roan over paper-covered boards (extremities lightly rubbed, joints more heavily). *Provenance:* author's presentation copy (inscribed in green ink on half-title 'Zurich 4.1.1941' to:) – Gustav Zumsteg (1915-2005).

£8,000-12,000

US\$11,000-15,000  
€8,900-13,000

To  
Gustav Zumsteg  
Jan 9 1941  
Zurich  
4.1.1941

## 0232

JOYCE, James Augustine Aloysius (1882-1941). *A Portrait of the Artist as a Young Man*. Leipzig: Tauchnitz, 1930.

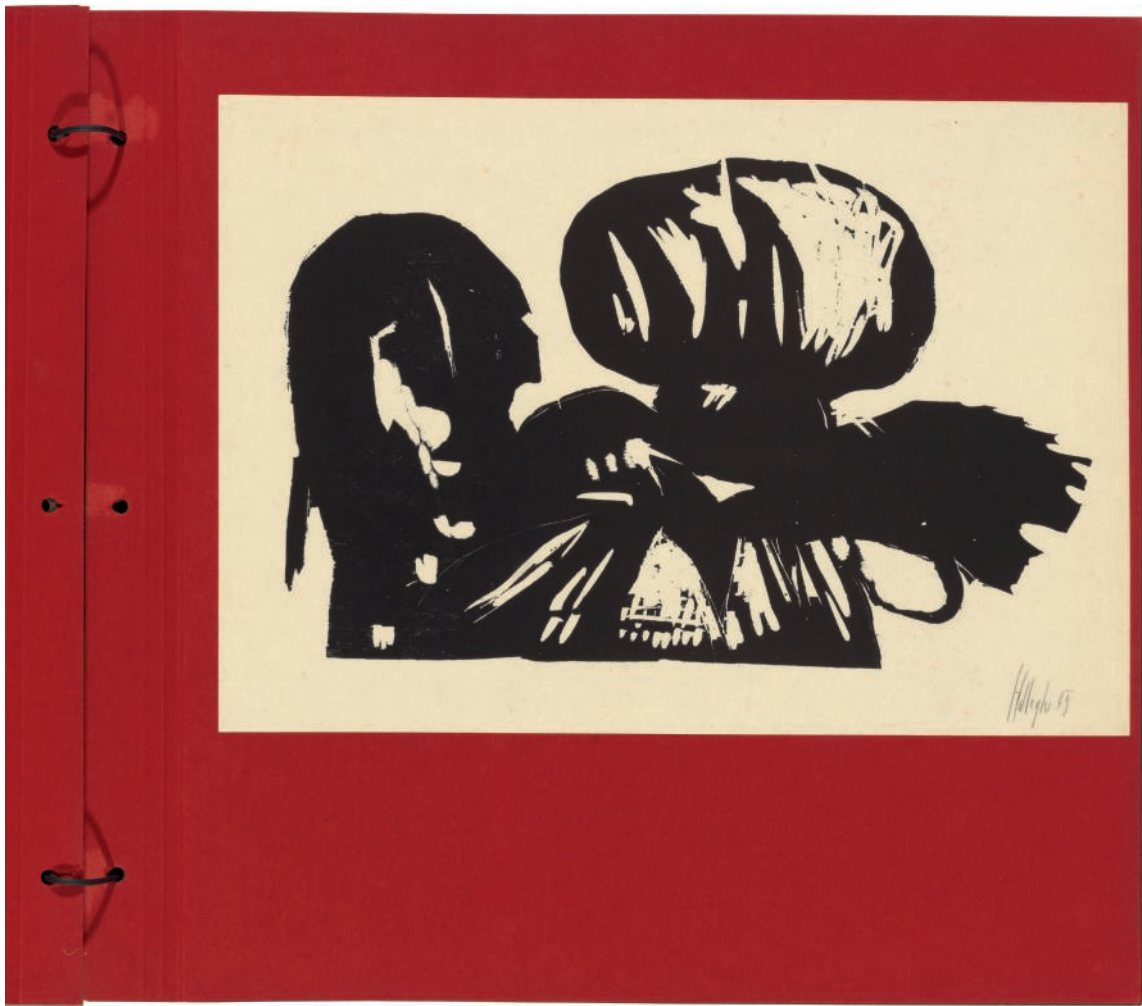
**Author's presentation copy, inscribed just nine days before Joyce's death.** The book itself, Joyce's earliest sustained experimental work, and the work which introduced his alter ego, Stephen Dedalus, is the Tauchnitz edition published in Leipzig in 1930 to secure copyright. See Slocum and Cahoon 13 note.

Octavo (161 x 114mm). Half-title 'Collection of British and American Authors. Vol. 4937' (faint marginal stain to p.293). Contemporary half roan over paper-covered boards (extremities lightly rubbed, joints more heavily). *Provenance:* author's presentation copy (inscribed in green ink on half-title 'Zurich 4.1.1491 [sic]' to:) – Gustav Zumsteg (1915-2005).

£6,000-9,000

US\$7,800-12,000  
€6,700-9,900

To  
Gustav Zumsteg  
Jan 9 1941  
Zurich  
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### 0233

[LASZLO, Carl (1923-2013)]. La Lune en Rodage. Basel: Carl Laszlo, Editions Panderma, 1960.

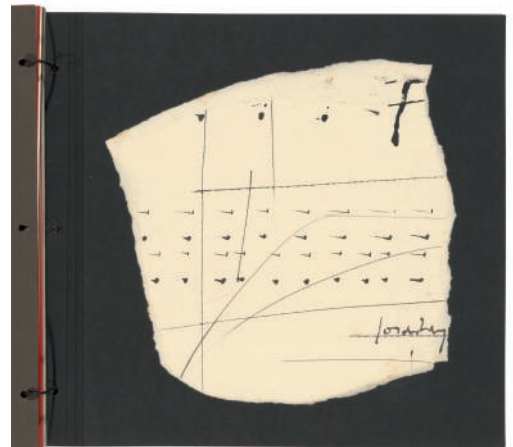
#### **A rare portable collection of post-war and contemporary art with some unique artworks.**

This is an unnumbered copy from a limited edition of 215 copies, one of 65 hors commerce copies. The work was printed in three volumes published in 1960, 1965 and 1977 containing a total of approximately 180 art pieces which provide an account of the artistic avant-garde scene between the 1950s and 1970s. The art works were gathered by Carl Laszlo and included the greatest artists of the time who contributed with important pieces, often marking a turning point in their production and careers. For a full list of the artists featured please contact us.

Folio (350 x 330mm). 53 (of 63) original artworks including prints, photographs, tipped in sheets of printed text and music by various artists including Man Ray, Eugène Ionesco, Jean Arp, Arman, Carl Laszlo, Marcel Béal, René Mächler and others, 48 signed by the authors (lacking 10 works including the bas-relief on front cover, without tipped-in errata slip, faint spotting on some of the tipped in sheets with printed text, occasional light soiling, evidence of glue in place of removed artworks). Card covers, two elastic bands through punch holes.

£5,000-8,000

US\$6,500-10,000  
€5,600-8,800





0234

[MACIUNAS, George (1931-1978) editor]. *Fluxus 1*. [New York/Wiesbaden:] 1964.

**The very first publication of Fluxus, a seminal piece of Conceptual art.**

Fluxus developed as an avant-garde artistic movement with its roots in a loose international, interdisciplinary community of artists, composers, designers and poets. George Maciunas, a Lithuanian immigrant to the United States, became heavily involved in New York's artistic community while studying at New York University's Institute of Fine Arts. Heavily influenced by John Cage's Experimental Music Composition classes at the New School for Social Research, Maciunas held music and other events at the AG Gallery in 1961. These involved, or brought him into the orbit of, artists such as Toshi Ichinyanagi, Mac Low, Dick Higgins, La Monte Young, Yoko Ono, Joseph Byrd, Robert Morris and George Brecht. In 1963, Maciunas published the Fluxus Manifesto, in which he stated the Fluxus movement was to 'promote a revolutionary flood and tide in art', and emphasized the artistic process over the finished product. Maciunas conceived a series of object multiples in order to promote Fluxus, of which the present lot is one. Although envisaged as being 'unlimited' editions, not many were released due to production difficulties. This lot is an early issue with the 1964 imprint label, and contains contributions by Dick Higgins (before his feud with Maciunas), Joe Jones' 'A Favorite Song', Emmett Williams, Gyorgy Ligeti, Jackson Mac Low, Chieko Shiomi, and La Monte Young. As there is no standard collation, the present lot is sold as catalogued and viewed. We have only been able to trace one other copy at auction in the past 40 years.

Quarto (190 x 210 mm). 53 leaves, comprising some 28 leaves of photographic illustration, of which 21 printed on transparent overlays, 4 of illustration, and 21 letterpress or typographic in nature, including 7 with musical scores; 12 envelopes, of which 2 comprise the front and rear wrappers, with printed matter or small objects enclosed, including amongst other objects: a strip of celluloid film, a 7-inch record, a surgical glove, white folded paper napkin; 3 loosely inserted items: folding sheet 484 x 640mm of prints of bare feet and shoe soles; origami piece of folded turquoise paper; and a small card with decorative spiral of feet and the words: 'Theatre Music. Keep walking intently. T. Kosugi' (one transparent leaf lightly creased). Original envelope wrappers, with the title printed using an ink stamp multiple times on upper cover, printed label 'I am not You[nge]' on lower cover, publisher's imprint on label pasted on inside front cover, bound using three aluminium nuts, bolts and washers (front wrapper lacking envelope flap, extremities a trified rubbed; without the original mailing box).

£4,000-6,000

US\$5,200-7,700  
€4,500-6,600



## 0235

[AVANT-GARDE. RUSSIA]. BAKHCHANYAN, Vagrich, and Rimma and Valeriy GERLOVIN (editors). *Collective Farm*. [Complete, in 6 issues]. New York: 1981-1986.

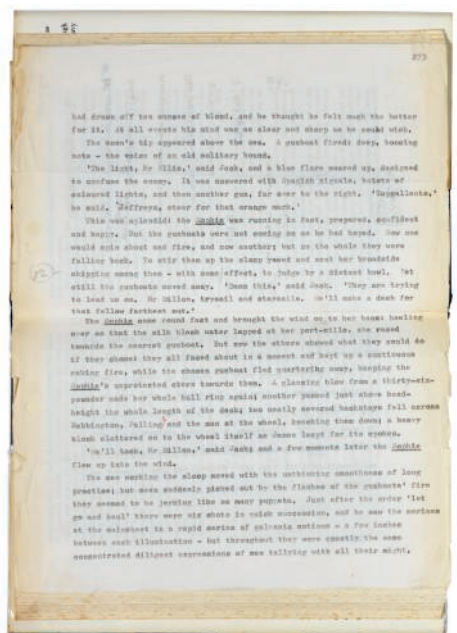
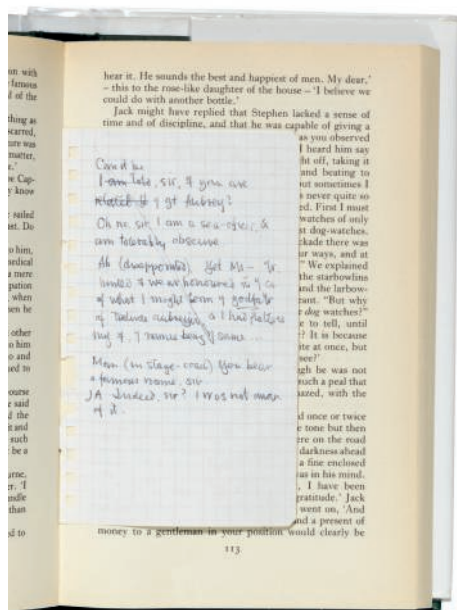
**Exceptionally pristine and rare complete set of this work of Russian Conceptualism** made of original drawings, collages, carbon paper in colour, rubberstamp and xeroxart: one of 100 copies produced by the group of Russian artists who emigrated to New York in 1979, having being expelled from the Soviet artist's organisation as authors of 'provocative and harmful' work. Issue 1, 'Kolkhoz', was entirely devoted to Russian art and was produced in 150 copies, with a 'twin' editorial board including a Moscow (The collective action group, Makarevich + Yelagina & co., The Toadstools) and a New York team (Bakhchanyan, the Gerlovins, the Tupitsyns); issues 2 to 6, produced in a number of copies varying between 50 and 100, were made up with envelopes instead of leaves, each acting as a mini-gallery and housing a number of works on paper. Issues 2 and 3, 'Letters to the USSR' and 'Post Office Dinner', 1982 (100 copies each) had an international breadth; issue 4, 1983 (80 copies)

was entitled 'Wonderkids' and included 'Famous art works (Miro, Picasso, Dubuffet, Twombly) influenced by children's art ... completed by children of contemporary artists'; issue 5, '5 years plan' was produced in 50 copies in 1987 and arranged around themes such as Biosynthesis, Social Engineering, Industry, Politics/Military, Money/Law, Sound Theatre, Forbidden Fruits; issue 6, 'Stalin Test' (1986, 50 copies), gathered various Russians' response to the editor's visual 'Stalin test'.

6 issues, various formats, sizes and techniques, complete, issues 2 to 6 consisting of bound envelopes with inserts. 1: Kolkhoz, 1981 (304 x 228mm); 2: Letters to the USSR, 1982, 22 envelopes (228 x 101mm); 3: Post Office Dinner, 1982, 25 envelopes (206 x 152mm); 4: Wonderkids, 1983, 11 envelopes (279 x 190mm); 5: 5 Year Plan, 1987, 12 envelopes (381 x 254mm); 6: Stalin Test, 1986, 16 envelopes (139 x 114mm). Unblemished.

£6,000-8,000

US\$7,800-10,000  
€6,700-8,800



## 0236

O'BRIAN, Patrick (1914-2000). *Master and Commander - Post Captain - H.M.S. Surprise - The Mauritius Command - Desolation Island - The Fortune of War - The Surgeon's Mate - The Ionian Mission - Treason's Harbour - The Far Side of the World - The Reverse of the Medal - The Letter of Marque - The Thirteen-Gun Salute - The Nutmeg of Consolation - Clarissa Oakes - The Wine-Dark Sea - The Commodore - The Yellow Admiral - The Hundred Days - Blue at the Mizzen*. London: Collins, 1970-1999. [Sold with:] - *Master and Commander*. Philadelphia and New York: Lippincott, 1969.

**The complete set of the Aubrey-Maturin novels assembled by the author's stepson, Nikolai Tolstoy, many with authorial presentation inscriptions, including inserted autograph manuscripts and letters.** The set includes the first American edition of *Master and Commander*, which preceded publication of the British edition.

21 volumes, octavo (mostly 210 x 135mm). Half-titles, a few text-illustrations (some occasional faint spotting to a few leaves and textblock edges). Publisher's original cloth bindings (one or two very minor and insignificant spots to covers, otherwise mostly in fine condition); pictorial dustjackets (9 dustjackets price-clipped, the earlier volumes with some spots to jacket flaps and lightly rubbed at extremities, the later ones mostly in fine condition). *Provenance:* authorial presentation copies to: - his stepson Nikolai Tolstoy (often jointly with Georgina Tolstoy), with the exception of *Master and Commander* (inscribed to his wife, Mary O'Brian), and *Post Captain, HMS Surprise, The Nutmeg of Consolation* and *Blue at the Mizzen* (which are uninscribed); the volumes also with ownership inscriptions of Nikolai Tolstoy.

The set has been extra-illustrated by Tolstoy with manuscripts and letters including:

35 autograph drafts, compositional notes and memoranda by O'Brian, plus four fragments of early typescripts, comprising two drafts, 6 pages in total, for *Master and Commander*, one in *Desolation Island*, one leaf of calculations in *The Fortunes of War*, one in *Treason's Harbour*, one (a few phrases only) in *The Far Side of the World*, one in *The Reverse of the Medal*, two in *The Letter of Marque*, two in *The Thirteen Gun Salute*, one in *Clarissa Oakes*, three in *The Commodore*, six in *The Yellow Admiral* (plus two fragments of the typescript for the work, and an unrelated autograph note about gardening), six in *The Hundred Days* (plus two fragments of corrected typescript) and eight in *Blue at the Mizzen*;

11 autograph letters and notes signed by O'Brian to Nikolai Tolstoy, 1978-1997, including one of 10 July 1978, advising him how to behave with publishers, 'remain rather distant. Otherwise they tend to become familiar and even overbearing ... they are, after all, only greasy tradesman, often half knave, half fool'; another on 30 January 1982, on the life of a writer ('ours is a lonely, dangerous trade'); and one typed letter signed to Mary O'Brian, n.d. [c.1970];

and additional material including two passport photographs of O'Brian (pasted to the title of *Blue at the Mizzen*), and letters to Patrick O'Brian by Mary Renault (a greetings card signed), his former editor Richard Ollard (5) and William Waldegrave. (21)

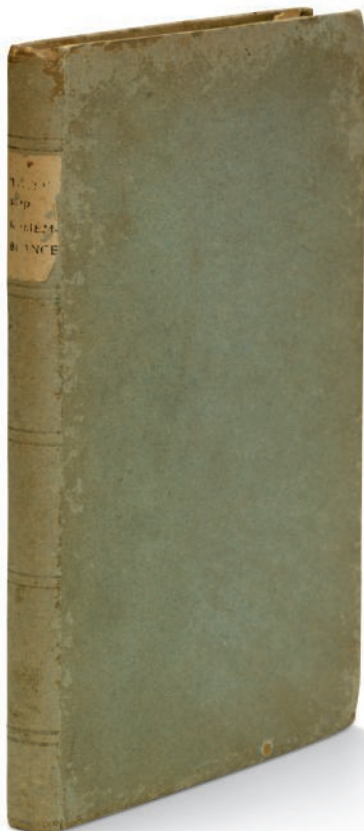
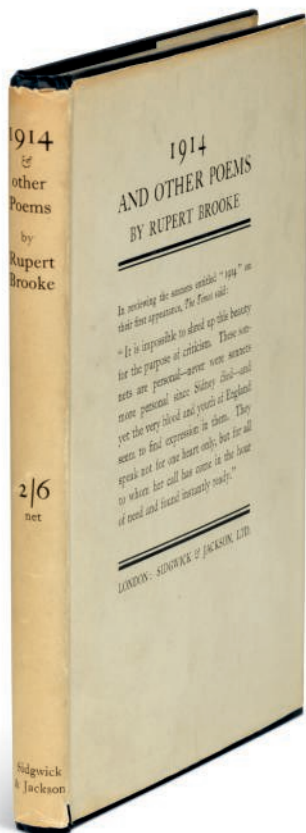
£25,000-35,000

US\$33,000-45,000

€28,000-39,000

**MODERN ENGLISH LITERATURE:  
HIGHLIGHTS FROM THE R. EDEN  
MARTIN COLLECTION (LOTS 237-285)**





## 0237

BROOKE, Rupert (1887-1915). *1914 and other Poems*. London: Sidgwick & Jackson Limited, 1915.

### First edition of Brooke's famous collection of poems, one of 1000 copies.

Divided into four sections, it includes the much anthologised 'The Soldier': 'If I should die, think only this of me: / That there's some corner of a foreign field / That is for ever England'. Shortly after Brooke's death in 1915, a tribute was published anonymously in *The Times* by Winston Churchill, then First Lord of the Admiralty: 'the poet-soldier told with all the simple force of genius the sorrow of youth about to die, and the sure triumphant consolations of a sincere and valiant spirit. He expected to die; he was willing to die for the dear England whose beauty and majesty he knew; and he advanced towards the brink in perfect serenity, with absolute conviction of the rightness of his country's cause, and a heart devoid of hate for his fellow-men' (*The Times*, 26 April 1915). Keynes 6.

Octavo (190 x 128mm). Photogravure frontispiece portrait of the author, publisher's 4pp. advertisement loosely inserted, additional spine label tipped-in on rear endpaper. Original publisher's cloth, paper spine label, printed dust-jacket (a few small stains to cloth, spine of dust-jacket very lightly browned with small chips at head and foot).

£1,500-2,000

US\$2,000-2,600

€1,700-2,200

## 0238

BUCHAN, John (1875-1940). *These For Remembrance*. London: Privately Printed at the Chiswick Press, 1919.

### First edition, presentation copy inscribed by the author to the Scottish political writer Frederick Scott Oliver.

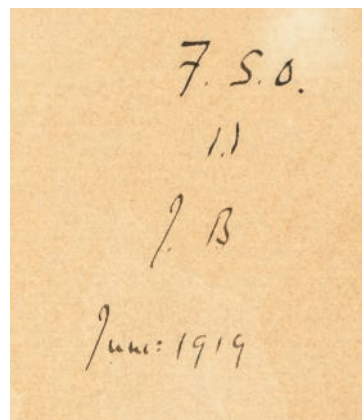
Comprising six short biographical sketches of some of Buchan's closest friends that fell in the Great War, *These For Remembrance* was privately printed at the author's expense in a run of just 40 copies. Its publication was evidently a deeply emotional moment for Buchan, who wrote to his mother: 'I can scarcely re-read it, it makes me so sad... I am well repaid if it gives pleasure to relatives [...] I thought it wise to have it finely printed' (quoted in Buchan, *Beyond the Thirty-Nine Steps*, London: 2020, p.222).

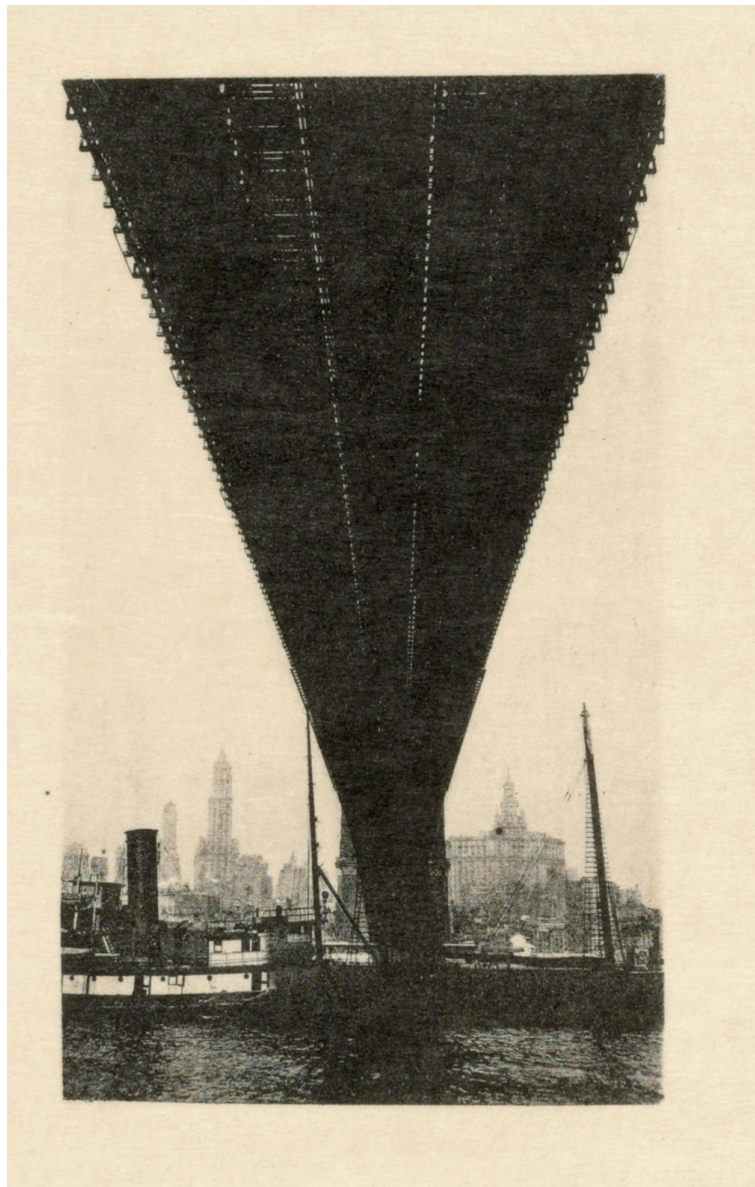
Quarto (230 x 162mm). Original blue-grey boards, printed paper spine label (spine and label somewhat faded, extremities lightly rubbed). *Provenance*: Frederick Scott Oliver (1864-1934; presentation inscription from the author to 'F. S. O.', dated June 1919).

£1,000-1,500

US\$1,300-1,900

€1,200-1,700





0239

CRANE, Hart (1899-1932). *The Bridge. A Poem*. Paris: The Black Sun Press, 1930.

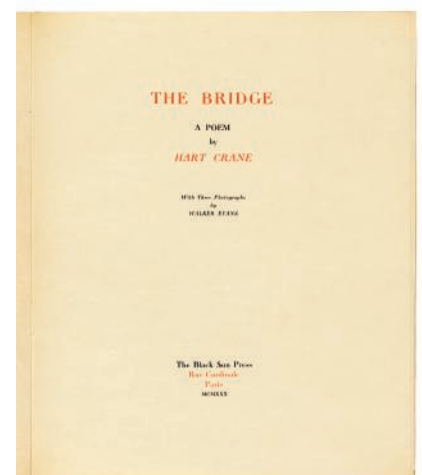
**First edition, limited issue, number 45 of 50 copies on Japanese Vellum signed by Crane, from a total edition of 283.** With three fine photogravures by Walker Evans (1903-1975). *The Bridge*, called 'cubism in poetry' when it was initially reviewed in *The New York Times*, stands as one of the great epics of 20th-century poetry. Connolly writes that of the poems 'some of them... are near perfect and the whole allegory is a masterpiece of neo-romanticism' (*The Modern Movement*, p.62). Crane befriended Walker Evans in 1928 when, struggling to finish his epic poem, he moved to Brooklyn. Connolly, *The Modern Movement* 64; Schwarz and Schweik A2.

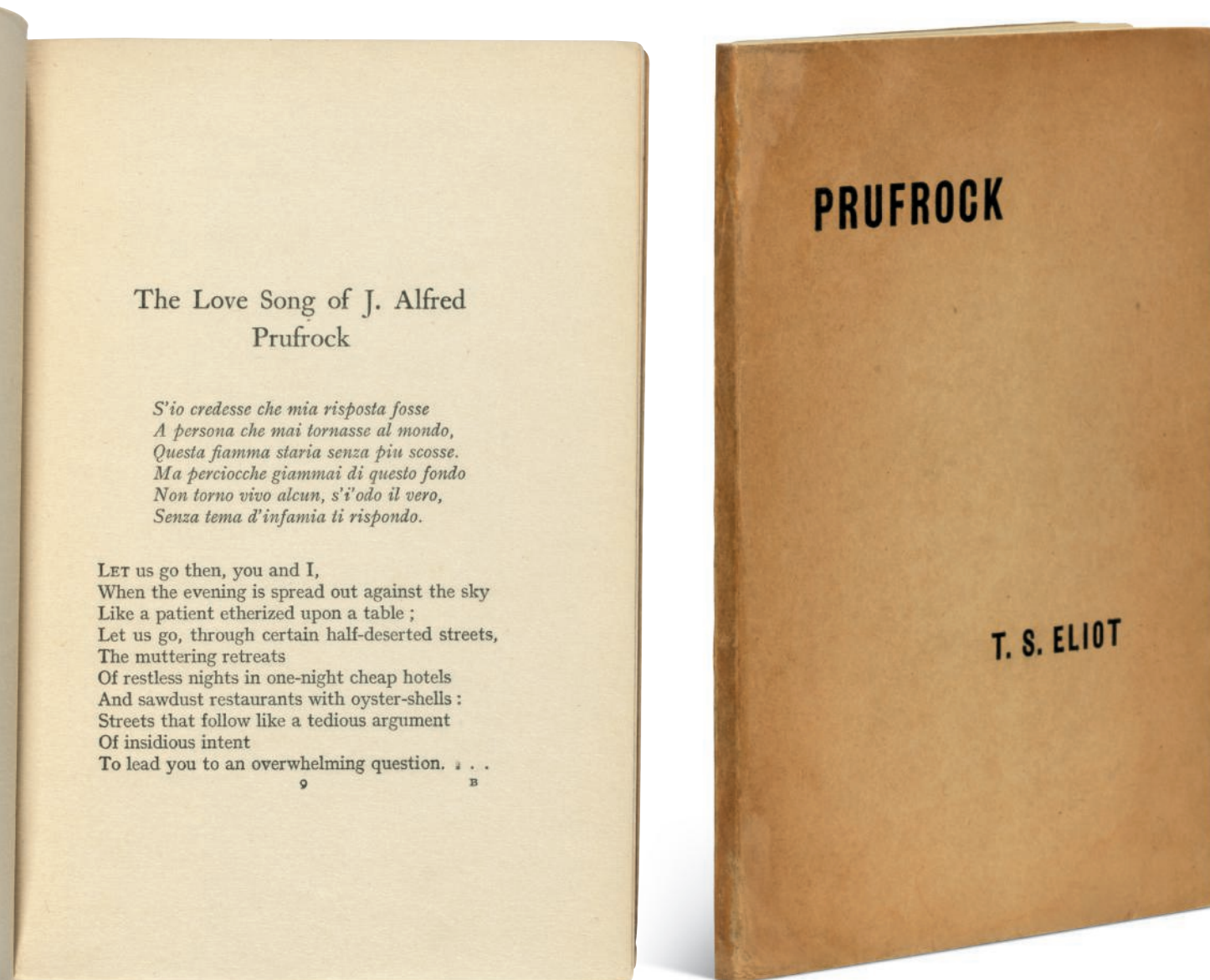
Quarto (270 x 220mm). Three photogravures. Original printed wrappers; glassine dust jacket; publisher's gold paper-covered slipcase (a few minor chips in glassine wrapper, light wear to slipcase).

£8,000-12,000

US\$11,000-15,000

€8,900-13,000





## 0240

ELIOT, T.S. (1888-1965). *Prufrock and Other Observations*. London: The Egoist Ltd., 1917.

**First edition of Eliot's first book, a masterpiece of modernist verse.** *Prufrock* reached publication principally through the efforts of Ezra Pound. After the manuscript had been rejected by several London publishers, Pound approached Harriet Shaw Weaver and offered to raise the money for printing himself. 'The Love Song of J. Alfred Prufrock', the longest and finest poem in the collection, remains a landmark in modernist poetry, famous for the embarrassed fallibility of its speaker, his social and sexual frustrations, and the richness of its literary allusions. Here was 'something quite new in English verse and far beyond the capacity of Laforgue who is given credit for influencing him,' (Connolly). Connolly, *The Modern Movement* 30. Gallup A1; Hayward 331.

Octavo (186 x 123mm). Original printed wrappers (expert restoration to a few corners).

£8,000-12,000

US\$11,000-16,000  
€8,900-13,000

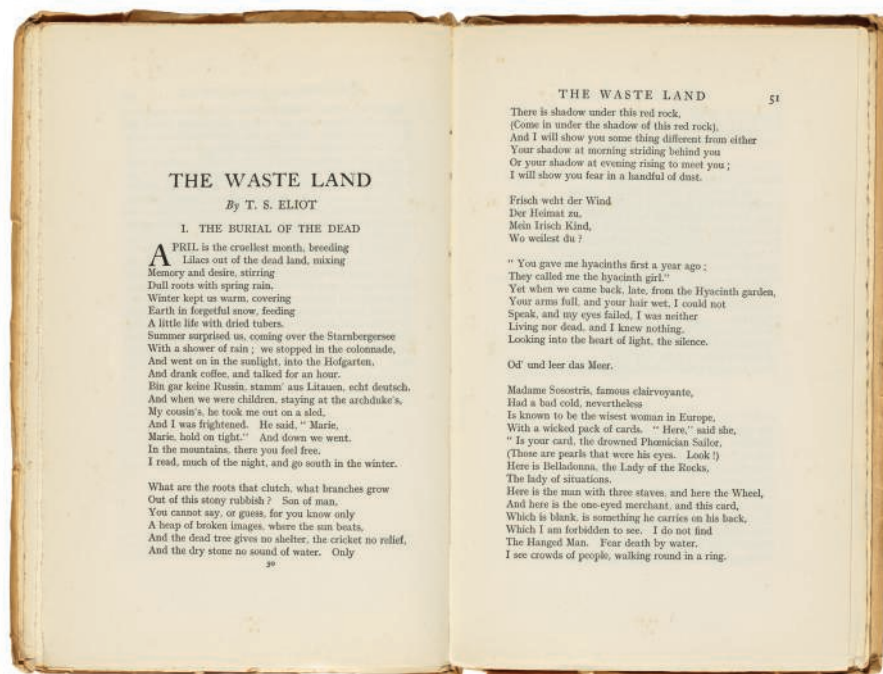
## 0241

ELIOT, T.S. (1888-1965). 'The Waste Land.' In: *The Criterion. A Quarterly Review*, Volume I, No. I, pp.50-64. London: R. Cobden Sanderson, October 1922.

**First appearance of the poem in print, issued here some two months before its first appearance in book form.** The poem as it is presented in *The Criterion* does not include the dedication to Ezra Pound or the various footnotes which would be added later and which, according to Eliot, 'became the remarkable exposition of bogus scholarship that is still on view today' (*The Frontiers of Criticism*, 1956). *The Criterion* was a literary periodical founded by T. S. Eliot in 1922, with the financial backing of Lady Rothermere, and edited by Eliot until its final issue in 1939. This first issue also includes a review of James Joyce's *Ulysses*, which had been published earlier in the same year. Gallup C135.

Octavo (228 x 145mm). Original wrappers lettered in red and black (light soiling, spine slightly darkened, extremities somewhat rubbed and nicked).

£2,000-3,000 US\$2,600-3,900  
€2,300-3,300



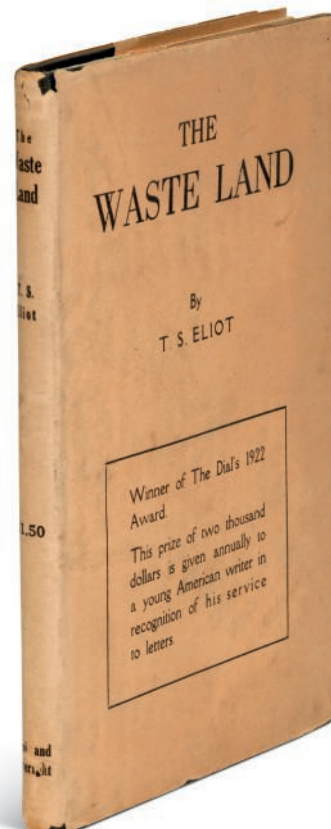
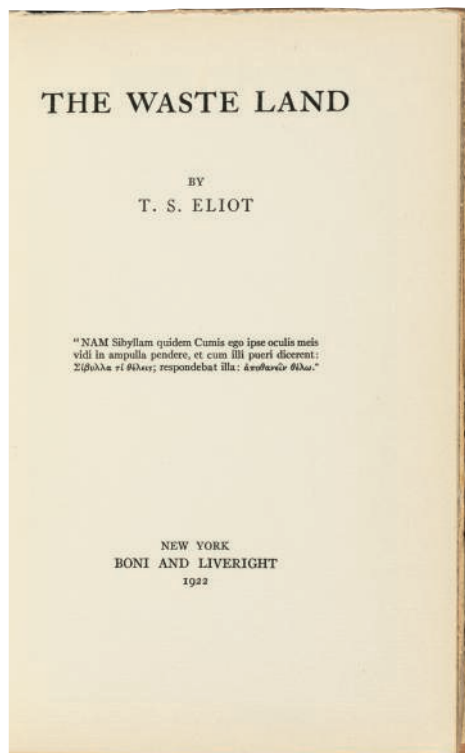
## 0242

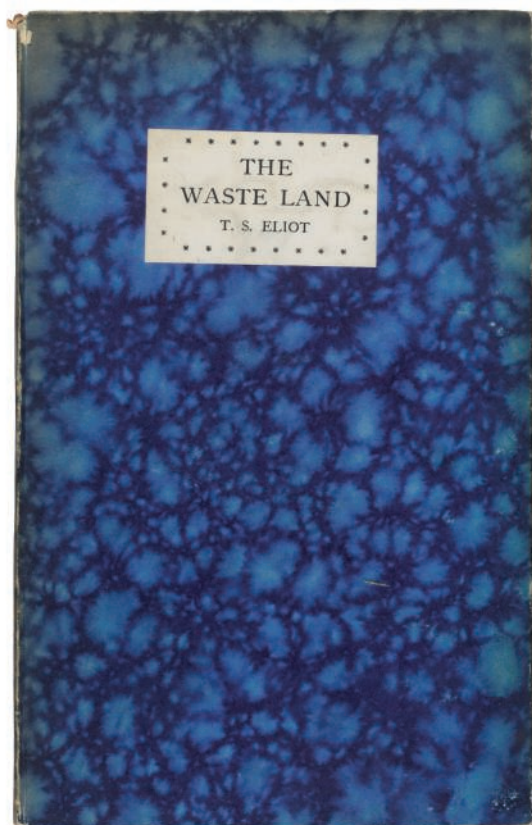
ELIOT, T.S. (1888-1965). *The Waste Land*. New York: Boni and Liveright, 1922.

**First edition, second issue, number 575 of 1,000 copies, with 'mount in' on p.41 and with the number on the colophon measuring 2mm tall.** 'Eliot's *Waste Land* is I think the justification of the modern experiment since 1900' (Pound). 1922 was undoubtedly the *annis mirabilis* of the Modernist period, seeing the publication of E.E. Cummings's *The Enormous Room*, Virginia Woolf's *Jacob's Room*, Gertrude Stein's *Geography and Plays*, W.B. Yeats's *Later Poems* and the two undisputed masterpieces of the era, Joyce's *Ulysses* and Eliot's *The Waste Land*. Cyril Connolly gives arguably the best summation of the work: 'Of *The Waste Land* I will say nothing but that we should read it every April. It is the breviary of post-war disillusion'. Connolly, *The Modern Movement*; Gallup A6a.

Octavo (194 x 125mm). 4pp. publisher's advertisement loosely inserted. Original stiff cloth; original printed dust jacket; mostly unopened (light marks and stains, tiny losses at corners of jacket). *Provenance*: The Holliday Bookshop, New York (bookseller's label on rear pastedown).

£10,000-15,000 US\$13,000-19,000  
€12,000-17,000





0243

ELIOT, T.S. (1888-1965). *The Waste Land*. Richmond: The Hogarth Press, 1923.

**First English edition, entirely unopened, one of about 460 copies.** This edition of *The Waste Land* was particularly important to its publishers, Leonard and Virginia Woolf. Leonard Woolf wrote: 'As an amateur printer and also the publisher of what I was printing, I found it impossible not to attend to the sense and usually after setting a line and then seeing it appear again as I took it off the machine, I got terribly irritated by it. But I never tired and still do not tire of those lines which were a new note in poetry'. Woolf describes *The Waste Land* as 'the poem that had greater influence upon English poetry, indeed upon English literature, than any other in the 20th century' (Rhein, p.22). Gallup A6c; Donna E. Rhein. *The Handprinted Books of Leonard and Virginia Woolf at the Hogarth Press, 1917-1932*. Ann Arbor: 1985.

Octavo (222 x 141mm). Original blue mottled boards, printed paper label on cover [Gallup state 1], unopened (extremities lightly rubbed, heavier at spine ends with tiny splits at upper joint, spine somewhat faded).

£3,000-5,000

US\$3,900-6,500

€3,400-5,500

0244

FROST, Robert (1874-1963). *A Boy's Will*. London: David Nutt 1913.

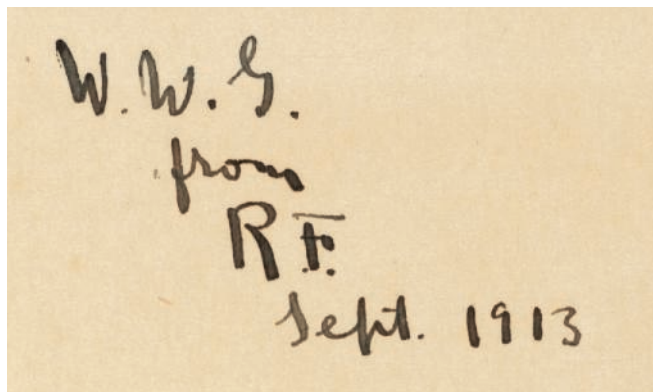
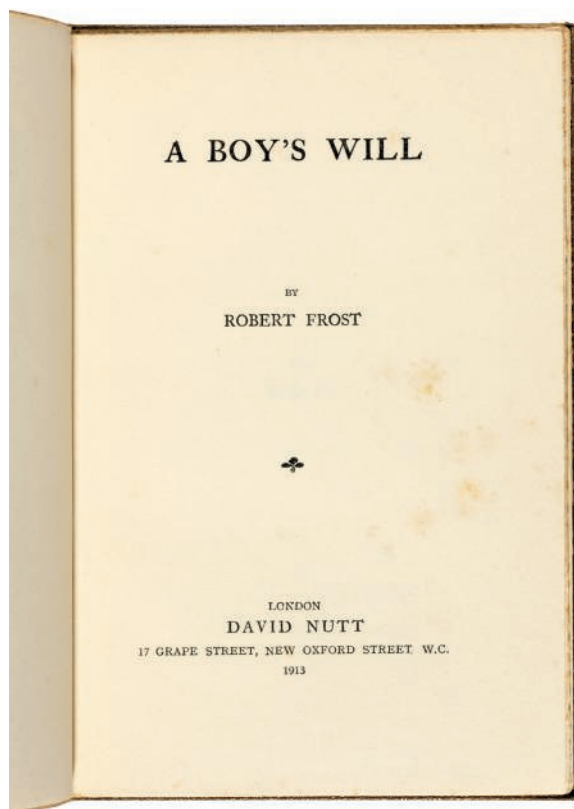
**First edition, first issue, binding A. Presentation copy to his friend and fellow poet Wilfrid W. Gibson, inscribed by Frost on the front free endpaper: 'W.W.G. / from / R.F. / Sept. 1913.'** Among the special friendships formed by Robert Frost during his period in England in 1912-1915 was that with the [Georgian] poet Wilfrid W. Gibson, whose neighbour he became in Gloucestershire early in 1914' (*Robert Frost 100*). Of roughly 1000 copies of the first edition, approximately 350 were issued by Nutt in bindings A and B, before the company went into bankruptcy after the First World War. Crane A2.

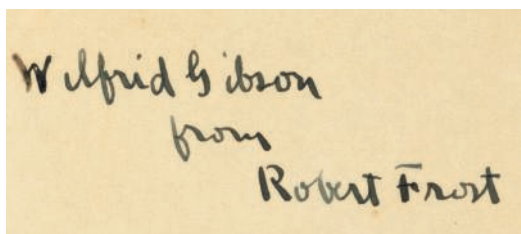
Octavo (193 x 130mm). (Light spotting.) Original bronze pebbled cloth, edges uncut (spine a little faded and with ends slightly rubbed); cloth slipcase. *Provenance*: William E. Stockhausen (sale, Part II, Sotheby Parke Bernet, 14 December 1974, lot 704) – Christie's, New York, 27 October 1995, lot 52.

£3,000-5,000

US\$3,900-6,500

€3,400-5,500





0245

FROST, Robert (1874-1963). *North of Boston*. London: David Nutt, 1914.

**First edition, first issue, binding A. Presentation copy to his friend and fellow poet Wilfrid W. Gibson, inscribed by Frost on the front free endpaper: 'Wilfrid Gibson / from / Robert Frost'.** As in the publication of *A Boy's Will*, approximately 350 copies were bound up in the first binding in 1914 to be sold by David Nutt in London, from a total edition of 1000. Early in 1915, 150 copies were sent to Henry Holt and Company, the firm that would be Frost's lifelong American publisher, before the remaining sets were distributed to various small publishers over the next decade, finding themselves in various different bindings. Two of Frost's most beloved poems, 'Mending Wall' and 'After Apple Picking,' appear in this collection. Critic Edward Garnett reviewed the book in the *Atlantic* in August 1915: 'It seemed to me that this poet was destined to take a permanent place in American literature.' Crane A3.

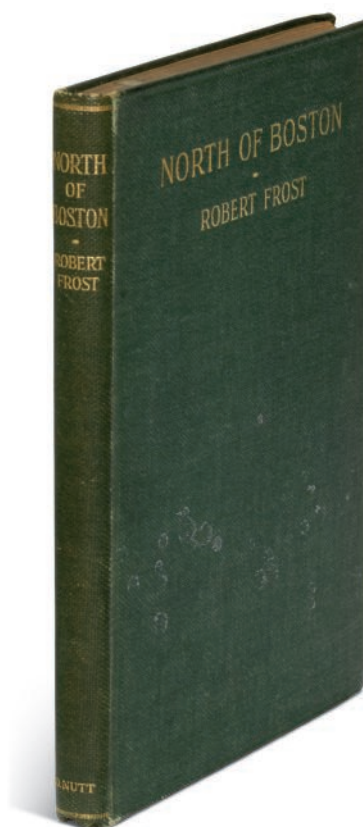
Octavo (191 x 143mm). Original olive-green cloth, front cover and spine gilt-lettered, top edge trimmed, other edges uncut (front cover slightly soiled and spine a shade darkened, some slight rubbing at extremities); cloth slipcase.

*Provenance:* Wilfrid Gibson (1878-1962; presentation inscription from the author) – William E. Stockhausen (sale, Part II, Sotheby Parke Bernet, 14 December 1974, lot 711) – Christie's, New York, 27 October 1995, lot 53.

£3,000-5,000

US\$3,900-6,500

€3,400-5,500



0246

FROST, Robert (1874-1963). *Mountain Interval*. New York: Henry Holt and Company, 1916.

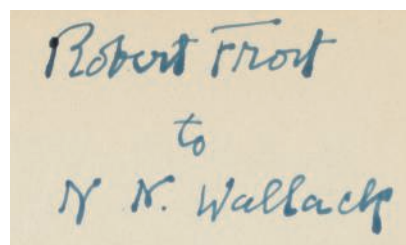
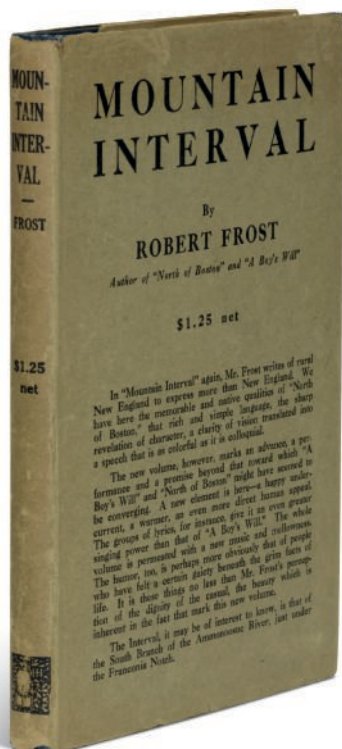
**First edition, first issue, with the duplicate line on p.88. A fine presentation copy inscribed by Frost on front free endpaper: 'Robert Frost / to / N. N. Wallack'.** *Mountain Interval* 'marks an advance, a performance and a promise beyond that toward which "A Boy's Will" and "North of Boston" might have seemed to be converging. A new element is here—a happy undercurrent, a warmer, an even more direct human appeal [...] The whole volume is permeated with a new music and mellowness.' Crane A4.

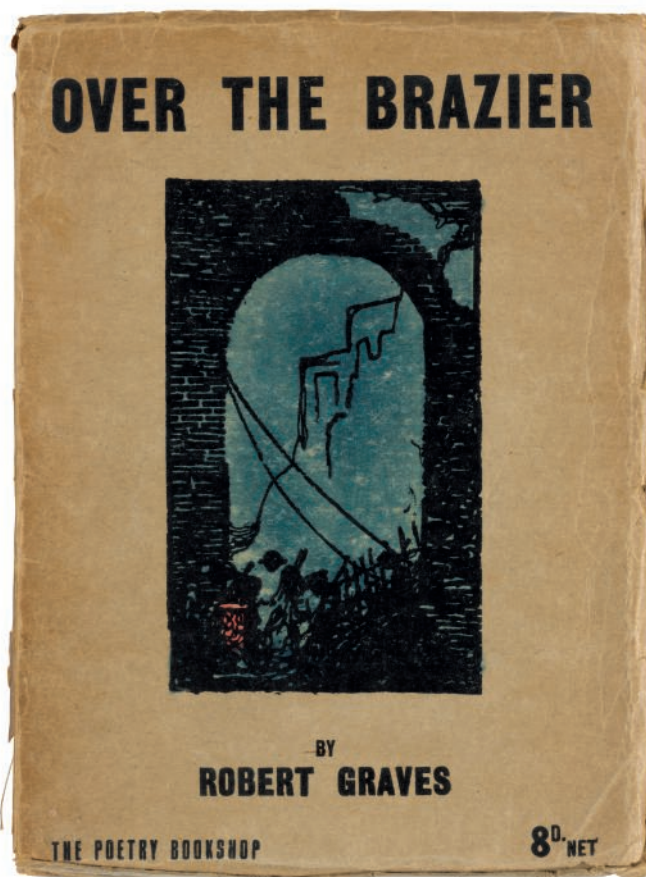
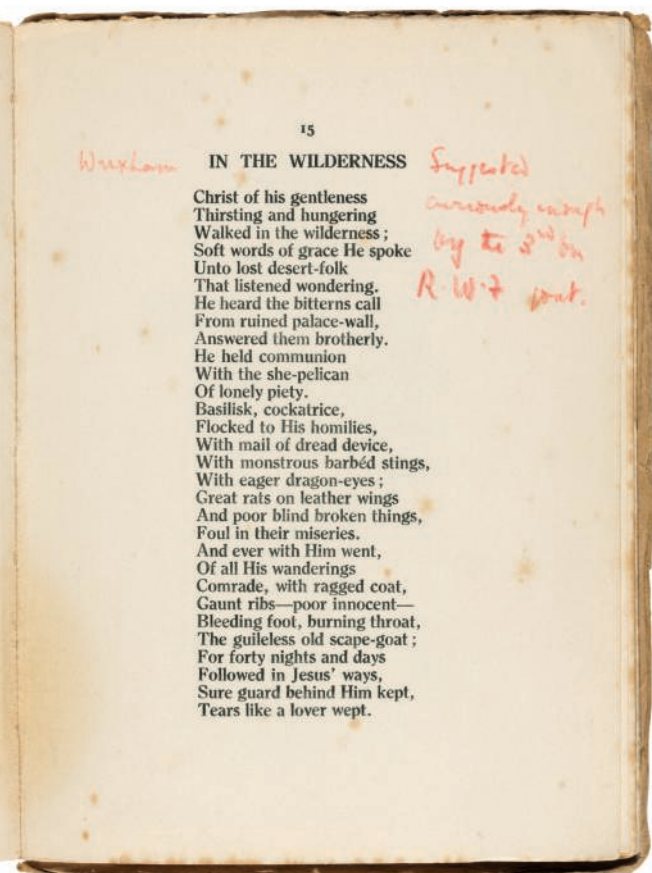
Octavo (194 x 129mm). Original dark blue cloth; original printed dustjacket; top edge trimmed, other edges uncut (slight wear to a few corners of dustjacket); cloth slipcase. *Provenance:* Nathan N. Wallack (presentation inscription from the author, his sale Parke Bernet, 1-2 March 1948, lot 145).

£2,000-3,000

US\$2,600-3,900

€2,300-3,300





0247

GRAVES, Robert (1895-1985). *Over the Brazier*. London: The Poetry Bookshop, 1916.

**First edition, first impression, of Graves's first book. A remarkable presentation copy, signed on the title and inscribed by the author to his sister Rosaleen, with numerous annotations in his hand.** The marginal additions, written in red pencil beside 24 of the 26 poems in the volume, provide contextual details behind each poem's composition. For example, to 'The Poet in the Nursery', about the author's chancing upon a volume of poetry amongst his father's books and stealing it away to his bedroom, the author adds this note: 'it happened at Wimbledon in the library. The second shelf from the bottom in the bookcase by the window.' Against the second stanza of 'The Shadow of Death', Graves notes the editorial influence of his contemporary Siegfried Sassoon: 'S.S. rewrote this.' His sister Rosaleen ('Ros') was herself a talented poet and musician, and was described by the author as his 'best friend' during his youth (*Good-bye to All That*, p.57).

Octavo (206 x 150mm). (Spotting, faint stain at lower gutter.) Original yapp-edge buff wrappers with woodcut of the Menin Gate by Claud Lovat Fraser, hand-coloured in blue and red (frayed at extremities, chipped at spine ends. *Provenance*: Rosaleen Louise Graves (1894-1989; presentation inscription from the author on inside front wrapper: 'Ros / from / Rob June 26th 1916'); housed in modern quarter morocco box.

£3,000-5,000

US\$3,900-6,400  
€3,400-5,500

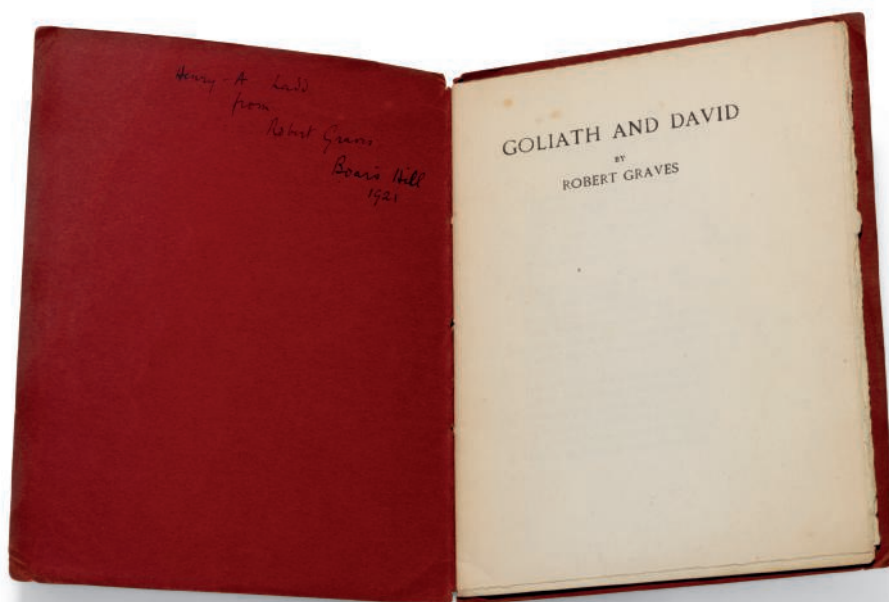
0248

GRAVES, Robert (1895-1985). *Goliath and David*. London: [Privately printed for the author at the] Chiswick Press, [1916].

**First edition of Graves's second collection; one of 200 copies, this being a presentation copy inscribed by the author to Henry Ladd.** Graves was hit by a German shell on 20 July 1916 and the next morning was erroneously reported to have died. This volume, largely composed during his convalescence, makes explicit reference to his brush with death: "Life, life! I can't be dead, I won't be dead: / Damned if I'll die for anyone," I said' ('Escape'). The recipient of this copy, Henry Ladd, was a literary scholar to whom Graves referred in the text of his later work, *Poetic Unreason: and Other Studies* (pp.74-5). Higginson A2.

Quarto (185 x 142mm). (A few minor spots.) Original stiff red paper wrappers (tiny chips at spine ends, a few faint marks, lightly creased and faded at edges). *Provenance:* Henry Ladd (presentation inscription from the author to inside front wrapper: 'Henry A. Ladd / from / Robert Graves / Boars Hill / 1921').

£1,500-2,000      US\$2,000-2,600  
€1,700-2,200



0249

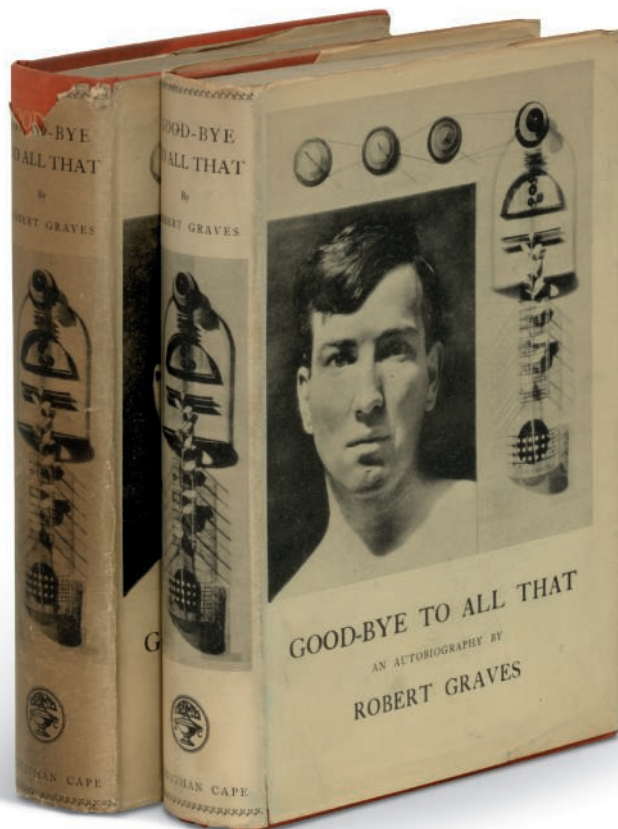
GRAVES, Robert (1895-1985). *Good-bye to All That*. London: Jonathan Cape, 1929.

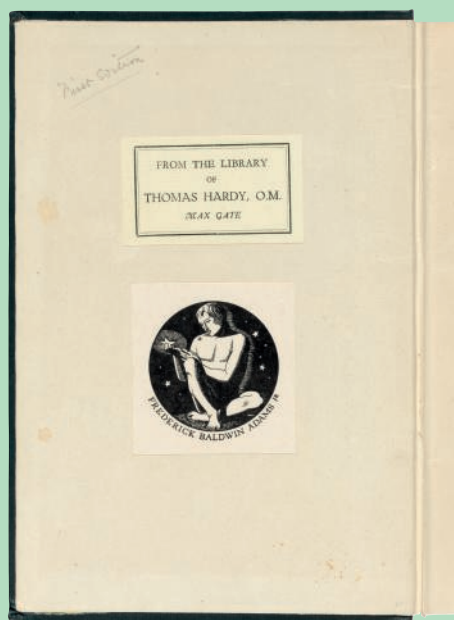
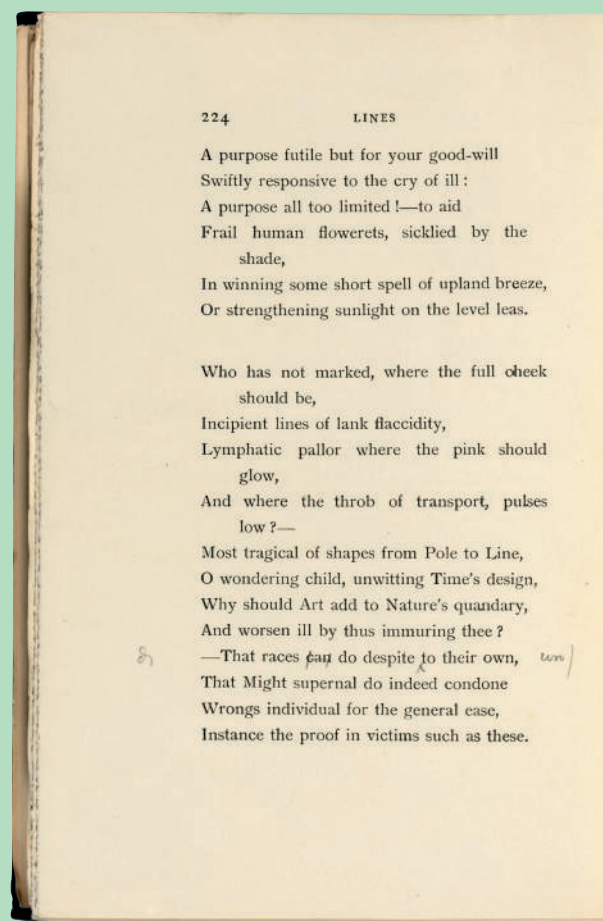
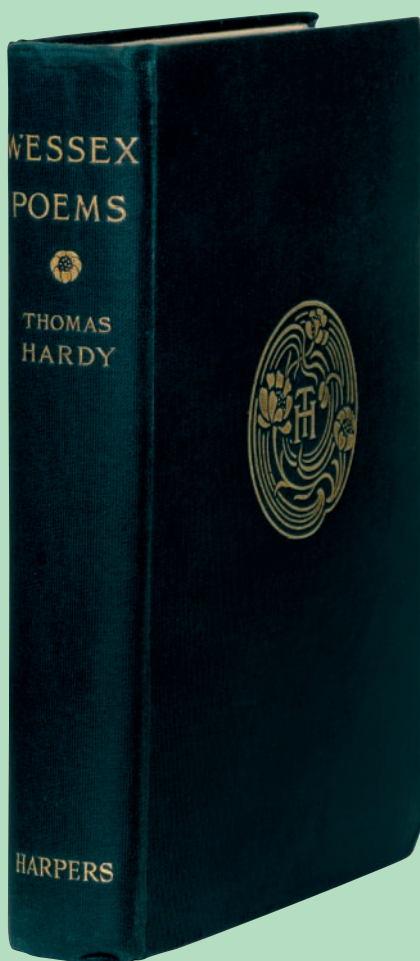
**First edition, first state, including the passages that would be suppressed at the request of Siegfried Sassoon.** Sassoon's reaction to *Good-bye to All That* was immediate: at his outraged insistence, p.290 and pp.341-3 were replaced in all unissued copies – the latter pages because they printed a verse letter from Sassoon to Graves without permission, the former because it describes Sassoon's mother's attempts to communicate with the spirit of her dead son, Siegfried's younger brother Hamo. In a letter to Sassoon dated 13 November 1929, Jonathan Cape wrote: 'after your call this afternoon I made arrangements for the cancel pages to be printed and to have them pasted into such copies [...] as have not already left our premises. I am glad to say that the number of copies which have gone out from here is only a very small percentage of the edition'. Higginson & Williams A32a

Octavo (199 x 135mm). Frontispiece portrait and 7 other illustrations. Original salmon-pink cloth; original printed dustjacket; partly unopened (a few spots to cloth, dustjacket lightly marked with small crease to front panel and minor tear at foot of upper joint).

[Sold with:] – *Good-bye to All That*. London: Jonathan Cape, 1929. Octavo (199 x 135mm). Frontispiece portrait and 7 other illustrations, erratum slip at p.398 (light scattered spotting). Original salmon-pink cloth; original printed dustjacket (dustjacket with darkened spine and chip at head with loss of a few letters, lightly soiled, a few nicks to extremities). First edition, second state, without the passages referred to above. (2)

£1,200-1,800      US\$1,600-2,300  
€1,400-2,000





## 0250

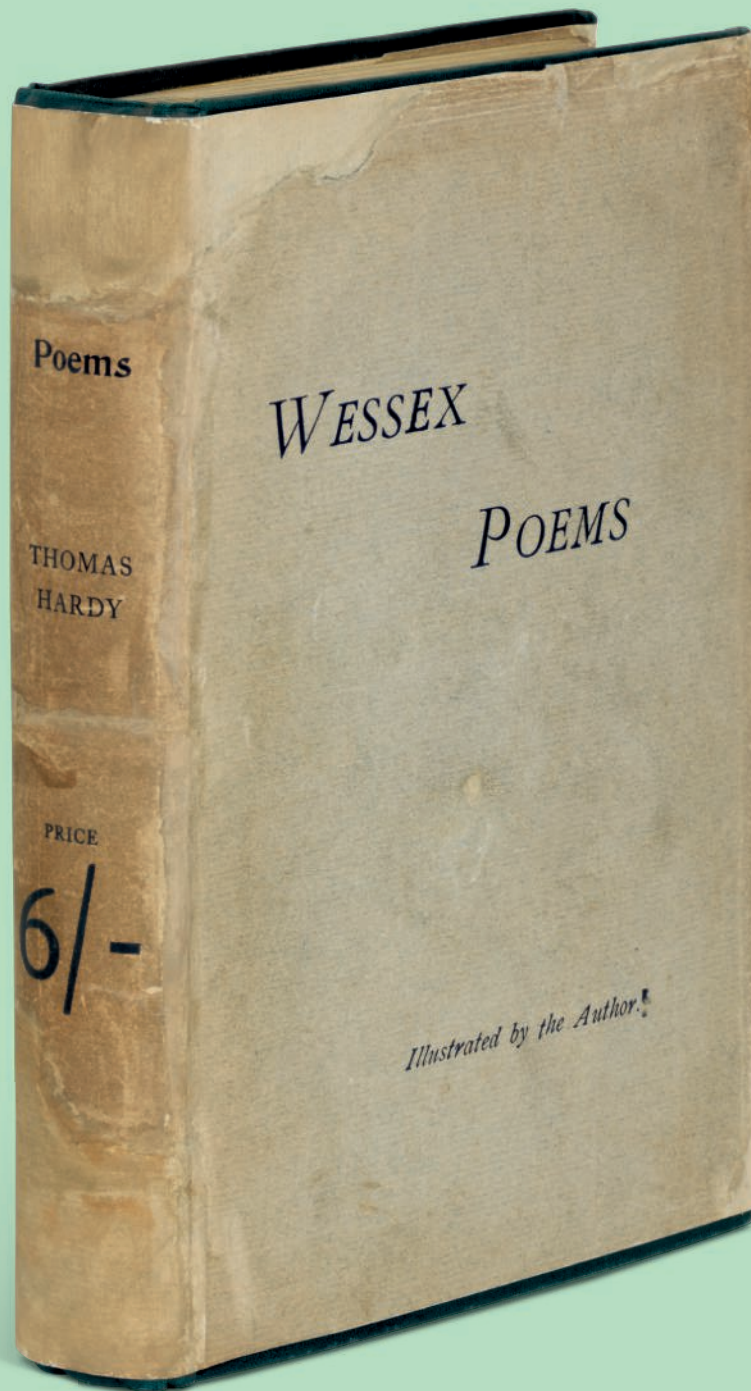
HARDY, Thomas (1840-1928). *Wessex Poems and Other Verses*. London: Harper & Brothers, 1898.

**First edition, one of 500 copies, of Hardy's first volume of poetry; the author's own copy with his pencil corrections.** In spite of his brilliance in prose, Hardy had always regarded the novel as inferior to poetry. *Wessex Poems*, with 30 illustrations by the author to accompany his poems, 'marks the final emergence of Hardy's primary interest, verse. The thirty years that remained to him were devoted to the composition of poetry, the resumption of works very dear to him which had been almost wholly laid aside, with the exigencies of novel-writing, since the decade of the 60's' (Purdy). The author's pencil corrections, occurring on pages 119, 212, and 224, were subsequently adopted in later editions. Purdy pp.96-106.

Octavo (200 x 138mm.). Half title, frontispiece and 30 illustrations after Thomas Hardy, some full-page. Original dark green ribbed cloth, front blocked in gilt with TH monogram medallion, spine lettered in gilt (two corners trivially bumped). *Provenance*: Thomas Hardy (Max Gate booklabel, pencil annotations) – Frederick Baldwin Adams Jr. (1910-2001, American bibliophile and director of the Pierpont Morgan Library; bookplate, sale Sotheby's, London, 7 November 2001, lot 496, where it was sold with an ALS by Hardy to W. Moy Thomas [now offered separately, see lot 261]).

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000



0251

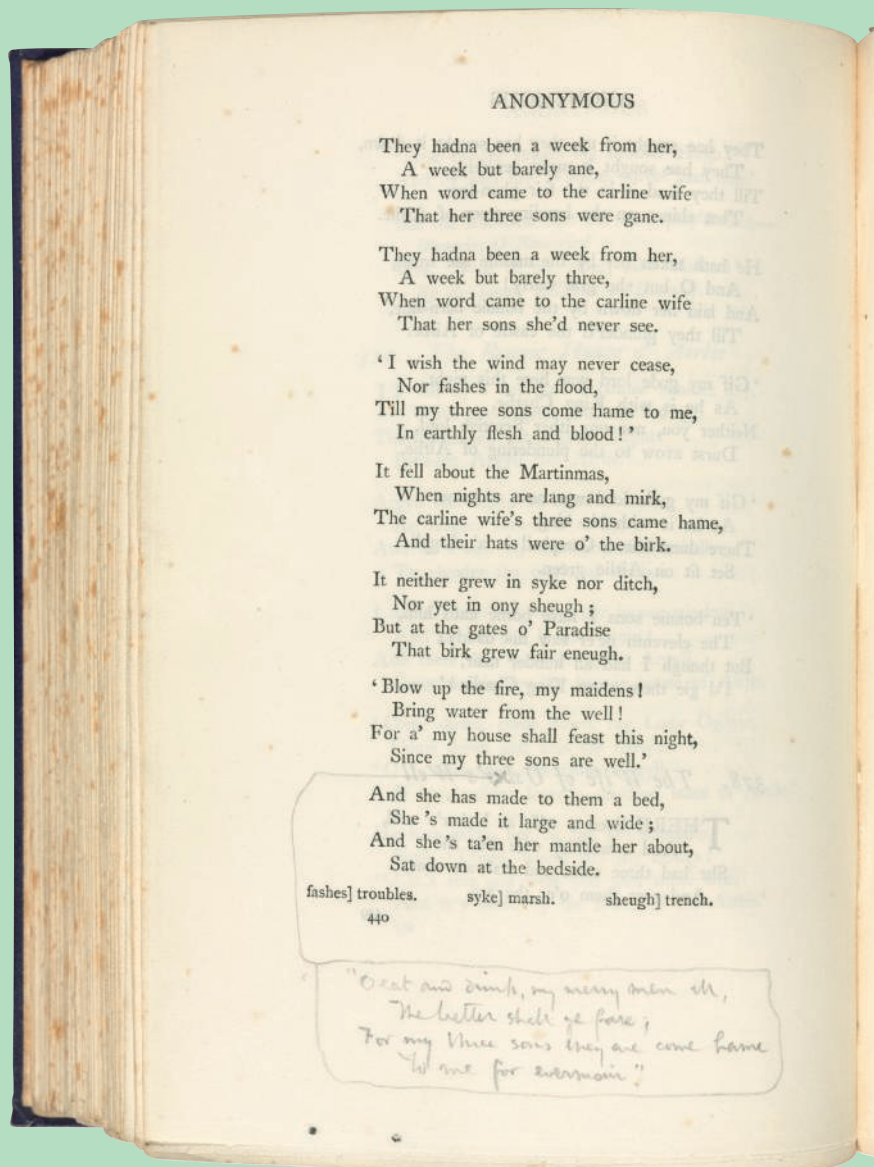
HARDY, Thomas (1840-1928). *Wessex Poems and Other Verses*. London: Harper & Brothers, 1898.

**First edition, one of 500 copies, preserving the extraordinarily rare dust jacket.** RBH/ABPC record just 3 copies with the dustjacket. 'Of the 51 titles exactly one-third were written in the 60's, for the most part in London lodgings in 1866 [...] Many other poems, reflecting Hardy's thought and experience in the 90's, are obviously of recent origin [...] Only 4 of the collection had been published previously' (Purdy p.105). Purdy pp.96-106.

Octavo (200 x 138mm.). Half title, frontispiece and 30 illustrations after Thomas Hardy, some full-page. Original dark green ribbed cloth, front blocked in gilt with TH monogram medallion, spine lettered in gilt; original printed dustjacket (chips to spine ends and corners of dustjacket restored with loss of some lettering); top edge gilt, partly untrimmed and unopened.

£5,000-7,000

US\$6,500-9,000  
€5,600-7,700



## 0252

[HARDY, Thomas (1840-1928)] – QUILLER-COUCH, Arthur (1863-1944, editor). *The Oxford Book of English Verse 1250-1900*. Oxford: Clarendon Press, 1900.

**Hardy's annotated copy of 'the standard anthology of English verse' (ODNB).** His pencil annotations, occurring on various pages throughout the volume, include the addition of an entire stanza to 'The Wife of Usher's Well' on p.440. In a letter to Florence Henniker dated 24 December 1900, Hardy offers his unfavourable opinion of the work: 'I was induced by a review to buy Q[uiller-]Couch's *Oxford Book of Verse* the other day; and was much disappointed: the selected names are a good and fairly exhaustive list, but specimens chosen show a narrow judgment and a bias in favour of particular views of life which make the book second-rate of its class'.

Octavo (188 x 122mm). Printed overslip pasted to margin of p.232 (some spotting). Original blue cloth gilt, top edge gilt; housed in cloth and patterned paper case. *Provenance*: Thomas Hardy (pencil annotations, sale Hodgson's, 26 May 1938, lot 221) – Frederick Baldwin Adams Jr. (1910-2001, American bibliophile and director of the Pierpont Morgan Library; bookplate, pencil note to front pastedown, sale Sotheby's, London, 7 November 2001, lot 502).

£5,000-7,000

US\$6,500-9,000  
€5,600-7,700

# POEMS OF THE PAST AND THE PRESENT

BY  
THOMAS HARDY



*First edition  
1901 (dated 1902)*

*Errata -*

*204, line 13 - for Ence her too, read Before her,  
184 - 5 - for 'I have to A de read Home, home  
to Athel I must take  
189 - 5 - for She bends read She throust*



0253

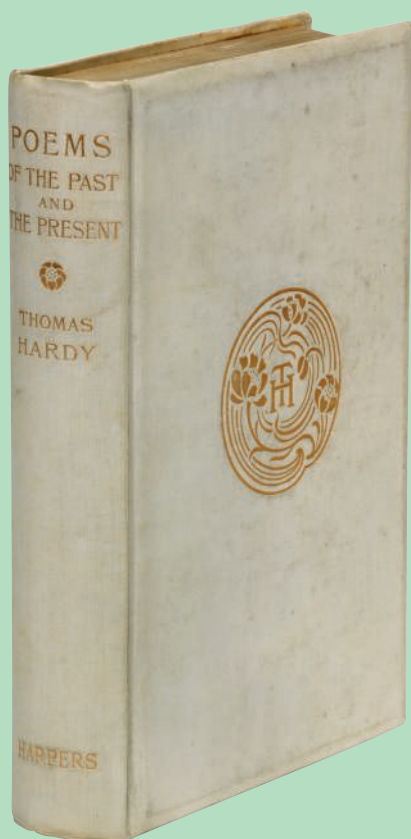
HARDY, Thomas (1840-1928). *Poems of the Past and the Present*. London: Harper & Brothers, 1902 [1901].

**First edition, first issue, of Hardy's second volume of poetry; the author's own copy with his pencil corrections.** One of 1000 copies, 500 of which were sent to New York for the second issue. *'Poems of the Past and the Present'* is a group of 99 poems, almost twice as many as had comprised Hardy's first volume three years before' (Purdy, p.118). Thinking it necessary to explain the collection's multiplicity of subjects, Hardy writes in his preface: 'the road to a true philosophy of life seems to lie in humbly recording diverse readings of its phenomena as they are forced upon us by chance and change'. In pencil on the front pastedown, Hardy clarifies the correct dating of this edition - 'First edition 1901 (dated 1902)' - and lists three errata, to pages 184, 189, and 204, while he also likely provides corrective annotations on pages 24, 93, and 155. Purdy pp.107-119.

Octavo (200 x 137mm). Original dark green ribbed cloth, front blocked in gilt with TH monogram medallion, spine lettered in gilt, top edge gilt, others untrimmed; housed in cloth and patterned paper case. *Provenance:* Thomas Hardy (Max Gate booklabel, pencil annotations) - Frederick Baldwin Adams Jr. (1910-2001, American bibliophile and director of the Pierpont Morgan Library; bookplate, pencil note loosely inserted, sale Sotheby's, London, 7 November 2001, lot 506).

£7,000-10,000

US\$9,100-13,000  
€7,800-11,000



## \*254

HARDY, Thomas (1840-1928). *Poems of the Past and the Present*. London: Harper & Brothers, 1902 [1901].

**First edition, first issue, of Hardy's second volume of poetry in the rare presentation binding.** Purdy writes of this variant binding: 'The book appeared only a month before Christmas, and the publishers advertised "a Special Edition, suitable for presentation, bound in white and gold, 7s. 6d." I have never seen a copy presented by Hardy nor was there one in his library. The British Museum copy (accession date '10 Ja 1902') is so bound.' Purdy pp.107-119.

Octavo (200 x 137mm). Original white buckram, bevelled edges, front blocked in gilt with TH monogram medallion, spine lettered in gilt, all edges gilt (endpapers spotted, binding lightly soiled).

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

## 0255

HARDY, Thomas (1840-1928). *The Dynasts. A Drama of the Napoleonic Wars, In Three Parts, Nineteen Acts, & One Hundred and Thirty Scenes*. London: Macmillan, 1903-06-08.

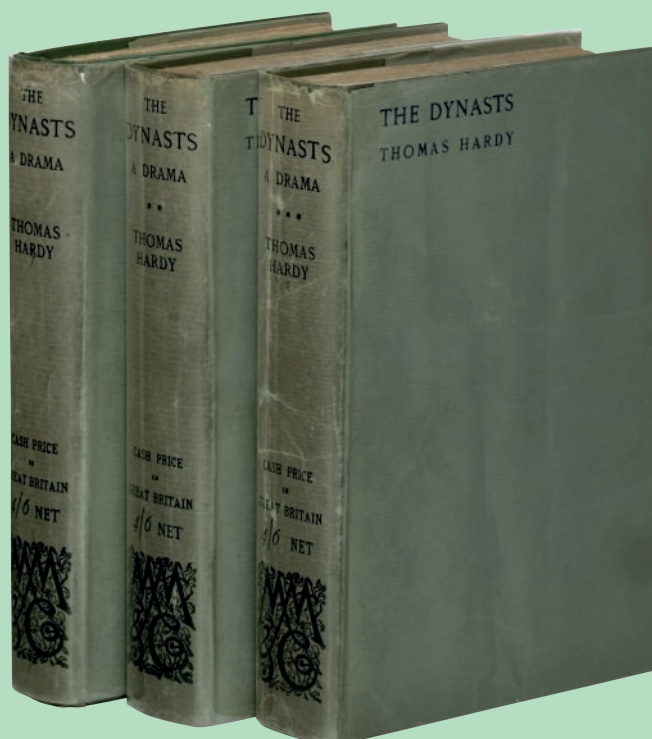
**First editions, the Jerome Kern set, including the rare first issue of vol. 1 with the title-page dated 1903.** Considered by the author to be his masterpiece, 'The Dynasts' is the culmination of Hardy's lifelong interest in Napoleon and the Napoleonic wars' (Purdy p.121). While the work had been taking shape in his mind for many years, it was not until 1897, after Hardy had given up the writing of novels, that he began its composition 'now and then at wide intervals'. The first part was ready for publication in December 1903 but was kept back to allow the American printers to finish their edition, with the 1903 title-page cancelled and replaced with one dated 1904 in the vast majority of copies. Volume 2 is in the usual second state with the title-page dated 1906 – Purdy had never seen a copy with the 1905 title-page in an English binding. Purdy, pp. 119-135.

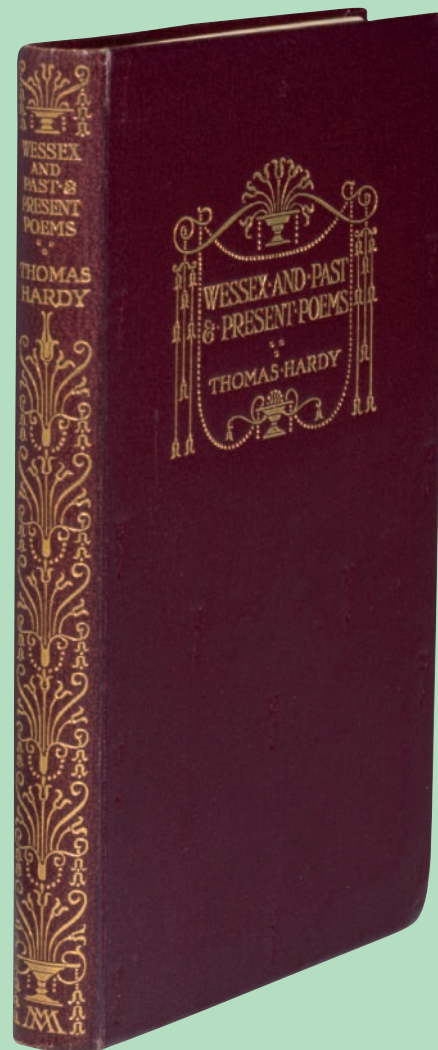
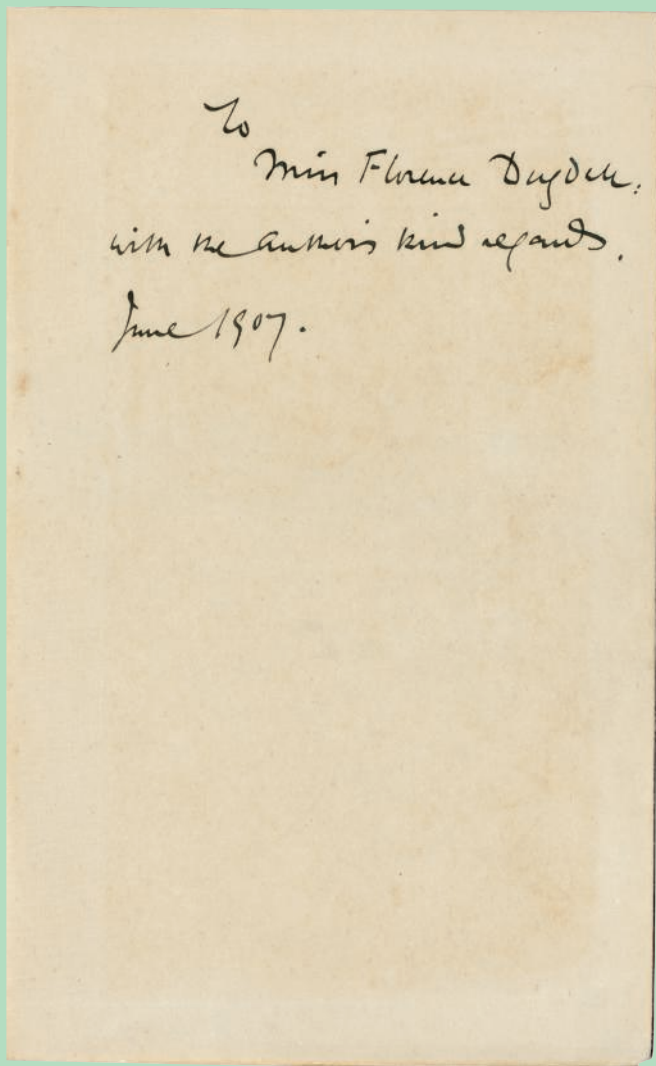
3 volumes, octavo (193 x 125mm). Half-titles. Original olive green cloth, upper covers stamped in gilt with TH monogram medallion (extremities of vol. 1 slightly rubbed, spines of vols. 2 & 3 slightly faded); original greenish-gray printed dustjackets (spines slightly darkened, some light creasing, a few small chips at spines); mostly unopened; housed in green quarter morocco slipcase. *Provenance:* Jerome Kern (1885-1945; leather booklabel in each volume, his sale, Anderson Galleries, 10 January 1929, lot 647, but the description not mentioning dustjackets) – Christies, New York, 5 December 1997, lot 170. (3)

£2,500-3,500

US\$3,300-4,500

€2,800-3,900





0256

HARDY, Thomas (1840-1928). *Wessex Poems and Other Verses. Poems of the Past and the Present*. London: MacMillan and Co., 1907.

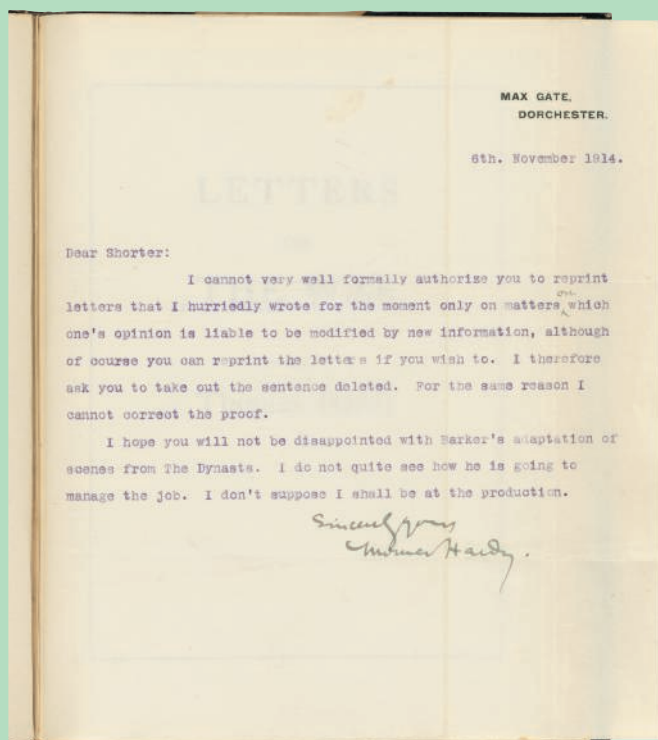
**Presentation copy inscribed by Hardy to his future wife Florence.** Florence Dugdale first met the author in 1905 at the age of 26, at which point he was in his mid-sixties and married to his first wife Emma. She began working with him soon after, assisting him with research, and their relationship swiftly became very close. While there is no evidence that it was adulterous, 'the developing relationship with Florence Dugdale reinforced – or reawakened – Hardy's old susceptibility to feminine companionship and caused him to fret anew at the restrictions placed upon him by his own marriage – legal restrictions chiefly, but also moral ones' (Millgate, *Thomas Hardy: A Biography*, 1982). Emma died in 1912 and, the following year, Florence would move in to Hardy's home at Max Gate, Dorchester, before they married at Enfield in 1914. 'What Hardy valued above all in Florence Dugdale was a gentleness, a peacefulness, a quietness even, such as he had scarcely ever known before in his relationships with women' (Millgate, *Thomas Hardy: A Biography Revisited*, 2006).

Octavo (173 x 107mm). Frontispiece and numerous illustrations throughout. Publisher's plum cloth, lettered and decorated in gilt, upper cover stamped in blind; housed in matching cloth and patterned paper slipcase. *Provenance*: Florence Dugdale (1879-1937, writer of children's stories and Hardy's second wife; presentation inscription on endpaper: 'To / Miss Florence Dugdale / with the author's kind regards. / June 1907' – Frederick Baldwin Adams Jr. (1910-2001, American bibliophile and director of the Pierpont Morgan Library; bookplate, sale Sotheby's, London, 7 November 2001, lot 497).

[with]: Florence HARDY (1879-1937). Autograph letter in the third person to the Ohio book collector Paul Lemperly, Max Gate, 29 March 1917, proposing to send some 'privately printed pamphlets'; with envelope.

£7,000-10,000

US\$9,100-13,000  
€7,800-11,000



**\*257**

HARDY, Thomas (1840-1928). *Letters on the War*. [N.p.]: Privately printed for Clement Shorter, 1914. [Bound with:] Typed letter signed 'Thomas Hardy') to Clement Shorter, Max Gate, 6 November 1914. One page, 227 x 200mm. Envelope.

First edition, one of 12 copies printed for private distribution, this being the publisher's own copy. *Letters on the War* comprises two letters written by Hardy on the subject of Friedrich Nietzsche and the German bombardment of Rheims Cathedral.

Quarto (229 x 173mm). Bound in blue half-morocco, spine lettered in gilt, preserving the original purple wrappers. *Provenance*: Clement Shorter (1857-1926; bookplate) – Bertram Rota, Bookseller (card pasted to endpaper, inscribed to) – Frederick Baldwin Adams Jr. (1910-2001, American bibliophile and director of the Pierpont Morgan Library; bookplate, sale Sotheby's, London, 7 November 2001, lot 556).

**On the publication of his letters on the war, and an adaptation of *The Dynasts*.** Hardy's letter complains that 'I cannot very well formally authorize you to reprint letters that I hurriedly wrote for the moment only on matters on which one's opinion is liable to be modified by new information', nevertheless giving Shorter permission to reprint the letters, with the exception of a single sentence, and insisting that 'For the same reason I cannot correct the proof'. He goes on to write with a notable lack of enthusiasm about Harley Granville Barker's adaptation of scenes from *The Dynasts*: 'I hope you will not be disappointed with [it] ... I do not quite see how he is going to manage the job. I don't suppose I shall be at the production'.

£500-800

US\$650-1,000  
€560-890

**0258**

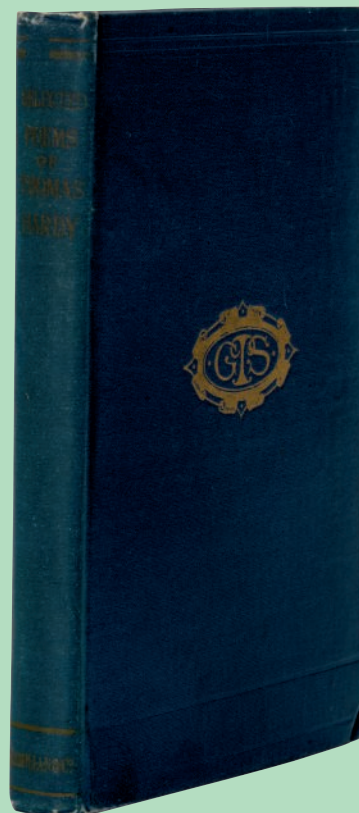
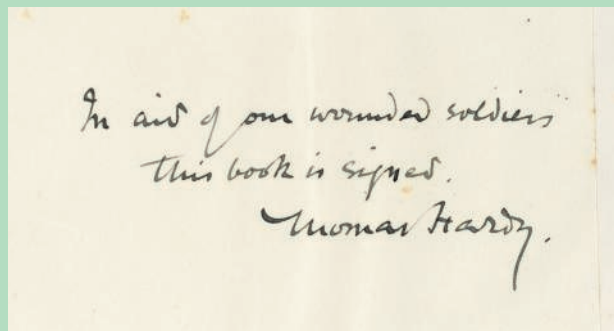
HARDY, Thomas (1840-1928). *Selected Poems*. London: Macmillan and Co., 1916.

**First edition, with a note by Hardy pasted to verso of half-title: 'In aid of our wounded soldiers this book is signed. Thomas Hardy'.** *Selected Poems* is a collection of 120 poems drawn from *The Dynasts* and the four volumes of poetry Hardy had published up to 1916 and including, a fact that lends the book particular importance, nine poems from the unpublished MS. of *Moments of Vision* (Purdy, p.187). This copy bears a gift inscription from Anne Isabella Ritchie, novelist and daughter of William Makepeace Thackeray (1811-1863), to Eleanor Cecil, wife of Lord Robert Cecil (1864-1958), with both ladies' respective bookplates. Purdy pp.178-188.

Octavo (159 x 105mm). Half-title, portrait bust of the author on title (a few spots to edges). Publisher's blue cloth, gilt monogram of the Golden Treasury Series on upper cover, spine lettered in gilt (spine somewhat faded, lightly rubbed at spine ends); housed in modern slipcase. *Provenance*: Anne Isabella, Lady Ritchie, née Thackeray (writer, 1837-1919; bookplate, gift inscription to) – Lady Eleanor Lampton (1868-1959; bookplate).

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



## \*259

HARDY, Thomas (1840-1928). Typed letter signed ('Thomas Hardy') to Frederick J. Higginbottom, Max Gate, 7 March 1917, enclosing a typescript of his sonnet, 'For National Service'.

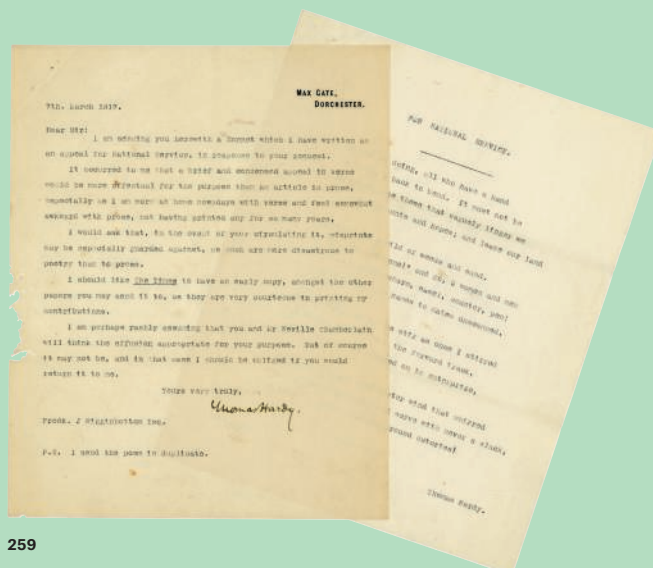
Together two pages, 253 x 203mm (staple holes, minor rodent damage to left margin of letter).

**'I am more at home nowadays with verse and feel somewhat awkward with prose'.** Hardy sends his sonnet, 'For National Service' for use by the Ministry of National Service, commenting that a poem would be 'more effectual for the purpose than an article in prose, especially as I am more at home nowadays with verse and feel somewhat awkward with prose, not having printed any for so many years'. The Petrarchan sonnet, 'For National Service' addresses a call to service in the octave, whilst the sestet is a lament that age prevents Hardy himself from taking part in the national effort.

The recipient of letter, Frederick Higginbottom (1859-1943) was at this date director of press intelligence for the Ministry of National Service. This first text of 'For National Service' differs from the version published in *Moments of Vision* later in 1917 most notably with the replacement of the line 'It will enray your names to dates unscanned' with the more stirring 'That scareless, scathless, England still may stand'.

£600-900

US\$780-1,200  
€670-1,000



259

## 0260

HARDY, Thomas (1752-1832). *Compassion. An Ode. In Celebration of the Centenary of the Royal Society for the Prevention of Cruelty to Animals.* Dorchester: Privately printed by Henry Ling for Mrs Thomas Hardy, 1924.

**First separate edition, number 7 of 25 copies, signed by the author and initialed by his wife Florence.** This poem was written at the request of the RSPCA and first printed in the society's centenary volume, before appearing in *The Times* on 16 June 1924. 'It was expressly stated in *The Times* that there was no copyright, and immediate moves were made to reprint the poem privately' (Purdy). Although the present edition appeared first, it did not prevent other separate printings of the poem, including that by A.J.A Symons which accompanies the present lot. Purdy p.231-2.

Quarto (229 x 178mm). Original cream paper wrappers (tiny splits at spine ends); housed together with the below in a blue quarter morocco slipcase.

[Sold with: - *Compassion. An Ode. In Celebration of the Centenary of the Royal Society for the Prevention of Cruelty to Animals.* London: Privately Printed for A.J.A. Symons at the Morland Press, 1924. Octavo (203 x 129mm). Original wrappers (spotted). Number 44 of 50 copies signed by A.J.A. Symons. (2)

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

## \*261

HARDY, Thomas (1840-1928). Autograph letter signed ('Thomas Hardy', and also with initials after the postscript) to '[William Moy] Thomas', Savile Club, London, n.d. [shortly after 23 July 1890].

Three pages, 118 x 113mm, bifolium.

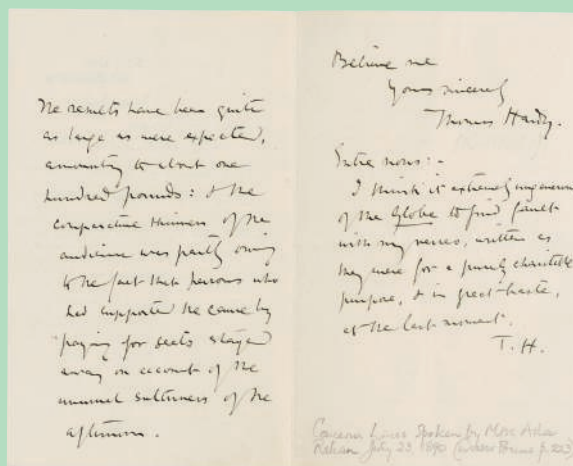
**'I think it extremely ungenerous of the *Globe* to find fault with my verses...'**

Hardy asks a drama critic to correct a statement that 'the performance in aid of Mrs Jeune's holiday fund for poor city children was not well attended', protesting that it had raised its target of 'about one hundred pounds', and that the somewhat thin audience was due to ticket-holders who 'stayed away on account of the unusual sultriness of the afternoon'. In a postscript, he complains 'Entre nous: - I think it extremely ungenerous of the *Globe* to find fault with my verses, written as they were for a purely charitable purpose, & in great haste, at the last moment'.

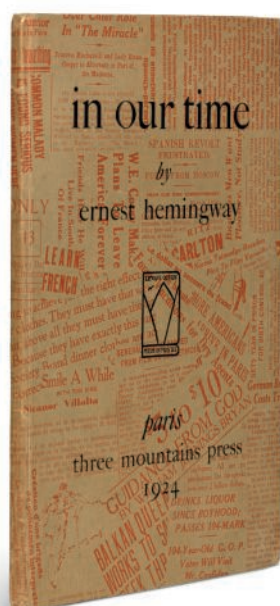
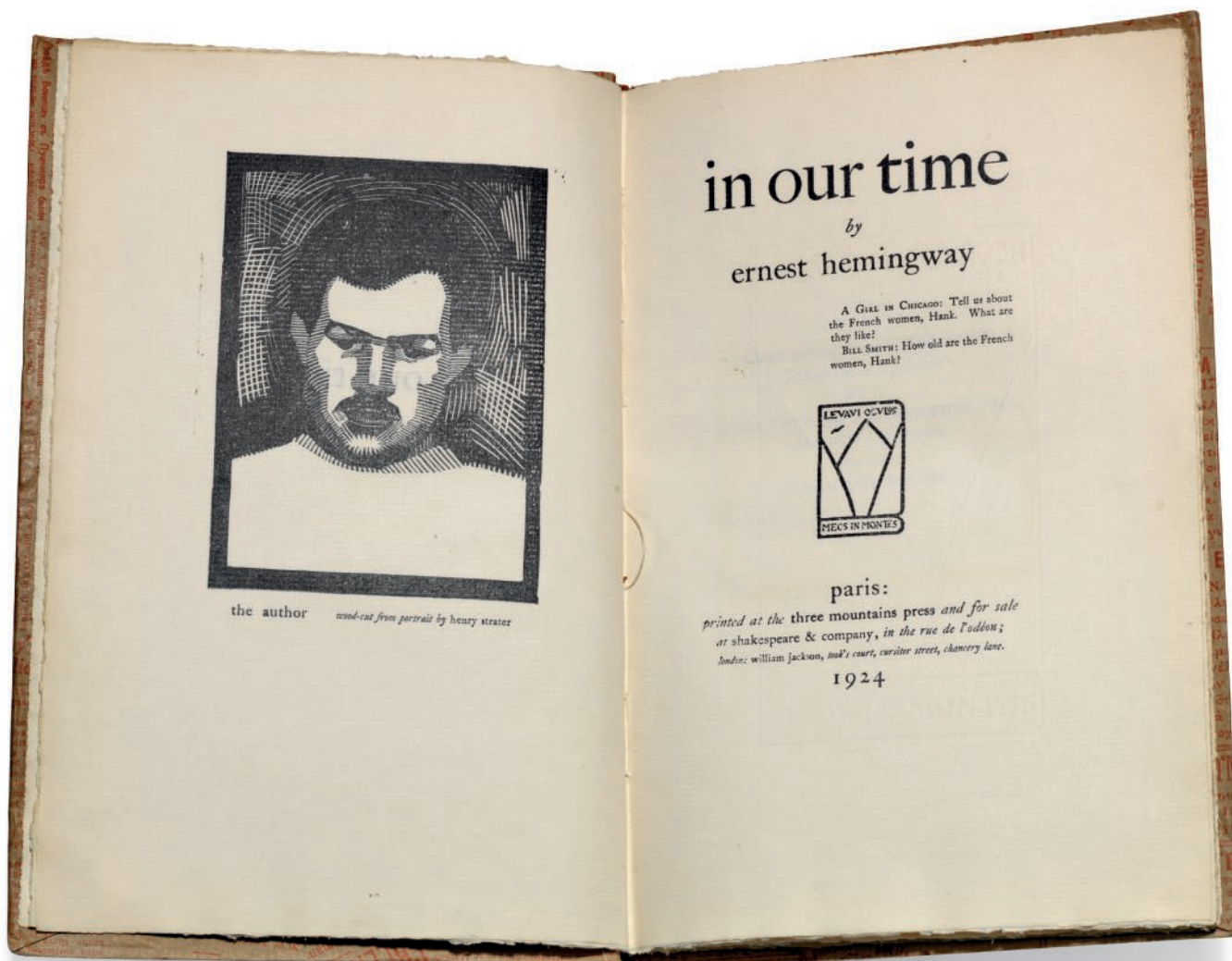
The recipient, William Moy Thomas (1828-1910) was a journalist and novelist. The poem which had been so ungenerously criticised is Hardy's 'Lines spoken by Miss Ada Rehan at the Lyceum Theatre, July 23, 1890, at a performance on behalf of Lady Jeune's Holiday Fund for City Children'.

£600-900

US\$780-1,200  
€670-1,000



261



## 0262

HEMINGWAY, Ernest (1899-1961). *in our time*. Paris: Three Mountains Press, 1924.

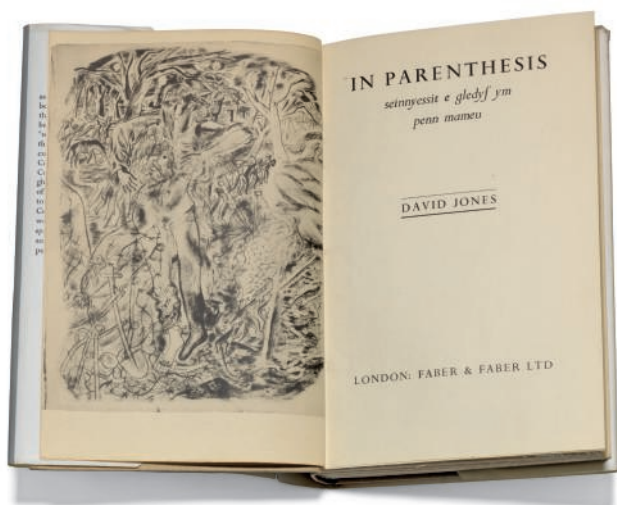
**First edition, limited issue, number 81 of 170 copies on Rives hand-made paper. A fine copy.** Ezra Pound had persuaded William Bird (the owner of The Three Mountains Press, to whom he had been introduced by Hemingway) to publish a series of six volumes by contemporary writers, under the collective title 'The Inquest into the State of Contemporary English Prose'. Hemingway contributed six 'miniatures' which had been published in the *Little Review* no. IX (Spring, 1923), and added twelve more, giving a total of eighteen pieces on the author's experiences of newspapers, war, and bullfighting. In a contemporary review, the critic Edmund Wilson heralded Hemingway's arrival as a prose writer of 'the first distinction... In the dry compressed little vignettes of *In Our Time*, [he] has almost invented a form of his own ... [The] book has more artistic dignity than any other that has been written by an American about the period of the war' (Kenneth S. Lynn, *Hemingway*, New York, 1987, p. 268).

While 300 copies were printed, just 170 'perfect' copies were published – the remainder having been damaged 'by the imposition of the watermark against the frontispiece' (Grissom). Grissom A.2.1.a; Hanneman A2a; Connolly, *The Modern Movement* 49 (describing the expanded 1925 edition).

Octavo (260 x 165mm). Woodcut portrait frontispiece after Henry Strater. Original printed paper boards (trivial rubbing at extremities); housed in cloth slipcase.

£20,000-25,000

US\$26,000-32,000  
€23,000-28,000



0263

JONES, David (1895-1974). *In Parenthesis*. London: Faber and Faber, 1937.

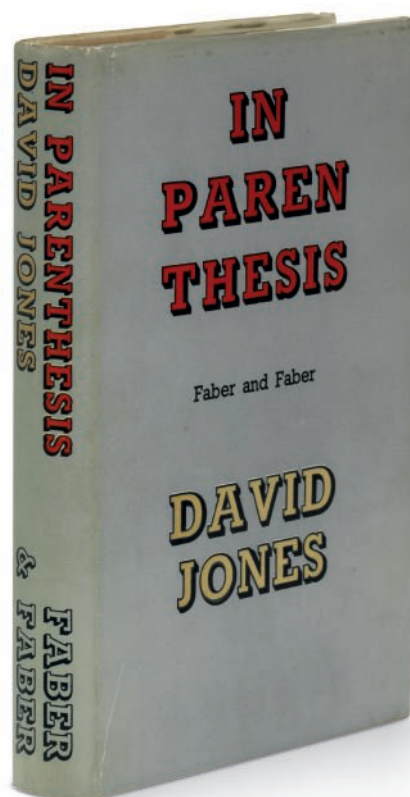
**First edition, first impression, a fresh copy in a bright dustjacket.** The Winner of the Hawthornden Prize, *In Parenthesis* is Jones's richly allusive epic poem based on his experiences in the First World War. It was praised by W.B. Yeats and W.H. Auden as a masterpiece of modern literature, while T.S. Eliot described it as 'a work of genius' ('Introduction' to 1961 edition).

Octavo (220 x 137mm). 2 plates after Jones, one map. Original cream cloth; original printed dustjacket (dustjacket with small nicks at head of spine, closed 40mm tear at foot of front panel, faintly marked at extremities).

£1,200-1,800

US\$1,600-2,300

€1,400-2,000



0264

LEWIS, Wyndham (1882-1957, editor). *Blast. Review of the Great English Vortex*. London: John Lane, July, 1915. No 2.

**First edition of the second and final instalment of a pioneering literary magazine.** This second issue, published a year after the first, includes contributions by Ezra Pound, T.S. Eliot and Ford Madox Ford and designs after Henri Gaudier-Brzeska and Lewis himself. Although another two further issues of *Blast* were planned, they never materialised.

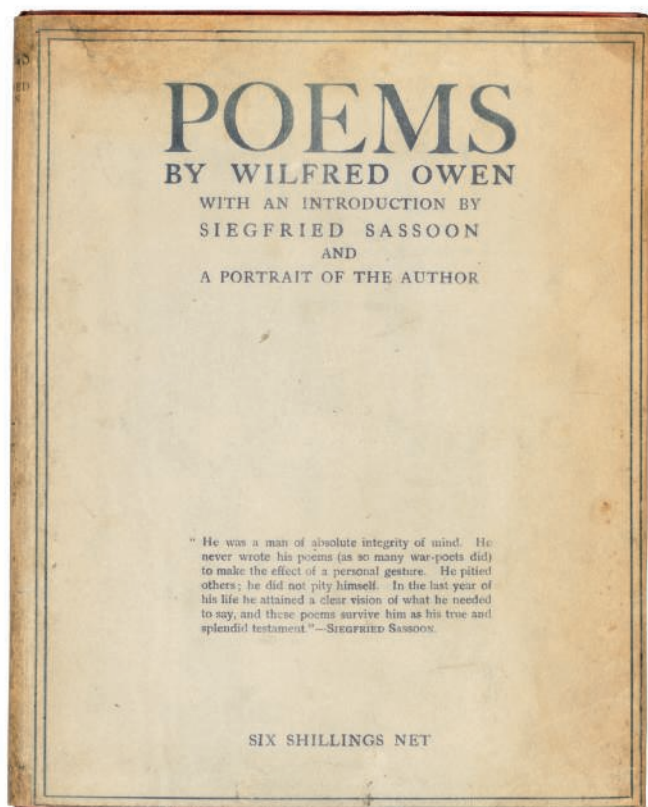
Large quarto (300 x 245mm). Numerous monochrome illustrations. Original printed wrappers after a design by Lewis (lightly marked, a few chips at extremities).

£1,000-1,500

US\$1,300-1,900

€1,200-1,700





0265

OWEN, Wilfred (1893-1918). *Poems. Introduction by Siegfried Sassoon.* London: Chatto & Windus, 1920.

**First edition of perhaps the finest book of poems to emerge from the war period, in the rare dustjacket.** Owen was killed in action, aged 25, a week before the Armistice of 1918, having published only five poems. In his 'Preface', the author states: 'Above all, this book is not concerned with Poetry. / The subject of it is War, and the pity of War. / The Poetry is in the pity.' Siegfried Sassoon, whom Owen had idolized, writes in his introduction to the volume: 'in the last year of Owen's life he attained a clear vision of what he needed to say, and these poems survive him as his true and splendid testament'. They include some of the best-known poems of the period, such as his 'Anthem for Doomed Youth' and 'Dulce et Decorum est'. Keynes B2.

Quarto (213 x 170mm). Frontispiece sepia photograph of the author in uniform (tissue guard discoloured with some offsetting to title, light spotting and offsetting to frontispiece). Original crimson cloth-covered boards, printer paper spine label; original printed dustjacket (cloth lightly marked and cockled at upper board, dustjacket a little soiled and darkened, a few chips including to spine ends affecting some letters, backed onto reinforcement paper).

£3,000-5,000

US\$3,900-6,500  
€3,400-5,500

0266

POUND, Ezra (1885-1972). *Personae.* London: Chiswick Press for Elkin Mathews, 1909.

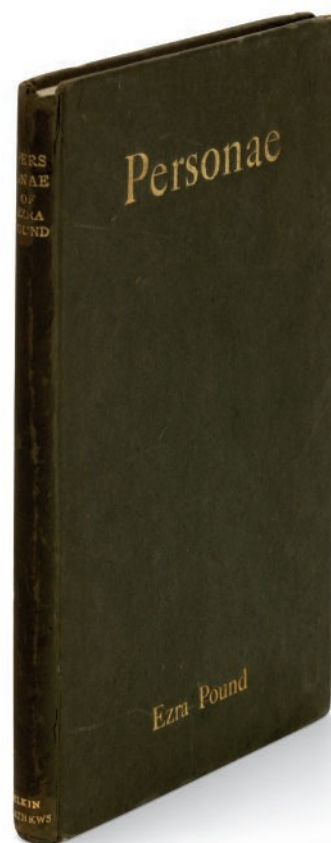
**First edition, first issue, in the first state binding, signed by the author.**

1,000 sheets of *Personae* were printed, of which up to 500 were re-issued in 1913 as part of *Personae & Exultations*. Edward Thomas, in a contemporary review, praised Pound's work for being 'full of human passion and natural magic' (*English Review*, 2 June 1909). For signature, see *Ezra Pound: An Exhibition held in March 1967*, p.37; Gallup A3a.

Octavo (173 x 110mm). Woodcut publisher's device in red on title. Original dark brown boards [first state of binding], lettered in gilt on the upper board and spine [the spine titling measuring c.20mm in height] (extremities very lightly rubbed and bumped, small chip at head of spine).

£1,500-2,000

US\$2,000-2,600  
€1,700-2,200



0267

POUND, Ezra (1885-1972, translator) and Guido CAVALCANTI (c.1250-1300). *The Sonnets and Ballate*. London: Neill and Company, Limited for Stephen Swift and Co., Ltd., 1912.

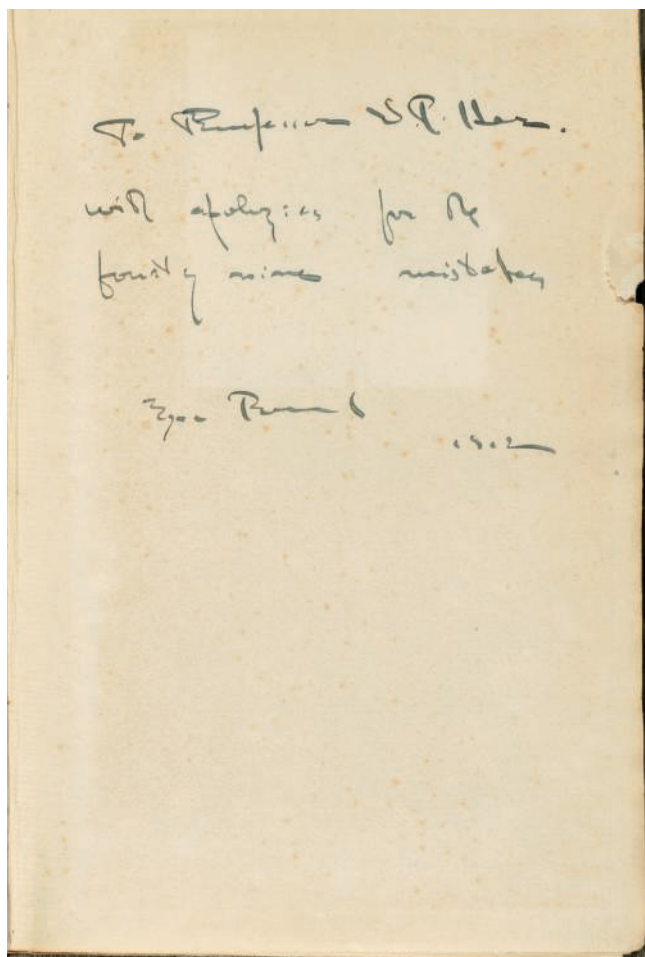
**First English edition, first issue, presentation copy inscribed by Pound to W.P. Ker.** William Paton Ker was a Professor of English Literature and in 1920 was appointed to the Chair of Poetry at Oxford. The English edition of *Sonnets and Ballate* was published by Stephen Swift and Co., Ltd in May 1912. Following the bankruptcy of the publishers in the Autumn of 1912, the remaining bound copies were transferred to Elkin Mathews, who sold them from 1913 until 1915, after which most of the remaining copies were destroyed by fire. The present copy is notable not only as rare survivor of this edition, but also as an early issue, with an inscription dated 1912, and the original publisher's catalogue present. Gallup notes that in some copies, presumably presented after Swift's failure, the catalogue has been excised. Gallup B4b and note to A8a.

Octavo (192 x 125mm). Woodcut publisher's device on title. Text in English and Italian. 32-page publisher's catalogue printed in red and black bound in at the end (scattered light spotting and occasional light marking). Original streaked grey cloth, lettered in gilt on the upper board and spine, later morocco-backed box (spine slightly darkened, small mark on upper board, extremities lightly rubbed, some splits to book block, without the dustjacket). *Provenance*: William Paton Ker (1855-1923, presentation inscription on front free endpaper 'To Professor W.P. Ker. / With apologies for the / forty nine mistakes / Ezra Pound 1912'; presentation bookplate on upper pastedown, recording the gift of the volume in memory of Ker on 6 December 1923, to:) – Lucy M.M. Gairdner.

[Sold with:] – *The Sonnets and Ballate*. Boston, MA: The University Press for Small, Maynard and Company, 1912. Quarto (200 x 155mm). (Light marginal browning.) Original half vellum, spine lettered in gilt (spine darkened, extremities a little rubbed and chipped). First edition. Gallup B4a.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



0268

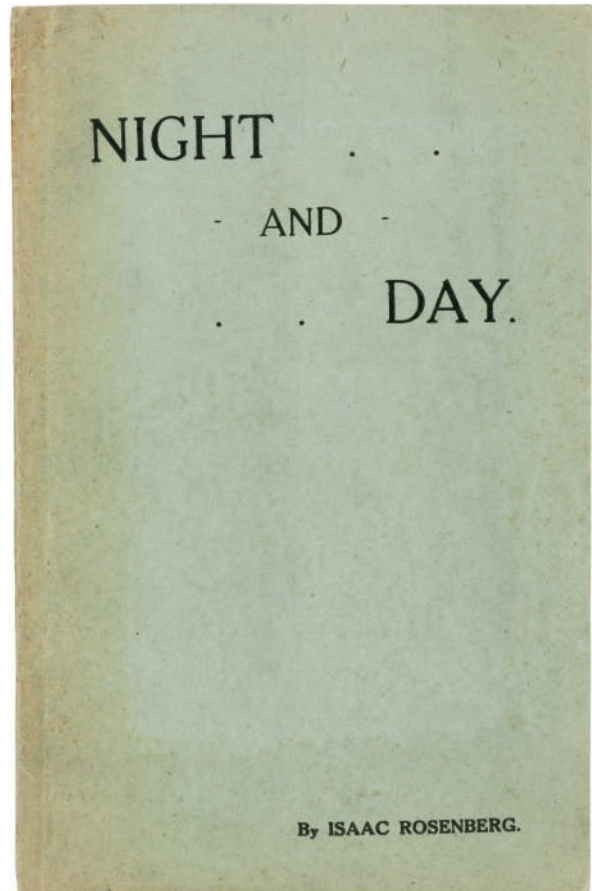
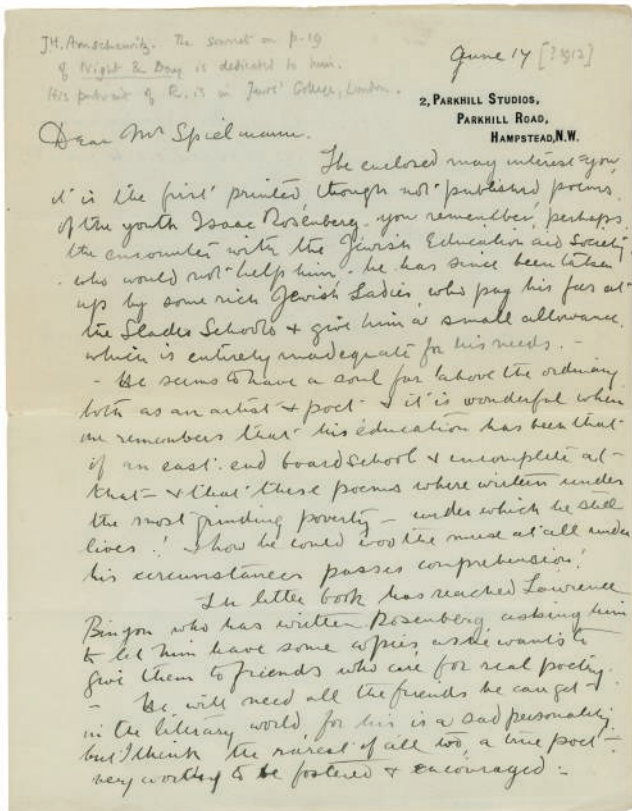
POUND, Ezra (1885-1972). *Selected Poems*. Edited by T.S. Eliot. London: Butler & Tanner Ltd for Faber & Gwyer Ltd, 1928.

**First edition, no.18 of 100 copies signed by Pound.** This signed issue, printed on hand-made paper and published in December 1928, follows an issue of 1000 'ordinary copies' published the month before. In his introduction, Eliot expounds upon the originality of Pound's work, his development as a poet, his influences and influence, and how he has been read and mis-read by his contemporaries. Gallup A30b.

Octavo (195 x 133mm). (Occasional light marking.) Original vellum-backed boards, spine lettered in gilt, top edge gilt, others uncut (boards lightly marked, vellum slightly spotted, corners lightly rubbed). *Provenance*: Basil Burton (bookplate).

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



0269

ROSENBERG, Isaac (1890-1918). *Night and Day*. [London: Privately printed for the author by Narodiczky, 1912].

**The exceptionally rare first edition of Rosenberg's first book; one of 50 copies printed, and the first to appear at auction since 1981 (RBH/ABPC).**

Killed in battle on 1 April 1918, Rosenberg ranks alongside Wilfred Owen, Siegfried Sassoon, and Rupert Brooke as one of the great poets of the war period. 'Just as Owen is one of the few poets worthy to be compared with Keats, Rosenberg is one of the few worthy to be compared with Shakespeare' (W. W. Robson).

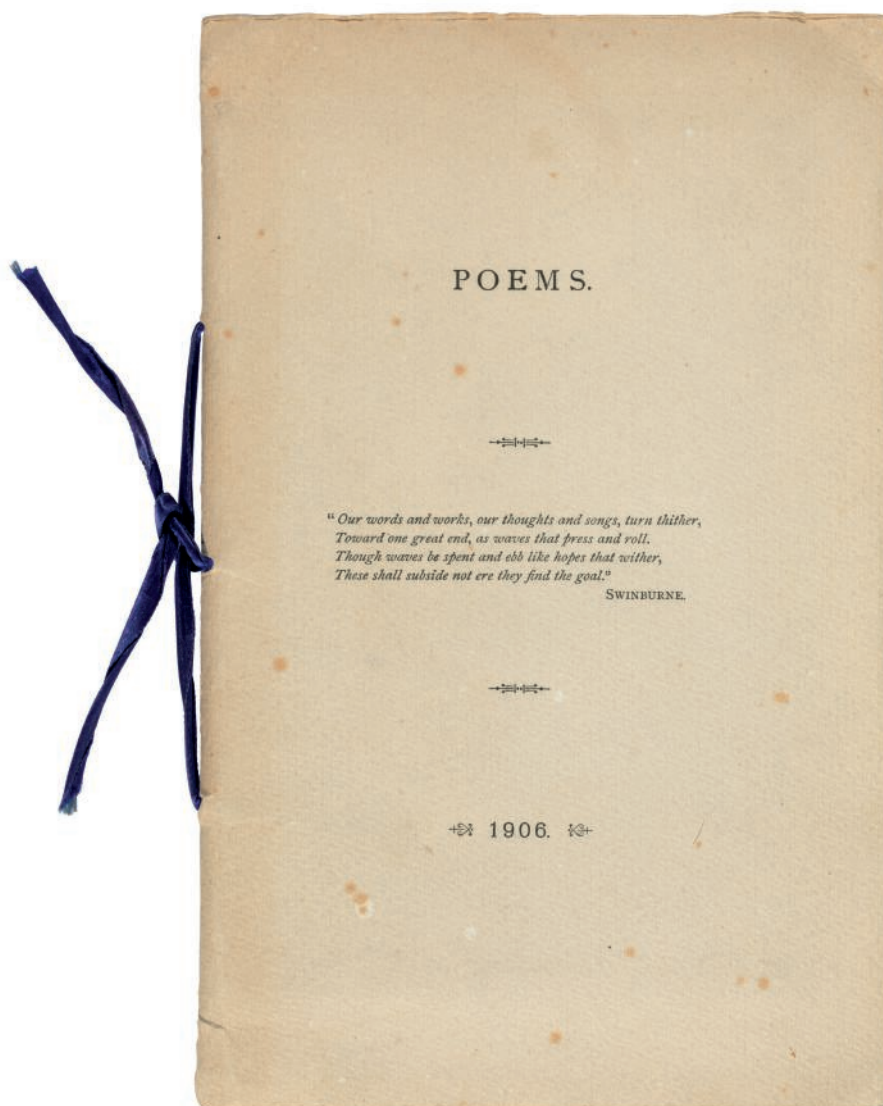
Appearing at a time when Rosenberg was studying art at the Slade School, this slim volume was intended to raise attention and further financial support in order to continue his studies. Printed at his own expense on a local press, it includes a number of minor errors which in the present copy have been corrected in pencil by the author. Accompanying the volume is a letter by the artist John Amschewitz (described by Rosenberg as his 'only friend' at this period) to the art critic Harry Alexander Spielmann, to whom he presents the work and describes the unfortunate circumstances of the author: 'He seems to have a soul far above the ordinary both as an artist & poet ... these poems were written under the most grinding poverty - under which he still lives ... He will need all the friends he can get in the literary world, for his is a sad personality.' R.E. Martin, 'Collecting Isaac Rosenberg,' *The Caxtonian*, Volume XVII, No. 12, December 2009; W.W. Robson, *Modern English Literature*, 1970.

Octavo (203 x 131mm). Original printed card wrappers (faint vertical creasing); housed in red cloth case. *Provenance*: John Amschewitz (1882-1942, autograph letter signed, 17 June [1912], accompanying the volume, presenting it to) - Marion Harry Alexander Spielmann (1858-1948, Victorian art critic and scholar; bookplate) - Simon Nowell-Smith (1909-1996) and Judith Adams Nowell-Smith (their respective booklabels).

£17,000-20,000

US\$22,000-26,000

€19,000-22,000



0270

[SASSOON, Siegfried (1886-1967)]. *Poems*. [London: Privately printed for the author by J.E. Francis & Co.,] 1906.

**First edition of Sassoon's first book, presentation copy inscribed by the author: 'To Aunty Fatty [?]. / with much love / from Siegfried.'** One of just 50 copies printed and the only copy to appear at auction since 1986. The most likely recipient would seem to be Sassoon's aunt Frances ('Fanny') Donaldson (née Thornycroft, 1846-1929).

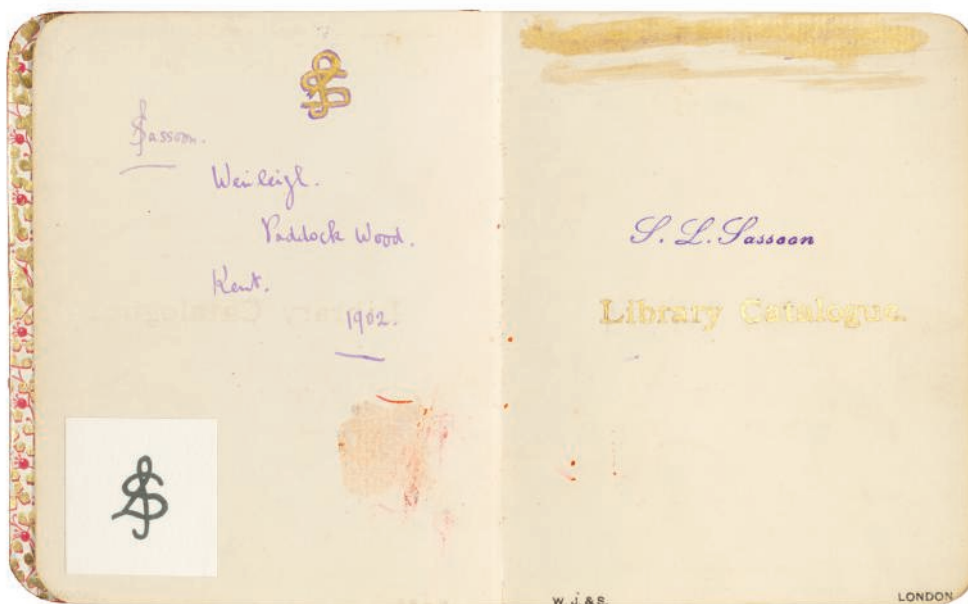
In the first volume of the author's autobiographical trilogy, published in 1938, he recalls his pride at the printing of this work: 'The book numbered thirty-six pages and was bound in thick white cartridge paper. The title-page was printed on the cover as well as inside, and the whole was held together by a narrow dark-blue satin ribbon. My book was anonymous. On the title-page I had put four lines by Swinburne, which expressed an exuberant belief in my poetic vocation' (*The Old Century and Seven More Years*). Keynes A1.

Octavo (197 x 130mm). (Some spotting.) Original printed wrappers, blue silk tie (some spotting); housed in cloth portfolio. *Provenance*: Siegfried Sassoon (presentation inscription on inside front wrapper); his sale Christie's, London, 4 June 1975, lot 194 – Sotheby's, New York, 15 October 1982, lot 59 – H. Bradley Martin (bookplate, his sale, Sotheby's New York, 1 May 1990, lot 3160) – J. O. Edwards (book label).

£8,000-12,000

US\$11,000-16,000  
€8,900-13,000

To Aunty Fatty.  
with much love  
from Siegfried.



0271

SASSOON, Siegfried (1886-1967). Autograph manuscript catalogue of his library, signed and dated 'Weirleigh. / Paddock Wood. / Kent. / 1902' [-1907].

Approx. 566 entries on 36 pages, 113 x 93mm, in purple, black or red ink or pencil, with details of title, number of volumes, size, date, binding description, library number and price, a few entries crossed out, signed on fly leaf, also bearing Sassoon's monogram and label, stamped signature on title, in a stationer's pocket book by W.J. & S., London. Red morocco, upper cover titled 'Library Catalogue' and inscribed 'SLS' in gilt. *Provenance*: Sotheby's, 19 August 1994, lot 213 – Christie's South Kensington, 1 November 2006, lot 215.

#### The youthful Sassoon's manuscript catalogue of his library at Weirleigh.

Sassoon began forming his library when forced to remain home from Marlborough due to ill health: 'I had a bright idea and became a bookworm. Until then I had only collected modern books with coloured illustrations. I now set to work to amass a real library – the sort of library in which one went up a ladder and pulled out a dusty volume, to discover with delight that it was a first edition of somebody like Bunyan' (*The Old Century*, p.221). Since his capital amounted to a pound, Sassoon began by exchanging books from this father's library with two Birmingham booksellers, Brownish Bros and W. Jiggle, 'what I aimed at was a large cosy accumulation of leather-bound tomes ... thereafter I accumulated volumes and arranged them affectionately on my shelves'. The

catalogue contains detailed binding descriptions, reflecting the importance Sassoon placed on them over content, 'although I found serene satisfaction in gazing upon their serried backs (especially by firelight when the wind was rumbling in the chimney) I cannot say that the insides of my antiquated acquisitions made much impression on my mind'. However, his personal library catalogue does reveal his literary interests, with works ranging in date from 1603 to 1907, with a separate list of private presses under 'Special Type', and a copy of the Baskerville Virgil 'the 1st edition: beautifully printed on vellum like paper: perfectly clean copy'. The gold used to embellish the monogram and titlepage was presumably that used by Sassoon on his bindings, 'I also wrote to the Army and Navy Stores for some burnishable gold, with which I brightened up the tooling and added lustre to the lettering of the labels' (*The Old Century*, p.225).

£3,000-5,000

US\$3,900-6,500  
€3,400-5,500

0272

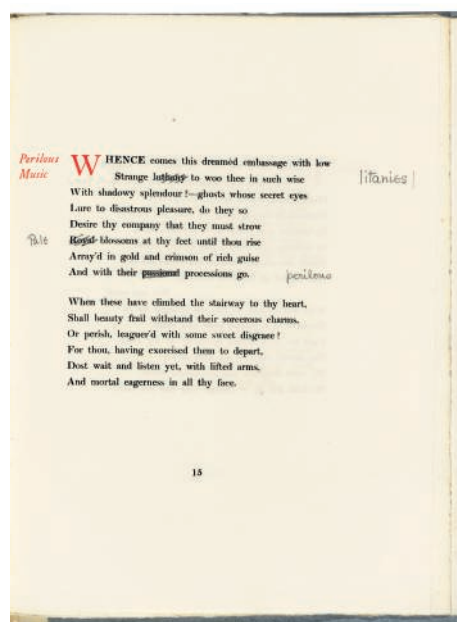
SASSOON, Siegfried (1886-1967). *Sonnets*. [N.p.]: Privately printed [for the author], 1909.

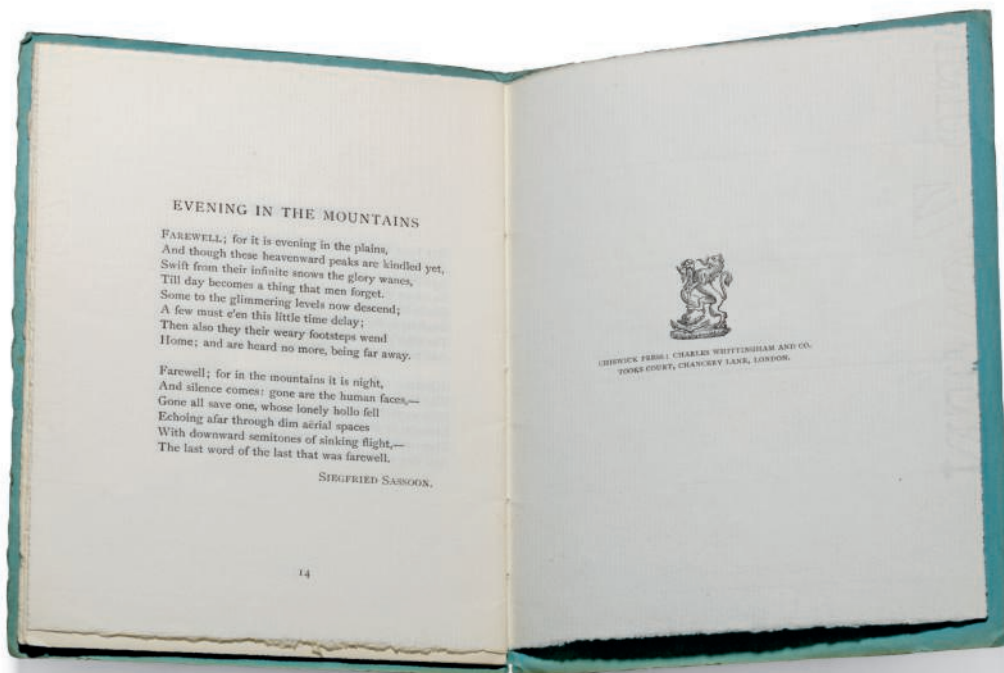
**First edition, one of approximately 50 copies, annotated by the author with corrections to 5 poems.** This work was based on the *Sonnets and Verses* which had been printed for Sassoon earlier in the year in an edition of c.35 ordinary and three special copies, before all but one of the ordinary copies were destroyed by the author 'in a fit of self-criticism' (Keynes A3). Eleven of the poems were reprinted in this edition (together with six new poems), which Sassoon described as 'drastically revised and rather sumptuously reprinted from the destroyed edition' (*The Weald of Youth*, London: 1942, p. 87). Keynes A4.

Quarto (258 x 191mm). Title and text printed in red and black (faint spotting at endpapers). Original cloth-backed blue boards (a little marked).

£1,500-2,000

US\$2,000-2,600  
€1,700-2,200





0273

SASSOON, Siegfried (1886-1967). *Twelve Sonnets*. London: [Privately printed for the author at the] Chiswick Press, [1911].

**First edition, one of only 35 copies.** This volume reprints 10 poems from *Sonnets* (1909) and adds another two that were previously unpublished, namely 'The Dead Arising' and 'Goblin Revel'. 'It was characteristic of [Sassoon] that nearly every little book he then wrote was privately printed. Poetry was for him just something for private and particular enjoyment—like a ride alone before breakfast' (*War Poems of Siegfried Sassoon*, 2012). Keynes A5.

Quarto (187 x 145mm). Original stiff blue paper wrappers (slightly faded, a few small nick at extremities).

£1,500-2,000

US\$2,000-2,600  
€1,700-2,200

0274

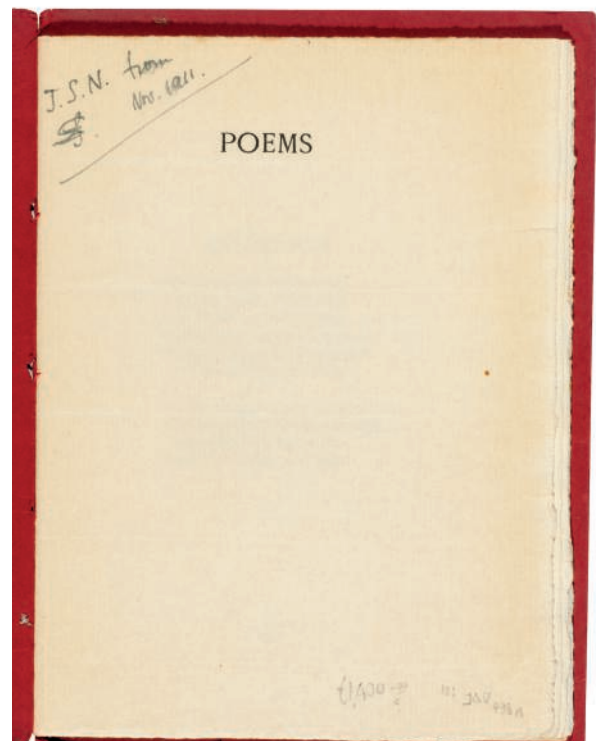
SASSOON, Siegfried (1886-1967). *Poems*. London: [Privately printed for the author at the] Chiswick Press, [1911].

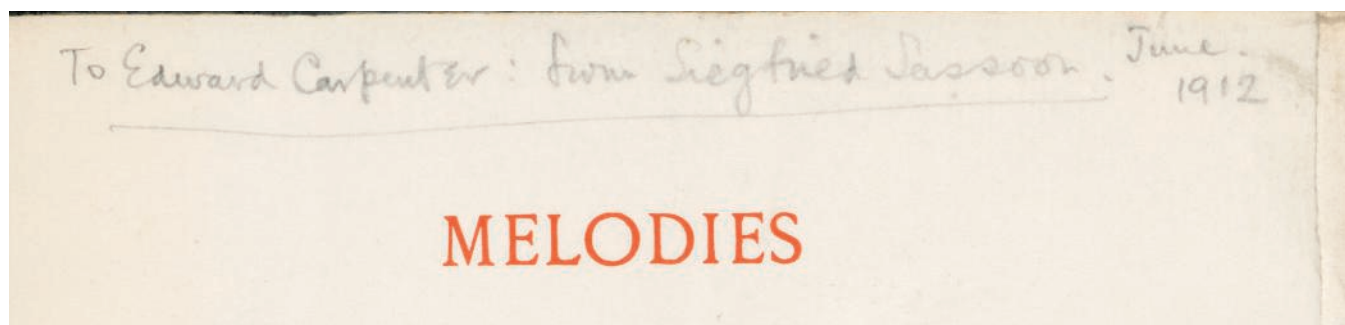
**First edition, one of only 35 copies. Presentation copy inscribed by the author: 'J.S.N. from / S.S. Nov. 1911'.** The recipient was John Stewart Norman, founder of the New Beacon School in Sevenoaks, Kent, where Sassoon received his preparatory education. Later, writing about his experiences at this early stage of his writing career, Sassoon wrote: 'I had no one to whom I could show any poems in MS. & these little books were a sort of private hobby. The odd thing is that I felt much more of a poet then than I do now!' (*The Best of Friends*, 1955; quoted in Keynes, p.25) RBH/ABPC record no copies at auction since 1995. Keynes A6.

Quarto (187 x 144mm). Original stiff crimson paper wrappers (slight fading to spine, spine ends just splitting, a few faint marks). *Provenance*: John Stewart Norman (presentation inscription from the author) – Sotheby's, London, 22 July 1983, lot 507.

£3,000-5,000

US\$3,900-6,500  
€3,400-5,500





## 0275

[SASSOON, Siegfried (1886-1967).] *Melodies*. [London:] [Privately printed for the author at the] Chiswick Press, 1912.

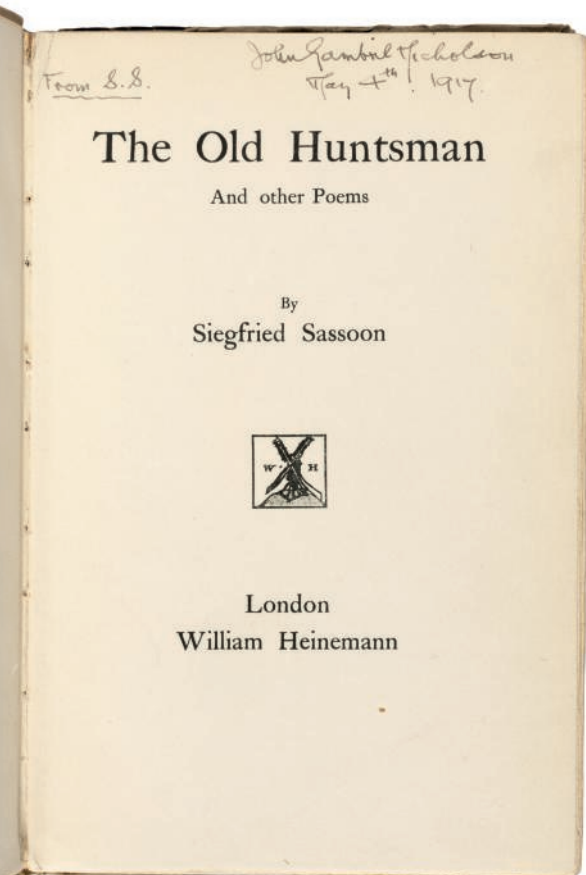
**First edition, one of 35 copies. Presentation copy inscribed to Edward Carpenter in the month of publication.** The Socialist Edward Carpenter (1844-1929) was one of the most prominent campaigners for homosexual rights of the period. Sassoon had read his work *The Intermediate Sex* in 1911 and written in response to Carpenter, sending a copy of *Twelve Sonnets*, together with two photographs of himself and a manuscript sonnet. In his letter, Sassoon praised Carpenter for the revelation of his writings: 'your words have shown me all that I was blind to before, and have opened up a new life for me, after a time of great perplexity and unhappiness. Until I read *The Intermediate Sex*, I knew nothing of that subject, (and was entirely *unspotted*,

as I am *now*), but absolutely prejudiced, and I was in such a groove that I couldn't allow myself to be what I wished to be, and the intense attraction I felt for my own sex was almost a subconscious thing', concluding: 'I write to you as the leader and the prophet' (quoted in: J.S. Roberts *Siegfried Sassoon*, London: 1999, p. 44). Rare: this is the only copy to appear at auction since 1981. Keynes A7.

Quarto (187 x 145mm). Title printed in red and black, woodcut printer's device on colophon (a few light spots, leaves somewhat creased). Original printed wrappers (light partial fading, minor chips at spine ends, spine slightly torn by stitching); later cloth folder and slipcase. *Provenance*: Edward Carpenter (1844-1929, autograph pencilled presentation from Sassoon: 'To Edward Carpenter: from Siegfried Sassoon. June. 1912' on title).

£2,000-3,000

US\$2,600-3,900  
€2,300-3,300



## 0276

SASSOON, Siegfried (1886-1967). *The Old Huntsman and Other Poems*. London: William Heinemann, 1917.

**First edition, one of 740 copies, presentation copy to the Uranian poet John Gambriel Nicholson with inscription in the recipient's hand.** Nicholson was a member of the underground Order of Chaeronea, a secret society for homosexual men founded in 1897. His annotations to the present work include a note below the sonnet 'October' on p.71: 'At my request he re-modelled this in Mch. 1912 on correct lines'. 1,000 set of sheets of *The Old Huntsman*, Sassoon's first major collection of poetry, were printed; of these 740 sets were bound up for the first edition, and 260 sent to New York for an American edition. The work is rarely found with the dustjacket. Keynes A15a.

Octavo (218 x 145mm). Errata slip tipped onto lower margin of [A]3r. Original drab-grey boards, printed paper lettering-piece on spine, grey printed dustjacket (a few minor chips). *Provenance*: John Gambriel Nicholson (1866-1931, various pencil annotations, ownership inscription on title dated 4 May 1917 recording receipt of the book 'From S[iegfried].S[assoon]') - John Henry v. Schröder (bookplate on upper pastedown).

£1,200-1,800

US\$1,600-2,300  
€1,400-2,000

0277

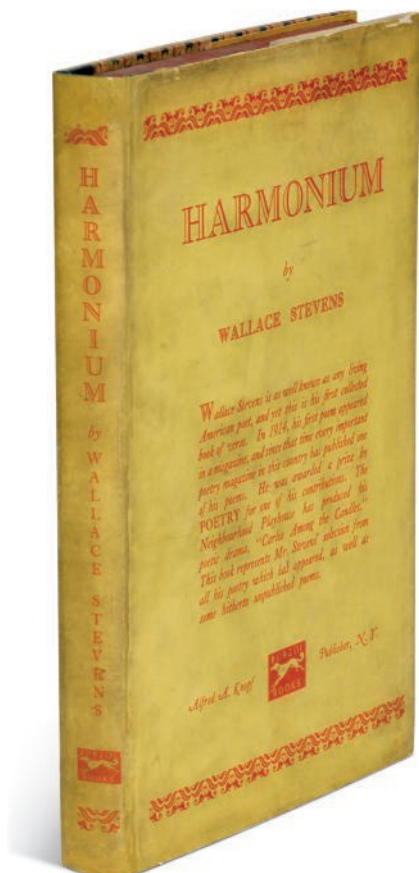
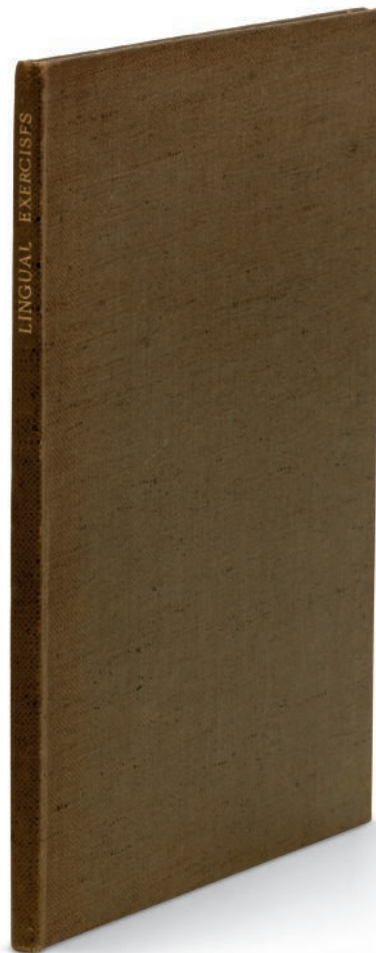
[SASSOON, Siegfried (1886-1967)]. *Lingual Exercises for Advanced Vocabularians*. Cambridge: Privately printed at the University Press, 1925.

**First edition, one of 99 copies. Presentation copy, inscribed for Lady Ottoline Morrell with the author's monogram.** Perhaps the most important support that Ottoline Morrell ever offered to a poet or artist was her friendship for Siegfried Sassoon during the First World War. She became aware of him when she read his poem 'To Victory' in *The Times* on 15 January 1916, and traced him through Edmund Gosse. Like her he was an admirer of the Ballets Russes, and she wrote of her pleasure at finding 'in the dark prison-like days a sympathetic desire - to fly out beyond into the beauty and colour and freedom that one so longs for' (Max Egremont, *Siegfried Sassoon*, p.81). They continued to correspond frequently, and Sassoon sent her his war poems as he wrote them, in return for which she sent writings of her own. Keynes A23.

Octavo (216 x 143mm). Original brown buckram, spine lettered in gilt (without the slipcase, spine ends lightly rubbed). *Provenance*: authorial inscription and monogram to - Ottoline Morrell (1873-1938) - ? Julian Morrell (1906-1989, pencil annotation to 'To an Old Lady, Dead': 'My grandmother H.A. Morrell').

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



0278

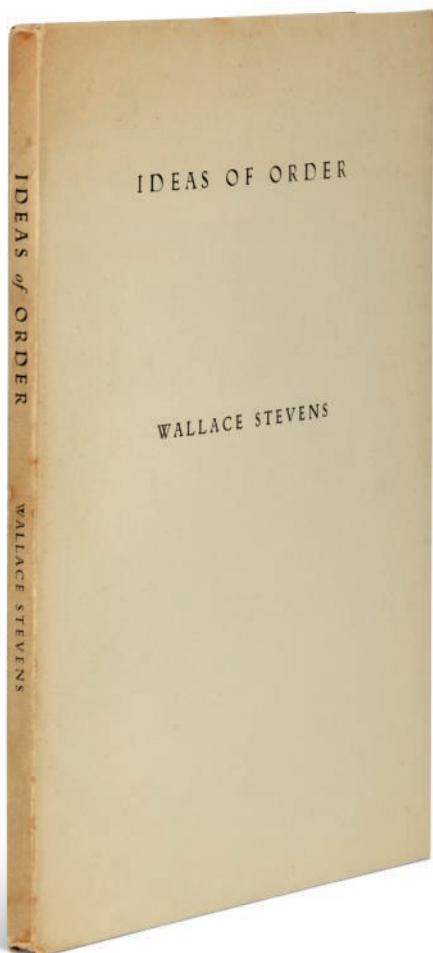
STEVENS, Wallace (1879-1955). *Harmonium*. New York: Alfred A. Knopf, 1923.

**First edition of Stevens's first book, in the first issue binding and the original dustjacket.** Only 500 copies were bound with Curwen patterned paper. 'Stevens was over forty when his first book, containing much of his best work, was published. He takes delicious liberties with the American idiom, he radiates sensuous happiness and verbal felicity especially in his shorter poems' (Connolly 46). Edelstein A1.a.

Octavo (209 x 139mm). Publisher's advertisement loosely inserted. Original blue quarter cloth over coloured 'Curwen' paper-covered boards, top edge red; original yellow dust-jacket; partly unopened (minor wear to corners of cloth, dustjacket laid down, a few chips and tears skilfully restored with minor printed loss at head of spine, some fading and soiling). *Provenance*: Beach's Bookshop, Indianapolis (bookseller's label to rear pastedown).

£2,800-3,500

US\$3,700-4,500  
€3,100-3,900



**0279**

STEVENS, Wallace (1879-1955). *Ideas of Order*. New York: The Alcestis Press, 1935.

**First edition, limited issue, of the author's second book, no.74 of 135 signed copies from a total edition of 165.** The title poem 'The Idea of Order at Key West' is one of Stevens's most celebrated works. Edelstein A2.a.

Octavo (237 x 160mm). Original cream paper wrappers, spine and upper cover lettered in black (spine slightly darkened with minor wear to ends, without the glassine dustjacket and cardboard slipcase); modern cloth slipcase.

£1,500-2,000

US\$2,000-2,600

€1,700-2,200

**0280**

STEVENS, Wallace (1879-1955). *Owl's Clover*. New York: The Alcestis Press, 1936.

**First edition, limited issue, no.32 of 85 copies signed by Stevens from a total edition of 105.** Of this, his third book, Stevens wrote to his publisher: 'the title is merely a phrase of my own. What I mean by it is that the reader may at least hope to find here and there the pleasure of poetry, if not exactly the pleasure of thought. To combine those two things is one of the jobs that lies ahead' (*Letters*, p. 312, to Ronald Lane Latimer, 26 October 1936, quoted in Edelstein). Edelstein A3.

Tall Octavo (238 x 158mm). Original printed wrappers (spine slightly worn and darkened, a few stains, without the cardboard slipcase); housed in modern cloth slipcase.

£2,000-3,000

US\$2,600-3,900

€2,300-3,300



0281

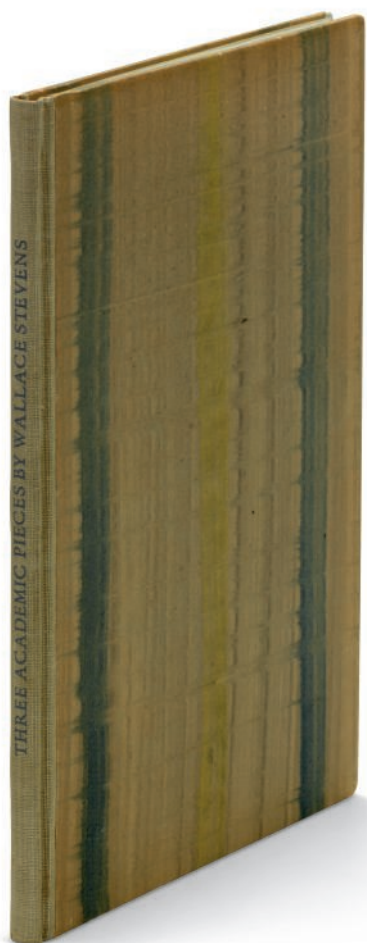
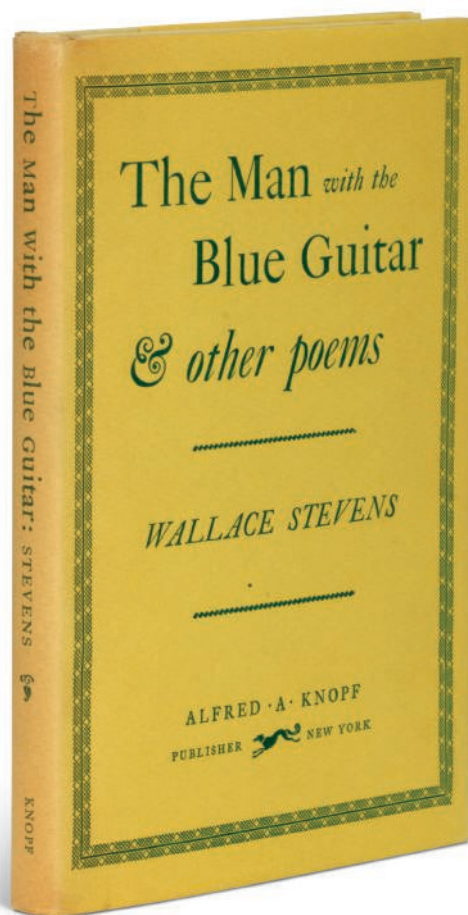
STEVENS, Wallace (1879-1955). *The Man with the Blue Guitar & Other Poems*. New York: Alfred A. Knopf, 1937.

**First edition, one of 1,000 copies, in the first issue dust jacket, with 'conjunctioning' not yet corrected to 'conjunctions'.** 'Although the blue guitar is a symbol of the imagination, it is used most often simply as a reference to the individuality of the poet, meaning by the poet any man of imagination.' Edelstein A4.a.

Octavo (192 x 129mm). Review slip and publisher's advertisement loosely inserted (faint stain in gutter of 2 leaves). Original yellow cloth (some light marks); original printed yellow dustjacket (spine panel lightly faded).

£1,500-2,000

US\$2,000-2,600  
€1,700-2,200



0282

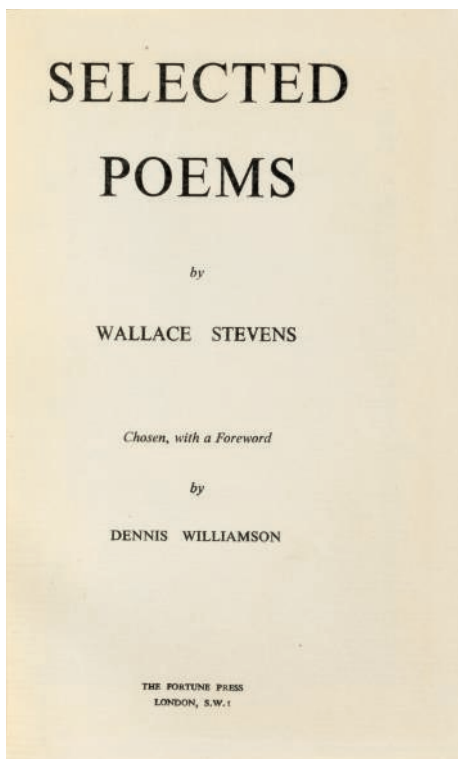
STEVENS, Wallace (1879-1955). *Three Academic Pieces*. Massachusetts: The Cumming Press, 1947.

**First edition, no.XVII of LII copies signed by the author from a total edition of 246 copies.** This work comprises three pieces – 'The Realm of Resemblance', 'Someone Puts a Pineapple Together', and 'Of Ideal Time and Choice' – each of which were read by Stevens at Harvard University in February 1947. Edelstein A12.

Octavo (198 x 134mm). 3 large woodcut initials by Wightman Williams coloured by hand. Original cloth-backed paper boards (light wear at corners).

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



0283

STEVENS, Wallace (1879-1955). *Selected Poems*. Edited by Dennis Williamson. London: The Fortune Press, [1952].

**First edition of this unauthorized and suppressed publication.** It is unknown how many copies were printed, as it was withdrawn before publication.

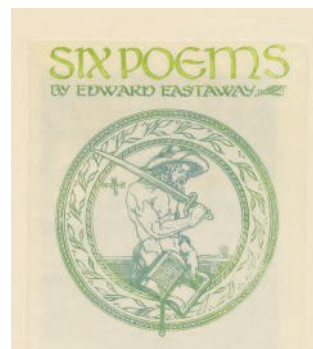
Alfred Knopf had made a contract with the Fortune Press which he eventually cancelled in favour of an agreement with Faber & Faber to publish a selection of Stevens's verse. '[T]o our consternation we later heard that Fortune Press, despite the cancellation of the contract, was proceeding to publish [...] he agreed to withdraw the book and destroy all copies of it except a few that had already gone out to reviewers' (unpublished letter from Knopf to Stevens, quoted in Edelstein, p.100). Edelstein A18.

Octavo (189 x 128mm). Original black quarter cloth over black paper-covered boards, grained in imitation of alligator belly, gilt-lettered on spine, unopened (without the dustjacket).

£1,000-1,500

US\$1,300-1,900

€1,200-1,700



0284

EASTAWAY, Edward (pseudonym of Edward Thomas, 1878-1917). *Six Poems*. [Flansham]: Pear Tree Press, [1927].

**First edition of Thomas's first book, second state, no.50 of 100 copies signed by the publisher James Guthrie.** 'All copies were not printed at the same time; those of the first state were published at 21s., 1916-1921 [...] those of the second state were published at £2 2s' (Eckert). In the present state, p.9 features a full-length illustration and p.17 includes a circular illustration with 'Edward Thomas' beneath. Although the colophon gives a limitation of 100 copies, Eckert states 'the total number printed [...] was less than a hundred and the plates are now destroyed'. Accompanying the volume is a letter by James Guthrie referring to the printing of this edition. Eckert pp.235-237.

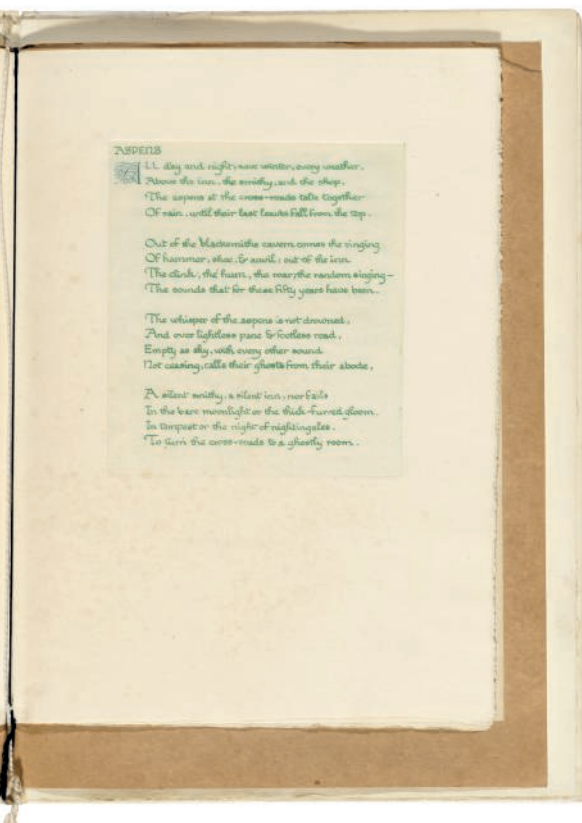
Folio (267 x 190mm). Engraved text and illustrations printed in colours throughout (a few leaves lightly spotted). Original brown wrappers, engraved paper label to front wrapper, bound within original cream boards with engraved paper label to upper board (lightly soiled and bumped, waterstains to two corners). *Provenance:* Claude Prance (1906-2002, writer and collector; two labels to front pastedown).

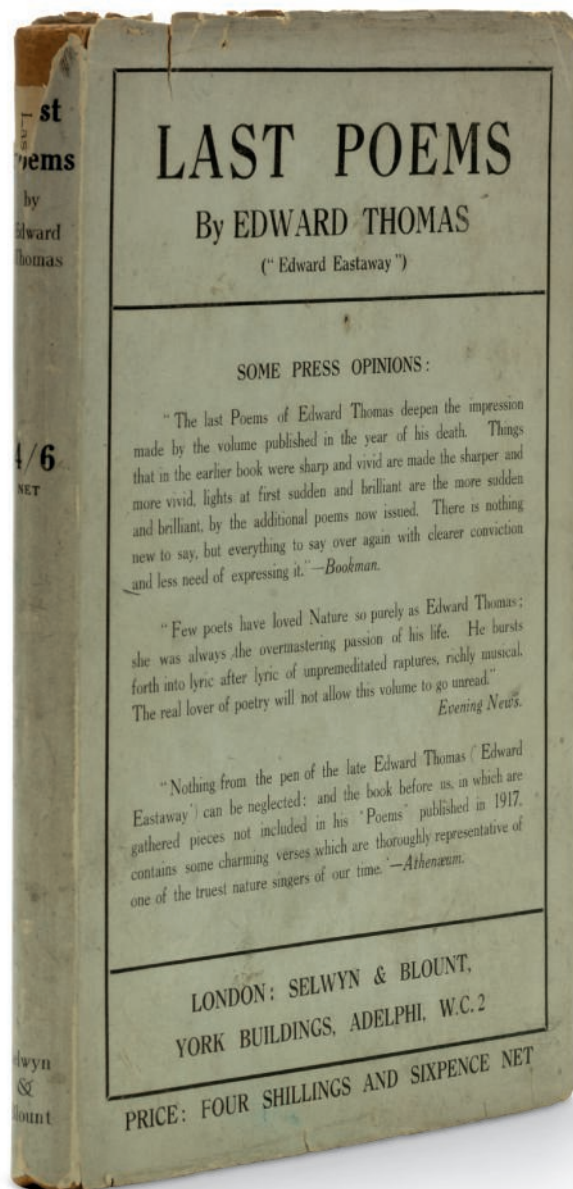
[with:] James GUTHRIE. Autograph letter signed to 'Muir', 8 October 1933, about the edition: 'the date 1927 is presumably in writing, & represents when that copy was done from the plates ... "6 Poems" ... was, I remember, a struggle at a bad time, & it isn't one I am proud of as a bit of printing'.

£3,500-5,000

US\$4,600-6,500

€3,900-5,500





0285

THOMAS, Edward (1878-1917). *Last Poems*. London: Selwyn & Blount, 1918.

**First edition, in the original dustjacket.** In his *History of Modern Poetry* (1976), David Perkins concluded: 'Of the poets who died in the War, [Thomas] was, with Owen and Rosenberg, one of the great losses to Literature.' A contemporary review in the *Evening News*, quoted on the book's dustjacket, suggests that 'the real lover of poetry will not allow this volume to go unread'. Eckert pp.245-246.

Octavo (193 x 125mm). (Paper browned, without the 8pp. publisher's advertisements.) Original boards, printer paper spine label; original dustjacket (chip to dustjacket at head of spine with loss of a few letters, some other small chips or tears at extremities, lightly marked, faint spots to flaps). *Provenance*: Cornelius Weygandt (Professor of English Literature at the University of Pennsylvania, 1871-1957; ownership inscription on title dated 6 December 1920).

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700



**LOTS 286-292 ARE SOLD TO BENEFIT ROALD DAHL'S  
MARVELLOUS CHILDREN'S CHARITY**

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λ286

CROCODILE DISPENSES MEDICINE

**Quentin Blake (b. 1932)**

*Crocodile dispenses medicine*

2020

Pen, ink, watercolour, watercolour paper, initialled.

186 x 310mm

£2,500-3,500

US\$3,300-4,500

€2,800-3,900



λ287

**Quentin Blake (b. 1932)**

*Crocodile and nurse with children*

2020

Pen, ink, watercolour, watercolour paper, initialled.

288 x 390mm

£3,000-5,000

US\$3,900-6,400

€3,400-5,500



λ288

**Quentin Blake (b. 1932)**

*Crocodile and little girl have their teeth examined*  
2020

Pen, ink, watercolour, watercolour paper, initialled.  
280 x 370mm.

£3,000-5,000

US\$3,900-6,400

€3,400-5,500



λ289

**Quentin Blake (b. 1932)**

*Crocodile has his teeth examined*

2020

Pen, ink, watercolour, watercolour paper, initialled.

250 x 181mm

£2,000-3,000

US\$2,600-3,900

€2,300-3,300



λ290

[Quentin Blake (b.1932)]

*Willy Wonka and Charlie with the Golden Ticket*

2019

Acid-etched glass, vitreous enamel.

615 x 440 x 15mm (framed).

**Charlie and Willy Wonka in stained glass: a prototype for a window in the Roald Dahl corridor of Waterfall House at Birmingham Children's Hospital, unveiled by HRH The Duchess of Cornwall in January 2020. The first time an illustration by Quentin Blake has been reproduced in stained glass.**

A stained glass panel from an original design by Quentin Blake, made under the direction of the renowned glass art specialist Andrew Moor. The panel is made from mouth-blown antique glass, hand-etched then hand-painted with fired vitreous enamels: rather than being leaded, it has been bonded to a clear glass backing sheet.

This panel – along with the following lot – was produced as a prototype for the Roald Dahl corridor in the Waterfall House building of Birmingham Children's Hospital, an installation in which original designs by Sir Quentin Blake for some of his best-loved Roald Dahl characters were transformed into a series of stained-glass windows. Among the staff at Birmingham Children's Hospital are four Roald Dahl Nurses specialising in rare diseases, funded by Roald Dahl's Marvellous Children's Charity; the installation was the brainchild of Marvellous president Felicity Dahl, who explained the inspiration behind the project: 'During a lunch with Quentin Blake at Bibendum restaurant, I looked up at the famous stained glass windows of the Michelin men and an idea sprung into my mind. I turned to Quentin and asked him if he would ever consider having his illustrations turned into stained glass windows for a children's hospital. To my delight, he said: "Yes!" So this was the birth of the phenomenal windows that were officially opened by HRH Duchess of Cornwall, patron of Roald Dahl's Marvellous Children's Charity at Birmingham Children's Hospital in January this year'.

£5,000-8,000

US\$6,500-10,000

€5,600-8,800



λ291

[Quentin Blake (b.1932)]

*The BFG*

2019

Acid-etched glass, vitreous enamel.

615 x 440 x 15mm (framed).

**The BFG in stained glass: a prototype for a window in the Roald Dahl corridor of Waterfall House at Birmingham Children's Hospital, unveiled by HRH The Duchess of Cornwall in January 2020. The first time an illustration by Quentin Blake has been reproduced in stained glass.**

A stained glass panel from an original design by Quentin Blake, made under the direction of the renowned glass art specialist Andrew Moor. The panel is made from mouth-blown antique glass, hand-etched then hand-painted with fired vitreous enamels: rather than being leaded, it has been bonded to a clear glass backing sheet.

This panel – along with the preceding lot – was produced as a prototype for the Roald Dahl corridor in the Waterfall House building of Birmingham Children's Hospital, an installation in which original designs by Sir Quentin Blake for some of his best-loved Roald Dahl characters were transformed into a series of stained-glass windows. Among the staff at Birmingham Children's Hospital are four Roald Dahl Nurses specialising in rare diseases, funded by Roald Dahl's Marvellous Children's Charity; the installation was the brainchild of Marvellous president Felicity Dahl, who explained the inspiration behind the project: 'During a lunch with Quentin Blake at Bibendum restaurant, I looked up at the famous stained glass windows of the Michelin men and an idea sprang into my mind. I turned to Quentin and asked him if he would ever consider having his illustrations turned into stained glass windows for a children's hospital. To my delight, he said: "Yes!" So this was the birth of the phenomenal windows that were officially opened by HRH Duchess of Cornwall, patron of Roald Dahl's Marvellous Children's Charity at Birmingham Children's Hospital in January this year'.

£5,000-8,000

US\$6,500-10,000

€5,600-8,800



λ292

**Emily Carew Woodard**

*Christmas at Roald Dahl's Marvellous Children's Charity*

2020

Pen, ink, watercolour, paper, signed.

370 x 380mm

**'A star in the ascent' (Vogue UK).** Born and raised in Cornwall, Emily Carew Woodard moved to London to study illustration at the London College of Communication, graduating in 2008. Her first significant commission after graduation was with Alexander McQueen and she has since worked for clients including The Times, Roald Dahl's Marvellous Children's Charity, Random House Publishers, and Godiva Chocolatiers.

£500-800

US\$650-1,000

€560-880

END OF SALE

# 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 who will pay Christie's directly, 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 a principal:** If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

### 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.aspx>.

#### (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), E(2)(i), F(4) and J(1).

## 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 £450,000, 20% on that part of the **hammer price** over £450,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. 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 you purchased **lots** that have 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.

## 1 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 sale room 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)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the '**Subheading**'). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

### 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 as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you **warrant** that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) 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;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: [www.christies.com/mychristies](http://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) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **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.

(d) **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**.

(e) **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.

(f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **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.

(h) **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 ♡ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us 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) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

## 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 contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. 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 English courts; 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.

**Subheading**: 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 <b>lot</b> 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 <b>lot</b> 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 <b>lot</b> 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 <b>lot</b> 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 <b>lot</b> 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 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(c) 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(h) 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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.



**ILLUMINATED MANUSCRIPTS AND EARLY  
PRINTED BOOKS FROM THE COLLECTION  
OF ELAINE AND ALEXANDRE ROSENBERG**

*New York, April 2021*

**VIEWING IN LONDON**  
3-14 December 2020  
8 King Street  
London SW1Y 6QT

**CONTACT**  
Eugenio Donadoni  
edonadoni@christies.com  
+44 (0)20 7389 2152

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**



## ANTIQUITIES

*London, 16 December 2020*

### VIEWING

11-15 December  
8 King Street  
London SW1Y 6QT

### CONTACT

Claudio Corsi  
ccorsi@christies.com  
+44 (0)20 389 2607

### PROPERTY FROM THE BERGSTEN COLLECTION

A Roman marble terminal figure of Dionysos  
holding a kylix and bunch of grapes

*Circa 2nd Century A.D.*  
£700,000-1,000,000

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



Property from the Family of the Artist  
ZINAIDA SEREBRIAKOVA (1884-1967)

*Nude*

Painted circa 1928

oil on canvas

28¾ x 23¾ in. (72.8 x 59.8 cm.)

£400,000-600,000

## RUSSIAN ART

*London, 23 November 2020*

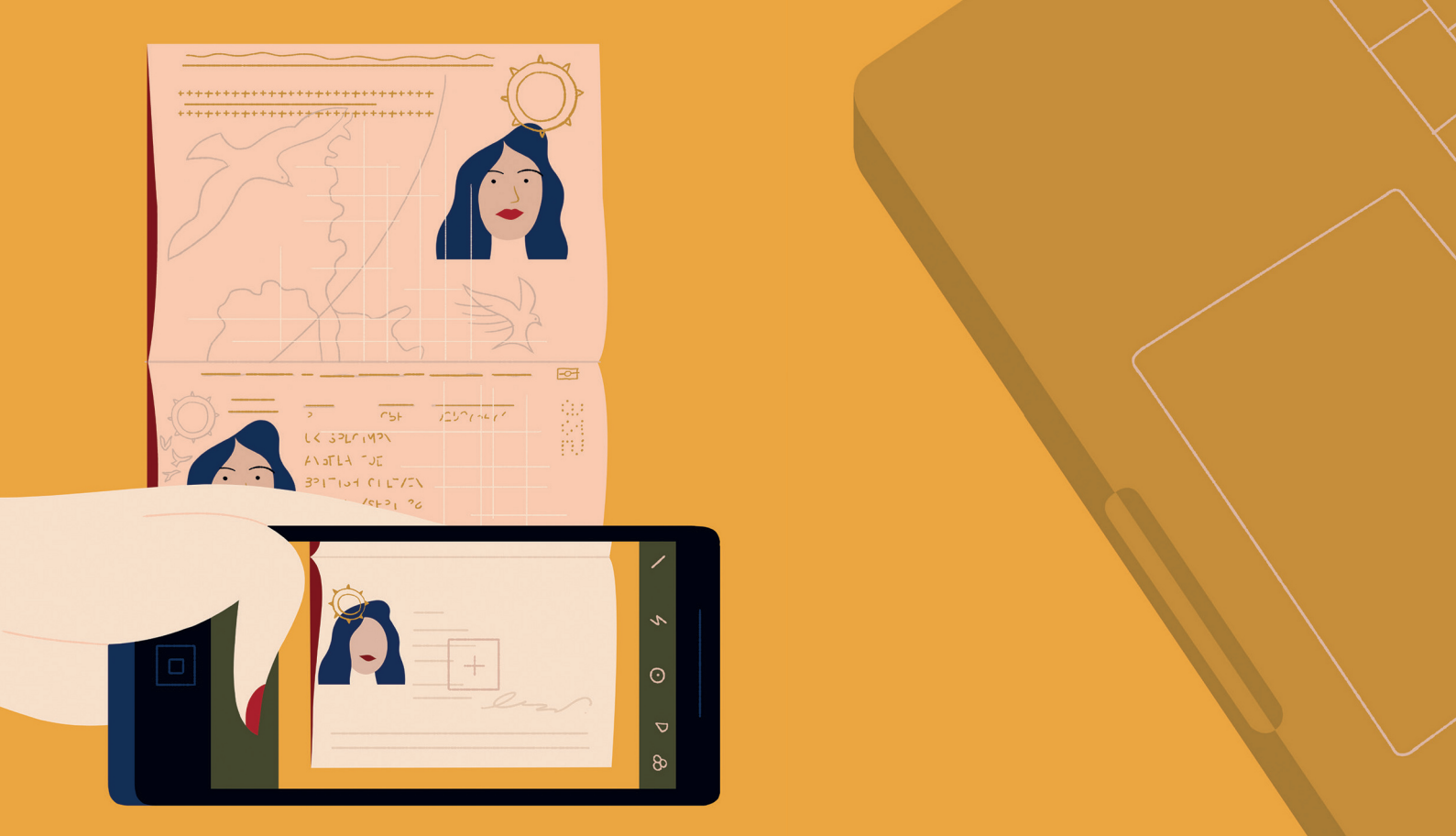
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Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



## IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

### **Private individuals:**

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

*Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

### **Organisations:**

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

*Please email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

# CHRISTIE'S

# WRITTEN BIDS FORM

## CHRISTIE'S LONDON

### VALUABLE BOOKS AND MANUSCRIPTS

WEDNESDAY 9 DECEMBER 2020 AT  
10.30 AM AND 2.30 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: BOOTH  
SALE NUMBER: 18888

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at <b>auctioneer's</b> discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £450,000, 20% on any amount over £450,000 up to and including £4,500,000 and 14.5% of the amount above £4,500,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.  
I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**Auction Results: +44 (0)20 7839 9060**

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

**18888**

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS  
Please quote number below:

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Fax: +44 (0)20 7389 2204

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ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

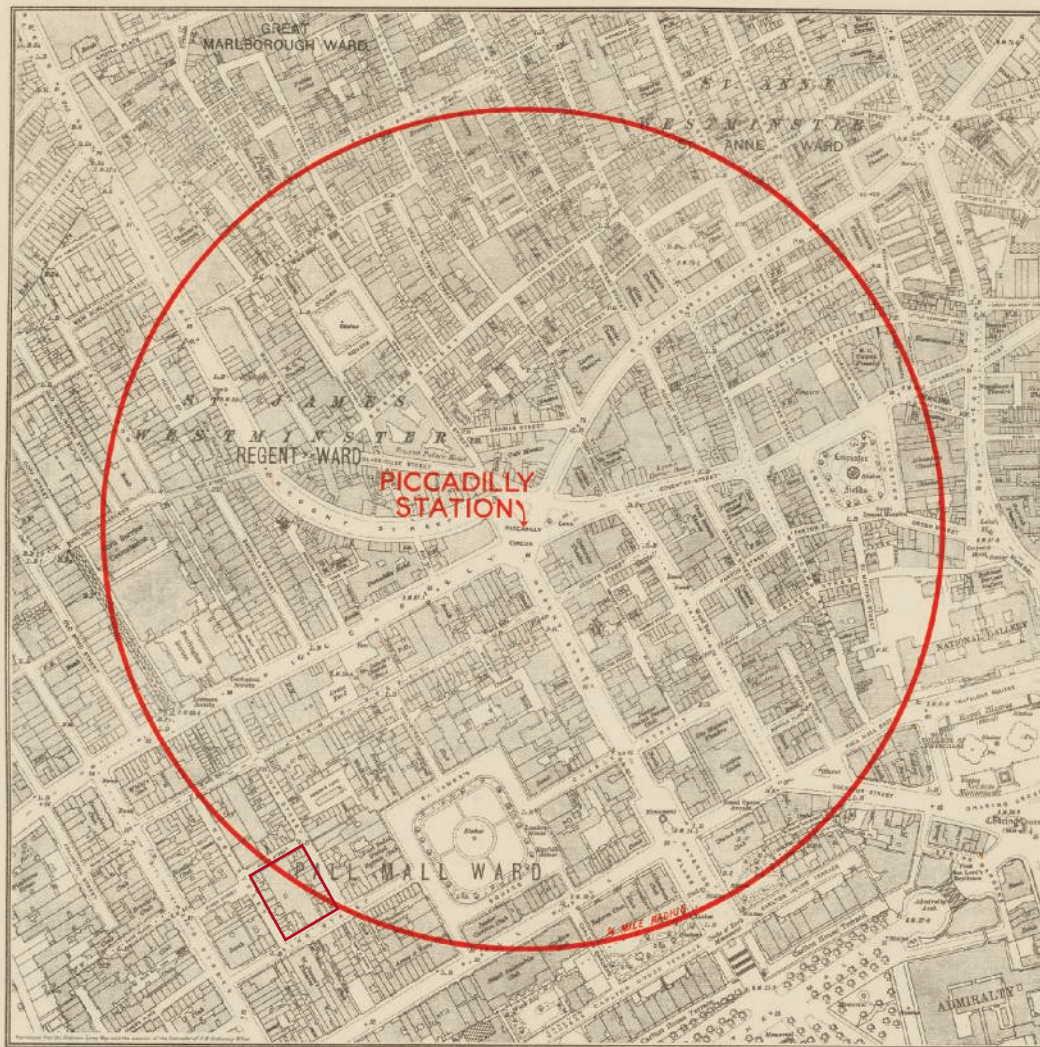
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 $\frac{1}{4}$  MILE RADIUS  
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